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THE IRON AGE CLAY FIGURINES
FROM KARKEMISH (2011-2015 CAMPAIGNS) AND
THE COROPLASTIC ART OF THE SYRO-ANATOLIAN REGION

Presentata da: Barbara Bolognani

Coordinatore Dottorato	**Relatore**
Prof. Massimo Montanari	**Prof. Nicolò Marchetti**

Esame finale anno 2017

Murales portraing Giulio Regeni in Mohammed Mahmoud Street, Il Cairo. Author unknown.

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ACKNOWLEDGMENTS

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Nun esiste la fine. Aspettamo. Quarche cosa succederà

"Porno-Teo-Kolossal" P.P. Pasolini

IV

PREFACE

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This tragicomic dialogue between Charles Woolley and his workers took place during the British expedition at Karkemish or Carchemish, as it is called in the Anglo-Saxon world. The British archaeologist was trying to persuade Turkish workers not to join the Franco-Turkish war (*Güney Cephesi*), that affected the whole country between May 1920 and October 1921. Woolley was clearly moved by personal interests, because he was much worried by the loss of the great part of workers employed at Karkemish than the local political situation of the future Turkish Republic. Reading this dialogue and having worked in the same territories a century later, the Author realized that less or nothing has changed. This mismatch contrast between the local population interests and the international community desires on a territory effected by civil disorders continues through the present time. From dialogues among the Author and local people living in this problematic territory several doubts emerged regarding the real role of a researcher in a society at a difficult point. The greatest doubt concerned the need to conduct an archeological research in a territory where the most compelling need was regaining a daily peacefulness.

Then a day the answer to these doubts came from the masterpiece by Eric Cline "1177 B.C. The Year Civilization Collapsed". His impressive ability in comparing the nowadays Mediterranean and Near Eastern crisis with those correlated factors that produced the collapse of the Bronze Age civilizations elucidated all doubts. Data achieved by the analysis of the material culture of past civilizations "[…] may contain lessons relevant to our globalized and transnationalized societies today […]. Some might assume that there is no valid comparison to be made between the world of the Late Bronze Age and our current technology-driven culture. However, there are enough similarities between the two […]. Thus, there is potentially much to be gleaned from an examination of the shattered remains of similarly intertwined civilizations that collapsed more than three thousand years ago." (Cline 2013: xv-xvi).

Bearing in mind these requirements, the approach that was adopted in this research sometimes goes beyond purely archaeological interests. This research was strongly influenced by the critical political situation of our times and it is in the fact a logical outcome.[I] Facing with insurmountable problems, the only thing that an archaeologist can do is dealing with the available material evidence, even if this is partial and in many cases not sufficient. To better clarify the Author's position on this delicate topic, an empathic support is here expressed to the Ethic Carter produced by the Penn Cultural Heritage Center, especially concerning the following statements:

I See "Research Method and Faced Problems".

*The purpose of research is to contribute to the development of knowledge and the advancement of science. It relies on the principles of honesty, scientific integrity and responsibility, on which the society bases its confidence. Archaeologists of the ancient Near East and Assyriologists have an ethical obligation to be attuned to what is happening in the lands where they carry out their professional activities, **especially when basic human rights are being violated**. The current conflicts in Syria and Iraq and the subsequent instability in the entire region put scores of human lives in jeopardy and represent a serious threat to the cultural heritage of the region.*[II]

In the hope of contributing to the increase of awareness of the Syrian and Turkish cultural heritage, may this work be a positive input for future researches on these millenarian traditions.

Research Questions and Aims

This research has a dual purpose. On the one hand the aim is to analyse the Iron Age (henceforth, IA) figurines from Karkemish both from the British Museum Expedition and from the new joint Turco-Italian Expedition. From the other hand, considering a wider perspective, some key sites located in the Syro-Anatolian region were chosen in order to define regional trends in the coroplastic production during the Iron Age.

Regarding the Karkemish corpus, the research questions considered might be grouped in two main goals; the definition of certain types and their inclusion within a specific chronology. These two aspects have been jointly analyzed considering a mix of variants. As for the typology, much attention was given to iconographic and semantic aspects; while for the chronology the primary source was the archaeological context. Written sources and the comparison with other specimens from other sites completed the frame. The data obtained combining these two approaches would have provided a third and intangible goal; i.e. the meaning of figurines. It is preferable using the term "intangible" here because figurines often touch the sphere of the cognitive archaeology. Thus this third tentative research question could be considered as an implicit though not always definable aim. However, as we are going to see in the next paragraphs, an interesting picture about some social aspects linked to production of clay figurines emerged.

In brief, the research questions concerning clay figurines from Karkemish might be resumed as follow:

1) TYPOLOGY. How many subjects one might identify? What is the correlation among these subjects? What are the differences among types? How could we identify types from broken fragments?

2) CHRONOLOGY. When this production started and when spread it in the northern Levant? Can we define some intra-situ trends?

3) MEANING. Answering the 5W's (Who? What? When? Where? Why?). Shall we use clay figurines as markers of cultural changes?

The research questions concerning the second part of the research were much less defined at the beginning of the doctorate. This was due to the lack of real regional studies in the previous researches. The expectations were at the beginning just to find comparisons for the site of Karkemish in order to include the site production within a certain region. Nevertheless, as it will be evident through the dissertation's chapters, other interesting data emerged during the research. Thus the exclusive attention paid upon the Middle Euphrates specimens shifted to other unknown productions.

To these productions other questions raised:

1) REGIONAL TRENDS. Can we identify some productive regions? Are there some differences in subjects, manufacturing technique and in the use of figurines among sites?

2) CHRONOLOGY. Which IA figurines? Shall we define some intra-situ trends?

II   One might find the full version on pennchc.org/page/node/129

3) HISTORICAL-SOCIAL ASPECTS. Again the 5W's. In which historical period those clay figurines appeared? Why do we have an incredible increase in the coroplastic production under certain empires?

Research Method and Faced Problems

In order to achieve the above mentioned aims, it was necessary dividing the research in two parallel channels with different methods.

The study of the Karkemish *corpus* has considered the following aspects:

❖ CLASSIFICTATION: Figurines were firstly divided according to subjects, i.e. human versus animal figurines. Among subjects each preserved fragment was grouped under a certain category according to the similarity of shapes, these are the subtypes. Complete or nearly complete figurines were as well ideally divided according to this parameter, while for a more complete study clay figurines of other sites with identical features were included in this classification. In a second stage, some correspondence analyses were made among subtypes in order to distinguish some defined types.

❖ CONTEXTUAL ANALYSIS: Excavation diaries and other raw data (photos, drawings, plans, etc.) were taken into account and some tentative matrix were proposed for each excavated area. When the dating of certain loci was doubt, it was resorted to the help of pottery specialists.[III] The ordered stratigraphy was used for determinate the dating of figurines, while at the same time primary contexts were analysed also with regard to the interpretation of figurines.

❖ THE BRITISH MUSEUM ACTIVITY: Given the fact that clay figurines were retrieved also during the previous expedition at Karkemish, a reanalysis of old reports including unpublished data from the notebooks was also conducted. According to figurine finds, new plans of the excavated buildings were produced.

❖ COMPARISONS: at the beginning of the research a first list of promising IA sites was completed. From the list a basic bibliography was collected looking for images or photos of published figurines. The list was then reduced to those sites with published figurines, while in the meanwhile some visits to international museums were planned trying to see as much materials as possible.

❖ RESEARCH OF SOURCES: the examination of the cognitive aspect of figurines required an in-depth research within the Neo-Syrian and Neo-Assyrian sources. Thus a first review on the visual art and written sources of these cultures were conducted. At a later time, the research was expanded to other cultural entities. A great importance was given to the Eastern Mediterranean basin during the IA, some Mesoamerican cultures that were used to produce clay figurines, and some contemporary ethnographic comparisons.

All these aspects were dealt conjunctly. However, as often happens during a Ph.D. research, the process schedule has changed over the course of the time and the main reason was that primary sources were unpublished materials and raw data. This doctoral research started during winter 2014 and at that time only the 2011, 2012 and 2013 campaigns were already concluded at Karkemish. Thus the collection of all the clay figurines presented in this dissertation was officially finished in September 2015 with the consequence that any secure typology or chronology could be proposed before that month. Furthermore, in the original project also the 2016 season was included. The already high number of specimens collected in the previous campaigns together with the relatively loss of time in studying a so great number of figurines, let consider the idea not to include the 2016 specimens. The Karkemish clay figurines were thus studied along the way and this has produced a series of problems. In first instance, the reading of the original excavation diaries with the related raw data considerably slowed the progress of research. This is particularly true considering the fact that, apart from rare cases, for the major part of the excavated areas is still missing an intra-area phasing and, naturally, this do not allow determining any concordance of phasing between those areas. Therefore, a considerable part of the research was dedicated in problem solving and other aspects, such as the research on semantic aspects, was slightly put aside. Other problematics concerned the political situation of Turkey

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III For this important stage a particular thank is due Valentina Gallerani and Kevin Ferrari for Classical periods, Federico Zaina for IA III, and Gabriele Giacosa for the IA II-I ceramic horizon.

emerged also during the planned visits. Some clay figurines stored in Istanbul and Gaziantep have not been analysed indeed (**Tab. 3**). In the first case the museum refused the request and in Gaziantep only those materials from the new Turco-Italian Expedition were viewed. For a group of 9 complete figurines - found at the Yunus cemetery by a farmer - only a group photo was provided. The last and most critical point about this part of research concerned the site of Karkemish itself. During the 2014 summer, due to the critical political situation around the site, the Author decided not to join any more the expedition. The consequence was that technical aspects (colours, fabric analysis, etc.) of figurines were detected only for the 2013 specimens. At that time all the specimens recovered during 2011-2013 campaigns were stored in the Gaziantep Museum of Archaeology and due to bureaucratic reasons only materials from a single season were available for a viewing. It was then decided to choose the 2013 specimens, because of their bigger number and principally because of their retrieval contexts.

The research method applied to Karkemish's comparisons was also used for the study of the IA figurines from the Syro-Anatolian region. The criteria in this case was to identify all those excavated sites with an IA occupation. A first list was therefore written grouping sites in geographical areas. For each site a basic bibliography was collected. At this stage it was clear that a good percentage of sites with ascertained IA phases lacked of a publication dedicated to figurines or, in a few fortunate cases, they were treated as cumulative small finds. The second step was therefore trying to get in contact with some active and no-more active expeditions. The results, as it was expected, were in the major part of cases discouraging (**Tab. I**). Many expeditions were understandably not available in sharing their unpublished data, others were simply dissolved after years, and lastly many scholars were just not aware of the fact of having IA figurines. This was the case for instance of the Zeytinli Bahçe excavation were few fragments of IA figurines were recovered in the vicinity of Roman layers, thus expeditions members were inclined to date them to this period (§ **3.1.8**). Generally speaking, it was observed a confusing approach in discerning among Bronze Age, late IA and Neo-Babylonian/Persian figurines.

Tab. 1 List of IA sites in the Syro-Anatolian region considered at the beginning of the research.

SITE	REGION	CONTACTS	RESPONSE TO THE REQUEST
Ain Dara	Orontes	A. Abu 'Assaf	Members of the expedition are not more reachable. All published figurines date to the Neo-Babylonian and Persian periods. Materials should be stored in Aleppo.
Tell Afis	Orontes	S. Mazzoni, P. D'Amore	The final publication of the clay figurines catalogue was awaited for the end of 2015. Up to now just two articles by Paola D'Amore are available. Materials should be stored in Idlib.
Khan Sheikoun	Orontes	R. Du Mesnil Du Buisson	Members of the expedition are not more reachable. A few IA figurines are published in reports. Materials were dispatched between Paris and Idlib/Aleppo?
Tell Mardikh	Orontes	P. Matthiae, F. Pinnock	No response was received. Except for the Persian period figurines, the IA figurines are not published. Materials should be stored in Idlib.
Tell Mastuma	Orontes	N. Egami	Final publications report just the presence of Persian period figurines. Materials should be stored in Idlib.
Tell Qarqur	Orontes	V. Dornemann	Final publications report just the presence of Persian period figurines. Materials should be stored in Idlib.
Tell Tuqan	Orontes	F. Baffi	Final publications report just the presence of Persian period figurines. Materials should be stored in Idlib.
Tell Rifaat	NW Syria	B. Hrozny, V. Seiton-Williams, N. Nováková	Members of the expedition are not more reachable. A selection of IA figurines are published. Materials were dispatched between Aleppo and Prague.
Tell Abou Danne	NW Syria	R. Tefnin	Members of the expedition are not more reachable. All materials should be stored in Aleppo. A few figurines - mostly dating to the Neo-Babylonian and Persian periods - were published.
Neirab	NW Syria	M. Abel, A. Barrois	Members of the expedition are not more reachable. Materials are likely stored in Aleppo. No IA figurines stored at the Louvre Museum.
Hama	SW Syria	H. Ingholt, K. Chehade	Members of the old expedition are not more reachable. The major part of materials was stored in Syria (Hama or Aleppo), a few figurines are now part of the National Museum of Copenhagen collections.

Chatal Höyük	Amuq	R. Braidwood, M. Pucci	Members of the Oriental Institute expedition are not more reachable. Materials from the OI expedition are partly published by Pruss (2010). More figurines from Chatal Höyük will be published by Pucci (forthcoming), the scholar provided the offprint of the publication. Materials are dispatched between Chicago and Antakya, both museums did not allow to see their materials.
Tell Judaidah	Amuq	R. Braidwood	Members of the Oriental Institute expedition are not more reachable. Materials from the OI expedition are partly published by Pruss (2010). More figurines from Tell Judaidah, will be published by ???. Materials are dispatched between Chicago and Antakya, both museums did not allow to see their materials.
Tell Tayinat	Amuq	R. Braidwood, T. Harrison, J. Osborne	Members of the Oriental Institute expedition are not more reachable. Materials from the OI expedition are partly published by Pruss (2010). More figurines from the OI expedition will be published by James Osborne (forthcoming), also in this case the scholar provided the offprint of the publication. The new Toronto University expedition was available in the viewing of their unpublished materials. Materials are dispatched between Chicago and Antakya, both museums did not allow to see their materials.
Zincirli	Islahiye	F. Von Luschan, D. Schloen, V. Rimmer-Herrman	Members of the German expedition are not more reachable. Part of their materials are stored in Berlin. The Chicago-Tübingen expedition was available in the viewing of their unpublished materials.
Sakce Gözü	Islahiye	D. French	Members of the expedition are not more reachable. No figurines published. Materials might be stored in Gaziantep.
Tell Ahmar	Euphrates	G. Bunnens, V. Clayton	The IA figurines were all studied in a Ph.D. research project by Victoria Clayton. Pictures of figurines were not shared with the Author.
Tell Amarna	Euphrates	Ö. Tunca	All the IA figurines recovered during the rescue excavation were published.
Arslan Tash	Euphrates	S.M. Cecchini	Members of the French expedition are not more reachable. No figurines published in old reports. Materials of the University of Bologna expedition have never been published and they should be stored in Raqqa.
Tell Aushariye	Euphrates	J. Eidem, K. Putt	Materials are under analysis of different scholars; the expedition was not available in sharing unpublished data. All materials are stored in Aleppo.
Deve Höyük	Euphrates	C.L. Woolley	Members of the British Museum expedition are not more reachable. Figurines published by Roger Moorey (1980) and now dispatched between London, Oxford and Cambridge.
Harabe Bezikan	Euphrates	O. Alp	According to the director of the expedition, no IA figurines were retrieved.
Tell Jurn Kabir	Euphrates	J. Eidem, K. Putt	= Tell Aushariye
Kefrik	Euphrates	C.L. Woolley	= Deve Höyük
Tell Khamis	Euphrates	G. Matilla (CE-POAT)	No response was received. Probable absence of IA figurines at the site.
Mezra Höyük	Euphrates	D. Yalcıklı	According to the director of the expedition, just Persian period figurines were retrieved.
Tell Qadahiye	Euphrates	J. Eidem, K. Putt	= Tell Aushariye
Qara Quyu Tahtani	Euphrates	G. Matilla (CE-POAT)	No response was received. IA figurines are not published.
Qara Quzaq	Euphrates	G. Matilla (CE-POAT)	= Qara Quyu Tahtani.
Şaraga Höyük	Euphrates	F. Kulakoğlu K. Sertok	Just a selection of figurines was published, but more materials were documented by the expedition. Materials might be in Gaziantep.
Tell Shiukh Fawqani	Euphrates	D. Morandi Bonacossi, A. Tenu	All materials including clay figurines are already published.
Tille Höyük	Euphrates	S. Blaylock	The offprint of the catalogue of small find was provided by Stuart Blaylock, unfortunately just Persian period figurines are included.
Zeytinli Bahçe	Euphrates	M. Frangipane, F. Balossi	All the IA unpublished figurines recovered during the rescue excavation were put at the disposal.

Girnavaz	Khabur	H. Erkanal	No response was received.
Tell Halaf	Khabur	M. Von Oppenheim, H. Gries	Members of the old expedition are not more reachable. Part of their materials are stored in Berlin. IA figurines from the new expedition are under analysis by Helen Gries, she was available for a discussion.
Sultantepe	Khabur	S. Lloyd, N. Gökce	Members of the expedition are not more reachable. No figurines published. Materials might be stored in Şanliurfa.
Ziyaret Tepe	Khabur	T. Matney	No response was received.

The third step consisted in defining the geographical limits of the research, although these were quite defined also at the beginning of the research. Thus the study was focused just to those sites with published IA figurines and other unpublished specimens were add during several visits to museums and expeditions (**Tab. II**). These visits took place between January 2015 and March 2016 and the aim was to see materials by real. As happened for communications with expeditions, also the contact with museums was not effortless at all. First of all, none museum in Syria was accessible due to the civil war in the country. Some important museums refused the request (Chicago, Antakya) because they reserved permissions to other scholars for certain years (**Tab. III**). The confusion encountered about the knowledge of clay figurines was tested also in this case. Indeed, most often figurines of different period were randomly put in museums or excavation boxes together with IA specimens. Sorting figurines pertaining to different periods took a long time, especially when the retrieval context was not revealed. All these things considered, the only two expeditions which allowed to see their unpublished materials were the new Tell Tayinat and Zincirli expeditions.

Tab. II List of visited museums.

PERIOD	MUSEUM-EXPEDITION	CONTACTS	MATERIALS VIEWED
January 2015	**The Ashmolean Museum, Oxford**	P. Collins	IA clay figurines from Karkemish, Deve Höyük, Kefrik and other nearby unknown locations.
January 2015	**The Fitzwilliam Museum, Cambridge**	A. Christophilopoulou	IA clay figurines from Deve Höyük.
January, March 2015	**The British Museum, London**	A. Fletcher	IA clay figurines from Karkemish, Yunus, Deve Höyük, Germayir, Karadashli, Membji, Merj Khamis, Serni, Zolmare and other nearby unknown locations.
March 2015	**The Louvre Museum, Paris**	M. Cotty, J. Vasquez, I. Bonora	IA clay figurines from Khan Sheikoun.
May 2015	**The National Museum, Copenhagen**	S. Lumsden	IA clay figurines from Hama.
July 2015	**The Tayinat Archaological Project, Antakya**	T. Harrison	IA clay figurines from Tell Tayinat.
July 2015	**The Chicago-Tübingen Expedition to Zincirli, Gaziantep**	D. Schloen, V. Rimmer-Herrmann	IA clay figurines from Zincirli.
September 2015	**The Zeugma Mosaic Museum, Gaziantep**	Turkish Ministry of Culture and Tourism	IA clay figurines from Karkemish (etütlük/enventer list)
September 2015	**The Museum of Anatolian Civilizations, Ankara**	Turkish Ministry of Culture and Tourism	IA clay figurines from Karkemish
March 2016	**The Pergamon Museum, Berlin**	M. Lutz	IA clay figurines from Zincirli and Tell Halaf.

Tab. III List of museums contacted but not visited.

MUSEUM	CONTACTS	MATERIALS REQUESTED	RESPONSE TO THE REQUEST
The Merseyside County Museum, Liverpool	Automatic reply at exhibitions@ liverpoolmuseums.org.uk	IA clay figurines from Karkemish, Yunus, Deve Höyük and other neighbouring sites.	Due to the forthcoming exhibitions programmes the museum was not available in collaborating with individual researchers.
The Garstang Museum, Liverpool	Andrew at Garstang.Museum @liverpool.ac.uk	IA clay figurines from Karkemish, Yunus, Deve Höyük and other neighbouring sites.	No original artifacts are stored in the museum.

The World Museum, Liverpool	M. Smith, A. Cooke	IA clay figurines from Karkemish, Yunus, Deve Höyük and other neighbouring sites.	From the 1947-1949 acquired collection from the Garstang Museum no materials of the requested sites were included.
The Oriental Institute Museum, Chicago	H. Mc Donald, J. Green	IA clay figurines from the OI expedition in the Amuq Plain	The requested materials are under analysis of other scholars; thus they are not available due to existing permits to publish.
The Hatay Archaeology Museum, Antakya	Turkish Ministry of Culture and Tourism	IA clay figurines from the OI expedition in the Amuq Plain	The requested materials are under analysis of other scholars; thus they are not available due to existing permits to publish.
The Istanbul Archaeological Museums, Istanbul	Turkish Ministry of Culture and Tourism	IA clay figurines from Karkemish	Permits refused.
The Zeugma Mosaic Museum, Gaziantep	Turkish Ministry of Culture and Tourism	IA clay figurines from Yunus	Objects not found.
The National Gallery, Prague	Z. Klimtova	IA figurines from Tell Er-Rifaʾat	All the materials stored in the museum were destroyed during a blaze.

Given the huge amount of information collected during research visits, different Excel spreadsheets were produced. Each production has been dealt apart in each dedicated chapter. Due to the sporadic nature of figurines finds, any detailed typology was proposed for those clay figurines from different sites which are not comparisons of the Karkemish corpus. The final catalogue therefore includes just those figurines pertaining to the Euphrates production. The intention with this dissertation is to put a first research base that might guide future in-depth studies on the coroplastic horizon of each analysed site. Historical and iconographic comments are here provided to stimulate a debate in the international scientific community. The final geographical boundaries of this research are Tell Tayinat to the west, Tell Halaf to the east, Zincirli to the north, and Hama to the south (**Fig. I**) Important IA I sites located in regions nearby these prefixed borders, such as Tarsus or Mersin, were not considered in this research because of cultural-political reasons. However, they are sometimes mentioned when their material culture resembles that of analysed sites. As it evident in **Tab. I**, geographical boundaries were strongly influenced by the presence or absence of the archaeogical evidence in some sites.

The State of Research

As already stated by Moorey (2005: 220), "The terracottas manufactured in Syria west of the Euphrates before the Achaemenid Persian Period have not yet been systematically studied". A first attempt in studying this production was presented in two short papers by Paola D'Amore (1992; 1998), where clay figurines from Tell Afis are compared with other figurines from different sites in Syria. According to d'Amore (1992: 81), the coroplastic production in northern Syria - namely in a region included between Karkemish to the north, Hama to the south with the Mediterranean cost and the lake Jabbul as natural boundaries – is stylistically and typologically uniform. During the same years, scientific literature (Matthiae 1997: 225) reported that two distinguished groups could be identified on the basis of the manufacturing technique. The larger of the two groups is characterized by the continuation of the handmade technique, which was intensively used in the Bronze Age Middle Euphrates tradition, i.e. Selenkahiye, Tell Hadidi, Tell Sweyhat, Harran, Tell Abd, Tell Halawa, Habuba Kabira are just few examples of the attested sites.[IV] The IA specimens thus very likely originated from these much older traditions. Especially Karkemish, and in general the Euphrates bend, would seem to be the major area in which this tradition continued, as well as western Syria. Previous opinion maintained that in this group there was a proliferation of types compared to the reference models and that this production had no connections to the religious sphere. From a purely technological point of view, the main iconographic subjects reproduced are both human figures, male and female, and animal ones, domestic and wild, which, unlike those of the Middle Bronze Age, abound in applied ornamental bands and medallions that represent jewelry, hairstyles, and harness. The smaller group contains new iconographic types that begin to appear in the IA II spreading to Syria, Palestine, and Cilicia. These are mould-made in a low to medium relief and almost always depict frontal, nude females with both arms either held at the sides

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IV   For some detailed studies on this production, see Badre 1980; Liebowitz 1988; Meyer-Pruss 1995; Marchetti 2001; Meyer 2007; Sakal 2013.

or raised to the chest with both hands supporting the breasts. The origins of this last type were found in the Old Babylonian coroplastic production and later in the Levantine Late Bronze Age, with its use seemingly related to the sphere of domestic cult.

Apart from these general assessments, an extensive and in-depth study on these two groups has never been proposed. We have to wait until 2004 when Roger Moorey, the former curator of the Department of Antiquities at the Ashmolean Museum in Oxford, produced a catalogue of the museums' collection of Near Eastern clay figurines. The ANET Project (Ancient Near Eastern Terracottas) still comprehends an online database[V] and a published catalogue, cared by the same scholar (Moorey 2005). This publication includes detailed commentaries on single objects and discussions on general trends for each production, including a very rich bibliography on clay figurines. In Moorey's work a detailed chapter on "The Northern Levant in the IA (c.1150–350 B.C.)" (Moorey 2005: 219-225) is also discussed. In this chapter the scholar takes into account an overview on previous studies about IA figurines from Phoenician and Syrian territories.[VI] Moreover, Moorey was the first scholar who described in details IA figurines from the Middle Euphrates, including those from Karkemish. This publication was strongly influenced by the scholar's great interest in the material evidence. As a museum keeper he believed that adverse circumstances of archaeological discoveries should not constitute "a barrier to clear publication and critical study of the objects in the light of subsequent research" (Moorey 1980: i). With regard to this, the catalogue was in the fact anticipated by some interesting contributions that dealt with the study of figurines in a holistic sense. The most popular was probably "Idols of the People […]" (Moorey 2003), where clay figurines with different provenances and chronologies were compared in order to demonstrate the complexity of this kind of studies.[VII] Moorey's approach in the studying of clay figurines has deeply inspired this study, especially with regard to the interpretation and use of figurines within a certain society.

A few years later, Alexander Pruss (2010) in his doctoral research studied a sample of 570 clay figurines retrieved by the Oriental Institute of Chicago in the 'Amuq Plain (Tell Judaidah, Chatal Hüyük e Tell Tayinat) (§ **3.2**). These figurines date between the 2nd and 1st millennium BC and, despite being a heterogenic *corpus*, his work give us an idea on the geographical and chronological boundaries of the North Syrian coroplastic production. The catalogue proposed by Pruss must not be considered as a pure chronological and typological sequence of clay figurines produced in the Amuq Plain. Conversely, his study provides an historical-iconographic development of this production across two millennia. As for the IA specimens, the scholar showed a deep analysis of all the attested subjects proposing a distinction in types. A full list of comparisons from other sites all around Syria and the South-West Turkey completed his work, covering all the IA phases from the eastern Mediterranean influences of the so-called "dark age" to the southern Levant and Cypriot cultural interferences of the IA II-III production until the passage to the Persian period (Pruss 2010: 325-328). Pruss's exhaustive work, though presenting some limitations[VIII] which produced discordances in the classification of materials, should be considered until now as the most exhaustive study on the IA coroplastic production of the Syro-Anatolian region. His catalogue practically formed the basis upon which this study started, since he anticipated what in this dissertation is presented. Contrary to earlier theories (D'amore 1992; 1998; Matthiae 1997), that generally divided the IA coroplastic production into categories just according to the manufacturing technique. This dissertation aims at showing a much more heterogeneous panorama, distinguishing productions both from a chronological and geographical point of view.

This short summary on previous study cannot be concluded without mentioning the doctoral research by Victoria Clayton (2001). As a matter of fact, her research constitutes the only real previous study on the IA figurines from the Euphrates basin. She was charged within the study of clay figurines from Tell Ahmar

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V   www.ashmolean.org/ash/amocats/anet/

VI   He considered Lebanon and some territories to the north of Israel pertaining to the northern Levant. In this dissertation Phoenician figurines are not included because of cultural and geographical reasons.

VII   Other interesting studies on specific terracottas are in Moorey 1994 and 2002.

VIII   His doctoral research was based on black and white 70's pictures and in the fact he never had the chance to observe materials by real. Furthermore, the lack of homogeneity and the very large chronological range of this corpus did not allow the author to go in-depth as for certain identified types of figurines. Among these, the Handmade Syrian Horses and Riders and the Syrian Pillar Figurines surely occur.

by Guy Bunnens, director of the expedition of the University of Melbourne at the ancient Til Barsip. She recently published a simplified version of her research for the wide reading audience (Clayton 2013), but the Author had the chance to read also the original manuscript. The approach of her Ph.D. research was that of exploring the relationship between figurines and "the life experiences of those who came into contact with them" (Clayton 2001, Part II), applying post-colonial theories in order to explain the use of the material culture (Clayton 2013: 11). Unfortunately, she did not provide any typology and stratigraphic study of the Tell Ahmar specimens and her semantic interpretation on the meaning of figurines lacks of tangible proofs (**§ 3.1.1**). Furthermore, the scholar was available in sharing with the Author just the textual part of her dissertation, so that the catalogue and the related images of figurines were not considered.[IX]

Further Information

Photographs of clay figurines from Karkemish included in the catalogue were taken by Arianna Lastretti and Francesco Prezioso, while the photo editing was cared by the Author. Graphic schematic reproductions of clay figurines were done by the Author. All drawings and pictures of Karkemish are courtesy of the joint Turco-Italian Expedition at Karkemish. Photographs of clay figurines from other sites were all taken by the Author and are courtesy of those expeditions and museums, therefore no reproduction or use is permitted out of this dissertation. Copyright permits are sometimes clearly indicated in each picture. Data collection and management were treated using Excel® spreadsheets. The catalogue, all the contextual topographic maps and plans when drawn by the Author with Adobe Indesign® and Photoshop® and are based on topographic data by the Turco-Italian Expedition at Karkemish or previous publications. Rosette frames in each chapter are a graphic reproduction by the Author of an Assyrian rosette. The Author would like to express a sincere apologize for content or style mistakes included in the dissertation. The presented dissertation was not submitted to any academic proofreading.

IX   This sadly happened despite the fact that she declared that "researchers should share their research with others and in archaeology this doesn't always happen". Clayton 2013: 7.

Fig. I Map of the considered sites within the Syro-Anatolian region. In red those sites with an unknown Iron Age coroplastic production (graphic by the Author).

CHRONOLOGICAL CHARTS

⋙ ❀ ⋘

This research seeks to be a comprehensive work on the IA coroplastic production of the northern Syria. Since some first hypothesis regarding the dating of these figurines are provided, it is right beginning the discussion by explaining the chronology that has been chosen. To do this, different chronological charts are here provided in order to clarify the many aspects of one of the most demanding problems of the Archaeology of the Near East, i.e. the IA periodization of the Northern Levant. Some very succinct references are thus dedicated to the ARCANE's periodization, for which at the present time only general labels are available.[X] The choice of mentioning the ARCANE's periodization - even if at a very earlier stage - is due to its future potential. It is highly probable that this project will be considered as the most useful tool for the interregional synchronization in the Ancient Near East. With regard to this, hopefully in a very near future the here proposed datings will be aligned to this system.

Chrono. 1 - BRITISH MUSEUM EXPEDITION PERIODIZATION

This chart explains the terminology used by Woolley in old reports and other publications in relation to Karkemish's stratigraphy (Woolley 1914: 87-88; 1934: 146, 162; Carchemish II: 39-40; III: 225-226). The absolute dates next to historical phases (median column) were provided by Woolley itself. The period spanning from the EBA to IA III was labelled as "Hittite" and it was usually divided in Early (EBA), Middle (end EBA-LBA) and Late (IA I-III). However, these labels are not pre-fixed and in some cases the periodization was generally reported. In an earlier publication Woolley (1934: 147) referred to the "Middle Hittite" period as that period dating between 1200 and 2000 BC, that is mean for "Early Hittite" period in that publication he meant before 2000 BC. In general, when the Late Hittite period was not distinguished in I and II it should be considered as a generic IA, i.e. from 1200 to 600 BC.[XI]

Chrono. 2 - TURCO-ITALIAN EXPEDITION INTRA SITU PERIODIZATION

This chart compares the relative chronology of Karkemish, according to the new Turco-Italian excavations, and the IA periodization of Syria. Regarding Karkemish, the intra-situ sequence is mainly based on the stratigraphic evidence. However, when field data are missing an important provision was given by historical events or dynastic sequences. The beginning of the IA period is here conventionally fixed with the appearance of Kuzi-Teššub, King of the land of Karkemish, which was probably at the head of that still unknown dynasty that preceded the Suhi's family (Hawkins, Weeden 2016: 10). The archaeological evidence regarding the IA I period at Karkemiš is still so feeble that it was decided to follow this historical dating. The IA II period was again conventionally fixed with the appearance of the Suhi's dynasty and the recent archaeological evidence tends to confirm this dating, at least the buildings' sequence of Area C (King's Gate Complex). The IA II has been divided in two sub-phases and this is due to political and cultural reasons. As it will be explained through the presented research, it is observable a marked Assyrian orientation of the archaeological record from the mid-late 8th century BC. As for the IA III, this was also divided in two sub-phases. Previous tentative datings considered the Neo-Assyrian and Neo-Babylonian occupation as a single phase. As a matter of fact, nobody until now was able in distinguishing between the 7th century BC and the 6th century BC ceramic productions (Lehmann 2008: 142-143). Thus any attempt in considering the short Babylonian domination as an autonomous phase was rejected. However, from a coroplastic point of view the Neo-Babylonian takeover of Karkemish marked a deep change in the manufacturing technique of clay figurines.[XII] This therefore let consider the idea that a scattered evidence of the Neo-Babylonian presence at the site must be recognised, this hopefully will be a day ascertained with regard to the pottery production too. In the light of this consideration, the IA III period might be tentatively divided between the Neo-Assyrian (IA IIIa) and Neo-Babylonian occupation (IA IIIb). The Neo-Babylonian short phase was immediately replaced by the Achaemenid period. During the mid-6th century BC, a deep change in local traditions is reflected in the emergence of a new material culture – i.e. changes within local pottery (Lehmann 1998: 23-25) and coroplastic (Elayi 1991). This transformation was also extended to new forms of settlement pattern and different residential and funeral customs (Mazzoni 1991-1992). The emergence of all these developments marks the passage to the latest phase of the IA era, which was renamed by some scholars IA IIIb (Elayi 2000; Lehmann 2008: 145, 149). However, as correctly commented by Lehmann (2008: 139) "the problem with the notion 'IA IIIA' and 'IIIB' is that both periods are essentially very different in their material culture and the choice of the Roman number 'III' is a compromise in order to apply, as much as possible, the existing terminology and not to introduce completely new

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X   An interregional periodization of the Ancient Near East has been proposed just for the 3rd millennium BC. The IA chronology is still under preparation. Basic information about the ARCANE Project might be found at <u>www.arcane.uni-tuebingen.de</u>.
XI   For a resume on Woolley's periodization see also Akkermans, Schwartz 2003: 115; Falsone, Sconzo 2007: 78, Tab. 5.1.
XII   These figurines have been not analysed in this dissertation.

notions." The fact that the Achaemenid material culture is stylistically far from that of the Neo-Assyrian period and the decision to rename in this dissertation the Neo-Babylonian period as IA IIIb, let consider the idea to attribute to the Achaemenid phase the conventional tag IA IV. As shown in the chart, the proposed chronology of Karkemish compared to the rest of Syria is slightly different especially with regard to the IA I and IA III. As already stated by Lehmann (2008: 137-138), the chronology of IA Syria is based on that proposed by Stefania Mazzoni (Mazzoni 1990; 1992; 2000a; 2000b; 2001). However, Mazzoni's periodization was mainly based on the intra-situ sequence of Tell Afis and the typology of the related pottery. Lehmann (1990; 1998; 2008) proposed as well a compared chronology analysing the pottery evidence in Syria in different sites. He considered both local and imported wares, trying to give a preference to sealed context. From an archaeological point of view, the material culture of those sites lying in the Euphrates alluvial plain differs a lot from that of the western-costal Syria. It was therefore decided to add a summary of Mazzoni/Lehmann chronologies in order to give a general idea on the chronological frameworks currently in use, but we should bear in mind that future intra-regional sequences are needed.[XIII]

Chrono 3. – IRON AGE POLITICAL PERIODIZATION AT KARKEMISH

This chart shows a list of local sovereigns who ruled at Karkemish from the early IA period to the Achaemenid domination. The list follows both the Hittite and Neo-Assyrian written sources. The royal line of succession was firstly proposed by David Hawkins (1974; 1988; 1993; 1995a: 90-92; 1995b: 1300-1303; 2000: 73-79) and it is here integrated with the most recent updates thanks to the help of Mark Weeden and Hasan Peker (Hawkins 2012: 144, 146-147, tab.2; Dinçol *et al.* 2012: 145; Dinçol *et al.* 2014; Hawkins, Peker 2014: 107-110, tab. 1; Hawkins, Weeden 2016: 7-21; Peker 2016: 47-49, tab. 2). The list of Neo-Assyrian rules follows those proposed by Mazzoni (2000a:56, tab.1; 2001), which are based on RIMA 1-3. The name of local governors after the conquest of the town by Sargon II are taken from Hawkins (1980: 446; 2000: 74, n. 46; 2016: 16, 19, n.78).

Chrono 4. – IRON AGE COMPARED STRATIGRAPHY IN THE SYRO-ANATOLIAN REGION

This chart comprehends a compared intra-situ sequence of each analysed site in the Syro-Anatolian region. The terminology used in each excavation to distinguish areas/trenches, sub-phases, phases, and historical periods depends on different conventions and especially on the language used for the publication. The original terminology was generally preserved, although in some cases a standardization was needed in order to prevent ambiguities. The chronology of the Middle Euphrates sites is in part based on the British Museum evidence; for instance, for Deve Höyük and the Euphrates Cemeteries (Woolley 1914, 1939; Moorey 1980). While a tentative chronology of the other sites is bases on preliminary and final reports. Thus these are the cases of Tell Ahmar (Bunnens 1992, 1999, 2009, 2013), Tell Amarna (Tunca 1999), Tell Shiuk Fawqani (Bachelot, Fales 2005), Saraga Höyük (Sertok, Kulakoğlu 2001), and Zeytlinli Bahçe Höyük (Alvaro et al. 2004; Frangipane et al. 2005).Dating for the Oriental Institute Expedition in the Amuq Plain are based on the official publications (Haines 1971; Swift 1958: 139-41, tab. 11) and on some up to date data provided in recent researches by Marina Pucci (2008: 127-142, tabs.79, 84, pls. 25-28; 2013). New data from the nowadays expedition at Tell Tayinat are based on some preliminary reports (Batiuk *et al.* 2005: 172-173; Harrison 2007, 2010, 2009a, 2010). The same method was applied for the old and new expeditions at Zincirli (Pucci 2008a: 16-80, tabs. 3, 8, pls. 2-4; Schloen, Fink 2007, 2009a-b; Rimmer-Hermann, Schloen 2016). The Tell Afis periodization is based on the official expedition reports (Mazzoni 1987, 1990a: 83, 2002c, 2005a; Cecchini 1998, 2002; D'Amore 1999-2000, 2002; Venturi 1999-2000; Del Vesco 2002; Oggiano 2002; Soldi 2009). For the following sites was adopted an analogues method Hama (Fugmann 1958, Riiis, Buhl 1990), Abou Danne (Tefnin *et al.* 1980: 7, 35), Tell Rifaat (Seton-Williams 1961, 1967), Neirab (Carriere, Barrois 1927; Abel, Barrois 1928). The Tell Halaf periodization is based on Pucci's work (2008a: 81-102, tab. 53, pls. 13-16).

XIII For regional sequence it is not meant here the whole Syrian territory, which is a modern political entity. In the Author's opinion, comparisons among intra-situ sequences should be made within a delimited territory, considering the political setting of those compared sites at that time. Indeed, any attempt in comparing sites located at far distances - just because of their excellent stratigraphic sequences - would generate confusing hypothesis.

Chrono. 1 - BRITISH MUSEUM EXPEDITION PERIODIZATION

PERIODS	WOOLLEY'S PERIODIZATION	ARCHAEOLOGICAL SEQUENCE	
NEOLITHIC	Halaf ware (5900-5300 BC)	PN	late Halaf/Ubaid
CHALCOLITHIC	Uruk ware (ca. 4000-3100 BC)	LC (Uruk)	
BRONZE AGE	**Early Hittite** (2220-1750 BC) "Champagne cups" period	EBA I-II	
	Middle Hittite (1750-1200 BC) Amarna period	EBA III-IV MBA I-III LBA	
IA	**Late Hittite I** (1200-718 BC)	IA I-II a-b	Neo-Syrian
	Late Hittite II (718-605 BC)	IA III a	Neo-Assyrian
	Achaemenid period (605- 4th century BC)	IA III b IA IV	Neo-Babylonian Achaemenid
CLASSICAL	Hellenistic period (4th–1st century BC)	Hellenistic	
	Roman period (2nd-3rd century AD)	Roman	
POST CLASSICAL	Byzantine period	Byzantine	
	Islamic	Islamic	

Chrono 2. - TURCO-ITALIAN EXPEDITION INTRA SITU PERIODIZATION

INTRA SITU SEQUENCE campaigns 2011-2015		OTHER PERIODIZATIONS (Mazzoni, Lehmann)		ARCANE (ME)
NEOLITHIC	not attested	---		
CHALCOLITHIC	not attested	---		
EBA I-IV	not attested	---		EME 1-6
MBA I-III		---		OME
LBA		---		MME
IA I	1190- c. 1000 BC	IA I a IA I b	1150/1125 - 1050 BC 1050 - 1000 BC	NME
IA II a IA II b	c. 1000 – c. 800 BC c. 800 - 717 BC	IA I c IA II a IA II b	1000 - 925/900 BC 925 - 900- c. 800 BC c. 800 – 740/720 BC	NME
IA III a (Neo-Assyrian)	717-605 BC	IA III a	740/720-550 BC	NME
IA III b (Neo-Babylonian)	605-550 BC	IA III a	740/720-550 BC	NME
IA IV (Achaemenid)	550 - 323 BC	IA III b	550-330 BC	NME
Hellenistic	323 BC – 64 AD	---		
Roman	64-330 AD	---		
Byzantine	330-634 AD	---		
Islamic	634-1000 AD	---		
Ottoman/Contemporary	1299-today	---		

Chrono 3. – IRON AGE POLITICAL PERIODIZATION AT KARKEMISH

PERIODS			ARCHAEOLOGICAL PERIODIZATION	ABSOLUTE CHRONOLOGY
Great Kings	Country Lords	Assyrian Rulers		
♛Kuzi-Teššub (c.1190) ♛		Enlil-kudurrī-uṣur (1196-1193)	IA I	1190 - 1000 BC
		Ninurta-apil-Ekur (1192-1180)		
		Aššur-dān I (1178-1133)		
		Ninurta-tukultī-Aššur/Mutakkil-nuskul (c.1133)		
		Aššur-rēša-iši I (1132-1115)		
♛Ini-Teššub (c.1110)		Tiglath-pileser I (1114-1076)		
		Ašarēd-apil-Ekur (1075-1074)		
		Aššur-bēl-kala (1073-1056)		
		Erīb-Adad II (1055-1054)		
		Šamšī-Adad IV (1053-1050)		
		Ashurnasirpal I (1049-1029)		
♛Sapaziti (c.1025)		Shalmaneser II (1030-1019)		
		Aššur-nārārī IV (1018-1013)		
♛Ura-Tarhunza	Suhi I (c.1000)	Aššur-rabi II (1012-972)	IA II a	1000 - c. 800 BC
♛ Tudhaliya II	Astuwalamanza (c.975)	Aššur-rēša-iši II (971-967)		
	Suhi II (c.950)	Tiglath-pileser III (?) (966-935)		
♛Katuwa (c. 925)		Aššur -dān II (934-912)		
♛Suhi III (c.900)		Adad- nārārī II (911-891)		
		Tukultī-Ninurta II (890-884)		
♛Sangara (c. 870-848)		Ashurnasirpal II (883-859)		
		Shalmaneser III (858-824)		
♛Isarwila-muwa		Šamši-Adad V (823-811)		
♛Kuwalana-muwa				
♛Astiru(wa) I (c.810)	Yariri (c.810-785)	Adad-nārārī III (810-783)	IA II b	c. 800 – 717 BC
♛Kamani (c. 790-760)	Sastura (c.785-755)	Shalmaneser IV (782-773)		
♛Astiru II (c. 755)		Aššur - dān III (771-755)		
		Aššur - nārārī V (754-745)		
♛Pisiri (c. 738-717)		Tiglath-pileser III (744-727)		
		Shalmanaser V (726-722)		
Assyrian local governs		Sargon II (721-705)	IA III a	717 - 605 BC
(Bēl-ēmuranni) (c. 691)		Sennacherib (705-681)		
		Esarhaddon (681-669)		
(Ahi-ilaya) (c.649)		Ashurbanipal (668-627)		
		Ashur-etil-iani (631-627)		
		Sin-shumu-lishir (626)		
		Sin-shar-ishkun (627-612)		
		Ashur-uballit II (612-608)		
	Nabucodonosor II--- Cyrus II		IA III b	605 - 530 BC
	Cyrus II --- Darius III		IA IV	530 - 330 BC

Chrono 4. – IRON AGE COMPARED STRATIGRAPHY IN THE SYRO-ANATOLIAN REGION

EXPEDITIONS		Iron Age I Site Phases Area, levels	Iron Age II a-b Site Phases Area, levels	Iron Age III Site Phases Area, levels
ARCANE-NME				
Middle Euphrates Valley				
Tell Ahmar	Louvre Museum Melbourne Univ.	**7-6** Area A Area S Area M --- --- ---	**6-5** Bâtiment Est Area A Area S Area M --- --- ---	**4** "Shalmaneser Palace" "Shalmaneser Palace" "Shalmaneser Palace" "Shalmaneser Palace" Area C, Hanni's house Area D, wealthy house Area E, wealthy house
Tell Amarna	Liege Univ.	---	---	---
Deve Höyük	British Museum	---	---	**Deve Höyük I** Cemetery
Middle Euphrates Cemeteries: Merj Khamis Kefrik Gavourilla Karadashli Shebib	British Museum	--- --- --- --- ---	--- --- --- --- ---	Merj Khamis, G.1 Cemetery Cemetery Cemetery Cemetery
Tell Shiuk Fawqani	GIRA	**VIII** --- Area E, domestic area --- --- ---	**IX** --- --- --- Area G, prod. area (c) Area H, cemetery	**IX** Area D --- Area F, *Še-Ušni* house Area G, prod. area (b-a) Area H, cemetery
Saraga Höyük	Gaziantep Museum	---	---	Grave
Zeytinli Bahçe	La Sapienza Univ.	---	---	Grave S60
ARCANE-NNL				
Amuq Plain				
Chatal Höyük	Oriental Institute	**N (IV)** Area I, 10-7 Area II, 11-9 Area III, 10-9 Area IVa-d, 6-5 Area V, 4-2 Area VI, 8	**O a-c (III)** Area I, 6-3 Area II, 8-1 Area III, 4-1 Area IVa-d, 4-1 Area V, 1 Area VI, 7-1	**O d (III)**
Tell Judaidah	Oriental Institute	**N (V)** Squares D-F 7-10, 11-9	**O a-c (IV)** Squares D-F, 8-5 Square J 9, 4-2 Square G 12, 7-4 Squares J-K 14-15, 2-1 Square F 15, 3	**O d (IV)**

Tell Tayinat	Oriental Institute	N - Oa (II)	O b-c (I) BP I/II	O d (I) BP III/IV
		---	---/III	---/---
		---	---/VII	---/VII
		---	---/VIII	---/---
		---	---/---	IX/---
		---	---/XI	---/---
		---	---/XII	---/---
		---	XIII/ IV.2	IV.1/IV.?
		---	XIV/ I.3, II, VI	I. 2, II/ I.1
	TAP	FPs 3-6	FP 2	FP 1
		Field 1, silos	Field 1, II	Field 1, II
			Field 2, *hilani*	Field 2, *hilan*

Islahiye Valley

Zincirli	Von Luschan		BP I-II	BP III
		---	BM, Burgmauer	BM, Burgmauer
		---	A, South Gate	A, South Gate
		---	B, West Gate	B, West Gate
		---	C, East Gate	C, East Gate
		---	D, Burgtor	D, Burgtor
		---	E, Quermauertor	---
		---	LG, Lowengrube	---
		---	SM, Stadtmauer	SM, Stadtmauer
		---	QM, Quermauer	QM, Quermauer
		---	IM, Innermauer	IM, Innermauer
		---	---	F, Casemate
		---	Ab1, Altbau u. QM	---
		---	Ab2, Structure S of G	---
		---	Ab3, Strcs.under R-HIII	---
		---	---	G, G1, Obere Palast
		---	WH, Structure SW of H	---
		---	K, building between J-L	---
		---	J, Kalamabau	---
		---	H I, III, Hilani	H II, Hilani
		---	---	LH, Later "houses" in R
		---	L, room on the W	---
		---	M, courtyard	---
		---	Q, door between J-H II	---
		---	NÖH, Barrakib	---
		---	NWH, Barrakib	---
		---	R, NW courtyard	R, NW courtyard
		---	P, Structure with pillars	P, Structure with pillars
	Chicago-Tübingen Univ.	---	Area 1, fortification	Area 1, fortification
		---	Area 2, fortification	---
		---	Area 3, 7-6	Area 3, 5-4
		---	Area 4, ind. buildings	Area 4, South Gate
		---	---	Area 5, elite buildings
		---	---	Area 6, elite buildings
		---	---	Area 7, cultic area
		---	Area 8, domestic area	Area 8, domestic area

Aleppo Plateau

Tell Rifaat	Seton-Williams	III (a)	II(c-b)	II(b)
		Area B1-2, destruction	Area B1-2, buildings	Area B1-2, buildings
		---	Area D I-II, fortification	Area D XI, buildings
		Area M6, East Gate?	Area L6/M6, East Gate	Area M6, destruction
		Area G 4, destruction	Area G I, room	Area G 5, 8, buildings
Neirab	EBAF. Jerusalem	---	---	Trench A, houses?
		---	---	Trench S, houses?
		---	---	Trench T, houses?
		---	---	Trench F, cemetery?
		---	---	Trench PR?
		---	---	Trench CH, houses?

Tell Abou Danne	Liege Univ.	Area SI, IV? ---	IId Area SI, IV-III ---	--- Area A, IId
Tell Afis	Pisa Univ.	**VII** Area A, III, temple --- Area D, 9 Area E, 9-6, domestic Area G, accumulation --- Area L, productive --- Area N, retaining wall	**VIII** Area A, II, temple Area B, domestic Area D, 8-4, domestic Area E, 2-1 Area G, 8b-a, cultic area Area J, terrace Area L, street Area M, fortification Area N, fortification	**IX** Area A, I, temple Area B, fortification Area D, 3-1, domestic --- --- Area J, terrace Area L, street Area M, fortification Area N, fortification

Orontes Valley

Hama	Carlsberg Found.	**F (2-1)** Cemetery, I-II Gate, I	**E (2-1)** Cemetery, III-IV --- Buildings, II-III	--- ---

Khabur Valley

Tell Halaf	Pergamon Museum	**BP I (Altbau 1-4)** BM 1-2, Burgumwallung --- --- BT, Brunnentor NOP 1, Nordostpalast QT, Quelltor EH 1-2, Houses E of Acropolis --- AST, Altes Burgtor ATTP, Tempelpalast Alte Terrasse GT/1,2 Gruft Süd in Lehmziegel Massiv --- LZM_MU a, Lehmziegel Massiv --- ATP, Tempelpalast G3 S, Tempelpalast Gruttanlagen --- SKT, Skorpionentor	**BP II (Kapara 1-2)** BM 1-3, Burgumwallung KR, Kultraum --- BT, Brunnentor NOP 1-2, Nordostpalast QT, Quelltor EH 3, Houses E of Acropolis LSG, Langgesteckt Gebäude ST, Neues Südtor TTP, Tempelpalast Terrasse --- G1, Gruttanlage im Südwestwinke 1 LZM_MU a + b, Lehmziegel Massiv --- TP, T1, Tempelpalast G3 S + N, Tempelpalast Gruttanlagen Under NB, Nordbau SKT, Skorpionentor	**BP III (Assyrian)** BM 1-4, Burgumwallung KR, Kultraum STL, Stadttempel --- NOP 1-3, Nordostpalast QT, Quelltor AH, Assyrisches Haus LSG, Langgesteckt Gebäude ST, Neues Südtor TTP, Tempelpalast Terrasse --- G2, Gruttanlage im Südwestwinke 1 LZM_MU a -d, Lehmziegel Massiv --- TP, T1-2, Tempelpalast G3 S + N, Tempelpalast Gruttanlagen NB, Nordbau SKT, Skorpionentor

PART 1.

Karkemish

❧ ❀ ❧

Carchemish can be regarded as one of the iconic sites in the Middle East, a mound complex known both for its own intrinsic qualities as the seat of later Hittite power and Neo Hittite kings, but also because its history of excavations included well known historical figures such as Leonard Woolley and T.E. Lawrence.

Peltenburg 2016: 1

1.1 Topography and Urban Settlement: Landscape Changes Through the Time

Karkemish, Karkamiš

36°49'46.36"N, 38°0'59.26"E

Quay (of the god) Kamish[1]

Fig. 1 View of the Acropolis of Karkemish from north (modified by the Author after Marchetti 2012: fig.1)

The ancient Karkamiš is located on the left bank of the Euphrates, in a strategic location that fostered reciprocal communication both with the northern Mesopotamia and the eastern Mediterranean (Carchemish II: 37-38; Wilkinson, Peltenburg 2016: 3). The tell is settled on the fertile steppe lands of the north-east Syria, in a territory where the river's alluvial fan - made by pale silt - merges with the limestone floodplain terrace (Cooper 2006: 28; Wilkinson 2007: 32-33, fig. 2.6; Wilkinson, Peltenburg 2016: 3). In this part of the river valley, minor streams break off here and there creating a patchy landscape composed by an alternation of flat terrains and slopes. Indeed, the so-called Mill stream runs between the proper

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1 Pettinato 1976: 14-15. For a resume on the written sources referring to the ancient toponym, see also Carchemish I: 17-18; Hawkins 1980: 426; Biga 2014. The site is also known with several names, which are here briefly reported. However, in this dissertation only the current site's name will be mentioned. The Turkish site name is *Kargamiş Höyük* (Hüyük), while the Outer Town is nowadays located under the Syrian village of *Jerablus, Jerabis, Djerablus, Jarabulus*, Carchemish I: 1, 3-4, 21-25; Anastasio 1995: 209, voice "Jerablus"; Marchetti 2014a: 23-25. The Inner Town was also locally called *El-Kala'at*, Carchemish I:1. In Anglo-Saxon publications, Karkamiš is also known with the name of *Carchemish*, by an adoption from the Hebrew term, Hawkins 1997: 423. During the Classical period, it was probably renamed as *Europos* (*Εὐρωπός*) or *Hierapolis*, Carchemish I: 14, 19-21; Hawkins 1980: 435; Ferrari 2014a: 111, 113-117; 2014b: 1835; Marchetti 2014a: 23-25, Ricci 2014: 119. In modern times locals were used to call this ruined place as "el Qala'at", literally "the castle", Gilibert 2011: 10, no.25. For a comprehensive summary of site's data, see also the voice "Barak (Kargamiş)" in Bertoglio 2004.

township area and a north-west small hill locally known as Eminlik or Eminik (Marchetti 2014a: 23), which once hosted the famous cemetery of Yunus (**Fig. 2**)

The city itself is divided in three main parts: the citadel mound or Acropolis, the Inner Town with a first city wall and the Outer Town with a second fortification (Marchetti 2013: 350; Wilkinson, Peltenburg 2016: 3). As for the geomorphology, Karkemish is naturally defended to the north by the close presence of a Euphrates' tributary, while the oblong shape of the Acropolis mound was originally[2] made up of two peaks spaced out by a central depression (Carchemish III: 205) and its elevation was around 10 m high (Carchemish II: 41). The northern slope presented a nude rock cliff (Carchemish II: 42, fig. 6), a typical soil structure shaped by the river's action (**Fig. 1**). The Inner Town is still nowadays a flat plain, whose aspect is given by the accumulation of different occupational phases throughout centuries (Carchemish II: 41). This area is interrupted by an "horseshoe embankment" (Carchemish I: 1), now better known as *rampart*[3], running from the south-east side of the city to the north-west, but not surrounding the Inner Town for its whole perimeter. The *rampart* is about 20 m high and it was erected just below the rocky bank (Carchemish II: 42, 44). About a third of the Inner Town - precisely in its eastern portion from the so-called Lower Palace area to the South Gate - is disturbed by what were interpreted as Badlands (Zanfini 2014: 162-163, 168-169, figs. 1a,f,g). This peculiar area is characterized by steep slopes which was thought to be caused by erosion phenomena. Recent geomorphological and topographical studies have ascertained that the irregular morphism of this part of the site is caused by quarrying activities occurred during the Islamic period. The Outer Town to the north starts with a low depression, which varies according to the rampart's height, i.e. higher on the west side of the site and more gentle to the east. The step between the Inner and Outer Town is considerable.

A first settlement at the site was probably established during the Neolithic period. From the urbanistic point of view, we might suppose that the site was limited to an open village (Carchemish II: 38; III: 210). The presence of this village is barely proved by some sherds and flints found in the earliest level on the Acropolis (Woolley 1934: 151, 158, 161-162, fig. 4; Carchemish III: 208-210, 227-228, 236, fig. 84, pls. 65 a-b, 66 a-c; Falsone, Sconzo 2007: 75, fig. 5.3) and in a nearby piece of land located between the mound and the Yunus hill. In that area some good examples of Halaf period houses were mistaken by Woolley (1934) as a kiln complex. In any case, if a village was established at Karkemish since the Halaf period, the extension of the site should not have exceeded the 0.1-1 ha, as it was usual for the Halaf sites (Akkermans, Schwartz 2003: 119).

The archaeological evidence remains poor also with regard to the 4th millennium BC, again some data came out from the Acropolis, where a thick Chalcolithic layer with numbered graves and a huge concentration of Uruk or Uruk-related materials were excavated by the British Museum Expedition (Carchemish III: 215-218, pls. 52-55; Falsone, Sconzo 2007: 75). Except from that important evidence, scattered materials were also retrieved from the area around the site (Algaze 1993: 29-32, figs. 8-11; Peltenburg 2007: 7). Apart from these feeble evidence, we are still not able to explain the development of the site between the Halaf period and the Uruk expansion. The presence of a high number of beveled rim bowls from burial contexts would perhaps indicate a first appearance of a central institution. [4] Indeed, following the Algaze's model, the urban community of Karkemish - with other nearby satellite villages - was one of the Uruk enclaves for the Euphrates basin (Algaze 1993: 24-25). With regard to this, during this period Karkemish became an important control point for those primary goods which had to reach the southern Mesopotamia and this fact favoured its growth in size and political importance. According to Schwartz (2001), the social complexity and a general richness of this peripheral centre would not match with its solely role as control point. The emerging importance of Karkemish would be thus related

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2   This was the state of preservation of the hill before the British excavations and naturally before the establishment of the Turkish military base.

3   The *rampart* is a French term originally used to indicate Medieval fortifications, Burke 2004: 95. In Near Eastern Archaeology it indicates an "earthen mound piled up around a city as a fortification or part of it", Katzenstein, Reich 1992: 319.

4   For the use of the beveled rim bowls and their importance in relation to the growth of urban societies see Akkerman, Schwartz 2003: 193-194 and related references.

to other economic reasons, which affected the whole region in this period. [5]

The prevailing position of Karkemish is also debated for the EBA (Novák 2015: 51; Cooper 2006: 56). The name of the city, written *Gà-ga-mi-iš/su^{ki}* or in a variant *Gàr-gàr-mi-*iš^{ki} [6], appears for the first time in local written sources, precisely in the Ebla texts (Pettinato 1976; Kupper 1992: 16; Archi 1985: 220; Archi *et al.* 1993: 238-239; Bonechi 1993: 150; 1999: 229; Fronzaroli 2003: 5; Biga 2014: 77-80). On one hand, historical records inform us that the city is mentioned as pertaining to those territories under the commercial and political influence of Ebla (Lacambre, Tunca 1999: 590-592; Biga 2014: 75, Liverani 2011: 182-183; Marchesi 2015: 423). On the other hand, by the end of the 3rd millennium BC Karkemish was controlling a portion of the Euphrates basin (Algaze 1999: 552, after Pettinato 1976). Thus the local political importance achieved by Karkemish during the Chalcolithic period would have favoured its emergence as a predominant centre among different settlements on the Euphrates basin (Algaze 1999: 552). However, as already stated by different scholars (Archi 1985: 220; Bunnens 2007: 45-46; Biga 2014: 75-76, 80), Karkemish was not frequently mentioned in Ebla archives. Thus there are reasons to think that the site was still not one of the most powerful centres of the Euphrates valley and this might be reflected also on its topography. The development of a mound, known as the Acropolis, is in fact supposed since this period, while the existence of the Inner Town is still debated. [7] There are contrasting ideas even with regard to the total extension of the site that has been calculated approximately ranging between 4 (Bunnens 2007: 44-45, tab. 3.1) and 40 ha (Algaze *et al.* 1994: 61; Algaze 1999: 553; McClellan 1999: 413, n. 2), namely including the Inner Town too. The difference in numbers is so high, because the highest estimate was made both according to the British Museum finds from the Inner Town[8] (Carchemish II: 48; Algaze *et al.* 1994: 15, Algaze 1999: 553) and to the presence of EBA sherds from a survey in the very close site of Tılardir Tepe (Algaze *et al.* 1994: 15). As properly noted by Cooper (2006: 56), the evidence in our hands is so ephemeral that we cannot lean toward any of the two hypothesis. As we have seen the data at our disposal are unfortunately still more based on written sources rather than real corroborative evidence.

Textual sources dating to the early 2nd millennium BC inform us that the major part of Syria was under the dominance of Amorite kingdoms (Klengel 1992: 39-43, 44-74; Cooper 2006: n.4; De Martino 2014: 86; Zecchi 2014: 99-101). In this period the city became a nodal point of communication among different sites. The reason why Karkemish slowly gained a certain importance may lie in its strategic position rather than for urban or political issues (Wilkinson 2007: 38). In fact, the strategic position of Karkemish became of crucial importance for the riverine commercial traffic. According to Marchesi (2014a: 81-82), during the MBA Karkemish was an autonomous or semi-autonomous reign. At least three local rulers are enlisted in Mari texts, these are – *Aplakh-Anda*, *Yatar-Ami*, and *Yakhdun-Lim*. The list of tributes provided to rulers of Mari from Karkemish give us an idea of a well-organized state entity, based on political-diplomatic relationships and mutual help in case of war.

According to Wilkinson (2007: 38), the emergence of Karkemish as a regional power took place just under Šuppiluliuma I. Around 1340 BC, the city was in fact conquered by the Hittite king, who established his son Piyašili (Šarri-Kušuh) as local governor of the city (Gilibert 2011: 10; de Martino 2014: 86). The British Museum Expedition did not return a real evidence of a royal city settled at Karkemish (Hawkins, Weeden 2016: 9, after Summers 2013, after Aro 2013). The lack of LBA archaeological evidence seems to be extended to the Upper Euphrates Valley too. New dendrochronological data from Tille Höyük (Summers 2013) would support this hypothesis. Nevertheless, the new Turco-Italian Expedition has recently discovered at Karkemish material evidence of an extensive conflagration especially in the Lower Town. Furthermore, during the 2013 and 2014 excavation campaigns LBA I occupational layers

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5   For an update resume on theories about the Uruk expansion in Syria see Akkerman, Schwartz 2003: 203-205 and related references.

6   On the origin of this variant see Bonechi 1998: 229; Biga 2014: 75; Marchesi 2015: 423.

7   In favour McClellan 1999: 413; Algaze 1999: 553. Contra Bunnens 2007: 44. For neutral positions see also Cooper 2006: 54-55; Peltenburg 2007: 4, tab. 1.1; Falsone, Sconzo 2007: 87, 74, fig. 5.2. Recent excavations in Area G suggests that the Inner Town was not occupied during the EBA period. Marchetti 2016a: 364.

8   Other EBA remains were retrieved on the Acropolis. Carchemish III: 214-226, 231-233, pl. 67a-d.

associated to destruction layers were in particularly intercepted at the Inner Town fortification system (South Gate, Water Gate and North Fortress) and in the Lower Palace area (Scazzosi 2015; Marchetti 2016: 365). All these evidences might be tentatively connected to the Hittite takeover, when Šuppiluliuma I destructed the Lower Town sparing the temples settled on the acropolis (Güterbock 1956: 95-96; de Martino 2014:86). As a matter of fact, the Hittite conquest settled the bases for the definitive political independence of Karkemish, that were traced back since since the early 2nd millennium BC (Peltenburg 2010:539; Marchesi 2014a: 81). Again our first sources are texts dating to the period of the Hittite king Muršili II, successor of Šuppiluliuma I. According to these texts, Karkemish during the LBA was a strategic site both in terms of military control and commercial trade routes, as well as an important cultic place. Under Piyašili Karkemish became one of the most important administrative centers of the Hittite Empire (Marchesi et al. 2012; de Martino 2014).

During the IA period Karkemish became a city-state as attested by indigenous Hieroglyphic sources (Hawkins 1995a: 90; 2000: 74). Again its importance was due to the prevailing position as a crossing point on the Euphrates, despite the fact that the lands under control of Karkemish were not extended east of the river (Hawkins 2000: 74). According to Woolley (Carchemish II: 48), the extension of the site until the Inner Town took securely place before 1200 BC, as attested by some funerary remains found within the Inner Town fortifications (**§1.1.3**). Regarding the critical passage LBA-IA nothing concerning topographical changes could be securely affirmed. New evidence came to the light just recently for the enlargement of the Outer Town, which took place twice between the Neo-Syrian and the Neo-Assyrian occupations of Karkemish (Zaina *in press*).

A first interpretation about the dating of the Outer Town was proposed in the British Museum publications. The hypothesis was that the Outer Town defence system was built during the Late Hittite period approximately in a contemporary time with the construction of a series of domestic buildings, i.e. the Outer Town houses (Carchemish II: Ch.VI; Marchetti 2012:146). The pottery assemblages and the large presence of Egyptian artefacts collected within rooms of those houses let conclude that the Outer Town neighbourhood was created during the Neo-Assyrian domination of Karkemish (Carchemish II: 49). This hypothesis seems to be partially confirmed by the discovery, during the 2015 campaign, of three inscribed prisms found inside a well (P.5345) in the Palace of Sargon II at Karkemish (Zaina *in press*). The texts were produced under the reign of Sargon II and, according to the forthcoming edition[9], are described some building activities carried out by Sargon II after the conquest of the city. In particular the Neo-Assyrian reshape of Karkemish included an enlargement of the city walls outside the Inner Town. The purpose of this enlargement was to create a new living space for part of Karkemishite citizens. Those citizens were in the fact moved to this new neighbourhood because in the Inner Town were allocated groups of Assyrians (Zaina *in press*). Nevertheless, we have affirmed that the enlargement of the site took place two times during the IA period. The British Museum final reports mentioned just the latest expansion, while a "inner anomaly" was already observed during the first exploration of the site and it was correctly drawn in a first plan (Carchemish I: 11, fig.4). New soundings conducted by the Land of Carchemish Project upon this anomaly have showed that a third tentative city wall may have existed between the Inner Town ramparts and the Outer Town wall. This has been interpreted as a second town fortification to be dated or during the Bronze Age period or at a certain point during the Neo-Syrian Kingdom. In any case, this fortification dates for sure before the Neo-Assyrian occupation of the site, since one of the outer town house (House D) was built exactly on this anomaly (Barbanes-Wilkinson, Ricci 2016: 145-152, 164-166, figs.8.2, 8.4, 8.8; Zaina *in press*).

During her journey through Syria, Gertrude Bell visited Karkemish and she described the ruins of the city as follow:

> *The northern mound is covered with the ruins of the Roman and Byzantine city,*
> *columns and moulded bases, foundations of walls set around paved courtyards,*
> *and the line of a colonnaded street running across the ruin field from the high*
> *ridge to a breach that indicates the place of a gate in the southern face of the*

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9   The text will be soon published by Gianni Marchesi. Marchesi *forthcoming*.

enclosing wall. A couple of carved Hittite slabs, uncovered during Henderson 's excavations and left exposed at the mercy of the weather, bear witness to the antiquity of the site

Bell 1924: 34.

At the beginning of the Turco-Italian Expedition in 2011, the general site's overview was almost the same. The city was probably never abandoned or, at least, not for a long time. After the IA prosperity, traces of human activities were visible everywhere in the Inner Town from the Achaemenid until the Islamic period, even if the city has not always been the most important centre of the valley (Wilkinson, Peltenburg 2016: 2). According to Woolley (Carchemish II: 95), "when Nebuchadnezzar destroyed the rebellious city, Carchemish was left inhabited until its resettlement in the Hellenistic age". At that time, there was no attempt in distinguishing an Achaemenid and Hellenistic period and especially, the Neo-Babylonian occupation was seen as a short-lived passage in the site's history. Evidence of Hellenistic structures and black glazed pottery were found in scattered areas at the site, which led to think that a new settlement was here established after the 4th century BC (Ferrari 2014a: 116, after Carchemish III: 172, 235, pl.68 d). As already affirmed in literature (Marchetti 2005:133), after the Neo-Babylonian conquest the site seems to have been strongly resized. The Achaemenid evidence at Karkemish is still a problematic matter and the only tangible artefact which may help in distinguishing this period should be pottery.

Scattered evidence of a Hellenistic occupation was intercepted and quickly described in few areas from the British Museum Expedition at Karkemish. These are ruins of a gateway and a fortification system at the South Gate and at the River Wall areas (Carchemish II: 88-89, 101); on the Acropolis in two different spots traces of undetermined walls were found to west and north-west above the EBA cist graves and partially on the Temple of Kubaba (Carchemish III: 207, 213). As for the Lower Palace area, some Attic West Slope Ware were retrieved again from the British Museum Expedition (Clarke 1999: 638, originally after Carchemish III: 235, n. 4, pl.68 d), while the new Turco-Italian Expedition has clarified that any already known or new structure should be referred to the Hellenistic phase (Ferrari 2014b:1836).

From a topographic point of view, after the Islamic period, the most preserved phase at the site is the Roman Age. Indeed, during the 2nd and 3rd century AD the city was considerably reshaped (Ferrari 2014a: 116). It is unfortunate that the greatest part of the archaeological remains, which were quite well preserved during the later periods, were not properly documented by the British Museum Expedition. For instance, in old reports references to Roman walls pertaining to private or public buildings appear just to underline damages in the so-called "Hittite levels" (Ferrari 2014a: 112, 116). For this reason, in many cases Woolley resorted to the use of dynamite against such huge monuments in order to speed up digging operations (Clarke 1999: 638; Ferrari 2014a: 112-113). Apart from this, we could easily imagine that the Romans changed the site topography by cutting and levelling part of the city, especially the Acropolis mound (Carchemish I: 1-2; Carchemish III: 158, 207-210, fig. 84). Nothing is known about the period between the end of the Roman Empire phase and the first Byzantine buildings, thus we might tentatively suppose that the city was inhabited until the mid- 6th century AD (Ferrari 2014b: 1835).

During the Byzantine period, Karkemish known with the name *Europum-Europolis*[10], was probably reduced to a small centre, perhaps a rural village (Ferrari 2014a: 117). Byzantine finds were mostly retrieved on the Acropolis (Carchemish III: 208-209, 211, 114, fig. 84). According to Ferrari (2014b: 1838-1839), the presence of a huge quantity of pottery dating between the end of the 5th and early 6th century AD in a pit from Area A would testify an enduring vitality of the city. This data seems to be in accordance with the political history of the city. Indeed, during the 7th century AD this region is referred to as an *eparchy*, a term which later might be related to a main administrative region of the Byzantine Empire. As it was in antiquity, the city might have had importance as a fluvial crossing point (Ricci 2014: 119).

About the Islamic phase, which dates from the 8th-9th century AD[11] (Ferrari 2014b: 1835), old reports

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10   For the use of the term *Europolis* see Carchemish I: 23.

11   The end of the Byzantine occupation is marked by the Arab conquest of the city, which took place in 636 AD, Ricci 2014: 123.

mention about the presence of large pits cutting and destructing the stratigraphy down until the IA levels (Carchemish III: 177, 183), while the presence of building is reported only on the Acropolis (Carchemish III: 207, 211). However, it must be admitted that the British reports frequently used the term "Arab" both for indicating the Abbasid period and the Arab modern culture of the 19th century AD.[12] In any case, the new Turco-Italian excavations seem to confirm the trend attested by the British Museum Expedition. Especially in the Lower Palace Area and in proximity of the South Gate (**§ 1.3.2. Area C, D**), the archaeological evidence suggests that during the Islamic phase the previous monumental structures were looted or reused in order to build up domestic buildings. These activities were likely operated until the 10th century AD, which marked the definitive abandonment of the site.

As for the modern times, during the construction works of the Aleppo-Baghdad railway, built between 1903 and 1940[13], Karkemish was entirely crossed and divided into two parts, following approximately the natural division of the ancient site in Inner and Outer Town. The Turkish-Syrian border was established in 1923 (Marchetti 2014a: 23) and the railway line, more or less, coincides with it. For this reason, the site today is under a double jurisdiction; that of the modern Karkamiş (Turkey) and that of the modern Jerablus (Syria). In the fact, about 35 out of 90 ha[14] of the total extension of the site pertains to the Syrian territory and the Jerablus village was partially built on the site's ruins. From 1950s onwards the site, as part of the territory on the border between Syria and Turkey, was progressively mined. Those minefields were cleared only in the Turkish side, precisely operations came to a conclusion in February 2011 just in time to enable the Turco-Italian archaeological investigations (Marchetti 2014a: 36; Bitelli *et al.* 2014: 154; Wilkinson, Peltenburg 2016: 4-5).

Regarding the actual landscape, the site has been "dissected, disturbed and transformed by constant human intervention" (Wilkinson, Peltenburg 2016: 3). The Outer Town is the less preserved and visible part of the ancient city and due to the present Syrian civil war is also now inaccessible.[15] Indeed, this part was investigated only during the British Museum Expedition; here some soundings revealed the presence of the rubble foundations of the fortification, together with a West Gate and a doubtful South gate. Apart from the already constructed Baghdad railway, the Turkish Government has recently erected a 4 m high wall across the border and, of course, a large portion of it lies on the site. The most evident consequence of this strong interference with the landscape is the destruction of the historical horizon of Karkemish. The Syrian civil war and especially the presence of a Daesh stronghold once based in Jerablus, led the Turkish Armed Forces to permanently line up 4-5 tanks on the site's ramparts. Daily movements of those tanks have gradually caused a series of artificial depressions just on the crest of ramparts, destructing a fundamental part of the city's landscape. These are unfortunately the only visible damages caused by this war, while due to the inaccessibility of the Syrian part of Karkemish nothing is known about damages to cultural heritage or illegal activities. Ultimately, the land of Karkemish suffered much more by the creation of the Birecik and Carchemish dams, which with their reservoirs covered a lot of smaller sites and temporary have modified the surrounding floodplain (Wilkinson, Peltenburg 2016: 3-4, fig. 1.3).

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12 Examples of modern Arab traditions or contemporary Arab populations are reported in Carchemish I: 24-25; Woolley 1921: 34, 138-142; Carchemish III: 180, n. 2, 197, n. 2, 207 n. 1, 211, 214.

13 This is just a local fragment of the greater Berlin-Baghdad railway, which was planned in order to connect Europe to Mesopotamia, passing through the entire Anatolia and the north of Syria. The project was the result of an agreement between the Ottoman Sultan Abdul Hamid II and Kaiser Wilhelm II, King of Prussia. For a detailed report on the railway's political history with related references see Fales 2013.

14 Marchetti 2012: 133. According to Wilkinson and Peltenburg, about 40% of the site area lies in Syria. Wilkinson, Peltenburg 2016: 1.

15 The Land of Carchemish Project is the last archaeological investigation that involved this area until 2011. All the results are published in two monographies, see Peltenburg 2006, Wilkinson *et al.* 2016.
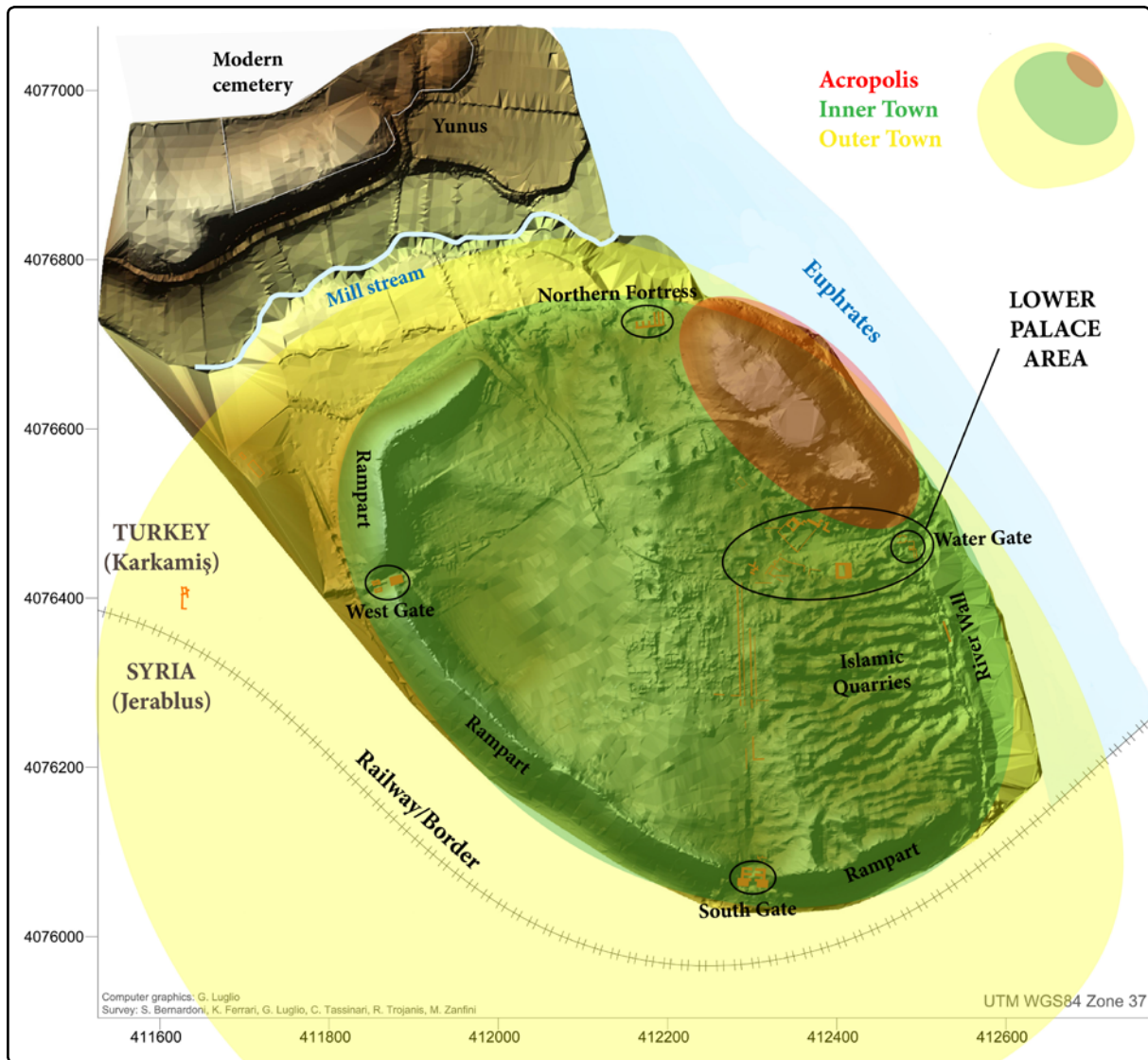
Fig. 2 Topographic map of Karkemish with key urbanistic features (graphic by the Author).

1.1.1 Fortifications, Streets, and Open Areas

Karkemish was defended by a triple fortifications system, gradually expanding outwards following the historical vicissitudes of the town **(Fig. 3)**. In the "Treaty between Ebla and Abarsal" (Fronzaroli 2003: 5), Karkemish is mentioned as a fortified city belonging to Ebla territories (Archi 1989: 16; 2011:5; Matthiae 1995: 258; Peltenburg 2007: 10; Biga 2014: 75; Wilkinson, Peltenburg 2016: 5). At that time settlements were scattered through the Euphrates Valley and mostly grouped by pairs, this is because they were probably used as cross-river linkages (Algaze *et al.* 1994: 13, fig. 17; Wilkinson 2007: 35, 37). With the establishment of the Hittite viceroy at Karkemish, by the late EBA/early MBA, and the presence of Emar as administrative centre, transports and commercial routes flourished and a general alignment of fortified settlements along valleys was observed (Wilkinson 2007: 35-37, fig. 2.9). Riverine transport was certainly used at the karkemishite court, as specifically mentioned in a source in which it is said about the presence of an official charged to export goods from the city toward Mari through the Euphrates.[16] With regard to the first establishment of the fortification system, Woolley reported about the presence of an independent fortification system for the Acropolis; i.e. the ring wall. The mound in fact was divided by two ring walls which were connected one another by an intermediate passageway. These walls were constructed in a mixed technique, preferring a stone foundation with mudbrick barriers for that side facing to the river, a huge stone wall on the south-western side and, a plissé texture for the inner side (Carchemish II: 40, 114). Beneath it a vaulted mudbrick canal, perhaps used as sally port was running at the foot of the south-east side of the Acropolis.[17] According to the stratigraphy, the fortification of the Acropolis was firstly constructed during the MBA and it was periodically demolished and rebuilt following the historical urban planning of the city (Carchemish II: 40; Carchemish III: 210).

As for the Inner Town fortifications, in agreement with the first hypothesis proposed by Woolley (Carchemish II: 44, 48; Marchetti 2013: 353; 2016a: 364) *ramparts* were built during the MBA[18] and at least one of the later IA gates, the Water Gate, might have had the same origin (Matthiae 1995: 44, 315). If this theory was true, the original plan of the Water Gate would have been a six-pier gate flanked by two rectangular bastions each one with three sets of piers and interposed by an empty chamber-passageway. However, as correctly noted by Burke (2004: 136, n. 27), British publications "do not provide conclusive evidence for its dating and, therefore, we should err on the side of caution concerning its identification as a MB gate". Furthermore, excavated evidences both at the South and West Gates **(§ 1.3.2 Area D, N)** demonstrated that the still standing debris ramparts have a core composed by a mudbrick imposing wall lying on a stone foundation dating to the LBA I. This tentative dating is in accordance with the theory of other scholars (Parr 1968: 30-33; Winter 1973: 167) that think that Karkemish's *ramparts*, together with those of Tell Mumbaqa, were erected just after the LBA. We should therefore tentatively suppose that the first defensive system of the Inner Town, including both the earthen rampart and the gates' structures, might have had a first LBA arrangement. Except for these tentative hypothesis, the new Turco-Italian Expedition still did not provide any secure architectural evidence about the existence of any LBA gate or defensive wall. To the LBA period are, on the contrary, securely dated two defensive branches of the Inner Town fortification system: The Northern Fortress and the River Wall (Carchemish II: 48). To the north-west of the Acropolis was the Northern Fortress, whose final outcome was remodelled by Sargon II after the conquest of the city (Carchemish II: 40). The fortress was basically a double wall equipped by several chambers in-between, to the north side was hanged to the Acropolis by means of a squared building, while to the opposite side, to the south, there might have been the North Gate[19] of the

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16   Wilkinson 2007: 36; for the edition of the text see Lafont 1988.

17   The dating of this last structure present some inconsistencies with the stratigraphy. A cist grave (KCG 3) with a high number of champagne cups was retrieved above the vault and Woolley interpreted this evidence as a transitional stage between the EBA and the Amarna period, i.e. MBA phase. Cf, Carchemish II: 40-41, pl. 17b; III: 220, pl.17b. However, the solely presence of an EBA grave above it would suggest its previous dating.

18   As a matter of fact, Woolley used the term "Middle Hittite", which means a period spanning from the EBA to the LBA (§ **Chrono. 1**)

19   The presence of this gate is just tentatively supposed since any architectural evidence remained *in situ*. However, a wide gap is still observable in this part of the site between the end of the rampart to the south-east and the end of the Northern Fortress to the north-west.

town (Carchemish II:47). To the south-east side of the Acropolis, the town was defended by the River Wall. This wall runs from the Water Gate towards the South Gate, stopping just against the *rampart* by means of a tower (Carchemish II: 46-47). According to Woolley (Carchemish II:46), a series of towers were later added to the original structure. The River Wall was in the fact often remodelled and rebuilt throughout the time resulting in an incredible sense of patchwork (Carchemish II: 45). Already at the time of the British Museum Expedition, this long wall presented a juxtaposition of irregular recesses and projections. Approximately at the north-east end of the River Wall, at the foot of the Acropolis, lies the Water Gate (Carchemish II: 45), which was given direct access to the river. This gate was physically, perhaps even ideologically, connected to the sacred area. It was in fact located in front of the Long Wall of Sculpture and it was part of the south-east façade of the Storm God temple's precinct. Between the Water Gate and the Acropolis, further to the north, there was a kind of sally-port now completely hidden by military structures. This was also the joint between the citadel fortifications and the Inner Town walls. During the IA to the opposite side of the Acropolis, i.e. to the north-west, the fortification was reinforced by the creation of a terraced wall at its western extremity another piece of the Inner Town fortification started (Carchemish II: 48). This piece was the artificial structures of the Northern Fortress.

What we nowadays know about the Inner Town fortification system of Karkemish is the final late IA arrangement. In particular, the defence of the city was guaranteed by the presence of an imposing earthen *rampart* and within it two gates are still visible: The South Gate to south-east and the West Gate to south-west. The *rampart* was apparently interrupted to the north-west side of the Inner Town, where a mudbrick Fortress was built. The north-east of the city was instead defended by the River Wall until the Water Gate. As already stated by Woolley (Carchemish II: 43), the Inner Town fortification was "a combination of builded wall and earthwork". The defence system of the *rampart* consisted in an elliptical high mound provided with an external *fosse*, nothing is known about the structure over the mound for which just a levelled mudbrick wall remains (Carchemish II: 44, 47). The *rampart* of Karkemish was of the type "freestanding", an earthen embankment built around a wall with some retaining walls at the base (Burke 2004: 97-98, fig. 5). Recent investigations at the South and West Gates have confirmed the presence of such retaining walls at least in the proximity of the gate. They are mudbrick extensions built between the gate and the *rampart* which acted as contrasting powers against it. Concerning the composition of the *rampart,* it has been observed a juxtaposition of beaten dirt layers to limestone chipping layers (Carchemish II: 74). This succession of layers is what has been called the "sandwich technique", a technique observed in other *ramparts* of the Near East which consists in alternating layers of different materials (Burke 2004: 105). We are not sure about the first building phase of the Inner Town gates. According to the stratigraphic evidence, the West Gate structures should date at least to the IA II period (**§ 1.3.2, Area N**), while the South Gate seems more recent, i.e. IA III. The recovering in a recess of this gate of a much fragmentary limestone statue portraying a bearded man and preserving a tentative inscription "beloved of Kubaba, Astiru(wa)'s son" (Carchemish II: pl. A13c; Hawkins 2000: 167-168, figs. 54-55; 2012: 109) would suggest its latest phase of use at least under the reign of Kamani, that is mean the mid-8th century BC. This statue, as supposed by a comparison with other royal statues buried within Neo-Syrian city gates, was in the fact ideologically and practically concealed by the passage of the Neo-Assyrian army (Carchemish II: 92; Hawkins 2000: 168; Gilibert 2011:159). Although we do not have any proof evidence - apart from this inscription- in attributing a late IA dating to the South Gate structures (Marchetti 2013: 353), the analysis of pottery from loci in phase with the gate's floors and from the foundation cut of the eastern tower suggest an IA III dating.

As we have already seen, the Outer Town defence system was built during the Late Hittite period following the British Museum publications (Carchemish II: 49). The Outer Town wall is therefore the result of a meticulous new planning of the city, as correctly reported by Woolley (Carchemish II:50). This wall was settled upon the natural limestone rock in its northen part, while we are not sure about its prosecution to the south since it was surveyed by the British Museum Expedition just by means of scattered soundings (Carchemish II:50, 54-57). The north end was composed by two parallel walls, 9 m far one another and about 5 m large each one; these were spaced out by abutting buttresses each 40 m. The wall in the proximity of the gates was further reinforced by some buildings, interpreted as guardhouses, and three tentative gates were identified within it (Carchemish II:50-51). The first of those gate was and

still is "practically non-existent". This was the North Gate, whose presence was conjectured because of some anomalies: a strange growth in the Outer Town wall, a mass debris of mudbricks 100 m to the west far from this growth and, a limestone slab along the fortification wall but tangent with it and, what was interpreted as branch of foundation wall made by pebbles (Carchemish II: 53; Zaina *in press*). The West Gate of the Outer Town was similar in planimetry with the South Gate of the Inner Town. It was a six piers gate with two flanking towers side by side (Carchemish II: 51, 54). This was the only excavated gate for this part of the site, while another gate was just tentatively located more south-east. This was the South Gate of the Outer Town lying under a modern building near House C (Carchemish II: 51, 55).

Traces of late IA streets and pavements remain in close proximity of the city gates, where streets were paved by oversized slabs. Chariot wheels' ruts are still visible on the central stone paving of the South and West Gates and on two limestone slabs of the King's Gate. During the 2014-2015 excavation campaigns, a portion of cobbled street was unearthed south of the King's Gate (**§ 1.3.2, Area C**). This was probably the way connecting the Lower Palace area to the east side of the city until the South Gate. Other indefinable streets were likely connecting the West Gate, the North-West Fortress and the Water Gate to the Lower Palace Area. The city was connected to its main cemetery Yunus by a tentative route crossing the Mill stream, while a road network for the outer town has not yet been securely identified. The Land of Carchemish Project hypothesized at least three routes starting from the city centre towards the periphery. These are one route westward going towards the Amuq Plain and two routes southwards connecting the site to some nearby towns (cf. Wilkinson 2016: 84-87, figs.5-13-15). Regarding other evidence on streets and open areas, the courtyard of the Temple of the Storm God was also cobbled (Carchemish III: pl. 29, 35b, 36a-b, 37a), while very few can be said about the general assessment of the open areas. In the Lower Palace area, prospects and orientations of public and cultic buildings are not properly aligned one each other as correctly observed by Woolley (Carchemish III: 158). In the 65 m^2 square at the centre of the Lower Palace area several remains of statue bases and baths in *situ* were recovered during the British Museum Expedition (cf. Carchemish III: Ch.8), testifying that open areas were largely used for cultic or public performances.

Considering the Classic period, a Hellenistic gate was intercepted by the British Museum Expedition just between the Roman and IA South Gate (Carchemish II: 89). The ruins consisted in large squared blocks of soft limestone and they were especially preserved in the south-western side of the gate. Here a massive round structure preserved just in the foundations and probably once pertained to a guard tower was erected destroying part of the original IA gate. In Woolley's opinion (Carchemish III: 157-158), the Hellenistic builders plundered the city, especially in the Lower Palace area, where they reused IA limestone orthostates in order to build new foundations. However, as demonstrated by the case of the South Gate and as also later admitted by himself[20], the quality of limestone varied according to the historical period. That is mean during the Hellenistic period different quarries were used compared to the IA.

Regarding the Roman period, typical features of a Romano-Syrian city were partially preserved. A new gate at the South Gate was settled on ruins of the Hellenistic gate (Carchemish II: 89; Marchetti 2013: 353, n.14). The colonnaded street and part of what was interpreted as a *Forum* were visible on the surface, as attested by Hogarth (Carchemish I: 1-2). The colonnaded street was connecting the South Gate to the foot of the Acropolis with its 400 m in length, a double row of columns disposed for both sides were the bases of the porticos, which contained the *tabernae*. Nothing more than some bases of columns and some squared blocks remain today *in situ*. This street was the conjoining point for six squared blocks of 63 m side (Ferrari 2014b: 1836, fig. 2). The most north-east block was dedicated to an open-public area, i.e. the *Forum*. As for the *Forum*, when digging operations started in the Lower Palace area, huge concrete foundations of Roman walls were intercepted especially in the Storm God temple, near the Herald's Wall and in the proximity of the King's Gate (Carchemish III: 169, 177, 181, 185, 200-201, pls. 35 a-b, 36 a, 37 a-b, 43 b, 46 a-b). Following Woolley's description of all these walls, we might guess that they were part of a square structure, composed by a double perimeter wall 2 m deep. The inner wall was probably running

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20 See Woolley 1953: 146. General notes on building methods through ages are also in Carchemish II: Ch. 7.

near the south side of the Ḫilani and the south wall of the King's Gate, touching but not damaging the remains of the eastern side of the Storm God temple, perhaps including the Great Staircase. The outer one was intercepting the whole King's Gate area, passing slightly close to the western side of the Storm God temple. Thanks to the new Turco-Italian excavations in the Lower Palace area, the two east and south walls were again intercepted, this structure was characterized by a double row of limestone blocks placed upon a base of concrete. The last row was decorated with a frame moulding facing towards the centre of the block (Ferrari 2014 b: 1836; Ferrari *et al.* 2016). During this period a Roman *ala* was established at the site, which was part of a bigger fortification system along the Euphrates basin composed by a series of watching stations and other military structures. This system was managed by local squadrons under the control of a *praefaectus ripae Euphratis* and it was created in order to defend the river's "Big Band towards the Mediterranean" (Clarke 1999: 640). With regard to this, the city was provided with a city wall (Carchemish II: 62), perhaps running on the IA *rampart*'s ruins. One gate was securely identified within this, a southern Roman gate was in fact quickly removed exactly on the remains of the Hellenistic and IA gates (Carchemish I: 1; Carchemish II, 89). Nothing more than some unpublished pictures and some orthostates still lying *in situ* testify its original presence and elevation. Aligning the colonnaded street with those orthostates, it is observable a slightly more western orientation of the Roman Gate compared to the original IA one. The new Turco-Italian Expedition has distinguished feeble evidence of a Roman occupation at this gate, roman layers were isolated in two different points. A very small floor with some nearly completely pottery wares, which was sealing a Hellenistic building on the north-eastern part of the excavation area. On the opposite side, to the west, a Roman drain was crossing and partially destructing for all its length the IA gate[21] (**§ 1.3.2, Area D**). A second supposed gate should be once located approximately upon the IA Water Gate, rubble Roman foundations were found on its eastern side and other blocks were carried away through the river (Carchemish II: 103-104, pl. 16). Also in this case, the only documentation which proves the existence of this gateway are given by unpublished pictures. A third supposed gate was hypnotized by Woolley (Carchemish II: 80, pls. 10a-b, 11a) on the ruins of the West Gate by the presence of "few Roman stones lying on the surface". However, any plan or other documentation was provided to prove it. In this part of the city, an impressive roman water conduit was brought to light (Carchemish II, 73, 78, fig. 16, pl. 10a-b), the canal was piercing the *rampart* with the later blocking walls and starting somewhere from the Inner Town through the Outer Town passing exactly between the West Gate orthostates. Concluding with the defence system, some rubble Roman foundations were intercepted by Woolley (Carchemish II: 101) in the eastern section of the River Wall. Here, as also referred in other points of the Embankment wall (Carchemish II: 62), a Roman city wall was running on the IA defence system. The given plan (Carchemish II: pl. 14) is, as seen before, not so clear in the rendering of the later structures, for which Woolley supposed another city gate.

We do not have any archaeological evidence supporting the existence of a Byzantine fortification system.[22] According to written sources, the city of this period was established by Emperor Anastasius I and especially the city walls dated to 505 AD. Those walls were later reconstructed under Justinian and the city was turned into a military headquarter since 542 AD. Thus in this period the city was part of a regional defence network (Ricci 2014: 119, 123).

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21 This drain was already dug by Woolley and it appears in the general plan indeed, cf. Carchemish II: 89, pl. 12. However, Woolley didn't attempt any dating for it. The presence of some Roman sherds in its cavity, led us lean more towards its later dating.

22 *contra* Ricci 2014: 119.

Fig. 3 Topographic map of Karkemish with fortification systems, streets, amd open areas through the time (graphic by the Author).

1.1.2 Private and Public Buildings

Nothing is known about the Neolithic settlement of Karkemish. However, there are reasons to think that a village with a similar plan of that dug in the nearby graveyard between the city and the Yunus cemetery was also lying under the Bronze Age and Chalcolithic layers of the Acropolis **(Fig. 4)**.[23] Similar to the sketched map of the wrongly interpreted "kilns" of Yunus (Woolley 1934: 147-149, fig.1), the Neolithic houses of Karkemish were probably typical Halaf culture hallmarks. These were a group of round houses sometimes with rectangular antechambers and inner mudbrick buttresses located close to the river and equipped with kitchen, stables, storage rooms and kilns (Akkermans, Schwartz 2003: 115-120, fig. 4.11). The vent-holes intercepted by Woolley in some of the circular rooms of the Yunus complex, might have been those kilns indeed. The chance of misunderstanding the data was high for that time, since the Yunus village and the site of Tell Halaf were the first investigated sites of the Halaf culture and secondary these buildings were constructed with perished materials, with the natural consequence that they were often rebuilt. For this reason, in many cases when plans are not complete, it is not an easy matter distinguishing proper houses from their productive areas (Akkermans, Schwartz 2003: 99, 103, fig. 4.1).

With regard to the Chalcolithic and Bronze Age periods, ruins of private houses dating to both periods are thought to be found on the Acropolis mound by the British excavators. The Turco-Italian Expedition confirmed this data by the discovery of some much ruined domestic buildings in a sounding at the foot of the Acropolis, just behind the Great Staircase (§ **1.1.3, Area A**). Their state of preservation as well as their limited extension do not allow understanding any urban planning with regard to both domestic complexes.

Much more is known for the IA period, in particular in the so-called Lower Palace Area. This part of the city, built on a hollow, was the main political centre of Karkemish and it was composed by a complex of public and religious buildings overlooking on an open area. To the south-west corner of the square was built in multiple phases a royal palace with an independent entrance; the King's Gate. This gate and the royal palace prospects were decorated with a series of narrative slabs, known as the Processional Entry and the later addition of the Royal Buttress. The royal palace is known to have been built firstly by king Katuwa, as attested by epigraphic evidences (§ **1.3.2, Area C**), with a later refurbishment by Sargon II. At the northern side of this palace, turning eastward one might visualize the Herald's Wall, which was oriented towards the Ḫilani (Carchemish III: 158). On the opposite side of the square at the foot of the Acropolis, numerous fragmentary sculptures were collected. Indicating that even this side of the square was finely adorned (Carchemish III: 159). To the north-west corner of the Lower Palace area, just in front of the King's Gate, was lying the Storm God temple (§ **1.3.2, Area A**). A temple in antis composed by a single chamber preceded by an antechamber, an internal court and a greater external court. The eastern façade of the external court of the temple was finely adorned by an alternation of basalt and limestone orthostats, portraying a sacred procession of female and male deities. This was the Long Wall of Sculpture. Following the procession, one was introduced to the Great Staircase, a 7 m long monumental stair. The Royal Gatehouse, approximately halfway, interrupted this monumental way ascending to the citadel (Carchemish IIII: 159-160). Here, a few meters northward on the mound of the citadel, now occupied by a Turkish military base, was identified the supposed Temple of Kubaba.[24] This is an imposing almost squared structure faced with basalt orthostates.

The Outer Town of Karkemish returned just a series of isolated buildings, precisely eight (§ **1.3.2, Area E-F)** (Carchemish II: 51-52, 118-134). House A, D, E, F, G were excavated some hundreds of meters south of the Inner Town West Gate, the others (B, C) were positioned more to the south-west. Actually, two houses (G, D) were exactly lying on the street which had to connect one another the West Gates. At the time, when those buildings were in use, we should imagine that at least the inner West Gate was already not in use. Indeed, all these buildings probably belonged to the latest IA occupation of the site.

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23   For the Neolithic finds from the Acropolis see Carchemish III: 209, 210, fig. 84.

24   Carchemish III: 210-214. The interpretation of this building with the Temple of Kubaba is not supported by any archaeological or epigraphic evidence, Hawkins 1980: 436; Falsone, Sconzo 2007: 75.

They were tentatively built after the Neo-Assyrian takeover and they were soon burnt with the Neo-Babylonian siege of the city, as attested by the huge quantity of Egyptian artefacts found within their rooms and the many traces of a battle fight, especially in House D (Carchemish II: 123-129). Those houses were part of the new Outer Town district, which was constructed under Sargon II as described in the already mentioned Sargon's prisms.

For the Roman period, only a ruined temple located on the south-east side of the necropolis is mentioned in the first and third British report (Carchemish I: 1-2; Carchemish III: 173). Just later Woolley interpreted those ruins as a 2nd-3rd century AD temple dedicated to the Sun god (Carchemish III: 207). The structure was much ruined and only one course was *in situ*, while the rest of the blocks, some of them sculptured, had fallen down from the Acropolis. The building technique was exactly the same of the *Forum* walls, i.e. large masonry blocks on a concrete base. On the Acropolis, unfortunately, Roman activities destroyed the mayor part of the IA levels (Carchemish III: 207-210, fig. 84). Another Roman public building was intercepted; it was a bath complex just above the North-West Fort. A separate volume dedicated to the complex was planned to be published (Carchemish II: 67-68), but unfortunately the project did not follow up. Any unpublished picture also remained and the only information we know is that it should "overlay the S part" of this area (Carchemish II: 68, pl.9 a). Finally, it has been recently hypothesized the presence of a theatre during the course of the Embankment Wall (Ferrari 2014a: 113, fig. 2). Indeed, rubble foundations were intercepted by Woolley (Carchemish I: 62) in the Section F sounding of the North Wall. The Roman town was for sure extended beyond the *ramparts*, where settled upon the levelled remains of the Outer Town fortifications still remained ruins of large size Roman villas. According to Woolley's testimony (Carchemish II: 50), a great part of those ruins were reused by German and Turkish constructors in the Baghdad Railway works.

A recent survey made by the Turco-Italian Expedition during the summer 2013 has revealed some private buildings pertaining to the Islamic occupation of the site. These structures are disposed by a random order, without following any specific topography and they are characterized by squared plans. An open-air court is usually built along the southern side, while a series of small rooms are disposed to the northern one. The Islamic pottery sherds which were found in some of these houses in the Area C let us propending more for a period between the 8th and 9th century AD (Ferrari 2014b: 1837-1838, figs. 2, 3). Another presumably domestic building was intercepted much ruined a few meters north of the South Gate (§ **1.3.2, Area D**).

Fig. 4 Topographic map of Karkemish with private and public buildings through the time (graphic by the Author).

1.1.3 Funerary Areas

The oldest funerary remains attested at Karkemish were recovered by the British Museum Expedition on the south-eastern side of the Acropolis (**Fig. 5**) (Carchemish III: 207-210, 214-218, pls. 53 a-c, 54 b, 55 c). Some pot burials dating to the Chalcolithic period were retrieved just above the Neolithic layer of the south-eastern side of the mound and in a sounding made by Hogarth at the foot of the Great Staircase (Carchemish III: 207, 234, fig. 84). As some later EBA burials they were of pithos type[25] and they contained nothing apart from the bones. Those from the Acropolis were usually buried beneath the floor of presumed domestic buildings[26], while numbered beveled-rim bowls were deposed in connection with those graves probably as part of funerary rituals (Carchemish III: 217-218, pl. 52 a-b).

On the Acropolis, just above the Chalcolithic burials, two different EBA burial types were distinguished, cist graves and pithos burials (Carchemish III: 218-226, pls. 56-62)[27]. This last type was distinguished from the same type of burial dating to the Chalcolithic period by the presence of a grave good; various objects were in fact deposited inside the urn with the body. The same custom was observed in cist graves too, for which was also observed the fetal position of the deceased (Carchemish III: 215, 218). Similar to the Chalcolithic tradition, the EBA burials were dug under the floors of presumed domestic buildings, while in this case food offerings were provided using the so-called "Champagne-cups" (Carchemish III: 218-219, 231-232; Peltenburg *in press*). This funerary area, which as pointed out by Woolley (Carchemish III:222) was not a proper cemetery but more an inhabited area provided with domestic burials, was probably extended to the whole mound. Other graves were indeed excavated at the foot of the Great Staircase (Carchemish III: 171-172, 177) and beneath the floor of the Temple of Kubaba (Carchemish III: 212, 218). As attested in previous studies, cist graves appear in high numbers especially in the Upper Euphrates valley, while the pithos type was used everywhere along the course of the river. About the use of the "Champagne-cups", they seem concentrated in site north of Tell Banath, i.e. in the upper zone of the Middle Euphrates valley (Cooper 2006: 11, 244, fig. 9.18; 2007: 58, 63-65, fig. 4.3, tab. 4.1). From a social point of view, the presence of metal objects in those graves indicates an intensification of craft specialization, especially with regard to the metal working. The grave good of this period would thus suggest a progressive social stratification, perhaps with the emergence of local elites (Akkermans, Schwartz 2003: 228, 232).

Nothing is known about the MBA funerary customs, while little evidence is provided by a few LBA "wall graves". So were in fact named by Woolley four graves from the River Wall and the North-West Fort (Carchemish II: 48, 133-134, III: 223, 225). Precisely, the three from the River Wall were of undefined type, they were lying between the intramural space of the compartment wall and contained multiple burials (Carchemish II: 133-134, pls. 14, 27 a, c-d). The single from the North-West Fort, at the foot of the Acropolis, was of chamber type, sealed by a limestone slab and it was containing a minimum of 7 individuals. This last burial was filled by fragments of several store jars typical of the LBA period (Carchemish II: 48, 133, pls. 6, 27 b).

A very similar jar was used as urn in one problematic grave from a nearby area on the Acropolis. The grave in question is the No. 15 (KPB 4), which was interpreted as a Chalcolithic pithos burial (Carchemish III: 216, pls. 54 b, 55 a-b, 62 a no. 6), but according to Falsone and Sconzo (2007: 76, 79) it should be dated to the IA. Their theory is mainly based on the pottery found in the burial, on the presence of an iron nail against the urn and on the close position of the grave to the foundations of the Kubaba Temple. By the

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25   The terminology used in this dissertation is based on the recent studies by Lisa Cooper, about the burial types of the EBA from the Euphrates valley, see Cooper 2006: 202-256; 2007. However, the original terminology used by Woolley differed just in the pithos burials, which were renamed "pot burials", Carchemish III: 214-215.

26   Since these buildings are preserved just in the foundation, we cannot assert any interpretation with regard to its private or public use, cf. Carchemish III: 209, 215, fig. 84, legend 6. House foundations.

27   It must be admitted that, whilst Woolley distinguished all burials in a stratigraphic order and he recognized a different funerary custom between those in the upper levels and those in the lower ones, he apparently assigned all the pithos burials to the Chalcolithic label, see Carchemish III: 209, 215, fig. 84, legend no. 5. However, reading carefully the report it seems that the distinction was clear and the mistake should be referend just to a printing disorder or a not much clear data discussion. A new periodization with a clear distinction between the Chalcolithic and EBA pithos burials was proposed by Paola Sconzo, see Falsone, Sconzo 2007: 78-86.

Author's opinion, both suggested datings are wrong. First of all, in contrast to Woolley's assumption on the Chalcolithic burial custom which involved the non-inclusion of any funerary kit (Carchemish III: 215), in this grave among the grave goods two bronze bracelet and some necklace beads were found. Thus the only presence of those bronze objects let us exclude any dating before the EBA. Furthermore, the absence of any "Champagne-cup" would indicate the non-belonging of this grave to the Chalcolithic funerary tradition. Coming to the IA hypothesis, the presence of the iron nail just beside the urn should be considered as a proof in favour of the non-integrity of the context and not its dating evidence. The upper part of the burial was in fact razed by the Kubaba Temple foundations, the phase to which that iron nail would have belonged.[28] In this way, it is also wrong the assumption by Falsone (Falsone, Sconzo 2007: 76) who supposed the presence of two IA layers just between the Temple and the EBA layers. In the fact, that interposed phase should be referred to a LBA layer, i.e. the same layer of the grave in question. As a matter of fact, the same pithos used as urn may belong to a LBA horizon, the same is here proposed for the published bowl found within it.[29]

Another controversial burial was the so-called "Gold Tomb", a very rich cremation burial recovered by the British Museum Expedition in ruins of the latest building phase of the North Fort (Carchemish II:47, 68, pl.8, III: 250-258, pls. 63-64). This grave was tentatively dated to the IA period, by the presence of some intrusive materials. However, a new exploration of the area around this tomb made by the Turco-Italian Expedition seems to contradict this theory. A few objects found within some layers which should be in phase with the grave dated from the LBA II period. Thus Marchetti (2016a:365-366) has tentatively hypothesized that the "Gold Tomb" should have belonged to an earlier period, i.e. the Hittite Imperial period.

Some important changes within funerary customs are observable during the IA period. These changes embrace both the type of burial and its position in relation to the city. Thus there is trend in shifting from a domestic burial tradition to a transition to communal cemeteries located out of the town. Furthermore, it seems that the inhumation practise is abandoned in favour of the cremation, at least during the IA I-II periods. It has not yet been determined when all these changes took place.[30] Cremation cemeteries in the neighbourhood of Karkemish were in fact documented at Deve Höyük, Kefrik, Merj Khamis (Moorey 1980) and, Tell Shiuk Fawqani (al Bahloul *et al.* 2005). In any case, during the IA period at Karkemish graves were unearthed both inside and outside the town as well as both inside and outside domestic buildings;[31] the situation with regard to funerary practises seems therefore much more complicated. The general comment one might give is that these heterogeneity of funerary practises might be due to the very dynamic geo-political situation of Karkemish during the IA period. A period in which people belonging to different funerary traditions coexisted in the same town. As we are going to see in the next lines, this is especially true towards the end of the Neo-Assyrian occupation of Karkemish.

The most important *extra moenia* funerary area of the IA is the Yunus cemetery. This necropolis is located on a gentle hill, immediately north to the so-called Mill Stream.[32] This hill is nowadays known with the name of Eminlik or Eminik and it is partially covered by a modern cemetery (Marchetti 2014a: 25). Apart from a single inhumation, all the IA graves at Yunus are cinerary urns. The British Museum Expedition excavated a total number of 129 graves (Woolley 1939). The new Turco-Italian Expedition reopened investigations at the Yunus hill between 2011 and 2012 campaigns, discovering other 30 IA

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28   Woolley reported that the context was already disturbed in antiquity indeed, Carchemish III: 216.

29   Comparisons might be found in the same British report, cf. Carchemish II: 132, fig. 53 or in other sites from northern Syria, see Mazzoni 2002b: 135, pl. 17.9; Pfälzner 2001.

30   For a debate on the introduction of the cremation practice during the IA in N Syria see Carchemish II: 49; III: 225; Moorey 1980: 6-7; Tenu 2012, 2013.

31   Bonazt, for instance, observed that intramural graves were not at all a sporadic phenomenon during the IA period. Bonatz 2000:156.

32   The Mill Stream is a very small Euphrates tributary, which runs in a depressed area and naturally divides the cemetery from the city.

graves.[33] Some general trends observed during the old excavation (Woolley 1914: 95-98; 1939: 11-21) have been recently confirmed by the new expedition. The Yunus cemetery is in fact characterized by a great inhomogeneity of funerary assemblages, where apparently any attempt in distinguishing social differences is showed (§ **1.3.2, Yunus**).

Regarding the *intra moenia* and intra mural burials, a mention should be devoted to the pot burial found inside the chamber court of the Ḫilani (Carchemish III: 180). This is an atypical grave, found beneath a tentatively public building whose dating and type still remains unknown. A few meters far from it, Alessandra Gilibert (2007) has recently supposed the presence of a non-identified grave within the Herald's Wall line. The comparison of five basalt cylinders found during British Museum excavations with a very similar funerary installation from Zincirli led the scholar to conclude that this might have had a sort of cist grave connected to the Ḫilani and the palatial area.

Another presumed intra mural burial was excavated by Woolley in the debris layer of the West Gate (Carchemish II: 80-81). This was the grave of a child (?) lying outside the gate, in the recess between the gate and the south-west tower, precisely inside the ramparts' slope. Nevertheless, following the description in the report, one might realize that this was likely part of a cemetery. As a matter of fact, the British Museum Expedition identified in the Outer Town what Woolley recalled the "West Cemetery".[34] This necropolis was casually discovered during the Baghdad Railway line works, where officially the British Museum did not have concession to dig. Indeed, Woolley (1914: 97) affirmed that this cemetery was known to the British Museum Expedition just "by a few objects unearthed by the German engineers engaged on the construction of the Baghdad Railway". [35] Other graves pertaining to the same funerary area emerged during the excavation of the Outer Town houses (§ **1.3.2, Area E-F**). Those graves resulted similar but at the same type different from those from the Yunus cemetery. As a matter of fact, Woolley observed that despite the fact that funerary assemblages were similar between the two cemeteries, in the West Cemetery human remains were sometimes not cremated. In particular, two pot burials emerged very close to the level of the House A foundations. The proximity of these burials to the ground level, ca. 0,75 m beneath the soil, the diverse funerary practise together with the pottery and objects found as funerary assemblage let conclude Woolley that those burials were later than the house (Carchemish II: 119). Without a detailed description of the stratigraphy and no other documentary evidence apart from the sketched plan of that house (Carchemish II: fig. 36), we cannot affirm any chronological relationship among those burials and the building. What seems certain is that the West Cemetery was in use just after the Neo-Assyrian occupation of Karkemish and therefore its use is consequently later than the Yunus cemetery. Thus a full 7th century BC could be assigned as a general terminus *post quem*. Furthermore, the attestation of the cremation and inhumation practices within the same cemetery could indicate the coexistence of different funerary customs.[36] As it was suggested by Woolley (Carchemish II:119), this peculiarity should be used as a marker for a cultural transition which took place with the beginning of Neo-Babylonian phase.

In the same Yunus area, some chamber tombs were dug by the British Museum Expedition in the rocky bank between the modern village of Jerablus and the old cemetery (Carchemish III: 214), apparently nothing was documented. According to Woolley (1939: 13), those chamber tombs with multiple *loculi*

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33   A study of these new graves was conducted by Antonio Bonomo in his doctoral research "Yunus: ricerche e scavi nella necropoli dell'età del Ferro di Karkemish". We should add as general comment that the number of graves were probably much higher. As a matter of fact, Bonomo's dissertation includes only those graves with certain remains of a cremation burial. More empty pits were observed in this area indeed. Those pits were probably what remains of other IA graves cuts, already plundered in antiquity and do not containing any human remain as well as ceramic.

34   Woolley 1939: 12. In Marchetti's opinion (2012: 142, 2013:354) this is an *extra moenia* cemetery yet to be explored. However, if the cemetery was in use during the 7th century BC, this was for sure lying within the perimeter of the city, hypothesizing that this was originally enclosed by the second urban fortification.

35   On one hand, Pruss (2010: 217, Nr. 636) hypothesizes for this area some illegal activities done by the British excavators; on the other hand, in Fales's opinion (2013: 66) this area was of a crucial importance in order to control German activities in the region (*contra* Marchetti 2014: 31, 40, n.3). These two theories might be both right, but it certain that this was one of the first cases of salvage excavation in the whole history of archaeology. Benati 2014: 62.

36   Other two urns containing charred bones were recovered by the Turco-Italian expedition in this area.

dated to the early Christian Age. These chamber tombs were likely of the same type of those excavated in 2012 by the Turco-Italian Expedition. Indeed, during a survey campaign aimed at cataloguing some IA offering tables, a rescue excavation was needed in order to clean up and provide documentary evidence of a group of late Roman graves. Those graves emerged after some construction works aimed at the creation of a gravel road (Marchetti 2014b: 237). The natural consequence was that the chamber's ceiling was literally bulldozed, exposing a portion of the planimetry of the funerary area.[37] When the chamber was totally cleaned by the dirt, it was clear there stood a typical 1th century AD funerary cave. The plan presented a single room with a central hallway and three recesses in form of apses. Each recess contained multiple graves. The entrance was probably located on the southern side and it was sealed by a secondary use IA funerary stele.[38] These tombs have provided an interesting information about the continuation of use of the cemetery in the late antiquity. Regarding other funerary remains for the late antiquity, only two "Arabic graves" were retrieved during digging operation of the EBA graves on the Acropolis (Carchemish III: 221), others were intercepted by the Turco-Italian Expedition at the South Gate.

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37 The chamber is nowadays used as cistern by a local farmer and it is constantly plunged by water. Thus digging operations were difficult, since the presence of multiple infiltrations which were usually pumped once in a day. The result was a muddy blend excavation area, in which identifying different layers was practically impossible. However, the operation was promoted and strongly supported by the local archaeological museum of Gaziantep, under the guidance of the Representative of the Turkish Ministry of Culture and Tourism, Ahmet Beyazlar. The order, given by the museum, was to clean up the entire area from the mud, providing a documentary evidence of all visible structures and collecting all materials, including human, animal, and botanical samples.

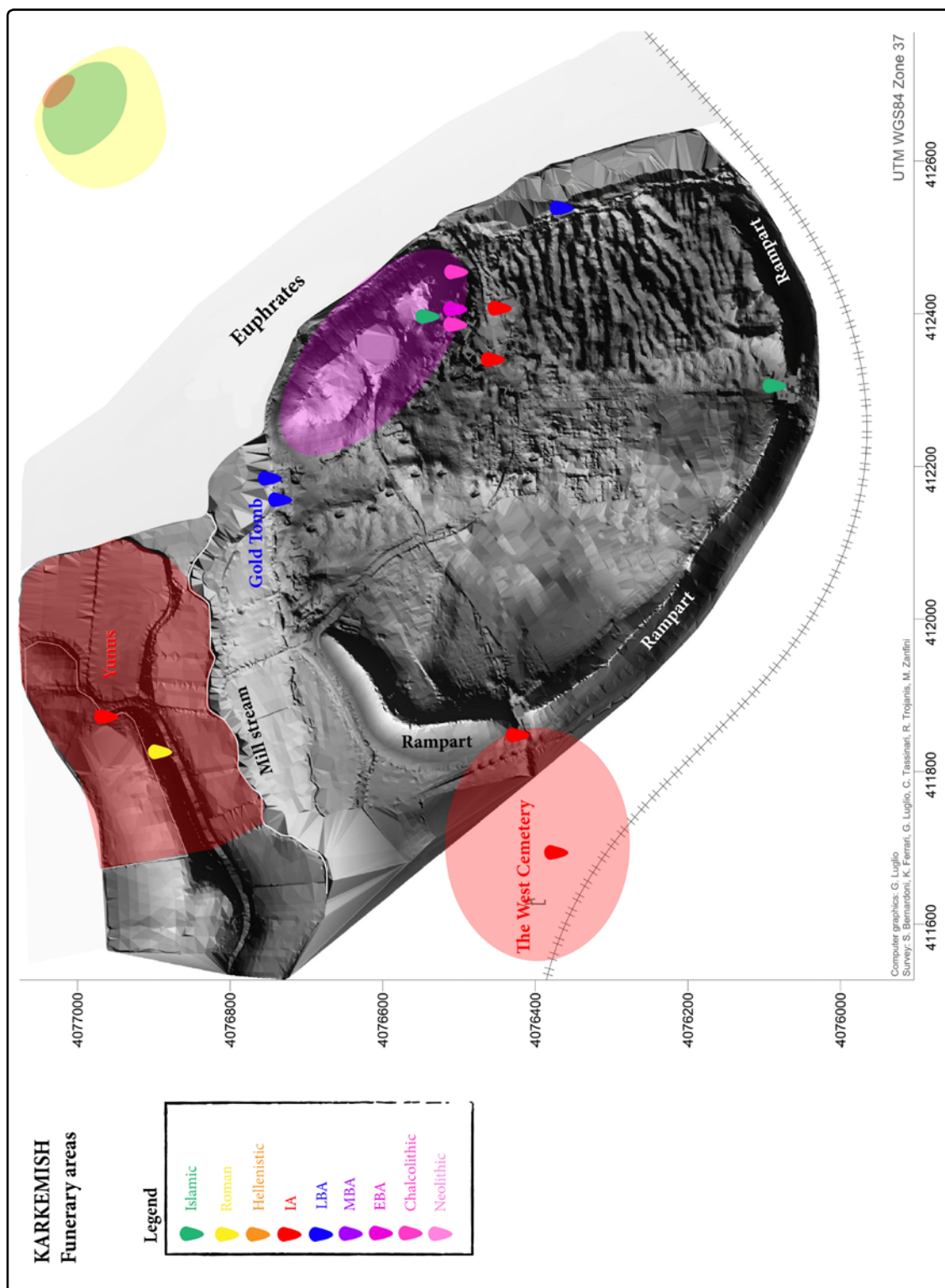38 For the edition of the text of this stele see Peker 2014.

Fig. 5 Topographic map of Karkemish with funerary areas through the time (graphic by the Author).

1.2. Introduction to the Socio-Political History of Karkemish during the Iron Age

The attempt of the following paragraphs is to give a reliable overview on the history of Karkemish during a considerable part of the IA period. These paragraphs are not only a mere chronological description of the known Neo-Syrian rulers that ruled the city for almost four centuries and were suddenly substituted by local Assyrian governors. The real interest here is to examine some social-economic dynamics of the town in an historical period "marked by cultural movements and interactions" (Hodos 2006: 25). Even if, as we are going to see in Part 2, the IA figurines from Karkemish included in this study date to a relatively short period which does not cover the entire Era. It seems worthy - with respect to future research goals - to deal also with the early IA period. Furthermore, in Part 3 are presented some comparisons which might be considered a preliminary evidence of an IA I coroplastic tradition in Syria. With regard to this, a brief *excursus* on the events characterizing the passage between the LBA and the early IA is needed.

1.2.1. The Dark Age in Northern Syria and the Missing Evidence at Karkemish

> *The foreign countries made a conspiracy in their islands. All at once the lands were removed and scattered in the fray. No land could stand before their arms, from Khatte, Qode, Carchemish, Arzawa, and Alashiya on, being cut off at [one time].*
>
> Ramses III inscription from Medinet Habu [39]

The year 1177 BC has been taken by Eric Cline (2014) as the pivotal year for the last invasion of the so-called "Sea Peoples" in the whole Levantine area; from Egypt to Anatolia and from Cyprus until the Euphrates basin. The scholar chose this year according to the chronology used by current Egyptologists (Cline 2014: 176). Indeed, the Egyptian records are the only historical narrative about this still confusing and obscure period.[40] The invasion of the 1177 BC can be regarded as the final one, since it is believed that at least one preceding invasion took place during the LBA (Redford 2000: 13; Cline, O'Connor 2003: 109; Cline 2014: 6-10). Generally speaking, the international system which flourished during the Bronze Age period collapsed at the end of this historical Era within a greater crisis period. Earthquakes, climate changes, internal rebellions, massive emigrations, invasions, wars, the palatial power crisis and a general collapse of economical routes are the most quoted factors which contributed to the fall of the Bronze Age period in the Near Eastern civilization.[41] The complexity theory is probably the best thesis used to explain how a series of combined natural and human factors may have worked together in destructing this centuries-old system.[42]

Since we are going to deal exclusively with the material cultural, it seems reasonable here focusing only on human aspects. Indeed, there is still a certain general hesitation regarding the origin of the Sea Peoples. It is believed that they pertained to different ethnical groups based in the Mediterranean basin. They were known by Egyptians with different names, i.e. the Peleset, Tjekker, Shekelesh, Shardana, Danuna, Eqwesh, Lukka, Teresh and Weshesh (Cline, O'Connor 2003: 109; Cline 2014: 1, 7-8). Much confusion is also evident concerning theories on their provenience; some scholars have spoken about Sicily, Sardinia or a general Italic origin, others believe they were peoples from the Aegean or Eastern Mediterranean world.[43] What seems sure is that they arrived to the Levant both by land and by sea. Always according to Egyptian records, their

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39 Quoted in Cline 2014: 2-3, originally after Braudel 2001: 114.

40 Cline O'Connor 2003: 108; Cline 2014: 1-3; Hawkins, Weeden 2016: 9. Only the Peleset, which are commonly identified with the Philistines, are also briefly mentioned in the Bible, see Sandars 1985: 164-166; Cline O'Connor 2003: 116; Singer 2013. For classical sources see Gentz 2013: 476. For other minor sources see the resuming contribution by Adams, Cohen 2013 and in the same volume Killebrew, Lehmann 2013: 2-5, tabs. 1-2.

41 A complete description of all these phenomena with related references is included in Cline 2014, especially in Chapters 4-5. See also Killebrew 2005: 34-37; Liverani 2014: 381-400.

42 Dever 1992: 106-107; Killebrew 2005: 34; Cline 2014: 139-140, 164-170. About the explanation of the complexity theory see also Renfrew 1979; Johnson 2007; while for the application of this theory in Near Eastern archaeology see Bell 2006. Other interesting studies on the collapse of complex societies are included in Diamond 1997; 2005; Tainer 1988; Yoffe, Cowgill 1988.

43 For an updated sum-up on this debate see these most recent contributions with related references, Sandars 1985: 50, 117-137, 157-177; Redford 1992: 251, 473, 480, 484; Vagnetti 2000; Hawkins 2000: 40; Cline, O'Connor 2003; Killebrew 2005: 202- 204, 237, n. 23; Halpern 2006-2007:24-26; Van De Mieroop 2007: 241-243; Yasur-Landau 2010: 1-7, 180-186; Singer 2012; Killebrew, Lehmann 2013: 1-11; Emanuel 2013: 14-2; Cline 2014: 1, 3-4, 7-8; Liverani 2014: 383-388.

itinerary consisted in a first passage from northern Syria, then they proceeded down to the Canaan lands and finally entered to Egypt (Yasur-Landau 2010: 114-118; Cline 2014:1). Destruction layers in some sites of central Anatolia (Ḫattuša, Alaça Höyük, Alishar Höyük, etc.) led to believe that they also contributed to the fall of the Hittite empire,[44] which accordingly to the most recently researches took place around the year 1192 BC (Hawkins, Weeden 2016: 10). However, the most interesting data concerning the Hittite Empire in the latest phase is the movement of royal members, specifically Šuppiluliuma I grandsons, towards the cities of Tarhuntašša and Karkemish (Hawkins 2009: 164). This important event would have later produced the emergence of new kingdoms in northern Syria, provided with several independent city-states with a clear Hittite derivation. Nevertheless, before the flourishing of these new forces the passage of the Sea Peoples in this territorial band would have produced different outcomes, especially from a material culture perspective. Thus we should divide it into two parts; the north-western Syria included the Mediterranean coast and the north-eastern Syria up to the Euphrates.

The passage of the Sea Peoples through the north-western Syria is attested by the destruction of Ugarit, which marks the transition from the LBA to the IA I phase (Lehmann 2008: 140). The commonly accepted dating for this destruction was fixed between years 1195 and 1185 BC (Yon 1992: 120-123; 2006: 21-22, 24; Caubet 2000; Cline 2014: 108-109). Those dates are based on some tablets found in the city itself, which illustrate the correspondence between the last king of Ugarit, Ammurapi, with some contemporary personalities. In particular, two main sources were used by historians as valuable proofs in establishing those dates. The first source are the letters from Ammurapi to the last king of Ḫatti, Šuppiluliuma II, and the contemporary lord of Karkemish, Talmi-Teššub (Yon 1992: 115-117; Singer 1999: 706-708). Some of these letters refer to the critical situation caused by the Sea Peoples which faced the Syrian coast and the Cyprus island with hostile intentions (Sandars 1985:142-143; Yon 1992: 115-116; Drews 1993: 13-14; Singer 1999: 707; Cline, O'Connor 2003: 118; Yasur-Landau 2010: 164-165; Bryce 2014: 91-92). In other words, such letters inform us that Ammurapi was the Ugaritic king which personally lived the Sea Peoples invasion. The second source is a single letter sent from Ammurapi to an Egyptian chancellor, named Bay, who was an official under reign of Pharaoh Siptah (1195-1189 BC). This chancellor was executed during the fifth year of Siptah's reign, thus the destruction of Ugarit should not have taken place before this date, c. 1190-1191 BC (Freu 1988; Yon 1992: 119-120; Singer 2000: 24; Cline 2014: 109). The *terminus post quem* could be also confirmed by another tablet in which a solar eclipse was observed in the city on January 21, 1192 BC, i.e. when the city was still existing (Cline 2014: 109, n. 27).

What happened in this territory after this takeover? The break between the LBA culture and the early IA civilization probably took place in different ways. For instance, some cities were definitely abandoned as was the cases of Ugarit, Tell Sukas, Qatna, Kadesh and Alalakh (Caubet 1992: 123, 128; Harrison 2007: 66, 2009b: 171), while continuity of occupation was observed at Ras El Bassit, Tell Afis, and Hama (Caubet 1992: 127; Drews 1993: 13; Bryce 2014: 92; Killebrew 2014: 597). Other centres like Ras Ibn Hani (Bounni et al. 1978: 246; 1979: 243-248; 1981: 254-259; Bounni 1984) and Tell Tayinat (Venturi 2010: 8; Harrison 2009a: 187, 2010: 84) were later resettled in a smaller scale (Caubet 1992: 124; Akkermans, Schwartz 2003: 361; Venturi 2010: 8-9). These new small foundations would indicate a trend in establishing rural settlements, based primarily on agriculture and food processing related activities (Sader 2014a: 17-18). From an archaeological point of view, the most interesting evidence is the appearance of a new Aegean style pottery tradition (Yasur, Landau 2010: 165; Genz 2013: 470, 476-477; Killebrew, Lehmann 2013: 9; Killebrew 2014: 597, no. 2; Sader 2014a: 22). The LH IIIC ware, known in literature also with the name Myc IIIC, started to be locally manufactured just at the beginning of the IA period. It might be considered as the local development of the LH IIIA -B that were here imported since the LBA (Lehmann 2013: 26, n.1; Killebrew, Lehmann 2013: 9; Killebrew 2014). The LH IIIC is usually associated to another new phenomenon, the emergence of "Aegeanizing" pottery, namely a local painted pottery which imitates in shapes and decorations the LH tradition (Lehmann 2013: 272). It is important to note that no LH IIIC was retrieved in the destruction layer of Ugarit (Yon 1992: 117; Drews 1993: 13), while both LH IIIC wares and local imitations are attested in IA I levels of Ras Ibn Hani (Bounni *et al.* 1978: 280-282, fig. 28; 1979: 240, fig. 19, nos. 11-12, 20-21, 25, nos. 1-12; 1981: 259-268, figs. 24-33), Ras el-Bassit (Courbin 1986; du Piêd 2006–2007: 163–167, fig. 40.4c–e), Tell Afis (Venturi 2010: 4-7, figs. 11, 13.1-7), Chatal Höyük (Pucci 2013: 97-),Tell Judaidah (Braidwood 1937:

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44 For the sake of correctness, it is nowadays believed that the Hittite empire collapsed more from internal causes rather than external invasions. Hoffner 1992: 47-48; Sürenhagen 1996: 287-292; Singer 2000: 25-28; Genz 2013.

tab I ; Swift 1958, fig. 21; Lehmann 2013: 273, fig.1.7), and Tell Tayinat (Janeway 2006-2007; Harrison 2009a: 181-183). The appearance of this Aegean style pottery with related local imitations has consequently arose a debate on a particular social aspect that has to be considered crucial also with regard to the studying of clay figurines. According to some scholars (Badre 1983; Lagarce, Lagarce 1988; Singer 1985: 112; 1988; 2000: 24; Drews 1993: 48; Killebrew 1998:16; Mazzoni 2000a: 34, n.11), the contemporary appearance of Mycenaean wares in different sites along Syrian, Lebanese and, Canaan coasts must be related to the incursion of new peoples in the region. This may indicate that groups of indigenous populations and autochthonous might had cohabitated the same lands.[45] With regard to this problematic, in Cilicia - the Hittite Kizzuwatna- the destructions of Tarsus and Mersin are followed by the reoccupation of sites by people using LH IIIC pottery (Caubet 1992: 128-129; Güterbock 1992: 53; Venturi 2007; Hawkins 2009: 166). However, centres like Tarsus and Adana which are thought to be the most important in the region did not provide significant early IA evidence (Hawkins 2009: 165-166). At the moment the reconstruction of the history of this land is based only on written sources, from which we now know that Adana was ruled by Awaruku, who claimed descent from a hero of the Greek legend. The fantastic genealogy of this ruler is important because this hero, Mopsos, is thought to have moved from western Anatolia and have founded new cities in Cilicia after the Trojan War. Another interesting case is related to the site of Tell Tayinat, where it is thought that this was the capital of the newly formed kingdom of Padasatini/Wadasatini raised during the early IA period (Harrison 2007: 61). The name of the kingdom was proposed by Hawkins (2002, 2004), according to some epigraphic similarities between the author of an inscription dating to the 1100 BC from the Storm God Temple in Aleppo and other fragmentary Luwian inscriptions. All these inscriptions mention about a certain Taita "Hero and King of the land of Padasatini". New archaeological investigation at Tell Tayinat effectively confirmed that the site was resettled around the end of the IA I period (early 12th century BC), an event that might be tentatively associated with the incursion of foreign settlers.[46]

In any case, in north-western Syria during the first IA it is observable the characterization of a new culture composed by a coexistence of typical local traditions, such as the use of Luwian-West-Semitic languages and the Neo-Syrian style sculptures, and Mediterranean influences, attested in the ceramic horizon (Killebrew, Lehmann 2013: 11; Killebrew 2014: 599) and the coroplastic production (**§ 4.1, The Amuq Plain**). Generally speaking, despite the fact that at the end of the LBA period new populations penetrated these territories, the IA I period was in any case characterized by a "population continuum" (Sader 2014a: 18-19). The most innovative element of these newly formed societies is represented by a new economic idea, in which mercantile activates supplanted the old palace-elite controlled network system (Killebrew 2014: 600). The diverse ethnic origin together with a lively trade with external societies would have cooperate in regenerating the urban and economic structure of the north-western Syrian centres, promoting the growth of the future IA II political entities.[47]

Regarding all those sites lying far from the Mediterranean littoral, textual evidence from Tell Meskene-Emar have spoken about the incoming of foreign enemies (*tár-wa*) to the city around the second year of Melik-shipak II (1186-1172 BC), king of Babylon (Arnaud 1975: 88-89; 1991: no. 25, 44; Drews 1993: 15; Singer 2000: 25). From the archaeological point of view, similar destructions to those documented for the north-western Syria have been intercepted in the inland as well. Probably the most evident decline was that of Emar, on the Euphrates (Caubet 1992: 129; Mazzoni 2000a: 31). The reoccupation of Emar is tentatively fixed following textual sources not before than the 8th century BC (Brown, Smith 2016: 29).

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45 Regarding some hesitations on this theory see Caubet 1992: 123-124, 130; Bonatz 1993: 125–26, 134–35; Venturi 1998: 135; Mazzoni 2000a: 34; Janeway 2006-2007: 140.

46 Harrison 2007: 66; 2009b: 173-175. Recent analysis on faunal remains at Tell Tayinat observed for this period a different diet, namely goat and sheep based, adopted by locals in comparison to that used by Mycenaeans made by beef and pork. This data was interpreted as an adaptation to the marshy environment rather than the presumed presence of Aegean people. See Lipovitch 2008. Nevertheless, the Author thinks that these results could have been influenced by the fact that if Aegean people were mixed to locals, particular differences in group diets were perhaps hidden since Aegeans were effectively an ethnic minority. A similar conclusion to that proposed for faunal remains is stated also in the analysis of pottery of the IA I period, which seems essentially local in character. See Janeway 2006-2007.

47 Harrison 2009a: 187; Sader 2014a: 21-22. On the regeneration of complex societies see also Schwartz, Nichols 2006.

From the here quoted Egyptian source, it seems clear that also Karkemish was involved in this crisis period with the incoming of the Sea Peoples. From one hand, Woolley has spoken about the destruction of the town at the beginning of the 12th century BC (Carchemish III: 224-226), identifying almost everywhere in in site "signs of a wholesale destruction" (Carchemish II: 48). From the other hand, the new Turco-Italian expedition has documented scattered evidence of burnt layers with a doubtful connection with the famous LBA destruction. A 50 cm burnt soil strata was intercepted in a very small sounding from the South Gate (campaign 2013), while traces of burning were also found in a corner from the Water Gate (campaigns 2012-2013). However, we could basically talk about a destruction phase when we observe a general disorder spread all over the site or at least in a large portion of it. Since how it was observed by Astrom (1992: 28) "signs of fires may be interpreted in various ways as accidental or intentional, man-made or not, and may have been caused by, for example, carelessness, enemy action, internal feuds or natural disaster (…) The inhabitants may also have destroyed their site intentionality to prevent the enemies from taking advantage of it." Thus the little evidence documented at the South and Water Gates cannot be considered at the moment of a relevant importance for the connection of those burnt strata with the Sea Peoples invasion.

With regard to this, a cultural continuity seems to be the main argument (Hawkins 2000: 73; 2009: 164; Akkermans, Schwartz 2003: 361; Killebrew, Lehmann 2013: 6-7). The existence of a local and uninterrupted dynastic line connected with the crumbling Hittite empire would thus indicate the continuity of occupation of the site.[48] At Karkemish the son of Talmi Teššub - the living sovereign at the time of the Sea Peoples invasion- known with the name of Kuzi-Teššub is believed to have continued the four generation of Hittite viceroys (Sürenhagen 1986: 183-190; Hawkins 1988: 100-101; 2000: 73; 2009:165; Harrison 2009b: 172-173; Bryce 2014: 101-102; Liverani 2014: 451; Hawkins, Weeden 2016: 9). Thus this king would be the evident proof for a continuity of occupation of the site at least from an official point of view. With him in fact, the local rulers of Karkemish began to use the title "Great King, Hero" (Hawkins 1988: 104-105), a title which was usually reserved for the Hittite king. Hawkins correctly has observed that the same title was claimed at least by other three rulers, belonging to south-eastern Anatolian territory, perhaps descendants of Kurunta, king of Tarhuntassa. The scholar thus has suggested a fragmentary situation in the administration of the formerly new Hittite empire; namely a south-western district until the Taurus and a south-eastern one spanning from Malatya to Emar (Hawkins 1988: 106-108). Furthermore, he has recently supported the idea that the imperial Hittite seat during the first IA period was not re-settled at Karkemish, but more likely in the Amuq Plain at Kinaliya, i.e. the site of Tell Tayinat.[49]

In the light of the most recent research frontiers, we shall reserve still some doubts whatever the new title assumed by karkemishite sovereigns might have had indicated their new prevailing role in relation to the new political settlement of the lands of Ḫatti or, again as stated by Hawkins and Weeden (2016:10), this was just an expedient in order to legitimise local governors. The still scanty archaeological evidence for the IA I phase at the site would in the fact suggest that Karkemish was not a so important political centre as it later became between the IA II-III phases. Its political status during the 12th century BC was perhaps similar to the Upper Euphrates sites, such as Malatya, Lidar Höyük, and Tille Höyük. For instance, the blood linkage between Karkemish's rulers and those of Malatya is known from texts (Hawkins 2009: 165; Hawkins, Weeden 2016: 10-11). Its prevailing position was perhaps maintained just in relation to the very close neighbourhood, i.e. the Upper and Middle Euphrates valley (Hawkins 1995: 90-91; Brown, Smith 2016: 32).

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48   According to Bryce, many Anatolian Luwian speaking peoples would have settled in N Syria during the LBA, i.e. before the passage of the Sea Peoples. Bryce 2014: 103-104.
49   This hypothesis seems confirmed by the discovering of an inscription from the Storm God Temple at Aleppo, where Karkemish appears as a subjugated centre of the kingdom of Walastin. Hawkins 2011: 53; Weeden 2013: 17; Hawkins, Weeden 2016: 9,11.

A First Taste of Assyrian Interaction

Basic political information on this new formative period in northern Syria are much based on Neo-Assyrian royal annals, which inform us about a gradual pressure on new Syrian political entities (Klengel 2000: 25; Sader 2014b: 16-17). In the annals of Tiglath-pileser I, durign the year 1100 BC, appears "Ini-Teššub, King of Hatti" which was likely the name of the second ruler of Karkemish (Hawkins 2000: 73-74; Hawkins, Weeden 2016: 11; Brown, Smith 2016: 23). Generally speaking, from the beginning of the 11th century BC the land of Ḫatti and Karkemish are frequently mentioned in Neo-Assyrian written sources. This was due to political reasons, the territory around Karkemish started to be involved as part of the military campaigns of Tiglath-pileser I (Lebanon campaign) (Hawkins 1995: 91), as testified by this short passage:

> *With the support of the god Aššur, my lord, I took my chariots and warriors (and) set off for the desert. I marched against the ahlamū-Aramaeans, enemies of the god Aššur, my lord,* **I plundered from the edge of the land Suhu to the city Carchemish of the land Hatti in a single day**. *I massacred them (and) carried back their booty, possessions, and goods without number. The rest of their troops, who fled from the weapons of the god Assur, my lord, crossed the Euphrates. I crossed the Euphrates after them on rafts (made of inflated) goatskins, I conquered six of their cities at the foot of Mount Bešri, burnt, razed, (and) destroyed (them, and) brought their booty, possessions, and goods to my city Aššur.*[50]

> (Grayson 1992: 23; RIMA 2, A.0.87.1, iii 44-63)

However, during Tiglath-pileser I Karkemish and in general the lands of Syria were actually not involved in proper conflicts against Assyria. Rulers from this lands simply payed tributes by his passage (Bryce 2014: 116-117). Either way, Assyrian military campaigns against these lands continued under king Asurberkala (Sader 2014b:16), as testified by another passage of the royal annals:

> *In that year, in the month Kislev, [...] from the River Habur of/and the land Harku (or Hir/Hur/Kin/Mur-ku)* **to the city Carchemish of the land Hatti he plundered**. *[He crossed the Euphrates after them in] rafts (made of inflated) goatskins.*

> (Grayson 1992: 101; RIMA A.0.89.7, iii 19b,24)

These first contacts with the Assyrian power would not have fostered any strong political establishment of the city. A similar situation was encountered at Malatya, where the archaeological evidence suggested a spot occupation of the site (Frangipane, Liverani 2013; Hawkins, Weeden 2016: 11). We should state that in general the fragmentation of the Syro-Anatolian territory during this period was basically due to the first Assyrian invasions (Grayson 1991: 37; Brown, Smith 2016: 23). This political fragmentation is also well explained by the Akkadian term *aḫlamû* -literally nomad, barbarian- used by the Assyrians to indicate Aramean populations (Sader 2014b:17, 20).

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50   For other versions see also Grayson 1992: 34; RIMA 2.0.87.2, iii 28-29, 2.0.87.13, iii 4-9.

1.2.2 Karkemish: A City-State among Neo-Syrian Kingdoms

With the beginning of the IA II periiod, during the 10th century BC, a new generation of governors appeared at Karkemish (**Chrono.3**). With the House of Suhi, dynasts started using the new royal title "Ruler *(tarwani-),* Country-Lord of the city Karkemish" (Hawkins 1988: 105; Hawkins, Weeden 2016: 11). Sometimes, for unknown circumstances, they also occurred with the title of "Great King" (Hawkins, Weeden 2016: 11). Furthermore, with this generation of rulers a new tradition in governing the town is inaugurated. The official ruler is in fact often supported by the help of a vizier/minister, perhaps indicating a division of functions (Dincol *et al.* 2014: 130; Hawkins, Weeden 2016: 15; Brown, Smith 2016: 23). The meticulous organization of the city-state is also attested by the first monumental inscriptions of the IA period which appeared under this dynasty.[51]

To the first ruler, Suhi I, no inscriptions or sculptures are attributed so anything concerning his years is known, while about his son and successor, Astuwalamanza, an inscription from a relief of a lion (Carchemih II: pl. A14b) informed us that this ruler built a gatehouse, likely that beyond the Great Staircase (Hawkins 2000: 77, 83-87, pl.3). The prestige of this dynasty within the city is fully expressed just since Suhi II son of Astuwalamanza, grandson of Suhi I. In the Lower Palace Area, it is believed the he embellished the eastern wall of the Storm God temple's court[52] with an impressive sequence of decorative slabs (Gilibert 2011: 31; Marchetti 2012: 136; Hawkins, Weeden 2016:12). The so-called Long Wall of Sculpture was in fact portraying military subjects and a long procession of deities starting from the corner of the temple's court towards the Great Staircase (Marchetti 2012: 136). The inscription (Carchemish I: pl. A1ab) included in those slabs punctually describes Suhi's military victories that are celebrated by means of a divine procession of the Karkemishite pantheon (Hawkins 2000: 77, 87-92, pls. 6-8). This flourishing era was continued by his son Katuwa, whose name is the most frequent among all Karkamishean local rulers. Regarding this ruler, we know that he experienced a revolt by relatives (Hawkins 2000: 97; Hawkins, Weeden 2016:12), while he is also mentioned as having conducted military campaigns in the unknown locations of S(a)mar(i)ka, Alatahana, Hazauna (Hawkins, Weeden 2016:12). His building activities concerned the decoration of the King's Gate and the building of a new royal palace for his wife just in front of it (Hawkins, Weeden 2016:12). Thus he firstly adorned the gate with inscribed and decorated slabs and he later added another processional sequence to the eastern perimeter wall of his palace, i.e. the Processional Entry (Carchemish I: pls. A4d, A8-11ac; Hawkins 2000: 77, 94-108, pls.12-13, 10-17; Gilibert 2011: 31; Marchetti 2012: 136). Probably in the same years, he also refurbished the Storm God Temple (Marchetti 2012: 139). Lastly, he was the ruler who erected the Temple of Kubaba on the Acropolis, as stated by himself in a door jamb inscription from the site (Carchemish II: pl. A2,3; Hawkins 1981; 2000: 77, 108-112, pls.18-21).

As previously hinted, together with the Kingdom of Ḫatti and its city-state Karkemish, the end of the IA I and the beginning of the IA II period is characterized by the emergence of other political entities. These are the so-called Neo-Hittite, Syro-Hittite, Late-Hittite or Neo-Syrian Kingdoms, whose terms are interchangeably use whether one refers them to their cultural-linguistic or territorial origin.[53] In these kingdoms is in fact observable an evident mixture of Hittite and local Syrian features (Bunnens 2000: 17; Bryce 2014: 100-101), perfectly represented in their materials culture. This is especially visible in the public figurative art by means of the use of carved orthostats or, for instance, in the coexistence of two distinguished linguistic groups; the Luwian and some Aramean dialects. These new political entities were settled around an independent capital city controlling a large rural territory and some fortified smaller centres (Ciafardoni 1992: 56-57). The territory was basically divided in districts controlled by these small centres (Sader 2014b: 25). Those kingdoms were not at all in conflict, but they operated in a "peer-polity network" constantly moved by emulation and power competition reasons (Gilibert 2011: 7 after Renfrew 1986).

These newly independent former kingdoms divided the Syro-Anatolian region into macro-territories. To the far north-west the Kingdom of Patina/Unqi in the Amuq valley based at the already existing

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51 As a matter of fact, the first monuments from Karkemish are two archaic stele produced under Ura-Tarhunza and Tudḫaliya II reigns, see Carchemish I: A4b, A16c; Hawkins 2000: 76-77, 80-82. For a sum-up on inscriptions produced under the Suhi's dynasty see Hawkins 2000: 77-78.

52 This fact let us think that the Storm God temple already existed at his time.

53 On this problematic see Bunnens 2000: 16-17; Klengel 2000: 25-27; Gilibert 2011: 2, nos. 7-8.

Kunulua, nowadays corresponding to the site of Tell Tayinat.[54] Recent epigraphic discoveries tend to date the emergence on this kingdom very early in the 11th century BC (Hawkins 2009, 2011; Harrison 2009a; 2010a). These textual sources inform us that this was the preceding kingdom of Walastin/Palistin ruled by king Taita (Hawkins 2009; 2011; Killebrew, Lehmann 2013: 11; Hawkins, Weeden 2016: 11). To the opposite periphery of Tell Tayinat - towards the Assyrian heartland – at the very beginning of the 10th century BC another kingdom emerged. This was the Kingdom of Bit Bahiani with Guzana/Tell Halaf as capital city (Novak 2009: 97; Sader 2014b: 27). In the same century, but at the end of it, an Aramean dynasty founded the Kingdom of Bit Gabbari with the ancient Sam'al (Zincirli) as capital (Schloen, Fink 2007:109, 2009a: 7, 2009b: 207; Schloen 2014: 34-35; Sader 2014b: 31). To the east of the 'Amuq valley toward the Euphrates, two other Aramean kingdoms emerged later in the 9th century BC. These were, from one hand, the Kingdom of Hamath/Lu'as with the ancient Hamath and the important centre of Hazrak/ Hatarikka (Tell Afis), From the other hand, the Kingdom of Bit Agusi, where a general new urbanization after the Dark Age led to establish the capital Arpad (Tell Rifaat) after the destruction of Arne (Matthers 1978: 144; Hawkins 2009: 165; Sader 2014b: 26) and gave a new importance to the ancient Halab (Aleppo). Much closer to Karkemish was instead the Kingdom of Bit Adini, which according to Hawkins (1995: 91) the capital Til Barsip would have remained a royal city just for a short parenthesis.[55] Finally, to the north of Sam'al territories - the Kingdom of Gurgum with Marash as main political centre (Sader 2014b: 23-27). Among other ancient cities that encountered an incredible flourishing period are known Aram (Damascus) in southern Syria and Sagçagözü in southern Turkey (Mazzoni 1994: Klengel 2000: 28).

Toward the Neo-Assyrian Conquest

At the end of the 10th century BC, the Assyrian presence to the west became more perceptible. For instance, the name of some Aramean kings started appearing in Neo-Assyrian annals during this period (Sader 2014b: 23). Under the reign of Aššur-dān II and Adad-nārārī IV (**Chrono. 3**) a series of military campaigns were carried out in the Upper Khabur valley (Postgate 1992: 249-250). Nevertheless, with regard to Karkemish, during this period the Sushi dynasty did not appear in Assyrian written sources (Hawkins 1974: 72).

The independence of the Neo-Syrian kingdoms and their state authority became crucial just during the 9th and 8th centuries BC, when some capitals arose as symbols of power of the local ruling dynasties (Sader 2014b: 23). However, this is also the period during which the Neo-Assyrian political presence started by being much more pressing, though bloodless (Bryce 2014:118; Liverani 2014: 438, 451). First incursions in the Syrian territory produced soon first conquests. Thus during the reign of Ashurnasirpal II Laqe and Bit Halupe were subjugated (Sader 2014b: 26-27), while tributes from many local rulers were payed to the Assyrian empire (**Tab. 1**). This is also the period in which most of the textual information about the political status of Karkemish comes from Assyrian written sources, since local inscriptions are practically lacking (Hawkins 2000: 75, 78; Hawkins, Weeden 2016: 11; Brown, Smith 2016: 25). The last known ruler of Suhi's dynasty was Sangara, who passed the history in the Neo-Assyrian annals as "Sangara the Karkamishean". His name became important with regard to a first anti-Assyrian rebellion, led by Ahuni – Til Barsip ruler- which took place in the year 858 BC and get involved other pivotal centres in northern Syria (Bryce 2014: 117) (**Tab. 1**). Sangara's name appeared many times under the list of local governors who payed tributes to Assyrian rulers both under the reign of Ashurnarsipal II[56] and Shalmanesar III (**Tab. 1**). First movements of people are attested since his reign when in Hawkins's opinion (2000: 75), groups of Hittite people - much likely Karkamisheans - were settled at Kalhu. This is also perceptible by the list of tributes payed to Assyria after the 858 BC rebellion:

> *I received tribute from Sangara, king of the land Hatti, 20 talents of silver, a gold ring,*
> *a gold bracelet, gold daggers, 100 talents of bronze, 250 talents of iron, bronze (tubs),*
> *bronze pails, bronze bath-tubs, a bronze oven, many ornaments from his palace the*

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54   Hawkins 1982: 389, n.139; Liverani 1992: 74-75. About different theories on the association of Kulania with other sites see Harrison 2001a: 117; Batiuk *et al.* 2005: 173, n. 9.

55   In the course of the Middle Euphrates other minor Aramean polities are also known; these are Laqe and Bit Halupe. Sader 2014b: 24. For the royal history of Til Barsip and the Aramean evidence see also Bunnens 1995, 2009, 2013.

56   The name appeared in the Balawat Bronze Bands, a document which might be dated approximately between 875-868 BC. Grayson 1991: 217; Yamada 2000: 74-75.

weight of which could not be determined, beds of boxwood, thrones of boxwood, dishes of boxwood decorated with ivory, 200 adolescent girls, linen garments with multi-coloured trim, purple wool,red-purple wool, gišnugallu-alabaster, elephants'tusks, a chariot of polished (gold), a gold couchwith trimming (objects) befitting his royalty. I took with me the chariots, cavalry, (and) infantry of the city Carchemish.

(Grayson 1991: 217, RIMA 2, A.0.101.1, iii 65-69)

Under the reign of Sangara (c. 870-848 BC) the Neo-Assyrian army took control of many towns comprehending the Karkamishite lands (97 town, included Sazabû) as well as those of the neighbouring Kingdom of Bit Adini (Burmarina, Til Basher, Dabigu, Napiggu, and Til Barsip) (**Tab. 1**). Especially Til Barsip and other 9 fortified sites would have later conquered by Shalmanesar III in a couple of years between 857-856 BC (Bunnens 1995: 19; Sader 2014b: 30). This city after the conquest by Shalmaneser III would have adopted the new name of Khar Shalmaneser, becoming a crucial Assyrian colony together with Bit Adini lands (Hawkins 2000: 75; Bryce 2014:122). The political effect of this strong Assyrian penetration to the west was that of a subjugation of a large territory east of the Euphrates, with the river bank operating as natural border (Gilibert 2011: 8). Whilst, in Hawkins's opinion (1995: 91), we are not sure if the Assyrian control took place even west of the river; we know from Assyrian sources that tributes from the Neo-Syrian states to the Assyria became more frequent and rich (Yamada 2000: 237-239). The list of goods donated by local governors to Assyrian rulers give us a clear idea about the state of prosperity of each single city-state and, as just seen, in the case of Karkemish but also at Kinalua (Tell Tayinat) these goods are particularly high in terms of abundance and richness. The careful analysis of these lists, especially in respect to the type of goods within it, as we are going to see in the clay figurines paragraphs is particularly helpful in understating political and social relationships among the Neo-Syrian kingdoms and the Assyrian homeland (§ **2.3.1-2**).

As seen, with Shalmaneser III the Assyrian foreign policy upon Syrian territories became much more aggressive and in the fact this ruler conducted at least 19 campaigns west of the Euphrates (Bryce 2014: 119). The more and more the Assyrians were becoming aggressive, more hostility by Neo-Syrian states they encountered. As a matter of fact, just after 6 years from the first Syrian rebellion Shalmaneser III had to fight against another Syrian coalition, this time led by the rulers of Hamath and Damascus (Liverani 2014: 438, 453). The Assyrian army was victorious even this time and the king benefited from further tributes from local ruler from the Kingdoms of Hatti, Patina/Unqi, Bit-Gabbari and, Bit-Agusi. Furthermore, consequently to Shalmaneser's passage the old capital of Bit-Agusi, Arne, was set to fire and Arpad became henceforth the most important regional centre. Before the end of his reign, Shalmaneser had to set at least other two rebellions (Bryce 2014: 124-126) (**Tab. 1**).

Going back again to the political history of Karkemish, from the mid-9th century until the mid-8th century BC Neo-Assyrian sources are curiously silent regarding the destiny of this city, with the only exception of a tribute by Pisiri under Tiglath-pileser III, the same ruler who assisted at the siege of the city and was deposed by Sargon II (Hawkins 2000: 75; Hawkins, Weeden 2016: 13). The archaeological evidence testifies a flourishing building and monumental activity at the site under the new House of Astiruwa[57], although no monuments were attributed to the first of this dynasts, Astiruwa (Hawkins 1974: 72; 2000:78). Astiruwa was succeeded by Yariri, who was a eunuch and protector of Kamani, Astiruwa's son and future ruler of Karkemish. As a matter of fact, Yariri ruled the city while Kamani was still a child. This peculiar moment of the town's administration is described by means of two inscribed slabs from the Royal Buttress (Carchemish I: pl. A6-A7; Hawkins 2000: 78, 123-129, pls. 31-35). Those slabs portray Yariri in the act of presenting the young Kamani and other Astiruwa's children. As far as known, apart from his sculptural and epigraphical additions in the Royal Buttress, Yariri's reign passed the history more for his ability in establishing international relationships (Egypt, Babylonia, Musa, Muska, Sura) rather than his military abilities (Hawkins 1995: 91; 2000: 78; Hawkins, Weeden 2016: 14). When Kamani became adult he probably took the place of Yariri. According to known inscriptions, we can securely attribute to this ruler the building - more likely rebuilding - of the Temple of Kubaba and the dedication of a colossal statue of the Goddess to this temple (Carchemish I: 5, figs.2-3; III: pls. A31-32, B62a; Hawkins 1981: 149; 2000: 140, pls. 40-41; Hawkins, Weeden 2016: 14; Peker 2016: 47-49). After Kamani the royal seat was inherited by Astiru, son of Kamani's vizir Sastura (Hawkins 1995:92; 2000: 78; Hawkins, Weeden 2016: 14), to whom

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57 Relationships between the House of Suhi and that of Astiruwa are still unknown. Hawkins 1995: 92. With regard to the epigraphic production under this dynasty see Hawkins 2000: 78-79.

is associated a fragment from the gatehouse (Carchemish III: pls. A20b6; Hawkins 2000: 79, 157, pls. 48-49). The adornment of the gatehouse with another series of decorated slabs (Carchemish III: pls. A21a-c, A22b-c, B35b-d, B36a-b; Hawkins: 79, 157-164, pls. 48-51) was later completed under the successor Pisiri, who is thought to be the son of Astiru, thanks to a very fragmentary inscription on a statue from the South Gate of Karkemish (Hawkins, Weeden 2016: 15). Pisiri closed the monumental activity of the site before the Assyrian conquest (Marchetti 2012: 140).

It is much likely that toward the end of Astiru's reign, a second coalition against the Neo-Assyrian hegemony took place, precisely in year 743 BC (**Tab. 1**). This second coalition could be ascribed in what Gilibert (2011: 8-9) recalled "the second stage of interaction" among Neo-Syrian states and Assyria. A period chronologically set among the reigns of Tiglath-pileser III, Shalmanaser V, and Sargon II. Consequences of this rebellion resulted in an exacerbation of relationships between Luwio-Aramean kingdoms and the Neo-Assyrian power. We know for instance that under Adad-nārārī III reign, a battle between the Assyrian army and some northern Syria rebelling cities took place around 805 BC (Hawkins 1982: 399-400; Harrison 2001a: 119, 2001b: 142; Batiuk *et al.* 2005: 174; Sader 2014b: 29).

In 740 BC Tiglath-pileser III attacked, destroyed and conquered Arpad, just a two years later he also conquered Hamath and Hatarikka with other 19 districts and he annexed part of this territory to the Assyrian Empire (Sader 2014b: 31, 33; Liverani 2014: 441). This decisive victory paved the way for a policy of radical subjugation (Hawkins 1972–1975:158–159), with ample use of siege warfare (Fuchs 2002:597) and mass deportations (Garelli 1995). As a matter of fact, written texts testify a progressively *Assyrianization* of these independent kingdoms. At Sam'al, for instance, at the end of the 8th century BC the city was "provincialized" with the installation of a local Assyrian governor (Schloen, Fink 2009b: 208). The latest local rulers, Panamuwa and Bar-Rakib, were practically servants of Tiglath-pileser III as attested in a local royal inscription (Liverani 2014: 440, fig. 25.2) Their role was just to ensure and guard the independence of the kingdom under the Assyrian empire both from a military and economic point of view (Liverani 2014: 439-440). According to a boundary stele found near Antakya, the gradual political subjugation of the Kingdom of Patina/Unqi already started since 796 BC, while its conquest is dated to the 738 BC when Tiglath-pileser III destroyed the town and rebuilt it settling foreign people within it (Harrison 2001a: 119-121, 2001b: 142; Batiuk *et al.* 2005: 174).

Tab.1 Major political events involving the most important Neo-Syrian Kingdoms during the IA IIb period according to Neto-Assyrian sources.

ASSYRIAN RULER	YEARS	EVENT	SOURCE
Kingdom of Hatti **Karkemish**			
Ashurnasirpal II	c. 870 BC	Sangara's tribute	Grayson 1991: 217, RIMA 2, A.0.101.1, iii 65-69, note A0.101.90.
Shalmanesar III	858 BC	Battles against the N Syrian coalition	Grayson 1996: 9-10, 15-17, 34, RIMA 3, A.0.102.1, 53'-80', A.0.102.2, i 29-ii 12, A.0.102.6, i 42-48.
	857 BC	= (conquest of Sazabû)	Grayson 1996: 18, 35, RIMA 3, A.0.102.2, ii 18b-24a, A.0.102.6, i 49-56.
	856 BC	Sangara's tribute	Grayson 1996: 22-23, RIMA 3, A.0102.2, ii 81b-86a.
	853 BC	=	Grayson 1996: 22-23, RIMA 3, A.0.102.2, ii 81b-86a.
		Kings of Hatti's tributes	Grayson 1996: 36, 45, 65, 75, RIMA 3, A.0.102.6, ii 24, A.0.102.8, 15', A.0.102.14, 59, A.0.102.16, 31.
	849 BC	Karkamishite lands attack	Grayson 1996: 37, 46, 52-53, 66, 76, RIMA 3, A.0.102.6, ii 55-57, A.0.102.8, 29b', A.0.102.10, ii 45-50, A.0.102.14, 85-86, A.0.102.14, 85, A.0.102.16, 66'-68'.
	848 BC	Conquest of 97 karkamishite cities	Grayson 1996: 38, 47, 53, 76, RIMA 3, A.0.102.6, ii 68- 70, A.0.102.8, 35'-41'a, A.0.102.10, ii 51-55, A.0.102.16, 71'b-72'.
	842 BC	Kings of Hatti's tributes	Grayson 1996: 54, 62, 77, RIMA 3, A.0.102.10, iii 37b-39, A.0.102.13, 4'b-5', A.0.102.16, 116'-117'.
	840 BC	=	Grayson 1996: 54, 77, RIMA 3, A.0.102.10, iv 22b-24, A.0.102.16, 137'b-138'.
	839 BC	Muster of all the kings od Hatti	Grayson 1996: 58, 77, RIMA 3, A.0.102.11, rev. 3'-4', A.0.102.16, 143'b-144'.
	838-837 BC	Kings of Hatti's tributes	Grayson 1996: 78-79, RIMA 3, A.0.102.16, 152'-153', 162'b-163'.
	834 BC	=	Grayson 1996: 67, RIMA 3, A.0.102.14, 126b-127.
Adad-nārārī III	805 BC ?	Battle against Arpad and other 8 rebelling cities from the land of Hatti. Tributes after the victory.	Grayson 1996: 204-209, RIMA 3, A.0.104.3, 11-15a, A.0.104.4, 1'-11', A.0.104.5, 3-10. a, A.0.104.6, 11b-20.
Tiglath-pileser III	738 BC	Pisiri's tribute	Tadmor, Yamada 2011: 40, 46-47, 70, 77-78, 86-87, 122-123, RINAP 1, 11. 5'-10', 14. 10b-12, 27. 2b-7, 32. 1-9, 35. iii 1-23, 47. rev 6'b-13'.
Kingdom of Bit Adini **Til Barsip (Tell Ahmar), Burmarina (Tell Shiuk Fawqani), Hadattu (Arslan Tash)**			
Ashurnasirpal II	c. 870 BC	Aḫunu and Ḫabinu 's tributes	Grayson 1991: 216-217, RIMA 2, A.0.101.1, iii 55-56a, 60-65.
Shalmanesar III	858 BC	Battles against the N Syrian coalition (conquest of Burmarina and Paqaraḫubunu)	Grayson 1996: 9-10, 15-17, 34, RIMA 3, A.0.102.1, 40b-82'a, 53'-80', A.0.102.2, i 29b-ii 12, A.0.102.6, i 42-48.

	857 BC	Conquest of Til Bashere, Dabigu	Grayson 1996: 10-11, 17-18, 35, 51, 64, 74, 91, RIMA 3, A.0.102.1, '82b-'95, A.0.102.2, ii 13-18a, ii 27b-30a, A.0.102.6, i 49-56, A.0.102.10, i 30b-36a, A.0.102.14, 32-35a, A.0.102.16, 11b-14°, A.0.102.20, 7b-15a.
	856 BC	Conquest of Til Barsip (now Kār-Shalmaneser), Alligu, Napiggu and, Rugulitu	Grayson 1996: 18-20, 29-30, 35, 51, 64, 74, RIMA 3, A.0.102.2, ii 30b-35a, A.0.102.5, iii 3b-6, A.0.102.6, i 57-60, A.0.102.10, i 36b-45, A.0.102.14, 35b-44, A.0.102.16, 14b-20a.
	855 BC	Battle against Aḫunu	Grayson 1996: 20-22, 36,45, 52, 65, 74, 91, 105, RIMA 3, A.0.102.2, ii 66-75a, A.0.102.6, ii 3-9, A.0.102.8, 5'b-8'a, A.0.102.10, i 48b-ii 6°, A.0.102.14, 45-50a, A.0.102.16, 20b-24, A.10.20, 15b-19, A.0.102.29, 8-12a.
Tiglath-pileser III	c. 780-752 BC	Erection of 2 basalt lions in Ḫadattu (Arslan Tash) by the Assyrian governor of Kār-Shalmaneser	Tadmor, Yamada 2011: 162, RINAP 1, 2001. 1-4a.

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Kingdom of Patina/Patin/Palistin/Unqi
Kunulua/Kinalua/Kunalia/Kinalia (Tell Tayinat)

</div>

Ashurnasirpal II	c. 870 BC	Kunulua's tribute	Grayson 1991: 216 - 219, 227, RIMA 2, A.0.101.1, iii 55-92a, A. 0.101.2, iii 46-51.
Adad-nārārī III	805 BC ?	Battle against Arpad and other 8 rebelling cities from the land of Hatti. Tributes after the victory.	Grayson 1996: 204-209, RIMA 3, A.0.104.3, 11-15a, A.0.104.4, 1'-11', A.0.104.5, 3-10. a, A.0.104.6, 11b-20.
Shalmanesar III	858 BC	Battles against the N Syrian coalition (conquest of Taiia, Ḫazazu, Nulia, Butāmu and, Urimu)	Grayson 1996: 9-10, 15-17, 25, 34, RIMA 3, A.0.102.1, 53'-80', A.0.102.2, i 29-ii 12, A.0.102.3, 89a-95, A.0.102.6, I 42-48.
	857 BC	Qalpurunda's tribute	Grayson 1996: 11, 18, 38, 47, RIMA 3, A.0.102.1, 92'b-95', A.0.102.2, ii 21b-24a, A.0.102.6, iii 12-15, A.0.102.8, 40'-41'b.
	853 BC	=	Grayson 1996: 22-23, RIMA 3, A.0.102.2, ii 81b-86a
	831 BC	Erection of Shalmanesar III statue at Kunulua	Grayson 1996: 69, 81-82, RIMA 3, A.0.102.14, 146b-156a, A.0.102.16, 268'-286a.
Tiglath-pileser III	738 BC	Conquest of Kunulua and deportation of Aramean tribes to Unqi lands	Tadmor, Yamada 2011: 39-40, 46, 68, 85-86, 115, 131,134, RINAP 1, 12. 1'-12', 14. 3b-5a, 26. 1-3, 35. ii 1'-15'a, 46. 20-21, 49. obv 26'-27', 50. obv 1'-2'.

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Kingdom of Bit Gabbari
Sam'al (Zincirli)

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Shalmanesar III	858 BC	Battles against N Syrian coalition	Grayson 1996: 9-10, 15-17, RIMA 3, A.0102.1, 53'-80', A.0102.2, i 29-ii 12.
	857 BC	Ḫaiiānu's tribute	Grayson 1996: 11, 18, RIMA 3, A.0.102.1, 92'b-95', A.0.102.2, ii 24b-27a.
	853 BC	=	Grayson 1996: 22-23, RIMA 3, A.0.102.2, ii 81b-86a.
Tiglath-pileser III	738 BC	Panammû's tribute	Tadmor, Yamada 2011: 46-47, 70, 77-78, 86-87, 122-123, RINAP 1, 14. 10b-12, 27.2b-7, 32. 1-9, 35. iii 1-23, 47. rev 6'b-13'.

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Bit Agusi
Arpad (Tell Rifa'at), Ḫalab (Aleppo)

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Ashurnasirpal II	c. 870 BC	Yaḫanu's tribute.	Grayson 1991: 218, RIMA 2, A.0.101.1, iii 77b-84a.

Shalmanesar III	858 BC	Battles against N Syrian coalition	Grayson 1996: 34, RIMA 3, A.0.102.6, i 42-48.
	857 BC	Aramu's tribute	Grayson 1996: 25, RIMA 3, A.0.102.3, 96.
	856 BC	=	Grayson 1996: 10-11, 17-18, RIMA 3, A.0.102.1, 81'-82'a, 92'b-95, A.0.102.2, 13a, ii 27a.
		Conquest of Arṣaškun	Grayson 1996: 74, RIMA 3, A.0.102.16, 14a.
	853 BC	Aramu's tribute	Grayson 1996: 22-23, 52, RIMA 3, A.0.102.2, ii 81b-86a, A.0.102.10, ii 18-25.
		Tributes from Ḫalman	Grayson 1996: 23, 36, RIMA 3, A.0.102.2, ii 86b-89°, A.0.102.6, ii 25-29.
	849 BC	Conquest of Arnê + 100 other cities	Grayson 1996: 37, 53, 66, 76, RIMA 3, A.0.102.6, ii 59, A.0.102.10, ii 48-50, A.0.102.14, 86, A.0.102.16, 69'-71'a.
	848 BC	Conquest of Aparāzu + 100 other cities	Grayson 1996: 38, 47, 53, 76, RIMA 3, A.0.102.6, ii 70, iii 10-11, A.0.102.8, 35'-41'a, A.0.102.10, ii 53- iii 5, A.0.102.16, 72'b- 73'.
	834 BC	Rebuilding of Mūru	Grayson 1996: 68, 80, RIMA 3, A.0.102.14, 130, A.0.102.16, ?-216'A.
Adad-nārārī III	805 BC ?	Battle against Arpad and other 8 rebelling cities from the land of Hatti. Tributes after the victory.	Grayson 1996: 204-209, RIMA 3, A.0.104.3, 11-15a, A.0.104.4, 1'-11', A.0.104.5, 3-10. a, A.0.104.6, 11b-20.
Tiglath-pileser III	742-741 BC	Battles against Arpad	Tadmor, Yamada 2011: 13, 209, RINAP 1, 35. i 21'-27'a.
	740 BC	Conquest of Arpad and tributes received from Syrian rulers	Tadmor, Yamada 2011: 13, 37, 85, 115, 131, 209, RINAP 1, 11. 1', 35. ii 1'-4', 43. i 25- ii 7, 46. 20-21, 49. rev 24'-25'.

<div align="center">

Kingdom of Hamath/Lu'as
Hamath/Amattu (Hama), Ḫatarikka (Tell Afis)

</div>

Shalmanesar III	853 BC	Battles against Damascus coalition (conquest of Adennu, Pargâ and, Arganâ)	Grayson 1996: 23-24, 36-37, 45, 65, 75, 103, RIMA 3, A.0102.2, ii 86b-102, A.0.102.6, ii 25-33, A.0.102.8, 15'b-19', A.0.102.14, 60-66, A.0.102.16, 32-37, A.0.102.28, 29-34a.
	849 BC	=	Grayson 1996: 37-38, 46, 66, RIMA 3, A.0.102.6, ii 60-67, A.0.102.8, 32'-34', A.0.102.14, 87-89a.
	848 BC	= (conquest of Aštammaku + 99 other cities)	Grayson 1996: 38, 47, 53, 76, 105, RIMA 3, A.0.102.6, iii 1-10, A.0.102.8, 35'-41'a, A.0.102.10, iii 1-5, A.0.102.16, 76'-81', A.102.29, 12b-20.
	845 BC	=	Grayson 1996: 39, 47, 53-54, 95-96, RIMA 3, A.0.102.6, iii 26-33, A.0.102.8, 45'-47'a, A.0.102.10, iii 14-25, A.0.102.23, 21-27, A.0.102.24, 14b-17.
Tiglath-pileser III	738 BC	Conquest of Hamath and and Ḫatarikka. Ēnī-il's tribute.	Tadmor, Yamada 2011: 13, 42-43, 46-47, 70, 74, 76-78, 86-87, 105, 109, 122-123, 131, 134 RINAP 1, 1-3', 13. 10, 14. 10b-12, 27. 2b-7, 30. 1-5, 31. 1-8, 32. 1-9, 35. iii 1-23, 42. 1'-5'a, 43. ii 16-24, 43. i 25-ii 7., 47. rev 6'b-13', 49. rev 1-2, 50. rev 1-2.

<div align="center">

Kingdom of Bit Bahiani
Guzana (Tell Halaf), Sikani (Tell Fekheriye)

</div>

Adad-nārārī II	893 BC	Abi-salāmu's tribute	Grayson 1991: 152-153, RIMA 2, A.0.99.2, iii 80-90.

1.2.3 Karkemish and the *Pax Assyriaca* in Syria

The Assyrians conquered Karkemish in 717 BC, the important Neo-Syrian capital city became hence under the Assyrian province by the early of the 7th century BC (Hawkins 1997: 424; Brown, Smith 2016: 25). The political excuse for the attack was the accuse moved by Sargon II to Pisiri and Mita of Muski to plot against the Neo-Assyrian empire (Hawkins 2000: 76). After the conquest, Pisiri was dethroned and to the town were assigned Assyrian governors (**Chrono. 3**)

Nevertheless, the conquest of Karkemish happened by the time that all the Neo-Syrian states were already conquered (**Tab. 2**). The town remained strangely the last regional power to be subjugated; in other terms it remained isolated (Hawkins, Weeden 2016: 12). From one hand, according to Radner (2004: 158-159), this was a typical Assyrian strategy that consisted in leaving apart the most powerful centres in order to take advantage from their sources once they get conquered. From the other hand, the powerful capital city might have preferred a policy of submission to the Empire, constantly paying tributes instead of fighting against the enemy. This was idealistically the easiest solution for a major centre. What is for sure is that Karkemish did not encountered an economic crisis after the Neo-Assyrian takeover. For instance, the "Mina of Karkemish" was a unit of measurement which is often found in contemporary Neo-Assyrian texts of economical transactions. The fact that to this unit was associated the name of the town indicates that Karkemish was still considered an important trade-hub among the Assyrian homeland and the western provinces (Hawkins, Weeden 2016: 16). The economic wealth of Karkemish is also attested by means of its primary sources. In a list of tributes received from 14 Assyrian provinces, Karkemish resulted that province which provided more than three times of goods compared to the others (Hawkins, Weeden 2016: 16). As already anticipated in the topography chapter (§ 1.1), the flourishing period encounter during the Neo-Assyrian phase is further testified by the discovery of a propagandistic text from Sargon II. This text in fact mentions about a new building phase all over the site with the incoming of Assyrian citizens to the town, a building phase which is mostly evident in the Outer Town. The king was also promoter for the construction of new water channels, the expansion of the citizen granaries, the reinforcement of the local army with 50 chariots, 200 horses, and 3000 infrantrymen and the cultivation with fruit trees of the lands around the city (Marchesi *forthcoming*).

After the conquest by Sargon II, we know at least two local Assyrian governors from this period (**Chrono. 3, Tab. 2**). During the Neo-Assyrian phase new decorated orthostates were added to the King's Gate complex and, not surprisingly, their subjects concerned chariotry scenes. According to Marchetti (2012: 139), it is here in the lands of Ḫatti that the Assyrians once took the artistic inspiration for their homeland monumentality and then they readopted it in the conquered Karkemish. The last phase of the Neo-Assyrian supremacy at Karkemish was characterized by the presence of the Egyptian army in the town. Indeed, some Babylonian Chronicles reported that the Egyptian army was already stationed at Karkemish some years before the conquest (c. 606-607 BC) (Hawkins, Weeden 2016: 17). The Neo-Syrian and the Egyptian army were in the fact allied against the Neo-Babylonian Empire, which entered and conquered the town in the year 605 BC.

From Sargon II onwards all the Neo-Syrian states became completely subjected to the Assyrian power (Gilibert 2011: 9; Sader 2014b: 34; Liverani 2014: 454). This ruler conquered the most important Syrian cities between 740 and 720 BC (Klengel 1992: 222-230). After this turbulent period, this territory experienced the so-called *Pax Assyriaca* under the reign of Sennacherib (Hallo 1960: 57; Bunnens 2009: 80). A phase, as seen from Karkemish, consisting in the establishment of local Assyrian governors and characterized by an economic prosperity. The administrative Assyrian presence in northern Syria is attested in several political centres as, for instance, at Tell Tayinat where provincial governors served at least until the reign of Ashurbanipal (Hawkins 1982: 425; Harrison 2001a: 121, 2001b: 142, 2016: 254-255; Batiuk *et al.* 2005: 174). In other important centres local Assyrian governs are attested, like at Zincirli (Herrmann, Schloen 2016), at Tell Ahmar (Bunnens 2009, 2013) and at Tell Shiuk Fawqani (Fales at al. 2005). This relatively long period of peace was guaranteed by the power relationship among the Empire and the western periphery, a relationship based on economic growth, military control, and cultural intermingling (Bunnens 2009: 80). The result was an expanded administration controlled by a precise military hierarchy directly commanded by the Assyrian ruler. Thus the political control of the Empire was not any more limited to the homeland, but this was extended to the provinces (Grayson 1991: 203-204; Postgate 1992; Harrison 2016: 253-254).

Tab.2 Major political events involving the most important Neo-Syrian Kingdoms
during the IA III period according to Neo-Assyrian sources.

ASSYRIAN RULER	YEARS	EVENT	SOURCE
Kingdom of Hatti **Karkemish**			
Sargon II	717 BC	Conquest of Karkemish, deportation of the royal family and traitors to Assyria. Importation of people from Assyria to the city	Winckler 1889: XX-XXI, 10-11, 82-83, 86-87, 148-149, 170-173, Ann.46-52, Ann.Saa.XIV.9-11, 41-46, Tur.IV.22, Nim.Insch.10, 19-22; Fuchs 1993: 35, 63, 76, 93-94, 261, 291, 303, 308, 316, Ann.72-76; Zyl.26, XIV.9, S.4.22-27, Stier 17-21.
Sennacherib	691 BC	Bēl-ēmuranni, Assyrian governor of Karkemish	Grayson, Novotny 2012: 161, 186, 202, RINAP 3/1, 18. vii 23'''-25''', 22. vi 84B-85B, 23. vi 60A-61°.
Kingdom of Bit Adini **Til Barsip (Tell Ahmar), Burmarina (Tell Shiuk Fawqani), Hadattu (Arslan Tash)**			
Sennacherib	702 BC	Battle against a Kassite coalition, including the Bit Adini's lands	Grayson, Novotny 2012: 182, 199, RINAP 3/1, v 43b-52a, 23. V 29-34.
Kingdom of Patin/Palistin **Kunulua/Kinalua/Kunalīa/Kinalia/Kullania (Tayinat)**			
Sargon II	710 BC	Annexation of the Kingdom of Patin	Winckler 1889: 46-47, Ann.274; Fuchs 1993: 143, 149-150, 329-330, Ann.279n, 291-294.
Kingdom of Bit Gabbari **Sam'al (Zincirli)**			
Esarhaddon	681 BC	Nabuahheres is the local Assyrian governor of Sam'al	Schloen, Fink 2009a: 7-8.
Bit Agusi **Arpad (Tell Rifa'at), Ḫalab (Aleppo)**			
Sargon II	720 BC	Battle against Ilubi's coalition. Conquest of Arpad, deportation of the royal family and traitors to Assyria. Importation of people from Assyria to the city	Winckler 1889: 102-105, 6-7, Ann.25, Prunk.33-36a; Fuchs 1993: 89, 200-201, 314, 345, Ann.22-25, Prunk.33-36.
Kingdom of Hamath/Lu'as **Hamath/Amattu (Hama), Ḫatarikka (Tell Afis)**			
Sargon II	720 BC	Battle against Ilubi's coalition. Conquest of Hamath, deportation of the royal family and traitors to Assyria. Importation of people from Assyria to the city	Winckler 1889: 6-7, 148-149, 178-179, 190-191, Ann.22-25, Stele.Col.I.51-65, 2.VIII.25, Tur. IV.22; Fuchs 1993: 35, 63, 76, 89, 200-201, 206, 208, 261, 278, 291, 314, 303, 308, 345-346, 359, 364, Ann.23-24, Prunk.33-36, 49, 55-56, Zyl.25, XIV.9-11, S4.22-31, Stier.17-21, Reliefbeischrift VIII:25.
Sennacherib	689 BC	Gaḫilu, Assyrian governor of Ḫatarikka	Grayson, Novotny 2012: 186, RINAP 3/1, 22. vi 84A-85A.

1.3 Analysis of Archeological Contexts at Karkemish in Relation to the Figurine Finds

As more and more carefully conducted, fully published excavations become available, there is a natural tendency to disregard material collected earlier by methods no longer archaeologically acceptable. Understandable as such an attitude is, it unnecessarily restricts the range of evidence available for comparison and study. If rigorously critical methods are applied to these early collections, they need be little less instructive than fresh work, much of which regrettably takes a generation to reach full publication, if published in detail at all.

Moorey 1980: i

In this large chapter is provided a detail description of retrivial contexts at Karkemish. The attempt here is to elucidate the archaeological sequence in which the IA figurines were retrived. Therefore, a description of the architectural evidence as well as the stratigraphy is given for each excavated area at Karkemish. Data included in these paragraphs were produced by two distict expeditions. As already disclosed in the topographic chaper (§ 1.1), a good amount of data from Karkemish were collected during the first exploration carried out by the British Museum between 1911-1914 and in 1920 (Hawkins 1980: 434-435; Matthiae 2012). This expedition opened many trenches at the site both in the Inner and Outer Town as well as ouside the city, precisely in the nearby cemetery of Yunus. The excavated areas were partially re-explored by the new Turco-Italian Expedition from the University of Bologna under the scientific direction of Nicolò Marchetti and in partnership with the Universities of Gaziantep and Istanbul. The new expedition begun again digging activities since 2011 onwards, although contextual data included in this study are limited just to 2011-2015 campaigns.

Regarding the new expedition data, togheter with the stratigraphic sequence of figurine finds the following paragraphs include also a spatial analysis of them. However, sometimes the exact location of each figurine for those retrivied out of context was not possible due to the great amount of row data.[58] Indeed, all the plans included in this study were modified by the Author and are based on the expedition provisional topographic maps. None excavated area has been published so far and for this reason the contextual description resembles more that of an excavation diary rather than a precise exposure of archaeological phases. Furthermore, the intra-areas as well as intra-situ archaological sequence is still under processing and therefore no attempt in providing a site-phasing is here presented.

Since every described area was dealt in an unitary sense, namely integrating old and new data, a brief excusus on the approach adopted by the British Museum Expedition on figurine finds is shortly reported as follows.

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58 The type of context of figurine finds is indicated in plans with a red star for figurines out of context and with a green star for those in context. Sometimes a purple star indicates figurines pertaining to other productions.Numbers included in stars indicate the amount of finds in that zone.

1.3.1 The British Museum Expedition

When we reached Carchemish, just in time to pitch our tents before night fell, it seemed like the ends of the earth.

Woolley 1953b: 61

We have unfortunately very poor data concerning clay figurines retrievals from the British Museum Expeditionat Karkemish and the nearby cemetery of Yunus. In fact, as Woolley himself admitted, figurines are "(…) scarcely call for individual description and for the majority the find-spot, if recorded, has no scientific interest other than its suggestion of a relatively late date." (Carchemish III: 258). This short but clear comment on the corpus give us a general idea about the importance given to this kind of finds in past explorations. Indeed, a brief chapter dedicated to clay figurines is included in the Karkemish third and final report (Carchemish III: 257-258, pl.70), while other figurines with concise references related to the retrieval context are published in previous reports and articles (Woolley 1914: 94-96, pl. XXVI;1939; Carchemish II: pl.20). In both publications data are rather overall and Woolley almost never specified either the type of figurine - i.e. human or animal- or the exact place of retrieval. All the specimens are treated together without any attempt on a chronological sequence and this is particularly true viewing the published tables (**Figs. 7-10**), which are just a generic graphic summary of figurines belonging to different periods. Chronological distinctions are specified only for those fragments which were considered masterpieces or imports, as the case of a lion figurine and a scarab (cf. Carchemish III: 175, 258, pl.71a). In particular, Woolley apparently reported randomly data and suggestions by Hogarth and Thompson concerning figurines recovered during the first campaigns. It seems that the scholar tried to collect as much data as possible merging together personal remarks and field notes, which are today missing from the British Museum archives.[59] The viewing of archival materials - correspondence, reports and notebooks - from the Central Archive of the British Museum, unfortunately did not provide any further information regarding the context of figurines. It seems evident that - apart from the written documentation - small finds from Karkemish were the artefacts that were mostly affected by socio-political disorders in between the wars. Most of the published figurines were probably photographed at the site (**Fig. 11**) and later filed in the storehouse in the Outer Town, which is nowadays located at the Syrian village of Jerablus.[60] The Turco-Italian Expedition never had access to that storehouse and nothing is known about its existence nowadays or if it was embedded by the modern urban expansion of Jerablus. What we might only note is that a great number of figurines now stored at the British Museum comes from the Baghdad Railway line.

General Contextual Information[61]

Despite all these negative circumstances, we may summarize some contextual information. Figurines were generally recovered everywhere at the site, but apparently they appeared in large number in open areas and, especially, in domestic contexts. «Late Hittite houses»[62] were excavated both in the Inner and Outer Town.[63] According to Thompson, the majority of finds in those houses were zoomorphic figurines, precisely horses; while human specimens were fewer (Carchemish III: 257). The predominance of horse figurines is attested in funerary contexts as well (**Tab. 3**).

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59 For a sum up on archival materials from Karkemish at the British Museum see Di Cristina 2014.

60 This was the house where archaeologists and workers lived, while the proper expedition house was later built in the Inner Town and was used as storehouse too. Ruins of the expedition house were completely brought to the light during the new Turco-Italian Expedition. Among the many finds, any already published figurine was inside retrieved. For an introduction on the history of this house see again Di Cristina 2014.

61 More precise references to single contexts are provided in the following paragraphs.

62 This is the term used by Hogarth to indicate domestic, or better to say, presumably domestic buildings belonging to the Neo-Assyrian occupation of the site. Precisely, from the conquest of the city by Sargon II (718 BC) to the Nebuchadnezzar final destruction (605 BC). Carchemish I: 88, 94.

63 For a detailed description of these houses see Area E paragraph.

Tab. 3 Clay figurines recovered at Karkemish by the British Museum Expedition.

PUBLIC CONTEXTS		
1 horse head, 1 bull head	North-West Fort	Carchemish II: pl. 20a.9,14.
1 male + 1 female	Courtyard, close to the Great Staircase (GS)	Carchemish III: 257, pl. 70d.2.
1 horse head + others indeterminate	GS	Carchemish III: 257, pl. 70f.10.
3 indeterminate	Courtyard, close to third chariot slab	Carchemish III: 257, photos unpublished.
1 indeterminate	Passage W of the GS	Carchemish III: 257, photo unpublished.
1 female	Acropolis	Carchemish III: 257, photo unpublished.
1 horse	N slope of the Acropolis (Level 3-4 m)	Carchemis III: 233, photo unpublished.
DOMESTIC CONTEXTS		
1 female	House B	Carchemish II: 120, pl. 20b. 1; III: 257[1].
1 male head, 1 horse head, 1 horse with rider	House C, room E	Carchemish II: 123, pl. 20a. 2, 5, b. 6.
1 horse head	House F	Carchemish II: 131, pl. 20a. 11.
9 horses	Outer Town houses	Carchemish III: 257, photos unpublished.
"RUBBISH" LEVELS		
1 lion	Rubbish pit, Long Wall of Sculpture	Carchemish III: 258, pl.71a.
Various human and horse figurines	"Cache of broken pottery", West Gate	Carchemish II: 79-80; Carchemish III: 234, 258, photos unpublished.
FUNERARY CONTEXTS		
4 horses	Karkemish, West Cemetery ("boy's tomb")	Woolley 1914: 95, photos unpublished.
4 standing figurines, 1 horse head, 5 horses with rider, 11 horses	Yunus, North Cemetery	Woolley 1939

Figurines in Numbers

The total number of published clay figurines from the British Museum Expedition amount to 54 specimens, precisely 46 are included in Karkemish's reports (**Figs. 9-10**) and 7 are a selection of figurines found at the Yunus cemetery (**Fig. 8**) and 1 was published in *Hittite Burial Costums* (**Fig. 7**). Among them, the majority could be ascribed to the IA period, though evidently specimens of previous and later periods together with imports are mixed in the published plates. Unfortunately, apart from a few specimens from Yunus, all the figurines from those reports are still missing. In fact, the British Museum Expedition was interrupted by the outbreak of a series of international conflicts and a large quantity of artefacts were left on the site, especially in the storehouse now located in the Syrian territory. Another hypothesis of location of these figurines might be Istanbul. By the reading of some unpublished manuscripts of the British Museum Expedition we know that during the 1930s thousands of artefacts from Karkemish were stored in the Istanbul Archaeological Museums. After a few years, owing to the Second World War, those objects were shift to Niğde for safety reasons and later divided to other museums in Turkey. Those museums have not yet been identified. Moreover, according to Woolley (1939: 12) other materials from the Yunus cemetery would have never reach Istanbul.[64]

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[64] In this last report Woolley refers to House A, this was probably a typing error. Any figurine seems associated to this house indeed. Cf. Woolley 1921: 118-119. More details regarding the political situation of the territory around Karkemish and the British Museum Expedition vicissitudes are argued in Marchetti 2012: 132-133, 2014: 31-36; Matthiae 2012: 134; Benati 2014: 52-61.

A large collection of figurines from Karkemish and its neighborhood, which cannot be related to any contextual data, is today dispatched between the United Kingdom and Turkey. Precisely, 61 IA figurines from Karkemish and Yunus are stored at the British and Ashmolean museums[65], while other 16 were presumably recovered in the vicinity of the site (**Cat. Nos. 720-796**). None of them is included in old publications, apart from 1 specimen published in "Hittite Burial Customs" (Woolley 1914: pl. XXVIb) (**Fig. 7**). Other specimens were later published by the Ashmolean Museum (Moorey 2005), while the British Museum has recently displayed some pictures in their online collection.[66] This is especially discouraging if we think that many specimens ocame directly from excavation, whereas the other part was purchased and then donated to the museums by the British excavators. As for the smaller group of figurines in Turkey, they consist in 9 figurines at the Museum of the Anatolian Civilizations in Ankara and other 2 at the Archaeological Museums in Istanbul[67]. To this group we should also add other 6 specimens, which are not part of the British Museum expedition. These figurines today are stored at the Archaeological Museum in Gaziantep and they were found by a farmer at Yunus (**Cat. Nos. 808-813**)(**Tab. 4).**

Tab. 4 Total account of figurines from the British Museum Expedition stored in museums.

FIGURINE NOS.	LOCATION	REFERENCES
53	Unknown	Carchemish II: pl. 20ab, III: 257-258, pl.70.
77 (61)	London, Oxford	Woolley 1914: pl. XXVIb; Moorey 2005: 228, cat. 353-357; Bolognani-Guerri *forthcoming*.
12	Ankara, Istanbul,	
6	Gaziantep	

The British Museum Proposed Dating

According to Woolley majority of figurines at Karkemish was found in "Late Hittite" levels (**Chrono. 1**). However, as previously stated, in British reports there is not a clear distinction among IA specimens and other figurines belonging to other periods. Woolley probably came across various types of figurines, which in some cases might be considered generally IA figurines, but in the fact they belong to different chronological and cultural phases. Another contrasting data emerged with the assumption for which any figurine was found prior to the Late Hittite levels, i.e. 1200 BC (Carchemish III: 257-258). That is mean none figurine was recovered within Bronze Age levels. However, one of the published specimens (**Fig. 10, down to the left**) is a clearly Bronze Age human head. A few specimens at the British Museum[68] and other few examples from the new Turco-Italian Expedition, testify the presence of Bronze Age specimens at the site.

Regarding the IA levels, it seems that the greatest peak of production of handmade figurines happened probably during the Neo-Assyrian occupation of the site. This phase is characterized by an incredible homogeneity of terracotta finds. As a matter of fact, to this phase and not to all Karkemish's phases Woolley probably referred writing "The terra-cotta figurines, which were very numerous, seem to have been confined to the upper levels- that was certainly my experience- and I cannot discover from the excavators' notes of 1911 that theirs was at all different." (Carchemish III: 257). Nevertheless, specimens recovered in IA III layers were perhaps "the last examples of a long-lived tradition" which goes back to the Middle Hittite phase.[69]

The Achaemenid Period is considered the very last stage of the IA phases and British excavators tended

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65   Just 52 out of 78 are securely coming from Karkemish.
66   One can search them at www.britishmuseum.org/research/collection_online/search.aspx.
67   These objects have reached museums in unknown circumstances; it is likely to think that they were part of surface finds found from local farmers or are due to illicit excavations. All the figurines from the UK museums were recollected by Luisa Guerri in her Ph.D. dissertation on "Gli oggetti e la documentazione degli scavi britannici a Karkemish: una nuova analisi" and they will be soon published; while the rest of the corpus held in Ankara and Istanbul is currently still under analysis. In particular, the number of specimens from Istanbul should be far higher.
68   Musem nos. 1911,1016.004_104477, 1913,0120.054_105093, 1922,0511.464_116331.
69   At this point, it is not clear for which reason the scholar used the term "Middle Hittite", meaning at least the LBA, but we might think he was simply referring to the Syro-Hittite phase. Carchemish III: 257-258.

not to distinguish the Neo Babylonian levels from the Achaemenid ones, which in the fact were likely indistinguishable. A single reference to an unpublished Persian Rider, dating to the Hellenistic period, is given just to underline the passage from the handmade to the mould technique. For the rest, we generally know about the existence of Achaemenid and Hellenistic figurines at Karkemish, but none of them was published.

The British Museum Interpretation

The British Museum reports provided two contrasting ideas regarding the interpretation of clay figurines from Karkemish and the Yunus cemetery. From one hand, the horse and rider figurines were considered toys for children. From the other hand, the human specimens were linked to the image of the Syrian Goddess (Woolley 1939: 16), even though they had a sort of playful sense too. These interpretations were based in part on the crudely manufacturing technique of the IA specimens, but principally to the great number of figurines found in domestic and funerary contexts. As a matter of fact, Thompson recovered a so high number of horse figurines in private buildings "(…) that he decided that they could not have any religious significance but must be toys or 'pieces' in some sort of game." (Carchemish III: 257). On the contrary, human specimens were less common and they were simply seen as "goddess" figures (Carchemish III: 257). The fact that human pillar specimens were automatically associated to the divine sphere, likely implies that also the horse and rider figurines might have been related to that sphere. Curiously, any semantic interpretation on zoomorphic specimens seems to be suggested in British reports.

As for the Yunus necropolis, the presence of clay figurines in a few graves was an indicator of the presence of children's burials. We cannot say how excavators determined the age of the deceased[70], although each grave is described in detail and the state of preservation of bones is generally specified. We may suppose that some burned bones were exceptionally preserved[71] and they were able distinguishing between an adult and a child on the basis of bones' size. Even in the case they were able to do it, nowadays we know that the macroscopic examination of cremated remains does not make possible knowing the sex and the age of the deceased. However, describing children's burials, Woolley (1939: 16) referred about the custom of deposing clay figurines together with feeding bottles. According to him, this was a clear indicator of the presence of young deceased. In particular, the different subject of figurines was strictly related to the sex and age of the holder. For this reason, horse and rider figurines were usually arranged around urns of boys and literally "dolls" figurines of those of girls (Woolley 1914: 95-96; 1939: 16).[72] Nevertheless, as we will see in the next paragraphs, a detailed reanalysis of British reports revealed the inability in determining the sex and the age of deceased and a much more heterogeneous situation of funerary kits.

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70   Pruss previously observed that effectively British reports did not specify on which bases anthropological data was based. The scholar concluded that Woolley established this information by the solely presence or absence of clay figurines. Pruss 2000: 187.

71   As was the case of the Merj Khamis cemetery. Woolley 1939:20.

72   This is the commonly accepted thesis for Karkemish figurines in funerary context. Thus one might still find this explanation in the British Museum exhibit labels (updated march 2015). For a detailed argumentation about this interpretation see § **"Yunus: The Northern Cemetery".**
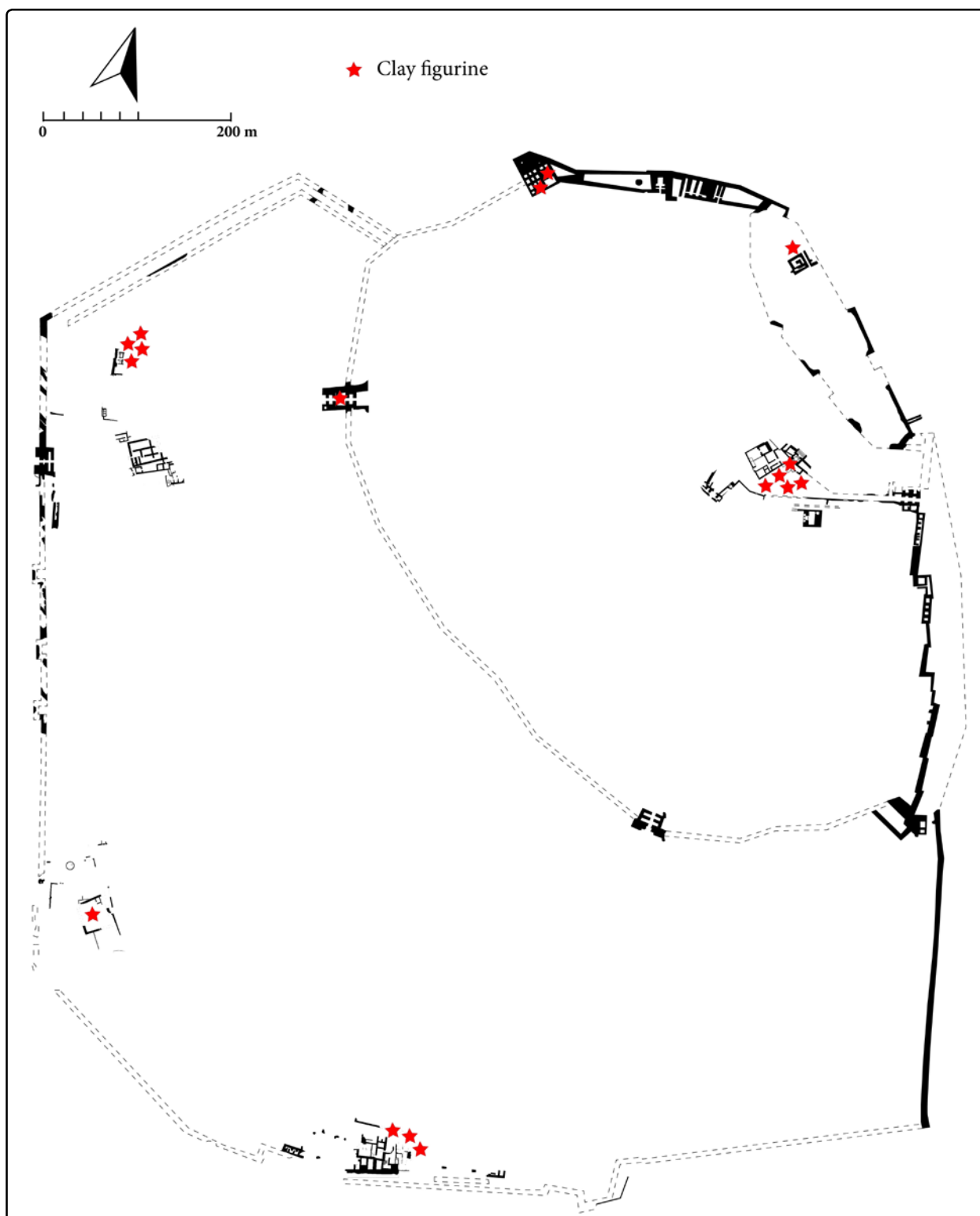
Fig. 6 Topographic map of Karkemish with location of the excavation areas of the British Museum Expedition and the location of figurine finds (redrawn by the Author after Carchemish II: pl.3).

Fig. 7 Figurines from the Middle Euphrates cemeteries, just the first one is from Karkemish, while the 2nd and 4th figurine are Neo-Babylonian riders (Woolley 1914: pl. XXVIb).
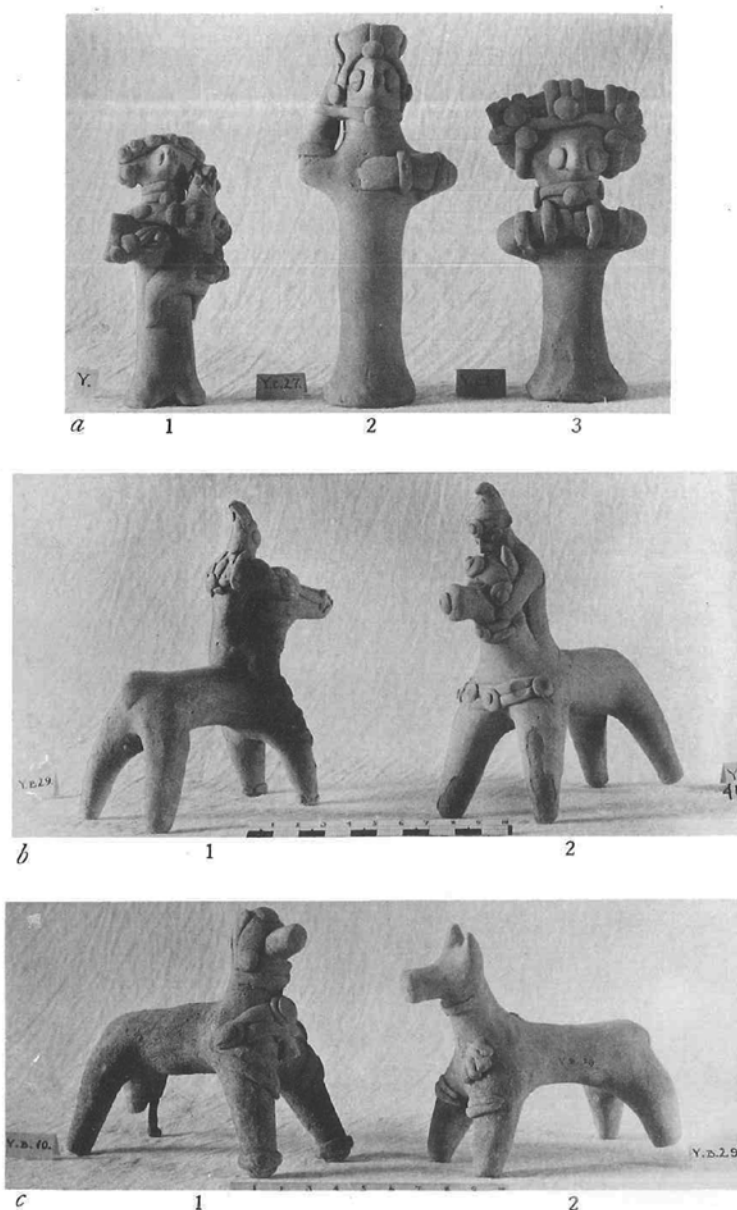
Fig. 8 Published figurines from the Yunus cemetery, Karkemish (Woolley 1939: pl. XVIII).

41
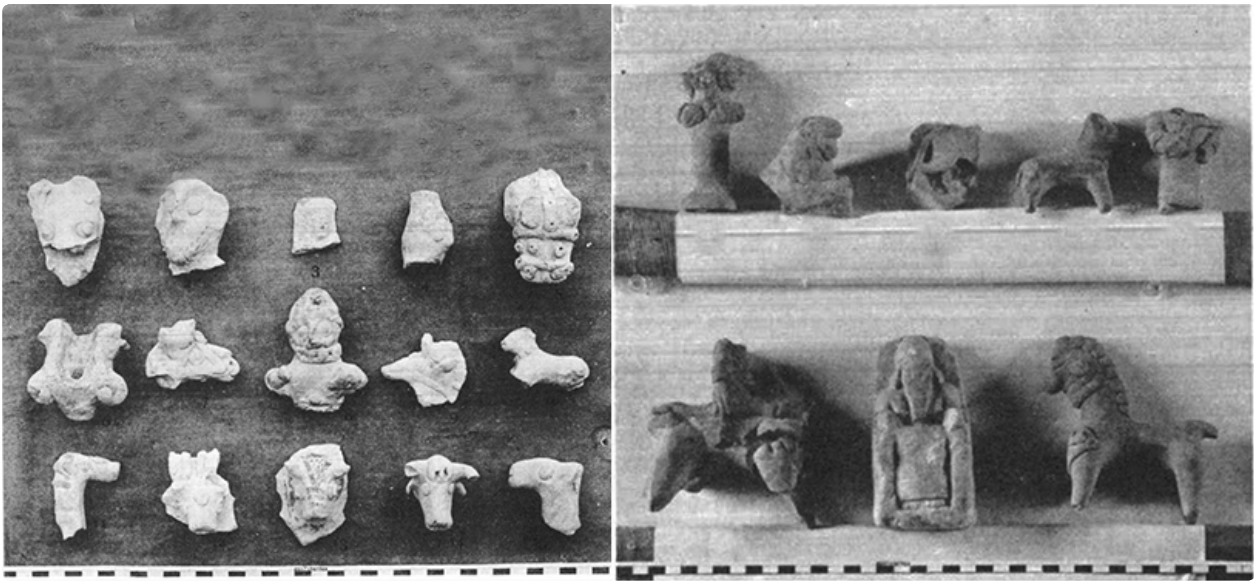
Fig. 9 Figurines from Karkemish included in the second British Museum report (Carchemish II: pl. 20a-b).

Fig. 10 Figurines from Karkemish included in the final British Museum report (Carchemish III: pl. 70).

Fig. 11 Horse figurines displayed on a table in the British Museum Expedition house, ready to be photographed (CE_Album 1: 140, n. 136).

1.3.2 The Turco-Italian Expedition: 2011-2015 campaigns

In the following paragraphs an in-depth analysis of the excavation areas is provided. Given the fact that the majority of the opened areas were already investigated by the British Museum Expedition (**Fig. 12**), sometimes a concise description of the architectures and finds from the old excavation is also briefly reported. Thus new plans, when was necessary, with a resume of the main finds is here presented. One of the priorities of the resumed work of the Turco-Italian Expedition was a finer understanding of the already excavated structures, especially those of the Lower Palace Area (Marchetti 2016b: 373). As we are going to see, this circumstance might explain the reason why the majority of the IA figurines were retrieved out of context and in uppermost layers. Many figurines are in fact surface finds or they belong to strata already disturbed by the British Museum trenches. This unfortunately has greatly influenced the nature of the contexts.
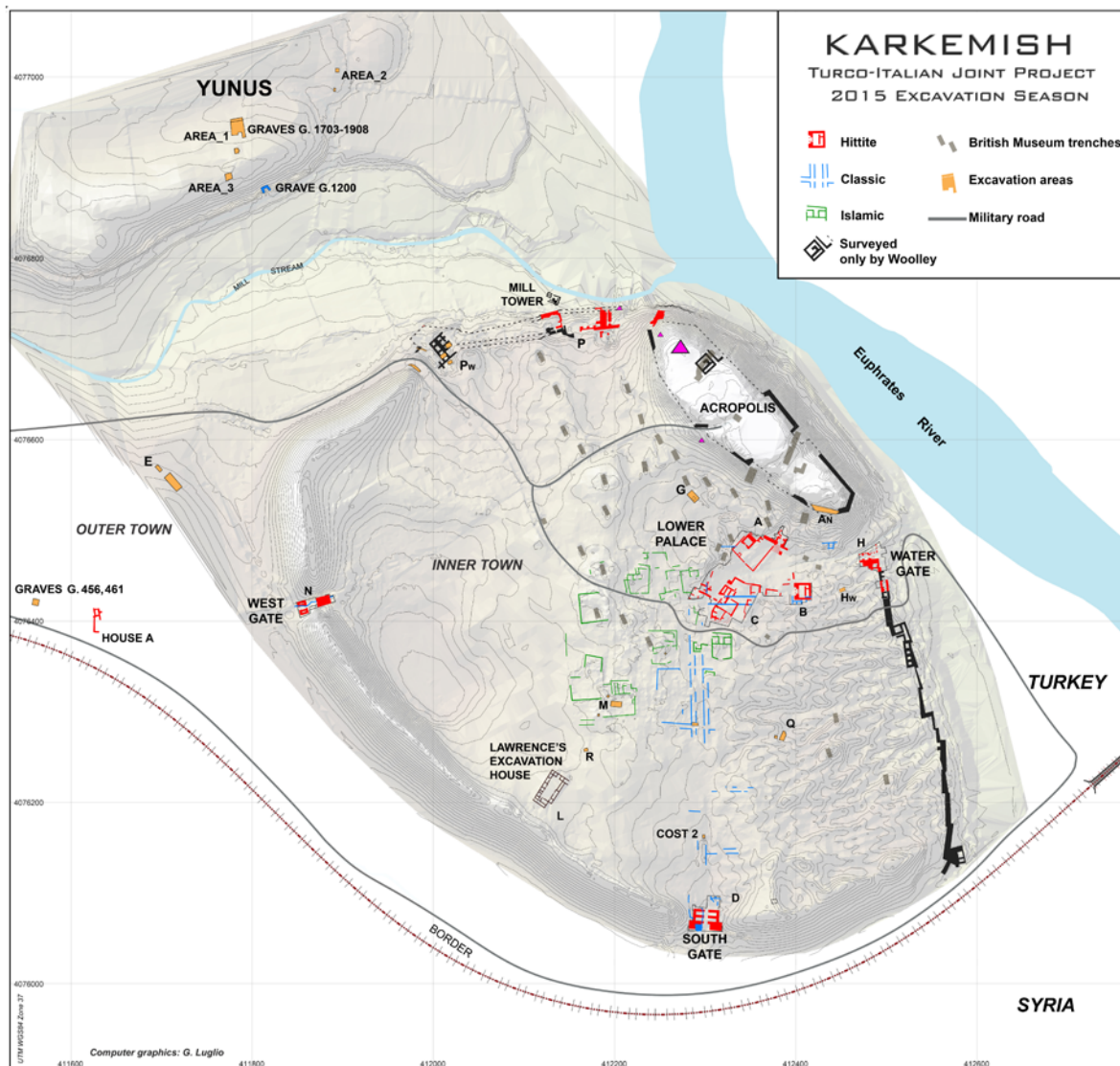
Fig. 12 Topographic map of Karkemish with the new excavation areas opened by the Turco-Italian expedition and the British Museum trenches (©The Turco-Italian Archaeolgical Expedition at Karkemish).

As one might see in the presented chart (**Fig. 13**), 14 excavation areas were opened at Karkemish between the 2011 and 2015 seasons. The major part of finds came from Karkemish (**Fig. 14a**), while a minor tough high percentage was brought to the light in the nearby Yunus cemetery. All these areas returned back coroplastic materials, although most of the clay figurines were recovered out of contexts and practically in all kind of contexts (**Fig. 14b-c**). Indeed, an incredible high percentage of finds were excavated between the Achaemenid and Ottoman/Contemporary Era[73], this percentage is considerably higher in Roman and Islamic phases which are structurally the most significative at the site. In particular the Islamic phase with a series of deep pits and drains is that phase that disturbed much the IA sequence and this explain for which reason many IA figurines pertain to this phase. Regarding figurines in contexts (**Fig. 14d**), these were collected both in IA II and IA III context with a predominance of finds towards the late IA period. This data is in full agreement with contextual data achieved by nearby sites on the Middle Euphrates band (§ 3.2).
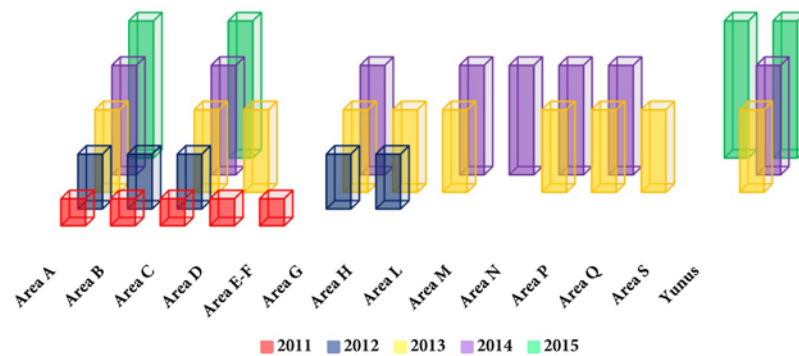
Fig. 13 Excavated areas at Karkemish between 2011-2015 campaigns (graphic by the Author)
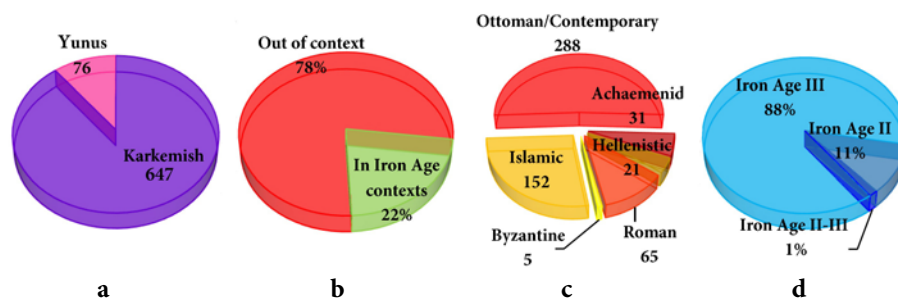
Fig. 14a-d Charts showing the number of figurines retrieved at the site (**a**), the percentage in / out of context (**b**), the distribution of finds out of context (**c**) and those in context (**d**) (graphic by the Author).

Before discussing in detail retrivial contexts at Karkemish, some statistics on the spatial spread of figurine subjects within the site is presented. Indeed, the greatest part of the IA figurines at Karkemish are horse and riders specimens, which were renamed as Handmade Syrian Horses and Riders (henceforth EU_HSHR's) (§ 2.3.**2).** Much less attested are instead human pillar specimens, here recurring with the name Syrian Pillar Figurines (henceforth EU_SPF's) (§ 2.3.2). The rest of the figurines are miscellaneaous finds comprehending chariot elements, some much fragmentary anthropomorphic vases and interminate items (**Fig. 15**). As one might observe, the majority of figurines presents an animal subject, the number of human specimens decreases even more if we consider all the elements which are connected with the horse figure, such as the rider and the chariot elements.

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73   This is the terminology used here in order to define the contemporary period. Superficial layers are in fact a mixture of different periods that are practically indistinguishable one another.
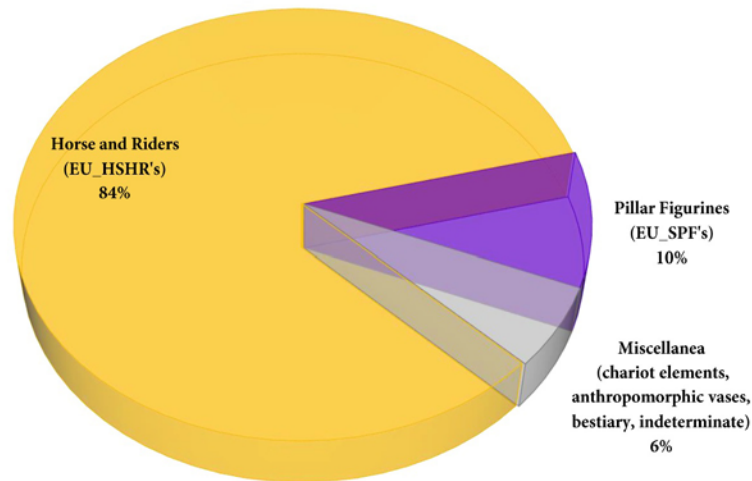
Fig. 15 Chart showing the percentage of figurines per subject (graphic by the Author).

Nevertheless, if we analyse this data for each excavated area some interesting observations could be proposed. Apart from Area L , M, and Q that did not return back any IA evidence for contextual reasons and other excavated areas (P, E-F, N) with an inconsistent percentage of figurines (**Fig. 17**), one might note some differences within areas. For instance, the percentage of pillar figurines seems in line with the observed average (ca. 10%) in the major part of the excavated areas except for Area G and at the Yunus cemetery, where this percentage is far higher, reaching almost the 20%[73] (**Fig. 16**). Although figurines in primary contexts are rarities if not uniqueness, this tentative data might suggest that the relationship between pillar and horse and rider's figurines could have been more balanced. Indeed, at Karkemish after Yunus the best preserved context in terms of stratigraphy is the deep sounding of Area G. Another interesting data is the variety of subjects, in Area A and D this is in fact slightly higher compared to other areas. Lastly, chariot elements are more frequent in Area A and G. At the actual state of the research, allthese observations may seem to have no meaning. However, since the use and especially the place where these figurines were used is still obscure, observing such a kind of differentiation might a day be useful in determining how and where these figurines were used.

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74   This percentage is obtained considering the total of finds, but this is considerably reduced for figurines in context.
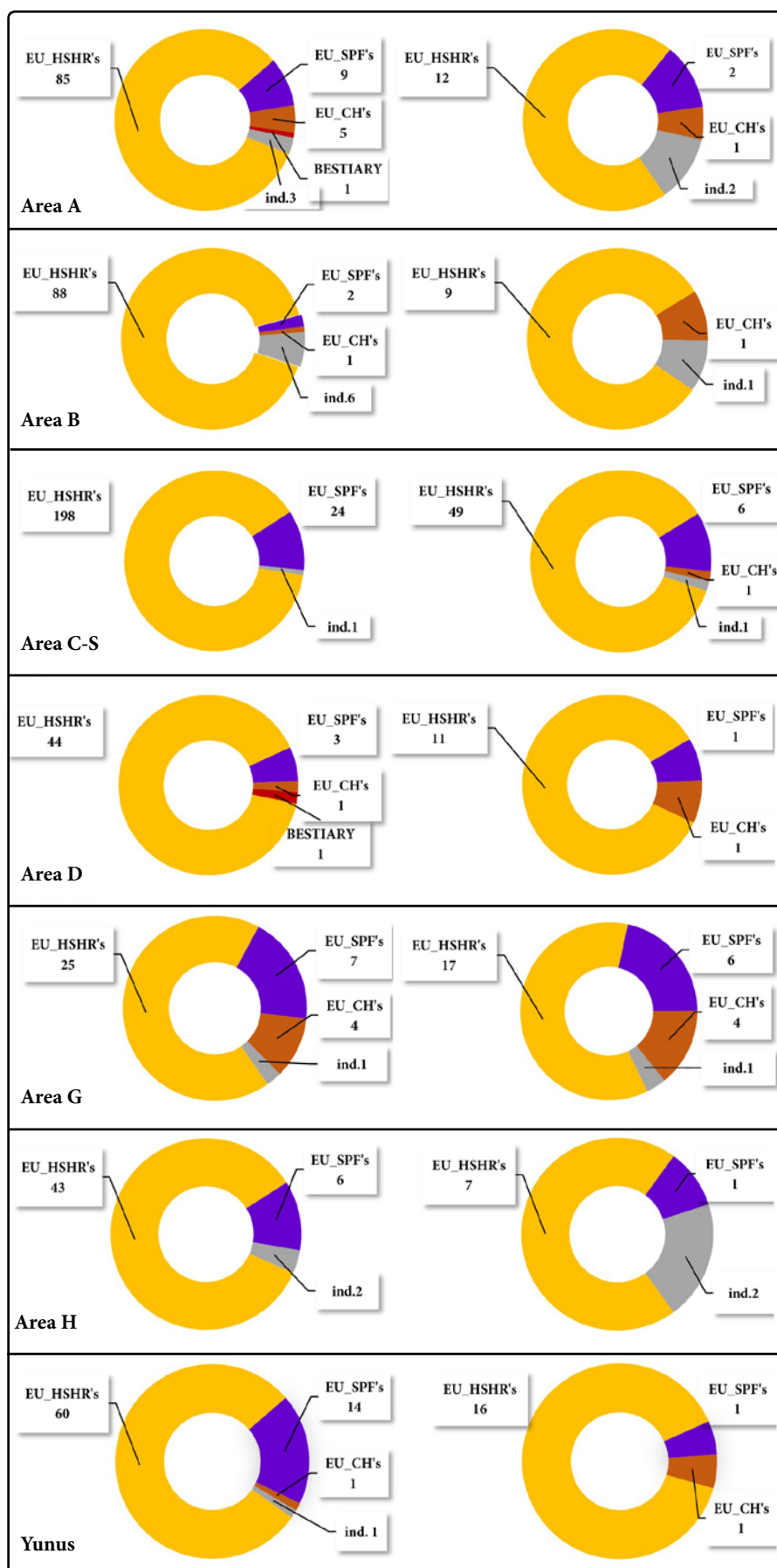
Fig. 16 Charts showing figurines' subjects per area out of context (left) and in context (right) (graphic by the Author).

Turning now to the description of contexts, the presented exposition follows contextual data in the same manner as they were excavated, i.e. following the archaeological order and not the natural course of the local history. The reason for this choice comes from the fact that the new Turco-Italian excavations are still working in progress. Therefore an intra situ sequence is still being developed and only a few intra-area phases are already elaborated. A resume of the number of finds for each area is presented as follows (**Fig. 17**).
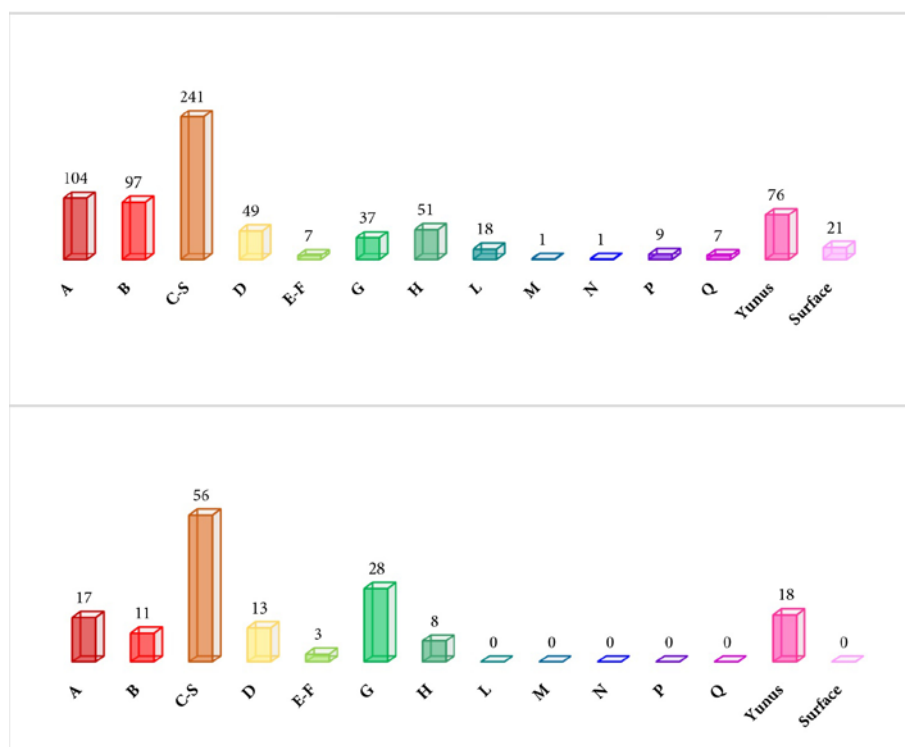
Fig. 17 Total number of figurine finds per area out of context (up) and in context (graphic by the Author).

<u>Area A: The Storm God Temple and the Great Staircase</u>

The temple of the Storm God and the Great Staircase were the first monuments discovered by the British Museum Expedition at Karkemish (Carchemish I: 9; Benati 2014: 58-60). They were in the fact empirically dug both by Henderson (1878-1881) and Hogarth (1911-1912) as soon as they entered to the town. As admitted by Woolley himself (Carchemish III: 155-158), the first soundings were "frankly experimental", because the attention was focused exclusively on sculptures and inscriptions. This resulted in a lack of interest in stratigraphy or the small finds. The only stratigraphic sounding was conducted at the northern end the staircase, here everything was carefully documented by Lawrence (Carchemish III: 206, 232; Benati 2014: 59). Despite the fact that the far end of the stair was already heavily damaged by Henderson, this documentation provided new interesting data on the foreground of the citadel mound (Carchemish I: 9; Carchemish III: 160).

With regard to the recovered structures (**Fig. 18**), the Storm God temple - as briefly described before (**§ 1.1.2, Public and Private Structures**)- had a simple architecture. A narrow antechamber introduced to a single shrine furnished with a bench at the rear northern wall and provided with a supposed staircase at the back (Carchemish III: 168). The access to the chamber was by means of two inscribed doorjambs (Carchemish I: pls. A2-3; Carchemish III: pls. 35b, 36b, Hawkins 2000: 108, pls. 18-21, Gilibert 2011: 50-51, fig.21), today replaced by two vertical slabs. According to Woolley (Carchemish III: 167) and now recently confirmed by Marchetti (2012:139; 2013: 350-351), the temple was tower-like and provided with a porch in front of it. The building was surrounded by a large *temenos* with a double entryway, one to the south-west from the open square and one to the north-west from the Great Staircase (Carchemish III: 167; Gilibert 2011: 50). At the antechamber, to the south-west corner of the entrance, a basalt impost-stone was lying *in situ* (Carchemish III: 168). The proper temple's chamber did not return any significant small find. The *temenos* was divided in two courts by a long line of two stone steps: the inner court (No. 9) and the outer court (No. 2). In the inner court the only archaeological evidence was in the south-east corner the presence of an installation, tentatively an altar, with traces of burning and in front of it seven ivory panels mixed to animal bones (Carchemish III: 167, pl.71f). This installation was extended in the outer court, at a lower level perhaps indicating the presence of a wall. Here another room emerged (No.8), though no particular objects were found within it (Carchemish III: 167-168). In the outer court other rooms were outlined (Nos. 3-7), thanks to the feeble evidence of interior walls.

Inside the temple and in the immediate proximity were recovered *in situ* a series of sculptures, inscriptions and statue bases. Among the statue bases, particularly interesting is a very big double-bull base facing at the entrance of the temple in the inner court and originally stood on a rectangular stone base (Carchemish III: 168-169, pl. B47; Orthmann 1971: Karkemis D/1; Gilibert 2011: 50-51, 189, fig.21, Carchemish 93); a basalt squared block with four holes at the center of the temple's chamber against which another round base rest it(Carchemish III: 169-170, pl. 35a-b); a broken offering table somewhere in the temple's chamber (Carchemish III: 170); and a semi-circular basalt fragment, possibly a statue base, whose exact position was not specified (Carchemish III: 167, pl. A4a; Hawkins 2000: 151, pl. 44). Lastly, various fragments of orthostats and stele: a basalt orthostat portraying a sphinx or a griffin in the outer court (Carchemish III: pl. B48a; Orthmann 1971: Karkemis D/2; Gilibert 2011: 52, 190, fig.21, Carchemish 94); an inscribed stele of a "son of Suhi" in a corner between the outer court and room No. 7 (Carchemish III: 167, pl. A4b; Hawkins 2000: 80, pl.1; Gilibert 2011: 52, fig. 21); and a funerary stele dating to the 8th century BC in room 3 (Carchemish III: 167, pl. A4c; Hawkins 2000: 186-187, pl.67; Gilibert 2011: 52, fig. 21).

In the Long Wall of Sculpture, as indicated by the name, were erected a series of slabs portraying the karkemishite *pantheon* followed by a military parade (Carchemish I: 9; Carchemish III: 157, 160, 164-166, 173-174, pls. B37-B46; Orthmann 1971: Karkemis C1-C14; Gilibert 2011: 30-33, 163-167, figs. 7-8, Carchemish 13-27). As previously affirmed (§ **1.2.2.**), the erection of those slabs dates back to the late 10th century BC.

The Great Staircase was originally composed by a minimum of 23 limestone steps (17 + 6), divided by a median platform and flanked by two stone piers at the southern end. In the median point the platform of the staircase presented an enlargement composed by two specular recesses including a door-hinge[75],

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75   Only the eastern one was preserved. Cf. Carchemish III: pl.29.

this was the so-called Gate House (Carchemish III: 159-160, 172; Marchetti 2012: 140). This was likely a doorway, formerly provided with a wooden portal, perhaps aligned with the Acropolis fortification system (Gilibert 2011: 35-36 after Özyar 1991: 96). A very small chamber (Room 1) built on a platform was closing the eastern side of the stair line, inside it a double bull base statue, similar to that one in front of the Storm God temple, was found *in situ* (Carchemish III: 159, pl. B34; Orthmann 1971: Karkemis Bb/2; Gilibert 2011: 34-35, 168, fig.9, Carchemish 29).

Other small finds were recovered in that room: an inscribed clay cone and a brick inscribed by Sargon II (Carchemish III: 159, 170, fig. 62). Other archaeological evidence which might be remarkable with regard to the use of this context is the presumed presence of a pit about 18 m far from the foot of the staircase. That pit was filled with various size stones, many fragments of basalt and limestone reliefs with decorations and inscriptions, several Egyptian artefacts and a lot of beads (Carchemish III: 174-175). Following Woolley's description of this context, we might tentatively affirm that this was a rubbish pit created during the Neo-Babylonian siege of the city in order to discard mixed materials. The dating of this pit should than securely be fixed to the 7th century BC.

The Great Staircase was decorated with orthostats too. The inner part of the door jambs was adorned with inscriptions by king Katuwa (Carchemish III: 160-161, pl. A20a, A23; Hawkins 2000: 116, 118-119, pls.26-28; Gilibert 2011: 37, fig.10). The outer part was tentatively flanked by two colossal basalt lions (Carchemish III: 158, 163-164, pls. A14a-b, B31c, B70b; Orthmann 1971: Karkemis K19; Hawkins 2000: 83, pls.3-5; Gilibert 2011: 36, 171, fig.10, Carchemish 38). The south socle of the Gate House was further decorated with slabs (Carchemish III: 157, 161-162, 164, pls. A21a-c, A22, A26f, B36a-c, B35b-d; Hawkins 1972, 2000: 157-164, 169, pls. 48-51, 56; Orthmann 1971: Karkemis Ba/1-7; Gilibert 2011: 36, 169-171, Carchemish 31-37) and - as seen before (**§ 1.2.2**) - the inscription included in one of those slabs dates this cycle to the reign of Pisiri. Beside the eastern pier of the staircase, another isolated slab was recovered. This was the so-called Great Lion slab (Carchemish III: 157, 174, B33; Orthmann 1971: Karkemis Bb/1; Hawkins 2000: 196, pl.77; Gilibert: 34-35, 168, fig.9, Carchemish 28), a free-standing huge orthostat put aside by the perimeter wall of room 1. This slab was faced to a large offering table and next to them another smaller table (Carchemish III:171). Moreover, in a rubbish layer behind the lion slab were further found two much fragmentary pieces of basalt human statues; a head and an indeterminate part (Carchemish III: 157, 174-175, pl. B67a-b; Orthmann 1971: Karkemis K10; Gilibert 2011: 168, Carchemish 30). The main theme expressed in this cycle is the representation of the close relationship between the divine and the royal power (Carchemish III: 162), with the portrayal of "at least three figures of rulers performing lustral rituals carved in high relief alternate with representations of divinities" (Gilibert 2011: 37).

As previously seen in the paragraph on the political history of Karkemish (§ **1.2.2**), a first arrangement of the complex was likely built under Suhi II with a later refurbishment by Katuwa, that is mean a full IA IIa period.[76] Nevertheless, the large presence of polychrome glazed mudbricks with rosette patterns collapsed in front of the temple's façade and all around the Great Staircase, together with an inscribed brick by Sargon II from room 1(Carchemish III: 159-160, 164, 169-170, pl.33), gives us a general idea on the latest phase of use of this cultic complex, i.e. the Neo-Assyrian period (IA IIIa). This dating is further confirmed by the epigraphic evidence coming from the decorations of the Gate House, establishing the *terminus post quem* at least at the end of the 8th century BC (Gilibert 2011: 37, no. 79). Regarding the use of this complex, Gilibert (2011: 52) observed a remarkable difference between the interiors of the temple and the external monumental program, suggesting that the exteriors were addressed to a multifaceted audience, contrary to the interiors where the access was restricted to a handful of people.

The Turco-Italian Expedition has constantly excavated this area from 2011 to 2015, dividing it into three sub-areas: A West, A East, and A North (**Fig. 19**). Most of the temple's structures as well as the staircase were already visible, but weeds and some modern military barracks were partially concealing them. Thus the aim of the first season (2011) was mainly of a general cleaning and reinvestigation of the entire area.

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76   Contra Carchemish III: 170.

<u>A West</u>

This big sub-area was opened during the first campaign and later closed in 2013 season.[77] Its extension comprehends the whole surface of the Storm God Temple and the southern side of the Great Staircase. Between the 2011 and 2012 campaigns, new loci numbers were assigned to the already excavated structures of the Storm God Temple complex (W. 4-5, 7-10, 18-20, L.11-14) and the Great Staircase (W.16-17, L.3). The already mentioned entryways were intercepted again by the presence of a slab lead molten to the north (L.22, L.719) and a small drain in front of the southe-eastern door (L.41, 708) (Marchetti 2012: 139; 2013: 350; 2014b: 233, fig.2).

In the 2011 campaign digging works were particularly concentrated in a small corner between a roman wall (W.23), part of the Roman Fora, and the westernmost wall of the temple's court (W.6). Here, just beneath the drainage fill of the roman wall (F.24), an IA III sequence was excavated (Marchetti 2013: 351). The nature of the context is uncertain, due to the relatively narrow extension of the excavated area and the presence of two deep roman drains (D.31, 32) crossing IA III layers. The IA III building was tentatively part of an annexed structure to the temple[78], of which only a pebbled courtyard (L.35), enclosed by two walls (W.28, 29) and provided with a staircase at the corner (L.37) remains. To the west of one of the roman drains (D.31), the flooring of this zone was covered by two IA III filling layers, a very compact reddish layer (F.25) was covering another *stratum* (F.34) directly upon L.35. At this point, other two filling layers (F.26, 27) containing IA III sherds emerged somewhere, but any explanation about their nature was provided in the excavation diary. The information is therefore irremediably lost. On the contrary, the zone est of the roman drain (D.31) was fully excavated just during the 2013 campaign. Apparently here another filling layer (F.33) likely of the same nature of F. 34, emerged beneath F. 25 and this was resting on a much fragmentary floor made by small pebbles (L.1823). This portion of pavement was associated to the IA III building, namely a portion of a room composed by two tangent walls (W.28-29) in phase with a pebble floor (L.35, 1823) and with a staircase (L.37).

In the 2012 campaign this area was extended southwards, comprehending a very small but deep portion between the roman walls (W.23, 662) and the southern *temenos* wall (W.5). The aim was finishing to clean the pebble flooring of the inner court (L.14) and exposing the streets beyond the temple's complex (Marchetti 2014b: 234). The result was a deep stratigraphic sequence, spanning from the Islamic to the IA III periods. The superficial layers were made by a much ruined Islamic building (W.604, W.608, L.603, 607), cutting a two phases Byzantine evidence; i.e. an outdoor floor (L.640) in phase with a wall (W.639) upon another outdoor floor in phase with a drain (D.629) and a series of pits (P.634, 634, 642). The Byzantine phase was resting on the Roman forum walls (W.23, 662) and its associated floor (L603), beneath which two or three Hellenistic pebbled streets (L.640, 654, 662) were also excavated. Those streets were in phase with some buildings (W. 644, 651, 652, 654, L.652, 665), just partially excavated and probably with another floor (L.693) and wall ruins (W.680) further southwards (Marchetti 2014b:234). With regard to the IA III structures, the enlargement of the 2011 excavation allowed that year to find again the supposed altar (W.699,1407). Within it a new feature was discovered, i.e. a fragmentary floor with a niche in backed bricks (L.1412) (Marchetti 2014b: 234, fig. 4 right). Outside the Storm God temple, to the south and to the west of W.5, new street levels (L.1422, 1423) were intercepted. In particular L.1423, with the western prosecution of W.5, seemed to be in phase with the IA III structures (W.28-29, L.35) recovered northward during the 2011 campaign.

As stated above, the 2013 season, aimed at deeper understanding the nature of the IA III building (W.28-29, L.35, 37), which remained partially unexcavated at the end of the 2011 season. However, the much disturbed situation of the context let desist further digging activities in that sector.[79] Thus another small sounding (6.8 x 6.8 m) was opened north of the 2011 sounding. The British Museum excavation trench was extended even in this part of excavation area, thus a good percentage of excavated fills resulted disturbed by modern activities (F.1824, 1825, 1827, 1828). Nevertheless, after the removal of these mixed modern-

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77 For the 2011 season this portion of the bigger Area A was excavated by Luisa Guerri, during the year 2012 by Luciano Cuccui and, finally in 2013 by Giulia Scazzosi. The stratigraphic sequence here proposed has been made by the Author according to the daily excavation diaries, the director's annual reports and the pottery sequence.

78 It is not known if this was an interior or an exterior.

79 For instance, F.33 which was ideally a good example of a IA III depositional layer, this was not fully excavated during the 2011 season and remained exposed until summer 2013. With the consequence that materials from the nearby British excavation trench rolled around it because of winter weathering processes that disturbed the stratigraphy.

roman layers, a few depositional layers mixed to debris layers pertaining to the Achaemenid period were distinguished (F.1830, F.1833, F.1837, F.1861). These fills were resting on much fragmentary beaten earthen floors (L.1839, 1841, 1844), likely in phase with the temple.

Among the important objects found inside and around the temple, the most valuable are:

- A bronze statuette portraying the Storm God (KH.11.O.516) found inside the temple's chamber (Marchetti 2012:139, fig.17; 2013:351,fig.5), below the cobbled floor L.14 and against the northern rear wall (W.7).

- A pottery sherd (§ 2.3.1) reused as an *ostrakon* with a incised veiled female figure with hands holding the breasts (KH.11.O.604), recovered on the IA III pebble floor L.35 (Marchetti 2013: 351, fig.6). In Marchetti's opinion (2013: 351), this is "an interesting testimony to non-official cults in the vicinity of the temple".

A East

This is a relatively small area opened in the vicinities of the Great Staircase and upon the Gate House.[80] The primary aim, in the same manner as A West, was of a general cleaning of the entire area and the opening of a small sounding at the end of the Great Staircase towards the Acropolis.

During the 2012 campaign digging operations were totally focused on the removal of a modern military barrack (W.732-733, 742, 770-775, 778, 785-786, L.737, 768-769, 774, 778-779, 788) (Marchetti 2012: fig.7 right; 2013: fig.3; 2014a: 33, 37, figs. 22, 29; 2014b: 233), which was built exactly upon the Gate House walls (W. 732-735, 742, 770) and the limestone slabs flooring (L.736-739, 779). The new excavation allowed also to locate the two door-sockets (L.790-791) and two flooring phases in the northern passage (L.789, 777) (Marchetti 2014b: 233-234). Other two or three consecutive military barracks (W.1801, 1805, 1807-1808, 1810, 1812, 1814, 1816-1817, 1980, 1982-1984, 1992, L.1809, 1813, 1818-1821, 1906, 1987-1989) were removed during the 2013 season. The general cleaning of the outer court allowed again to bring to the light the original patchy pebble floor (L.714, 721, 1847, 1852-1854) which was found much fragmentary here and there.

New archaeological evidence in this area emerged just since the 2014 season. In that summer a small sounding - about 50 m² - was opened at the back of the Great Staircase area, exactly where firstly Henderson and later Lawrence and Hogarth once opened deep soundings (Scazzosi 2015). Here, below other military structures pertaining to the post British Museum phase (Phase 0) (W.3403, 3403, L.3402), two sub-phases (Phase 1a-b) of much fragmentary IA II-III floors were recovered, i.e. Floors 1-2. Precisely Floor 1 (L.3405, 3426, 3448, 3439, 3452, 3454, 3457, 3455, 5502, 5511) was lying upon Floor 2: L.3412, 3410, 3462, 3429,4455, 5505, 5506, 5516). Both floors were apparently disconnected to any known structure, but this might have been related to the small extension of the excavated area. In any case, the floors were not part of a contemporary occupational phase, given the presence of some debris layers and pits in-between them that heavily disturbed the entire phase. The only occupational evidence was the presence of a broken *tannur* (T.3416) in phase with Floor 2, which might tentatively indicate the domestic function of the context.[81] Beneath Floor 2 there was a series of superimposed layers, likely to be connected with an abandonment phase dating to the LBA II according to pottery (Phase 2). This phase covered a two LBA I rooms (W.3420, 3423, 3469, 3471, 4463, 5524, L.3422, 4465, 4468) were recognized with an entryway (L.4476) (Phase 3). Inside these rooms were recovered a small L-shaped bench (B.447), a *tannur* (T.4466) and a huge quantity of LBA I pottery smashed on the floor (Scazzosi 2015; Marchetti 2016a: 365). A complete large *pithos* was the biggest pottery ware recovered in one of the rooms (Scazzosi 2015: fig.8), this was resting on a surface (L.3427), likely in phase with the complex and it was covered by traces of burnt (F.3436). The LBA I sequence was completely excavated during the 2015 campaign, during which another domestic building was exposed

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80   This area was excavated by Stefano Bassetto during the 2012 season and by Stefano Bassetto and Giulia Scazzosi during the 2013-2015 campaigns. The method used in order to obtain contextual data from this area is the same as Area A West, with the only exception that the stratigraphic sequence from the 2014 season onward and the chronological phases are based on a preliminary study made by Giulia Scazzosi.

81   Honestly speaking, this tentative interpretation does not match with the nearby presence of the Great Staircase and the dating proposed for this phase. Thus this domestic context could be also interpreted as preceding the monumental construction of the Great Staircase. The future publication of the context will probably clarify this matter.

(W.5556, 5557, L.5559, 5554, 5560, 5562, 5565, 5566), this was tentatively dated from a transitional phase between the LBA I and MBA II (Phase IV). Just beneath the floor of this structure emerged 6 graves (G. 5578, 5586, 5588, 5589, 5597), interpreted as a funerary area dating from the MBA I (Phase 5).

Among the important objects found near this area, the most valuable is:

- A basalt fragment of a lion protome (KH.12.O.665), already found and then lost by Woolley (Marchetti 2014b: 234, fig. 3.4).

<u>A North</u>

This sub-area was properly excavated since the 2013 season[82], after the discovery of an IA III phase of reoccupation just north of the rear wall of the temple (W.7) (Marchetti 2014b: 234). As a matter of fact, at the end of the 2012 season, a sounding was made in this narrow band. The north outer floor in phase with the temple was completely exposed (L.1427), above it a second refurbishment (L.1428). Further to the north, on the mound's slope, during the 2014 season a general scraping of the surface was carried out. The aim was to intercept the Acropolis fortification system. Here a limestone huge wall (W.4404) was still emerging in surface, this was what remained of the Roman fortification. A few meters west of it, under superficial layers emerged a mass of mudbricks (F.4405) presenting regular pole holes. According to the pottery horizon found within it, this might be part of the collapsed LBA I fortification (Marchetti 2016a: 365, no.3).

With regard to figurines finds (**Tabs. 5-7**), despite the fact that the British Museum reports did not provide any specific comment on them, we should observe that in this part of town the documented number of finds is remarkably higher compared to other areas (**Tab. 4**). Furthermore, figurine finds are concentrated just in the Great Staircase area, while in the Storm God temple's complex a general absence of figurines seems to be attested. Whether this might indicate a different use of contexts, as suggested by Gilibert (2011:52), or just the poor preservation of finds for nothing is known.[83] The general information we could gain from the old reports are the following. Two female figurines were recovered somewhere on the Acropolis and in the open courtyard at the base of the staircase; the picture is provided just for this last (Carchemish III: 257, pl.70d). A male figurine (rider or pillar) was found together with the previous female one (Carchemish III: 257). Two fragmentary horse figurines came from the Great Staircase steps and from the sounding of the northern slope of the Acropolis (Carchemish III: 257, 233), while the rest of the figurines was labelled as indeterminate and was recovered on the Great Staircase or on the open courtyard in front of it (Carchemish III: 257). All these figurines should belong to the EU_HSHR and EU_SPF types, with a general dating to the late IA period. A unique clay figurine tentatively dating to the end of the Neo-Assyrian period portraying a crouched lion was recovered in a rubbish pit in front of the Great Staircase (Carchemish III: 175, pl.71a) (**Fig.18**). As correctly observed by Woolley (Carchemish III: 175), the style and the subject of this figurine is far from the typical IA production of Karkemish.

The numeric trend attested by the British Museum Expedition was also confirmed by figurine finds from the Turco-Italian Expedition. 104 IA clay figurines were retrieved in total, among them the majority is out of context (87): 59 from Ottoman/Contemporary layers, 7 from Roman layers, other 7 from the Hellenistic phase, 14 from the disturbed Achaemenid phase, and just 17 from IA II-III layers. Looking at the finds more closely, 18 figurines were recovered in topsoil layers (F.1, F.1800, F.1803, F.1824, F. 1846, F.1094, F.3445) and other 3 specimens in cleaning layers (F.2, 1929, 1930) above L.14 and above the "altar" zone. Those specimens are part of the area that was already excavated by the British Museum Expedition. To the same phase - Ottoman/Contemporary - should be also assigned a good number of figurines from post British Museum accumulation layers. These are 8 figurines from depositional layers and pits of the old excavation trenches (P.676, F.766, P.1826, F.1825, F.1827, F.1828, F.1843); 2 specimens found on debris layer (F.761) upon W.16; 1 in a brick collapse (F.674) upon W.6; 19 figurines from debris layers (F.766,1905, 1921, 1923, 192, 1995), a pit (P.784, F.787) and walls (W.772, 774, 776) in phase with military barracks; a single specimen lying on the Great Staircase steps, now L.3. Further 3 figurines were recovered in cleaning layers on the Acropolis slope (F.4402, 4403). Moving to the Roman phase, a single specimen was found on the already mentioned W.23 and other 4 were collected within a thick stratum of pebbles (F.24), served as drainage band

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at the base of this wall foundation (Marchetti 2013: 351). In area A West 2 figurines were found discarded in the drainage layer (F.645) of a Hellenistic street (L.640), while 1 in the fill beneath it (F.646). Another single specimen was recovered at the bottom of a Hellenistic pit (P.649, F.650) and in a debris layer (F. 656) covering the floor surface (L.655) of a building pertaining to the same macro-phase. To the Hellenistic phase pertains also 1 figurine from a debris layer (F.661) upon a public street (L.662) and another 1 from a debris layer (F. 681) next to a ruined wall (W.680). In the same portion of area 14 figurines came from the much disturbed Achaemenid period layers (F. 1833, F.1837, F.1861). As a matter of fact, the curious high number of figurines collected from those layers let us to think that the Achaemenid occupation was probably mixed to an IA III phase, which was not recognized due to the very disturbed nature of the context.

Figurines in IA contexts were all recovered in public or open areas. From A West a total of 6 figurines came from a very compact reddish layer (F.25) containing IA III pottery, covering another *stratum* (F.34) in direct contact with the already seen pebble floor L.35. In the same area, other 2 specimens were collected within IA III problematic *strata* (F.26, 27). A single specimen was recovered during cleaning operations of W.5 and this was considered in context, despite the nature of the context. To the IA III phase pertain also 4 figurines excavated in a filling layer (F.1426) covering the second refurbishment (L.1428) of the N external occupational soil in phase with the temple's structures. From A East, as just seen in the description of contexts, the situation was much disturbed due to the nearby presence of the British Museum soundings. In any case, at least two figurines were collected in IA II-III contexts[84], both of them were collected in fillings of pits (F.3464, F.3477). Finally, from A North 4 specimens were collected in a depositional layer resting on the second refurbishment of a pebble floor in phase with the temple, tentatively to be dated from to the IA III period.

Tab. 5 Figurine finds from Area A West

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.1, F.2, L.3, F. 674, F.677, F.1824, F.1825, F.1827, F.1828, F.1840, F.1843, F.1929.	Ottoman/Contemporary	KH.11.O.8, 21, 22, 79, 91, 177. KH.12.O.291, 441, 447. KH.13.O.92, 315, 323, 324, 336, 340, 341, 343, 491, 592, 808, 809, 1132, 1135.	23, 47, 88, 102, 108, 162, 164, 222, 226, 229, 287, 301, 307, 308, 331, 406, 482, 484, 523, 535, 567, 599, 711.
W.23, F.24, D.31.	Roman	KH.11.O.151, 297, 383, 384, 575, 576, 596.	19, 151, 203, 205, 282, 344, 603.
F.645, F.646, F.650, F.656, F.661, F.681.	Hellenistic	KH.12.O.265, 275, 316, 363, 374, 380. 497.	160, 173, 269, 335, 348, 413, 512.
F.1830, F.1833, F.1837, F.1861	Achaemenid	KH.13.O.552, 433, 434, 452, 453, 456, 463, 568, 574, 604, 901, 1326, 1327, 1328.	50, 61, 107, 154, 293, 320, 355, 404, 435, 457, 585, 612, 613, 696.
W.5, F.25, F.26, F.27, F.34, F.33.	IA III, Neo-Assyrian	KH.11.O.380, 382, 416, 418, 419, 439, 572, 573, 574, 591, 592, 593, 612. KH.12.O.530. KH.13.O.1321.	140, 142, 148, 204, 276, 443, 659, 680, 690, 705.

Tab. 6 Figurine finds from Area A East

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.761, F.766, W.772, W. 774, W. 776, F.787, F.1800, F.1803, F.1846, F.1904, F.1905, F.1921, F.1923, F.1925, F.1930, F.1995, F.3445, Surface.	Ottoman/Contemporary	KH.12.O. 175, 184, 381, 476, 479, 483, 643. KH.13.O.55, 477, 492, 518, 591, 643, 757, 934, 937, 1046, 1056, 1061, 1074, 1057, 1059, 1062, 1063, 1067, 1075, 1184, 1190, 1246, 1247, 1298. KH.14.O.368.	14, 35, 93, 144, 225, 244, 259, 272, 295, 296, 317, 332, 339, 369, 370, 379, 386, 414, 451, 453, 455, 491, 513, 514, 536, 539, 586, 610, 645, 684, 686, 692.
F.3464, P.3477	IA II-III	KH.14.O.847, 748.	20, 748.

Tab. 7 Figurine finds from Area A North and the Acropolis

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.4402, F.4403, Acropolis	Ottoman/Contemporary	KH.14.O.491, 820, 824.	132, 186, 351, 687.
F.1416.	IA III	KH.12.O.574, 591, 592, 593.	83, 319, 350, 651.

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84   Given the nature of the context a more precise chronology cannot be defined at the moment.
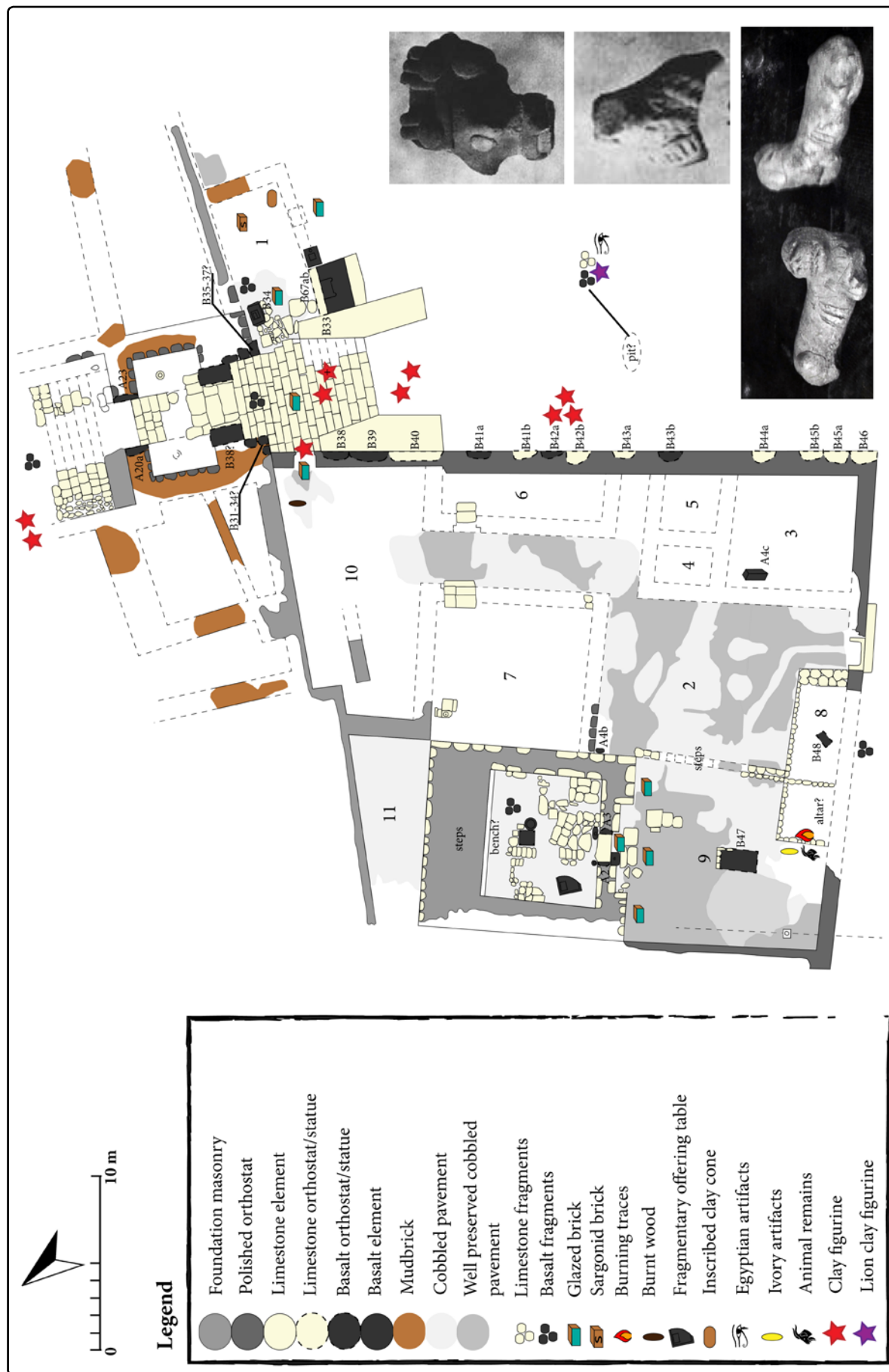
Fig. 18 Plan with the Storm God Temple and the Great Staircase according to the British Museum expedition with location of small finds(graphic by the Author after Carchemish III: pl. 29)
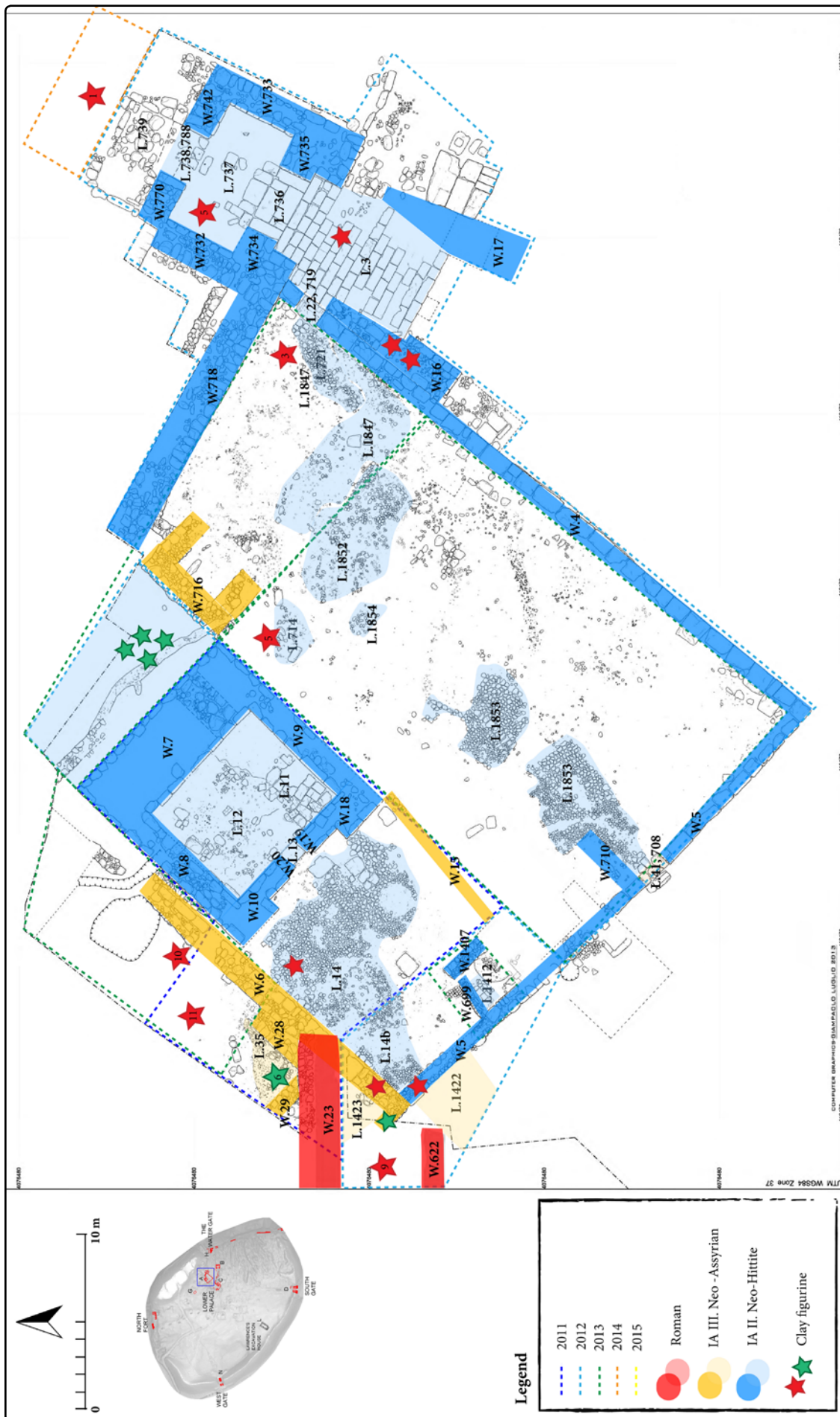
Fig. 19 Plan of Area A West with location of figurine finds (graphic by the Author)

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As it was excavated by the British Expedition, the plan of the Ḫilani could be described as a square building provided by a single chamber and a staircase beyond it (**Fig. 20**). The building was erected on a stone larger platform, which came out from the perimeter walls for about a meter and it was probably covered by the planking level. In front of the façade Woolley supposed the presence of a cobbled ramp enclosed by a retaining wall to the northern side. This ramp was giving access to the building, passing through two massive door jambs with re-entrant angles, unfortunately now not more preserved. These door jambs were flanked by two presumed lion bases[85], a few steps away were also settled two basalt columns side by side[86] and the whole entrance was paved with limestone blocks. The chamber-court was paved by cobbles and toward the north-east corner there were remains of a much ruined pebble floor. Woolley interpreted this as steps of a stair, since he could not find any inner wall associated to the floor. This stair - now not more visible - would have started from an empty chamber, i.e. the stairwell drawn in the plan. According to him, this interpretation would explain the excessive thickness (ca. 7 m) of the eastern perimeter wall.

Shifting now to the analysis of the context, from the British Museum excavation we know that inside the chamber a pit grave was excavated, which was in Woolley's opinion of the same type of those found at the Yunus cemetery.[87] In the empty chamber of the presumed stairwell were found a zoomorphic hollow vase (**Fig. 21**) and a pendant made by blue glass. Against the outer face of the southern wall emerged a monumental statue of a bearded man, various fragments of decorated basalts and an offering basalt table. Some seals were found here and there out of context (Carchemish III: 179-183).

When Woolley proposed a function to this building, he used the following sentence: "The Ḫilani seems to be part of the Palace complex; its modest proportions are understandable if it was intended not for the public but for some rite wherein the King alone took part" (Carchemish III: 184). Apart for the speculative tendency of this interpretation, his observation was accurate for two reasons. From one hand, the topographic position of the Ḫilani suggests that this was surely linked to the Herald's wall and the King's Gate. All these monuments were part of the palatine complex and they were all ideally and practically joint by the long figurative slabs encircling this area. From the other hand, the small dimensions of the building and its plan resembling that of the Storm God Temple would suggest its main cultic function. Looking at materials in context, there are at least 5 out of 10 items which can be attributed to a ritual context. The presence of that monumental statue portraying a seated bearded man, the offering table and the pot burial exactly inside the main chamber would argue in favour of the thesis of a funerary royal chapel. However, thanks also to the new Turco-Italian Expedition we now know that the building was heavily damaged by later building activities and, the evidence merging the cultic use from one side and the royal exclusivity from the other side is honestly feeble.

In Gilibert's opinion and more recently confirmed by Marchetti, the Ḫilani was a temple (Gilibert 2011: 52; Marchetti 2013: 351) and this structure was dedicated to the goddess Nikarawa (Marchetti 2014b: 235, n. 5, 2016b: 379) because of the presence of a bronze figurine of a dog recovered within it. According to an inscription dating to the reign of Yariri (Hawkins 2000: 123-128, pls. 31-33), this animal would be linked to the worship of this goddess indeed. The object in question should be seen as a votive offering devoted to this deity in its temple and Marchetti (2016b) believes that this is a rare example of the types of offerings that were deposited during the late IA period.

During the first two seasons of the Turco-Italian Expedition at Karkemish, Area B was mainly open in order to clean up the entire zone around the Ḫilani.[88] The building - as it was excavated by Woolley - was already visible in surface, but this was partially covered by vegetation and erosion layers fell down

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85 Woolley found just two rectangular marks at both sides of the door, so he excluded the presence of columns instead of that of decorative bases. Carchemish III:180.

86 Only one basalt base was found collapsed outside the northern wall. Carchemish III: 179-180.

87 A great number of fragments of cinerary urns with painted decorations were also found in stratum E. Please note that according to Woolley, the stratum in phase with the Ḫilani's structures was the road C, which is about 0.70 m higher than stratum E. Thus this would suggest an earlier dating for this kind of pottery. Carchemish III: 176-177, fig.63.

88 This area was excavated by Antonio Bonomo. The stratigraphic sequence here proposed was cared by Gabriele Giacosa and the Author according to the daily excavation diaries and the pottery sequence. Contextual data included in the original excavation diaries presents consistent gaps - literally omitted SU relationships and descriptions - the sequence is therefore based more on the analysis of pottery and by means of field photos.

from old trenches. The new excavation confirmed Woolley's assumptions (Carchemish III: 177, 180-181) regarding a general reuse of the entire area during the post-classical periods. This was especially verified in the southern side of the Ḥilani and in an eastern area between it and the Water Gate. Big lumps of pudding-stones of clearly Roman period can be found inside and outside the Ḥilani, together with large pits and drains of Islamic and Hellenistic periods. The Roman period seems the most invasive in this area (Marchetti 2013: 351-352, n.8), a network of small size buildings enclosed in massive walls were excavated near the south-west (W.816, 819, 820) and south-east (W.124,126,136,134) corners. These walls continued inside the Ḥilani, at least for half of its width. The main chamber, for instance, was halfway cut by another Roman wall running in an east-west direction (W.107), the same happened to the eastern rear wall (W.123). Large size conglomerate blocks of this period were recovered inside the hilani's structures, partially hiding the original foundations. Regarding the IA architectures, we could now affirm that the Ḥilani was built sometime during the IA period because the foundation platform lies on a LBA I layer (Marchetti 2016b:378-379). The original architecture, as already evident by the British Museum plan, consisted in an irregular squared building (W.103,106,115,116,152) with a monumental limestone paved entrance (L.111), preceded by an antechamber (L.180, 181) (**Fig. 22**). The access to the temple was through a cobbled ramp to the west (Marchetti 2016b: 378), while new excavations in the inner back part revealed that this portion of the building was a stairway (L.828) (Marchetti 2014b: 235). The access to the stairway was by means of a passage to the south-west (L.827-828), while to the north of it and divided by a wall there was a small room, likely used as a sacristy (Marchetti 2014b: 235). The presence of the lion statues was confirmed by the recovering of a basalt fragment of a sitting lion in front of the porch (KH.11.O.454) (Marchetti 2013: 351-352) and by the still visible marks close to the northern side of the entryway. Two circle marks of the two flanking columns are still visible as well. Outside temple - to the south of W.106 - an outer pebbles surface (L.153) with a mudbrick installation (W.144) dating from the IA II period were also partially excavated. To the west another sequence of floors was also intercepted, these spanning from the IA III period (L.166), throughout the LBA I (L.169, 175) and down until the MBA II (L.178) (Marchetti 2013: 352).

Among the important objects found near this area, as just disclosed, the most valuable is:

- A bronze dog figurine (KH.12.O.142) lying on the passage toward the stairway (Marchetti 2014b: 235, fig. 6.3).

Regarding figurine finds, from the British Museum Expedition none clay figurine was documented. The only material evidence much close to our production is a zoomorphic hollow vase (**Fig. 21**) found within the sacristy and probably in context, which according to comparisons from Tell Afis (**§ 4.4.4**) should date from the IA II period. As for the Turco-Italian Expedition, the majority of the 2011 campaign layers were both the result of a hundred years of the site abandonment and the remains of the British activities at the site. This is of course a pity given the fact that a great number of IA figurines came from this area. Indeed, 97 figurines were retrieved between seasons 2011 (48) and 2012 (49). Among them the majority was found out of context (86), while only 11 figurines came from IA contexts. Regarding figurines out of context, those are found from Hellenistic to the Ottoman/Contemporary phase. It is important to underline that the high number of figurines which were attributed to the Ottoman/Contemporary phase are due to the nature of the context. In the fact, W.102, F.108, 109 and, 112 are layers belonging to the Roman phase which were disturbed by the British Museum trenches, thus it was arbitrary decided attributing them to the latest phase. The other very late layers (F.113, 114, 121, 801, 804) are topsoil layers covering both the hilani's structures and the area south of it, which was again largely disturbed by the British Museum trenches. With concern to the Roman layers, some of them were filling layers excavated with domestic buildings south of the temple (F.125, 127, 135, 817, 818), others were instead debris layers directly resting on the hilani's structures (F. 807, 809, 810). The few finds from the Hellenistic phase were retrieved in levelling layers just beneath the Roman phase (F. 168, 171, 173). The rest of the figurines from the IA III layers were instead collected from loos fills covering both inside and outside the temple's structures (F. 139, 143, 157).

Tab. 8 Figurine finds from Area B

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
W.102, F.108, F. 109, F.112, F.113, F.114, F.121, F.801, F.804, dump, surface.	Ottoman/Contemporary	KH.11.O.16, 18, 20, 78, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 92, 139, 142, 155, 159, 179, 180, 216, 242, 298, 431, 593, 606, 607. KH.12.O. 8, 9, 20, 21, 23, 46, 47, 75, 92, 93, 135, 140, 155, 177, 179, 191, 244.	234, 238, 251, 253, 256, 265, 289, 290, 346, 384, 390, 394, 434, 448, 476, 506, 510, 528, 529, 532, 563, 564, 584, 591, 592, 594, 595, 596, 597, 598, 600, 601, 604, 702, 706.
F.125, F.127, F.135, F.807, F.809, F.810, F.817, F.818	Roman	KH.11.O.241, 318, 321, 595, 601. KH.12.O.74, 96, 98, 99, 100, 103, 104, 105, 123, 124, 129, 130, 134, 137, 138, 139, 151, 152, 154, 166, 178, 183, 245, 277, 278, 279,280, 292, 402, 402, 448, 370	30, 99, 122, 137, 175, 207, 208, 223, 228, 239, 254, 255, 277, 341, 395, 429, 444, 507, 550, 558, 559, 602, 605, 606, 607, 640, 707, 708, 715.
F.168, F.171, F.173	Hellenistic	KH.11.O.425, 424, 427.	235, 377, 581.
F.139, F. 143, F. 157.	IA III, Neo-Assyrian	KH.11.O.355, 356, 357, 358, 359, 360, 362, 387, 461, 599, 614.	152, 227, 252, 345, 391, 508, 509, 531, 569, 691, 704.
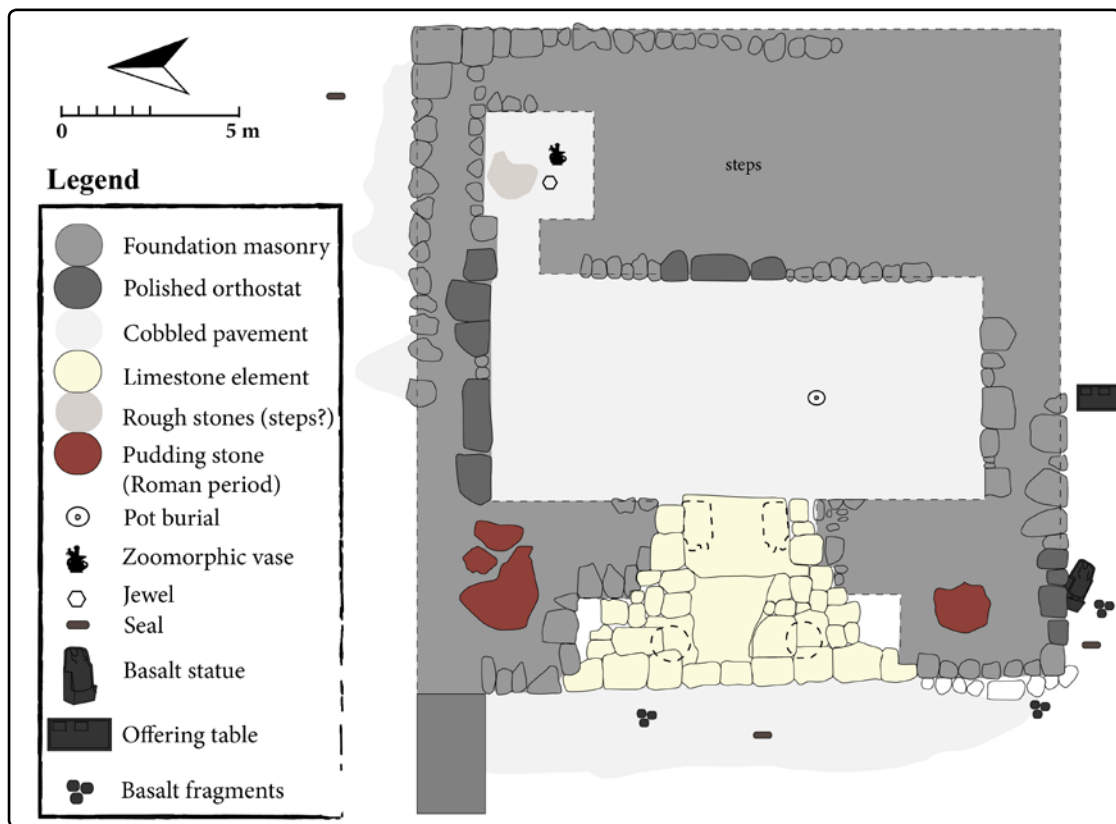
Fig. 20 Plan of the Hilani according to the British Museum Expedition with location of small finds (graphic by the Author after Carchemish III: pl.38).
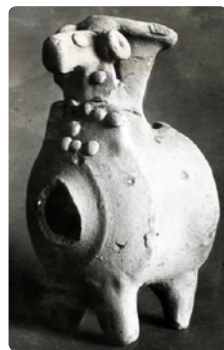
Fig. 21 Zoomorphic hollow vase from the sacristy of the Hilani (after Carchemish III: pl.69b).
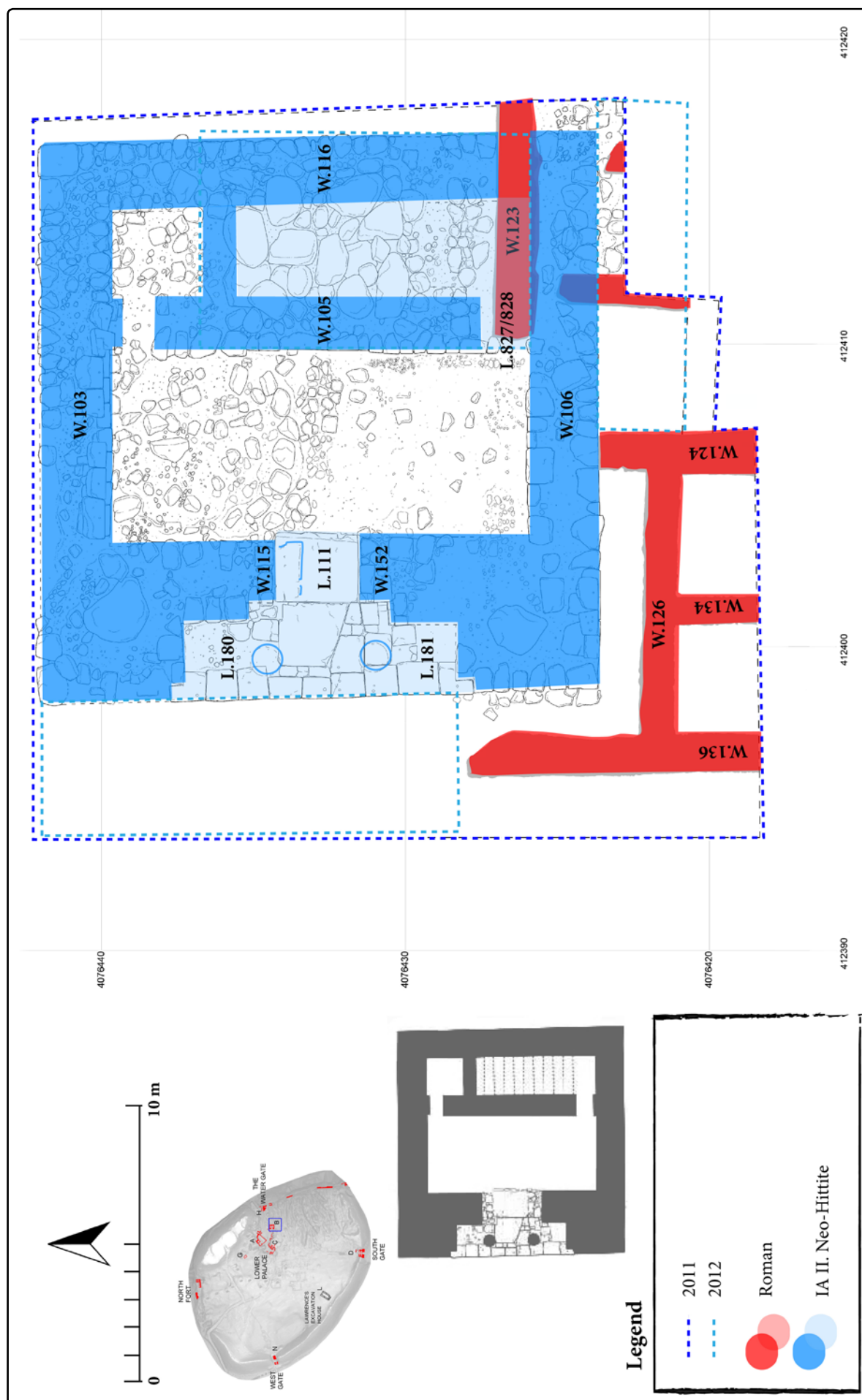
Fig. 22 Plan of Area B with new evidence from Turco-Italian Expedition (graphic by the Author).

W.116
W.123
W.105
L.827/828
W.103
W.106
W.124
W.115
L.111
W.152
W.126
W.134
L.180
L.181
W.136

10 m

0

Legend

2011
2012
Roman
IA II. Neo-Hittite

<u>Area C-S: The King's Gate Complex</u>

The King's Gate complex is probably the most important part of the town in terms of useful information in order to reconstruct the political history of Karkemish. This is a palatial large building with a city gate next to it, i.e. the King's Gate. Together with the Temple of the Storm God, this was partially excavated between 1912 and 1914 (Benati 2014: 58). The British Museum Expedition in fact did not properly excavate it, since just the façade and the gate were completely cleared by the dirt (Cf. Carchemish III: 185, 193, pls. 41b, 42a-b; Gilibert 2007: 47); on the contrary nothing was known about its interiors.

In the British Museum publications, the King's Gate was dealt in the same paragraph with the description of the palace structures. As a matter of fact, the gate assumed this name during digging works because at a first glance this seems to be part of the palatial complex (Carchemish III:193). This is in real, as just stated, a city gate by means of which the pebble pathway starting from the South Gate was entering to the Lower Palace area. A patchwork of grooved slabs - reminding a kind of false *cordonata*[89]- was preserved just in the thresholds and in particular the inner one still presented the impost-stones; two at both jambs and one central bolt-hole (Carchemish III: 198, pls. 46a, 47a-b). Beneath the gate's pavement was a drain, which apparently was running just in this point and did not continue in the Lower Palace Area (Carchemish III: 201). The structure of the gate was made by a single pier, creating a much smaller recess compared to the other gates at Karkemish, and flanked with two guardrooms (Carchemish III: 192). The entrance to the guardrooms was by means of two thresholds, from which only the west-eastern one was preserved. The western guard room consisted in a single chamber from which a passage to the west lead somewhere. Excavations were interrupted at that point, with the consequence that nothing is known about this second space (Carchemish III: 201-201). Another presumed guard room was intercepted in a corner to the north-weast, where the inner façade of the gate was abutting a straight and plain perimeter wall running towards the Storm God Temple (Carchemish III:193). At that point, about 3 m eastward from the corner, was excavated a 2.5m long bench running parallel to the western perimeter wall. This was the eastern façade of the Guard Room, presenting a smooth line prepared for carved orthostats. The entrance was from this side, as testified by the long stone threshold, while the inner floor presented remains of jambs for a wooden door (Carchemish III: 199-200, pl. 48c).

The proper palatial building was a trapezoidal one, sometimes called as the *King's Courtyard* (Gilibert 2011: 41). The main access to the palace was through a short stairway, after which was built a kind of small buttress.[90] Further to the north of it, the palace presented a re-entrant angle running in a northward direction until the conjunction with the northern façade (Carchemish III: 192). The northern façade of the palace, the one facing to the open court and in front of the Great Staircase, was the so-called Herald's Wall. This is a long wall aligned with the Ḫilani and tentatively connected to it by the presence of a basalt door threshold in its north-estern part, though some uncertainties still remain whether this was in phase with the wall or not.[91] The wall itself was not properly a façade, but more likely a perimeter wall of a larger palatial complex on the way towards the Water Gate (Gilibert 2007, after Özyar 1991:40). Another obscure point in the Herald's Wall was the misunderstood presence of five basalt cylinders, interpreted by the excavators as a base for a big size stele (Carchemish III: 187, pl.42a). As previously seen (**§ 1.1.3**), these might have been the covering of a monumental IA cist grave in line with the wall and perhaps pertaining to the original planning of this part of the complex (Gilibert 2007: 51).

The palace and its annexes were all around decorated with a patchwork of limestone and basalt slabs. From a visual point of view, these decorations might be divided into three sections: the King's Gate, the Processional Way with the Royal Buttress, and the Herald's Wall. The southern façade of the King's Gate and part of the interior of the outer recess were adorned with a series of slabs representing hunting, demons, and male offering bearers (Carchemish III: 200-201, pls. 47a, B55a-B59; Orthmann 1971: Karkemis H/1-10; Gilibert 2011: 42, 44, 176-177, figs.15-16, Carchemish 52-59), from which the majority were not properly in situ so that their sequence is quite doubtful. Close by the western inner jamb of the gate stand a colossal

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89   The *cordonata* is a sloping road with transversal bends used during the Roman period in order facilitate the access to a ramp to horses or donkeys.

90   From here the used term *Royal Buttress*.

91   Woolley observed that the threshold was not properly aligned with the wall's decorative slabs. However, he concluded that there had to be a doorway in that precise point otherwise one of the slabs would be have been hidden by the wall line itself. Cf. Carchemish III: 183, 185, fig. 78.

seated statue of a male horned character lying upon a double lion base (Carchemish III: 192-193, 198, pls. B25-B26a; Orthmann 1971: Karkemis H/11; Gilibert 2011: 46-47, 179-180, fig. 19, Carchemish 63-64). The annexed inscription by king Katuwa informs as that this was the representation of the "soul of Suhi", i.e. the deified image of the king (Carchemish I: pl. A8, III: 202; Hawkins 2000:101; Marchetti 2012: 136). Other inscriptions attributed to Katuwa were recovered reused in the limestone paving of the gate and they indicate that part of the complex was refurbished under this king (Carchemish I: pl. A9-10, III: 203; Hawkins 2000: 101). According to Woolley, their original position might have been placed at the sides of the palace stairway (Carchemish III:202). Further to the west, the gate's façade was decorated with other slabs, from which just two portraying an armed figure with eagle head and two soldiers remained (Carchemish II: pl. 26b-c, III: 193, 199, Orthmann 1971: Karkemis H/1, 12; Gilibert 2011: 50, 179, Carchemish 61-62). It is believed that also the nearby Guard Room was decorated or at least its walls were ready for a monumental ornamentation. A good number of sculptured fragments of four men (on a chariot?) were collected in front of it indeed (Carchemish III: 199-200, pl. B61a; Gilibert 2011: 50, 188, Carchemish 92). To the east of the King's Gate was clearly visible the Processional Way, finely decorated with a long row of offering bearers both females and males (Carchemish II: pls. B18a-B24a, III: 195, 197; Orthmann 1971: Karkemis F/6-16; Gilibert 2011: 44-46, 180-183, figs. 17-18, Carchemish 65-75). The Processional Way was interrupted by the palace's entrance and at this point started for a few slabs the Royal Buttress. This section was instead decorated by portraits of royal members accompanied by a few armed attendants (Carchemish I: pls. B4a-8a, III: 192-193, 196-197; Orthmann 1971: Karkemis F/5, G/1-7; Gilibert 2011: 47-49, 184-186, fig. 20, Carchemish 76-84), all carved on basalt slabs. The inscription included in these reliefs inform us that those members were part of the Yariri's family (Carchemish I: pls. A6-7; Hawkins 2000). At the end of it, the Processional Way continued with a parade of marching soldiers (Carchemish I: pls. B3a-b, B2a-b, III: 194, 196; Orthmann 1971: Karkemis F/1, 3-4; Gilibert 2011: 45, 187-188, Carchemish 87, 88-90).[92] Some of these slabs, together with others from the Royal Buttress, were partially hidden by a much fragmentary royal statue, likely representing an ancestor (Carchemish III: 194, pls. B53a-b, B54a; Orthmann 1971: Karkemis F/17; Gilibert 2011: 187, 45, Carchemish 85-86). Gilibert (2011:47) hypothesized that this was the place where Katuwa settled a statue of his person as described in a fragmentary inscription from this area (Cf. Carchemish I: pl. A25a; III: 203-204: Hawkins 2000: 121-122). The Herald's Wall was renamed in this manner because, apparently, its composing slabs did not have any narrative order, but were instead a kind of visual illustration of different coats of arms (Carchemish III: 185, 190, pl. 42b; Gilibert 2011: fig.12). The sequence was found interrupted in many points and probably, as suggested by Woolley (Carchemish III: 185-186), there might have had some refurbishments given by the fact that the usual alternation of limestone and basalt was not properly respected.[93] Thus the façade was preserved in 14 slabs with mythological subject (Carchemish II: pls. B10a-B16b, III: 186-187, 189-190; Orthmann 1971: Karkemis E/1-13; Gilibert 2007: 50, tab.1; 2011: 41, 171-175, tab.9, Carchemish 39-51). The line was tentatively divided in two separate sections; i.e. west and east of cylinders (Carchemish III: 189). As correctly observed by Gilibert (2007: 51), this division is also observable in the opposed use of the raw material of these slabs, namely limestone to the east and basalt to the west.

Concerning the few small finds collected during excavation, they are all illustrated in the plan (**Fig. 23**), while some general comments should be given to the significant archaeological evidence. As the British reports mention (Carchemish III: 195, 197-198, pl. 43a-b, 44b), burning traces were extensively recovered especially in the "rubbish" layer in front of the western façade of the palace and in the layers above the orthostats. They notably occurred in those points where Woolley observed the presence of burned structural beams and burned roofing poles, which were likely made by cedar, as testified by the smell of the wood. Iron and bronze elements were collected in a good quantity in the corner near slab B24a, in front of the inscribed orthostat of the door jamb, and near the inner threshold of the King's Gate, perhaps indicating the presence of a double portal (cf. Carchemish III: pl. 48a-b).

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92 In Woolley's opinion, the procession was tentatively concluded by a slab portraying a ruler, which might be identified in a slab with inscription by Katuwa found out of context near the King's Gate. Furthermore, in front of the Royal Buttress were recovered other two slabs likely pertaining to this cycle. Cf. Carchemish III: 200, 203, 234, pl. B60a-b; Orthmann 1971: Karkemis K/28; Hawkins 2000: 115-116; Gilibert 2011: 45, 189, Carchemish 91.
93 This is also confirmed by the evident discrepancies in the slabs sizes and by the fact that the orthostats were not static, but they were just resting on the dirt. Gilibert 2007: 49, after Özyar 1991:41.

At the end of the British Museum Expedition, following contextual and epigraphical data - we might tentatively identify four macro phases (**Tab. 9**) approximately corresponding to those given in the final publication (cf. Carchemish III: 203-204):

Tab. 9 Iron Age sequence at the King's Gate according to the British Museum reports.

Phase I IA IIa	Epigraphical and historical artistic evidence tell us that the King's Gate was built or just decorated in the early 10th century BC by a ruler of the Suhi dynasty. Thus the ruling years of Suhi II might be fixed as a safe *terminus post quem*, although we cannot exclude that the first builder was instead Suhi I, a circumstance that would antedate the fixed temporal term.
Phase II IA IIa	The complex was later embellished and perhaps even modified in the structure by Katuwa, i.e. early 9th century BC. This king surely decorated the King's Gate and the Processional Way. Furthermore, during his reign and likely for a certain period of time, the upper floor of the complex was dedicated to the queen's quarter.
Phase II IA IIb	Yariri added new decorative slabs to the Royal Buttress and this suggests further modifications at the beginning of the 8th century BC. We should keep in mind that for nothing is known if the Royal Buttress was modified just in its external face or this ruler applied structural modifications.[1]
Phase IV IA IIIa	The Neo-Assyrian conquest and the building of a new palace by Sargon II certainly produced consistent alterations to the entire structure. The only archaeological evidence of this alternations is a carved orthostat found close to the Guard Room[2], which is securely from Assyrian manufacture and dates to the second half of the 7th century BC (Carchemish III: 199, no. 2; Mazzoni 1972).

The Turco-Italian Expedition worked in this area from the reopening of archaeological activities at the site until the present time. This is the area that presents the most complicated stratigraphy at the site given its central position both from an urbanistic and political point of view. Research purposes in this area were two, namely the general cleaning of the preserved structures and the excavation of the palace's interiors. Due to the great extension of the area, this was divided in two major sections: Area S, around the King's Gate structures and Area C covering more or less the palatial compound. As illustrated in the below tables (**Tab. 10**)[94], the stratigraphic sequence brought to light is composed by 11 phases in Area C and 9 in Area S ranging from the still feeble IA I period until the massive Islamic sequence.

Tab. 10 Preliminary phasing of Area C and Area S.

Historical Period	Area C		Area S	
British Museum Expedition	Phase 0	Accumulation layer	Phase 0	Accumulation layer
Islamic	Phase 1a-b	Domestic buildings		
	Phase 2a-b	Domestic buildings	Phase 1	Domestic buildings
	Phase 3a-c	Open area	Phase 2	Domestic buildings
	Phase 4a-b	Open area	Phase 3	Open area
Roman	Phase 5	Fora	Phase 4	Fora
	Phase 6	Domestic building		
Hellenistic	Phase 7	Domestic building	Phase 5	Open area
Achaemenid	Phase 8a-c	Production area	Phase 6 a-b	Production area
IA III - Neo Assyrian	Phase 9a-c	Palatial complex (Sargon)	Phase 7	Palatial complex (Sargon)
IA II - Neo Hittite	Phase 10a-b	Palatial complex (Yariri-Katuwa)	Phase 8 a-b	Palatial complex (Yariri-Katuwa)
IA I - Neo Hittite	Phase 11	Building with lavatory	Phase 9 a-b	Silos

In Area C and Area S were observed a remarkable continuity of occupation with only two small gaps during the Byzantine and the Early Hellenistic periods. The long stratigraphy was, besides, weight down by the huge dump deposited by the British Museum Expedition, when this portion of the Lower Palace area was chosen as a dumping surface (Marchetti 2014b:235). Starting from the IA I period (Phase 11/9), this is nowadays only exposed in two spot evidence south-west and south-east of the King's Gate. To the south-

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94   This chart as well as the explanation of the stratigraphic sequence of area C is based on data included in Pizzimenti, Zaina 2016, also previously presented in a paper by Ferrari, Pizzimenti, Zaina 2015.

west this consists in a badly preserved building with a minimum of 7 rooms with different dimensions, one of which included a lavatory. The presumed bathroom is paved with backed bricks and at the center of the room a plastered backed brick bench with a drain in the middle was still preserved. Two drains paved with pebbles run north and south of this bench. To the south-east a circular mudbrick structure with a high percentage of barley seeds was intercepted just beneath the King's Gate structure, this was probably part of a larger storage silos constructed before the palatial complex of the IA II period. So that we could tentatively hypothesize that during the IA I phase this area was not yet devoted to a palatial compound, but more generally this was a public structure (Marchetti 2016a: 367).

At the end of the IA I period, this proto-palatial complex seems to be leveled for the construction of Phase 10. This phase involved a massive architectural and urban re-organization of the entire area, likely happened at the end of the 10th century BC.[95] In this way the stratigraphic evidence - in accordance with textual sources- suggests that during this period both the so-called Palace of Katuwa and the King's Gate were erected. The first settlement of the palace seems to be divided in several sectors, two of which are at least clearly individuated: a north-western and a south-western, divided by a small staircase leading to the south-west sector. Unfortunately, the NW sector was not very well preserved since this was already largely excavated by the British Museum Expedition, but remaining features of the SW one suggest that it should have been one of particular relevance. In this sector, massive perimeter walls built with wooden poles and mudbrick elevations were enclosing a large stone paved court and a large room with a beaten earth floor. The perimeter walls were decorated with an alternation of limestone and basalt orthostats, portraying images of male worshippers carrying capris on their shoulders. Within the IA II period, no substantial architectural modifications were observed during the course of the excavation, while as already proved by the previous excavation a reshape of at least part of the façade could be tentatively associated to king Yariri (Royal Buttress). The absence of any structural modification within the IAIIb period could be due to the reshaping of interiors undertook during the IA III period.

At the end of the 8th century BC, by the Neo-Assyrian conquest of the city the palace of Katuwa was reorganized according to the new political power indeed. The restructuring of the palatial compound took place with certainty between the conquest of Karkemish and the death of Sargon II (717-705 BC), as widely attested by the presence *in situ* of Sargonide inscribed bricks. The newly renamed Palace of Sargon (Phase 9a-c) was divided into four sectors, enclosed within the original limits of the previous palace and arranged around two pebbles courtyards. The smallest of them was built in the south-eastern sector insisting on the preexisting IA II limestone court. This consisted in a typical Assyrian style courtyard made by a black and white mosaic pebbles checkerboard pattern. To the north-west sector were originally built two rooms, interpreted as part of a productive sector, likely related to metalworking as widely attested by the presence of the high quantity of iron slags in the central room. These were associated with some installations, in particular a small triangular limestone vat and three shallow holes, probably used as jars keepers. During the whole Neo-Assyrian phase (717-605 BC) the palace was partially refurbished at least twice, and indeed during Phase 9b the checkerboard mosaic pavement was replaced by a beaten earth floor and the court was opened to the west. In addition, in the north-west sector a third room was added to the east and this was paved with a pebble floor. In the last Neo-Assyrian phase (Phase 9c) the south-east sector was further reorganized, with the court being closed and several indeterminable rooms newly created. What remains about this sector are just two rooms with limestone slabs pavement and a rectangular basal structure, tentatively interpreted as a dais or throne.

The Neo-Babylonian siege of the city is here attested by the destruction of Phase 9c structures. Debris layers mixed to ashy strata and burnt wooden poles were recovered here and there. In the same manner as previously intercepted by the British Museum Expedition, a good quantity of arrowheads was scattered on surfaces and a very well preserved dagger was found in phase with these. Apart from this archaeological evidence, no other features were recovered within the interiors, indicating that the building was also sacked.

After this destruction we have a chronological gap, likely to be related with a short period of abandonment, while during the Achaemenid period (Phase 8/6) the area is again reoccupied by presumed domestic structures and a productive area to the south-east, as indicated by the presence of some kilns. For the successive phase (Phase 7/5), which was associated to the Hellenistic period according to the pottery

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95   According to C14 dating from samples of the wooden poles within walls.

analysis, only a scanty occupation is attested by a few walls, floors and pits. The Roman phase, on the contrary, (Phases 6-5/4) was characterized by a massive urban renewal that took place not before the Imperial period, despite the fact that the Roman control in this region officially begun since 64 BC. The agora or forum of the city, made by a double wall square structure 64 x 65 m, was insisting on this area (§ **1.1.2**). No evidence of Byzantine occupation is attested in this area, while the latest occupational phase is characterized by a three sub-phases Islamic deposit (Phases 1-4/1-3). At the end of the 8th century AD (Phase 4/3), when an Islamic village was settled at Karkemish, in this area are testified few walls and a great number of pits and drains. Just later (Phases 3-2/2-1) these poor domestic structures, made by dry stone walls, became more complex and a series of distinguished houses with internal installations were excavated. Consecutive houses were identified just in the latest Islamic phase (Phase 1), when in the southern part of the excavated area 7 rooms were excavated.

Area S

This area was opened during the first season as a general cleaning of the structures of the King's Gate (**Fig. 24**). It was originally named area C South-West, since at the beginning of the excavation this was considered a section of the palatial area. However, with the continuation of digging activities it was soon realized that the situation was much more complexed than the expectations, so that this was later renamed Area S.[96]

During the 2011 season only a portion of the King's Gate was brought again to light, the reason lies in the fact that a contemporary military road was running exactly between the gate's door jambs.[97] Beneath the topsoil layer (F.254), ruins of an Islamic building were excavated (W. 258, 256, 2876, 287). These were resting above the huge foundations of a wall pertaining to Roman Fora (W.1670) (Phase 4), likely of the same nature of those found in Area A. (Adamo, Cappuccino 2014: 3, 9, 17-18, figs.4-5). The IA II structures of the gate were lying below the Roman wall and partially cut by it. These are part of the western side of the gate (W.244, 249, 271) and the Guard Room (W.241, 242, 243, L.1669). The limestone pavement of the gate was partially cleared from the dust (L.245, 257), while the threshold leading to the western guardroom was again identified in a limestone slab (L.260) (Marchetti 2014b: 353; Adamo, Cappuccino 2014: 8-9, fig.7, tavv. II.1-2, VII, XI.1).

During the 2012 season the area was extended westward. Below the superficial stratum (F.900), a two phases domestic building dating to the Islamic period (Phases 1-2) (W.903, 902, L.909, 907) was excavated. The foundations of this building were resting on the already intercepted Roman forum wall (W.1670). This - running toward the Water Gate - was superimposed to the already exposed structures of the Guard Room and to the newly emerged gate structures (W.937, 928). From the IA III period only a much fragmentary floor (L.940) remained (Phase 7), while IA II pebble floors were exposed both inside (L.916, 929, 1669) and outside (L.955-3656) (Marchetti 2014b: 235, 2016: 367).

This area was also excavated during the 2014-2015 seasons, during which it was observed that at least part of the gate's structures (W.937) (Phase 8 a-b) were constructed upon a prior mudbrick wall (W.6095) dating to the IA I period (Phase 9 a-b). Furthermore, north of W.928 beneath the IA II floor (L.929) was intercepted a disturbed situation consisting in a patchy soil made by burnt spots filled with barley seeds (F.3666) alternated to a multi strata cobbled floor (L.3667). This evidence was what remained about the original IA I cobbled courtyard, which evidently suggested a change in use of this area. Indeed, during the 2015 season the area was extended southward in order to investigate this newly discovered IA I phase. So that after the removing of the Islamic, Roman, Hellenistic, and Achaemenid phases (Phases 1-6a-b), which consisted in an alternation of domestic buildings and abandonments, a different IA II phase emerged (Phase 8a-b). This consisted in a series of circular kilns probably to be connected with constructions works of the

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96   This area was excavated by Claudia Cappuccino during the year 2011, by Andrea Adamo in 2012, by the Author in 2014 season and by Gabriele Giacosa from 2015 onwards. Contextual information is based on the daily excavation diaries, the annual director's reports, and a much preliminary excavation report by Adamo and Cappuccino. The up to date IA II-III sequence was reconstructed by the Author and Giacosa.

97   Adamo, Cappuccino 2014: 2, 17, fig.3. As a matter of fact, the original limestone paving was part of the military road and still until the 2013 season Turkish military heavy vehicles were transiting upon it. The director of the expedition persuaded military forces not to use that passage for their daily movements toward the Acropolis, so that this area was enlarged eastward until the palace.

gate's structures, likely to be dated to the time of Katuwa.[98] In any case, these kilns were cut within a series of mudbrick walls composing a semi-circular structure interpreted - as stated before - as a silos dating to the end of the IA I period (Marchetti 2016a: 367).

Area C

This area was conjunctly opened with Area S during the 2011 season.[99] The opening of this area was of primary importance, since the interiors of the royal palace were not excavated by the British expedition. During the first short campaign, the aim was mainly to clear the area in front of the western façade of the palace (Processional Way) and to identify the old excavation trenches. As described in the preliminary excavation report (Adamo, Cappuccino 2011: 5), the stratigraphy was heavily disturbed by some late pits (P.202, 284) and the thick stratum of depositional soil accumulated in-between the expeditions. Nevertheless, beneath the upper disturbed situation (F.263) emerged a basalt threshold on the top of the stairway (L.261), which was giving access to a sort of hall (L.283). Further southwards some inner walls pertaining to the sargonide palace. They are part of three consecutive rooms[100], all belonging to the late Neo-Assyrian phase (9c) and pertaining to that wing of the palace immediately south of the stairway. These rooms were enclosed to the west by W. 266, which is the basement wall of the Processional Way, to the north by the northern side of the stairway (W.262, 203), and to the south by another perimeter wall (W.1346). The three rooms were divided one each other by three divisional walls, the westernmost one (W.264) – the only one excavated during the 2011 season - was leading to the most external room. At the north end of W.264 was intercepted a limestone threshold (L. 1379) in phase with a fragmentary beaten floor (L.210) to the west and another contemporary (L.295) to the E (Marchetti 2012: fig.13, 2014b: 352; Adamo, Cappuccino 2014: 5-6, 11, tavv. III.2, V.1-2, VI.2, VIII.3, IX, X). This was likely the beaten floor of the room next to it. The dating of these structures is guaranteed by the presence of a burned layer (F.273, 274) covering the flooring of these spaces, which must be associated to the Neo-Babylonian siege of the city.[101] At the end of the first excavation season, a general cleaning of the area west of the Processional Way led to expose the original IA II pebbled street (L.269), which was not recognized by the British Museum Expedition (Marchetti 2014b: 352; Adamo, Cappuccino 2014: 12).

During the 2012 season the first days of excavation were employed in removing the British Museum dump. Thus after the excavation of this multi-strata midden (F.923-925, 932-934, 943, 944-946, 949-950, 956, 958-961, 966) with related occupational surfaces (L.931, 952, 986, 1311), a complex of domestic buildings of the late Byzantine-early Islamic period emerged (Phase 1 a-b). (**Fig. 25a**) Two non-consecutive portion of houses were distinguished (W.969, 970 with L.973 and W.971, 968 with L.981), connected one each other with a muddy beaten floor (L.979) on which was resting a tannur (T.976). Further to the SW of those houses, other two ruined buildings were intercepted (W.962, 1655, 965, with L.974, 1666 and W.991, 965 with L.992). Immediately below these buildings, the second phase of the Islamic period (Phase 2a-b) was exposed. This consisted of further domestic buildings mixed to a series of pits: to the NE two walls (W.1305, 1307) in phase with a muddy beaten soil (L.1309), a tannur (T.1302) and a pit (P.1300) filled with ashy soil and bones. To the north of them, some disconnected features: a tannur (T.1321) and two fragments of beaten floors (L.996, 997). To the north-west a bigger area enclosed by two walls (W.286, 287), other pits (P.1318, 1330) and a much fragmentary floor (L.1313). The last and third Islamic phase (Phase 3a-b) was intercepted beneath all the preceding structures. For this phase the structural evidence resulted much reduced due to the great quantity of pits and foundation cuts of the structures above. This portion of the site during this phase was tentatively dedicated to an open area according to the scattered presence of pits (P. 1330, 1335, 1336), drains (D.1353, 1386) and hearth-tannur installations (T.1332, L.1324, 1333) usually associated to beaten earth floors (L.1331, 1317, 1355). At the end of the Islamic huge phase, the only evidence of the

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98 This is a much tentative hypothesis, since those kilns could date to a later period within the IA II phase. C14 dating will probably solve the question.
99 The area was investigated by Andrea Adamo for the first season. From the 2012 season onwards this area was divided into two sub-areas: C North-East and C South-West. Area C North-East was excavated by Federico Zaina with the assistance of Alessandra Ferrari and Vittoria Cardini and area C South-West by Sara Pizzimenti with the assistance of Marzia Cavriani and Enrico Ravanetti. Federico Zaina, helped by Sara Pizzimenti and Kevin Ferrari, cared also the final stratigraphic sequence divided in phases and sub-phases, which was used in this dissertation. Contextual data are according to excavations diaries, some unpublished annual reports by Zaina and some informal conversations with Zaina and Cavriani.
100 During the 2011 excavation just the westernmost one was excavated.
101 Contra Marchetti who initially supposed that might have been the Neo-Assyrian destruction. Cf. Marchetti 2012: 139; 2013: 352.

Roman phase was the foundation wall of the Roman fora (W.1378), which resulted perpendicular to that found in area S (W.1670) (**Fig. 25b**). To the north sector of the excavation area, beneath the Islamic sequence were intercepted some large Hellenistic pits (P.1335, 1349, 1373, 1656), covering and partially cutting the latest IA III phase (Phase 9c) (**Fig. 25c**). Beneath these, a huge mudbrick debris (F.1345) was excavated, resting on an ashy layer (F.1356). As the previous year, the presence of this collapse was connected to the Neo-Babylonian destruction and this directly covered the palace structures indeed. During the 2012 year in particular emerged other boundary walls of the palace, i.e. the Royal Buttress foundation sockle (W.1386), the north extension of the Processional Way (W.1385) and the long Herald's wall (W.1393) (Marchetti 2014b: 236, fig. 10b). While a few meters east of the palace entryway (L.261), was intercepted another wall running in a north-south direction (W.1668) and actually enclosing the hall of the palace (L.283). Just behind of this wall, eastward, a fragmentary pebble pavement emerged (L.1374). The three-room environment, which was just partially excavated during the 2011 season, was further exposed. Here, next to the already known west room (L.210), was completed the excavation of the nearby room (L.295) and the third new ambient (L.1371) at the extreme E side of the complex (Phase 9c). The flooring of this ambient was made by pebbles, similarly to L.1374 and perhaps this was part of an open court. All these rooms were enclosed to the south by W.1364 and to the north by W.203. The passage between L.295-1371 was by means of a stone threshold (L.1369) running in the axis of L.1379. Beneath all these floors two small soundings were opened in order to identify some building phases. Consequently, other floors associated to the previous Neo-Assyrian sub-phases (Phases 9 b-a) emerged. These are for room L.210 (Phase 9c), another beaten earth floor (L.293-Phase 9a) and for room L.295, a beaten earth floor (L. 1366 - Phase 9b) superimposed on some debris-ashy layers (F.1380, 1365, 1387, 1652), which were hidden the first flooring level (L.1650 - Phase 9a).

In the 2013 season the area was extended to the north following the Herald's wall, to the east continuing to expose the three room compound and to the south towards the Inner Town. At the beginning of the season, the situation of the new enlargement was similar to the previous year, so that the first centimetres of dirt were of dumping (F.2000). Beneath this superficial layer arose again other domestic buildings (W.2001, 2002, 2005-2007, 2013, 2016-2017, 2020, 2035, 2038, L.2019) with earth installations (T.2023, 2034) pertaining to the latest Islamic phase (Phase 1a-b). Beneath these, other domestic structures (W.2051, 2053, L.1331, 2054, 2060, 2066) with several *tannurs* (T.1332, 2045, 2046) emerged for phase 2a-b. Others (L.2091, 2095, 2096) for phase 3a-c until the earliest Islamic phase (Phase 4a-b) preserved just in some *tannurs* (T.2101) and patchy floors (L.2103, 2123, 2124, 2126, 2138, 2196) associated to much fragmentary walls (W.2122, 2127). To the north, the huge Islamic sequence was directly settled on the Neo-Babylonian destruction layers (F.2109, 2119-2121, 2128) consisting here in collapsed mudbricks on the already seen pebble courtyard (L.1371). The courtyard was enclosed by two entryways, one from west (L.1369) leading to room L. 295 and another one from east (L.2110). Other pebble floors were encountered further to the north (L.1374) and to the south-east (L. 2138) (Phase 9c) and they were all covered by the Neo-Babylonian destruction too. At that point the perimeter walls were interposed by some smaller walls (W.2127, 2030) in phase with the latest Neo-Assyrian occupation.[102] Beneath one of these (W.2030) another floor pertaining to the earlier Neo-Assyrian phase was intercepted (L.2188), this was covered by a thin deposit layer (F.2195) (Phase 9a). The excavation in room L.1366 continued, so that after the removing of this floor level another debris layer was excavated (F.2024), beneath this other filling layers made by small pebbles, a mixed ashy-debris soil and with a good percentage of iron slags as inclusions (F.2026, 2027, 2031) were resting on the first floor of the Neo-Assyrian phase (L. 2078= L.1650). Toward the end of the season, 4 rooms provided with a toilet were also excavated. These pertains to the protopalatial phase (Phase 11) (Marchetti 2016a: 367)

During the 2014 season in the north-east portion of the area another enlargement to the east was opened. Here were intercepted other walls of domestic buildings (W.2746, 3502, 3504) without any floor level and pertaining to the latest Islamic period (Phase 1a-b). Just beneath these much ruined structures, a well-organized domestic quarter divided into two separated units (W.3510, 3512, 3517, 3518, 3536, 3530, 3521-3523, 3528, 3526, 3535, 3580 + L. 3511, 3514, 3539, 3531, 3544) (W.3519, 4325, 3520, 3577 + L.4325, 4326, 4327). These buildings were dating from the Islamic period too (Phase 2 a-b). The earlier Islamic phases (Phases 3a-b, 4-b), like everywhere within this area, consisted in a much fragmentary structure (W.3580, 3598, 3599 + L.4304) and especially in several pits (P.3591, 4337, 4340, 4345, 4347, 4349, 4354, 4359) that heavily disturbed the stratigraphy damaging the IA structures too. The Islamic phase was set directly

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102   These are not visible in the proposed final plan. They once stood near L.2138.

upon some Achaemenid floors in phase with some hearth installations (L. 4331, 4362 + T. 3590), (L. 3593, 4361, 4319 + T. 3588), (L.3595, 4300, 4305, + T. 3594, 3597), (L.4318, 4320, 4322 + W.4360) as said before interpreted as productive area. Regarding the Sargonide structures more rooms emerged westward (W.4350, 5113, 5107, 5126, 5151 + L.4373, 4379), these are tentatively dated from the latest IA III phase (9c), since apparently just one floor level was encountered

Within the same excavation campaign, this already wide area was further extended to the south (C South-East). Here, a more articulated and more preserved domestic complex made by 12 rooms of the latest Islamic period was excavated (W.2796, 3332, 3336-3339, 3340, 3344, 3346-3348, 3350, 3352, 3353, 3354, 3359, 3362, 3363, 3366, 3367, 3371, 3372, 3375, 3376, 3378, 3386-3390, 3398, 3907, 3916, 3920- 3923 + L.3906, 3907, 3912, 3913, 3918, 3980). Just beneath this the usual second Islamic (2a-b) phase was brought to light (W.3995, 3982, 4270, 4279, 4218, 4606, 4607, 4608). The structural Islamic phases were followed by several pits (P.4292, 4660, 4676, 4683, 4687) and drains (D.4284, 4613) usually corresponding to phases 3a-c and 4a-b. The deep Islamic sequence was disturbing preceding phases, especially the productive area of the Achaemenid period, here reduced to patchy floors (L.4734, 5040) in phase with hearth installations (T.4737, 5343). To the SW, just E of the pebble roadway leading to the Lower Palace area (L.2949, 2757, 2758), other walls (W.4616, 4688, 4685, 5009, 5030, 5089, 5090, 5305, 5334) pertaining to the Sargonide palace were brought to light. The palace here resulted in a sharp turn, probably following the street which is aligned with the South Gate. From the original Katuwa's palace (Phase 10 a-b), just beneath the Neo-Assyrian checkboard mosaic courtyard (L.4649), was lying another court made by limestone slabs (L.2744) with two passages from north (L.3219) and east (L.5344). To the south of this court there was another large ambient (L.5085, beneath L.5086). The northern side of this room was originally decorated with orthostats portraying gazelle-bearers (KH.14.O.890, KH.14.O.892, KH.14.O.889, KH.14.O.891, KH.14.O.1242). Some of these orthostats were reemployed and concealed by the Neo-Assyrians when they modified the palace structures, using them as wall basements and hiding the images beyond a bench (B.5089) (Marchetti 2016a: 367-369, n. 9-10). It is worthy of note mentioning just that during this season, beneath the Neo-Assyrian structures scattered evidence of the protopalatial phase (Phase 11) were also explored. These are a cobbled courtyard (L.929, 3667) enclosed by walls (Marchetti 2016a: 367) to be associated with the already excavated 4 rooms and a toilet (**Fig. 25d**).

Finally, the 2015 season was focused on expanding the area southward and better understanding the passage between the Neo-Assyrian and Neo-Hittite phases. As happened during the previous years, in the north-west sector the first architectonical phase was that of the Islamic period. From this phase only a fragmentary floor of the sub-phase 1a-b was intercepted (L.5607), this was sealing other structures pertaining to the following phase (2a-b) (W.5610, 5614-5617, 5619, 5620, + L.5621, 5622, 5624, 5626, 5629). The phase 2 structures were set on a series of pits (P. 3635, 5635, 5639, 5641) and a hearth installation (T.5636) dating from Phase 3a-c. Phase 4a-b consisted in the already partially excavated deep pit (P.1336). Phases 3-4 pits and drains, as already stated, were heavily disturbing some preceding Hellenistic houses (W.5649, 5650 + L.5648) (Phase 7), these were constructed on an Achaemenid period floor (L.5666) (Phase 8c). This floor was sealing a series of buildings aimed at production area (W.5677, 5676, 5678 + L.5665, 5670, 5671, 5672, 5674, 5679 + T.5682) pertaining to an earlier Achaemenid sub-phase (Phase 8b). The earliest Achaemenid phase (8a) had a similar purpose (W.5690-5694, L.5675, 5688, 5689, 5694, 5696). Just beneath this imposing Achaemenid phase, other structures pertaining to the Sargon's palace were brought to light. These are two or three rooms (W.5654 + L.5657, 5658) (Phase 9c) in the eastern side of the palace. In this part of the excavation area were again excavated also the other sub phases, these consisted in an inner floor (L.4373) (Phase 9a) and two superimposed outer floors giving access to the complex, i.e. (L.5718) of Phase 9c above (L.5716) of Phase 9b. From the south-west sector - further to the south from the 2014 excavation limit- very interesting new data on the palace emerged. After the removing of domestic structures (W. 5805, 5806, 5809, 5811, 5813) dating from the Islamic period (Phase 1a-b), others (W. 5816, 5820, 5822 + L.5817- 5819, 5824 + T.5825, 5826) from the second sub-phase (2a-b) and furthers (W.5822, 5827, 5830, 5831, 5839, 5841, 5851, 5852 + L. 5837, 5851, 5863 + T.5829, 5849, 5864, I.5853) of phase 3a-c. To the same Islamic phase pertained also several pits (P.5868, 5869, 5870, 5873, 5906, 5981, 6259, 6318, 6377). Phase 4a-b as everywhere in the area consisted in deep drains (D.5866, 5908, 5910, 5912, 5914, 5916, 5918, 5925, 5930, 5934, 6212, 6234, 6253, 6363) and other pits (P.5877, 5876, 5881, 5932, 5938, 5941, 5944) cutting the stratigraphy until the IA period. Beneath the Islamic phase a series of heart installations emerged (T.5954, 5955, 5956, 5971, 5977) lying on beaten earthen floors (L.5828, 5953) these were dating from the Achaemind

period. To the south other Achaemind structures emerged, they consisted in a series of hearth installations (T.5346), which was resting on a squared limestone installation with a hole in the centre (I.5808) pertaining to the Sargonide palace and probably used as a base for a statue. Next to the just mentioned tannur, a cut was visible (P.5900) and this was cutting some floors (L.5896, 5897) in phase with the squared installation (Phase 9c). Inside the limestone base was recovered some fragments of an inscribed cylinder dating from the Sargon period. This season allowed also to completely understanding the extension of the palace to the south, where a series of irregular rooms emerged (W. 5065, 5968, 6300, 6314, 6342, 6354, 6355, 6378, 6379) in phase with some beaten earthen floors (L. 5099, 5896, 5989, 6315, 6316, 6322, 6334, 6344, 6349, 6351, 6356, 6383) pertaining the latest Neo-Assyrian sub-phase (9c). In the interiors of this palatial wing, just a few steps west of the limestone installation (I.5808) another limestone squared structure was cleared. This was a well (P.5347) - about 13 m deep - that was partially filled with different depositional layers belonging to the Neo-Assyrian phase in accordance with pottery finds. The well is still under study, but according to the excavators,[103] at least two different phases were distinguished; i.e. one from the phase of use and one from the Neo-Babylonian siege. The phase of use of the well could be securely affirmed for the two lowermost layers (F.6309, 6372), which in fact were walled up by broken sherds. Whereas the Neo-Babylonian destruction could be marked by an upper ashy layer (F.5857). The following scheme shows the inner stratigraphy of the well, with a tentative periodization of its use within the IA III period:

Loci Nos.	Archaeological Evidence	Well's Phases
F.5801		1. Neo-Babylonian? (9c)
F.5857	Ashy layer	1. Neo-Babylonian siege (9c)
F.5858		2. IA IIIa, Neo-Assyrian (9a-b)?
F.5859		2. IA IIIa, Neo-Assyrian (9a-b)?
F.5874		2. IA IIIa, Neo-Assyrian (9a-b)?
F.5882	Tokens	2. IA IIIa, Neo-Assyrian (9a-b)?
F.6309	Huge quantity of pottery, tokens, inscribed cylinder (KH.15.O.355), scarab (KH.15.O.354).	2. IA IIIa, Neo-Assyrian (9a-b)
F.6372	Huge quantity of pottery with charcoals inclusions.	2. IA IIIa, Neo-Assyrian (9a-b)

Concerning clay figurines, as already seen the British Museum Expedition in this area did not care much about small finds and clay figurines apparently were not collected indeed. On the contrary, a great number of figurine finds was collected by the Turco-Italian Expedition. 241 IA clay figurines were retrieved in total, among them the majority are out of context (182): 27 from Ottoman/Contemporary layers, 128 from Islamic layers, 6 from Roman layers, 4 from Hellenistic layers, 59 from the Neo-Assyrian phase and just 2 specimens were collected within the IA II phase. None figurine was collected for the IA I period nor figurines were found in the Katuwa's palace.

From the King's Gate (Area S), the major part of finds was collected in topsoil layers (F.900) or in Islamic deposit layers (F.259, 6001, 6009), pits (F.6024, 6036) and drains (F.6014, 6025); more rarely within domestic structures (L.907). Other figurines were collected within deposit layers dating from the Hellenistic (F.6067) and Achaemenid period (F.6075, 6076, 6086). Just 1 figurine was retrieved in a pit (P.3664, F.3665) belonging to the Neo-Assyrian phase and cutting an IA II mudbrick collapse (F.3666), while 2 figurines were excavated in a cobbled street (L.3656) (Phase 8 a-b) south of W.937 and in phase with the gate's structures and from the just mentioned mudbrick collapse (F.3666). Whilst figurines from this mudbrick collapse and from the pit are probably to be connected with Neo-Assyrian modifications of the gate, at the actual state of the research, determining if the street belonged to the IA IIa or IIb period is still demanding, so that a general IA II dating was assigned.

As for the bigger areas C North-East and South-West, 25 specimens were found in the British Museum Expedition dump (F.943, 956, 963, 2000, 5170, 5600) or in topsoil layers (F.3625, 3922, 3931, 4247) resting on the palace's structures. 116 figurines belonged to the Islamic layers and they were excavated within filling layers of domestic buildings pertaining to phase 1 a-b (F.963, 982, 990, 2010, 2719, 3343, 3380, 3500, 3968,

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103   Information kindly provided by the area assistant Marzia Cavriani.

3974, 4061, 4221, 4716, 5601, 5602, L.3980, 5607). To the same macro phase are also included those figurines found within domestic buildings of phase 2a-b (F.1329, 2039, 2050, 3501, 4271, 4606, 4651, 5618, 6206, 6209, 5817, L.3530, W.6201, 6208), phase 3a-b (L.1317, F.1328, 1343, 1352, 2081, 2087, 3567, 4659, 4675, 4684, 4688, 4692, 4749, 5190, 5631, 5638, 5905, 5980, 6260, 6317, 6376) and phase 4a-b (F.1336, 2105, 2108, 2189, 2190, 3229, 4285, 4339, 4348, 4353, 4614, 5907, 5911, 5913, 5917, 5931, 5945, 6221, 6223, 6225, 6235, 6249, 6364). 6 specimens were in Roman levelling layers (F.4398, 5106) insisting and partially destroying IA III phase or were collected within deposit and debris layers (F.4677, 4682, 6240) of a few domestic building of the same phase. Just 3 figurines come from Hellenistic period filling layers of two pits (F.3224, 6248). Other 14 specimens were instead collected from Achaemenid deposit layers (F.3566, 4330, 4335, 5051, 5320, 5667, 5695), the filling of a pit (P.5900, F.5899), a tannur (T.3594, F.4316) and within some floors (L.4734, 5817, 5828) pertaining to a productive area of this period. Regarding the Neo-Assyrian period, 56 figurines were collected in total within the Sargonide structures (**Figs. 26-28**). Precisely, 24 of them were recovered in Neo-Babylonian destruction layers (F.274, 1345, 1356, 2109), in levelling layers (F.4338, 4357, 4365, 4369, 4370) between the Achaemenid structures and the Sargonide palace and within some fills (F.4373, 5719, 5720) covering some street to the SE side of the palace. To the SW sector, other figurines came from mudbrick debris layers (F.5962, 6359) collapsed from the palatial structures or in fills and floors (F.6303, L.6384) in phase with them. Within the same macro phase but pertaining to sub-phase 9b are 7 figurines collected in fills (F.5149, 5717) in-between floors of Phase 9c (L.5136, 5718) and 9b (L.5137, L.5716, L.6398). 9 figurines were in debris layers in phase with the metalworking sector of Phase 9a (F.2026, 2031), within an ashy layer (F.2171) cut by a Hellenistic grave (G.2142). Others were instead found on fills (F.2195, F.5130) directly resting the open court of the palace (L.2188) and another pebble floor of a presumed room in the E sector (F. 4374, 5719 above L.4373), all belonging to the earlier Neo-Assyrian phase. Concluding, the major part of figurines in a single context were collected from the Neo-Assyrian well, were 16 specimens were counted. 3 of them were lying in the uppermost layer of the well (F.5801), probably pertaining to the post Neo-Babylonian siege (phase 9c), 1 in the below layer (F.5859), while the others 12 belonged to those layers (F.5882, 6309) interpreted as the phase of use of the well (9a-b).

Tab. 11 Figurine finds from Area S

LOCI NOS.	DATING	NO. OF FIGURINES	FIGURINE CAT. NOS.
F.900.	Ottoman/Contemporary	KH.12.O.6, 24.	283, 401.
F.259, L.907, F.6001.	Islamic (1)	KH.11.O.319. KH.12.O.72. KH.15.O. 43, 52.	232, 383, 548, 554.
F.6009	(2)	KH.15.O. 77, 124, 129, 146.	280, 312, 416, 579.
F.6014, F.6024, F.6025, F.6036	(3)	KH.15.O. 127, 209, 237, 299.	58, 118, 190, 279.
F.6067	Hellenistic (5)	KH.15.O.390.	271.
F.6075, F.6076, F.6086	Achaemenid (6b)	KH.15.O.323, 392, 474.	49, 89, 305.
L.3656, F.3666	IA II – Neo-Hittite (8a-b)	KH.14.O.40, 98, 185.	624, 703.
F.3665	IA III – Neo-Assyrian (7)	KH.14.O.40.	270.

Tab. 12 Figurine finds from Area C

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.943, F.956, F.2000, F.3625, F.3922, F.3931, F.4247, F.5170, F.5600, Surface.	Ottoman/Contemporary	KH.12.O.174, 176, 199, 281, 956. KH.13.O.74, 77, 79, 80, 81, 338, 455. KH.14.O.41, 109, 362, 365, 366, 538, 460, 1074. KH.15.O.18, 19, 173, 460.	26, 31, 40, 84, 125, 130, 167, 177, 181, 201, 241, 242, 357, 358, 399, 440, 449, 456, 527, 544, 568, 573, 623, 653, 655.
F.963, F.982, F.990, F.2010, F.2719, F.3343, F.3380, F.3500, F.3968, F.3974, L.3980, F.4061, F.4221, F.4716, F.5601, F.5602, L.5607.	Islamic (1a-b)	KH.12.O.325, 332, 477. KH.13.O.87, 602. KH.14.O.39, 42, 111, 343, 344, 373, 380, 382, 735, 742, 1003, 1090, 1173. KH.15.O.71, 31, 46, 55, 61, 63, 74, 125, 176.	178, 214, 249, 266, 328, 337, 338, 359, 360, 364, 418, 424, 436, 441, 446, 464, 496, 543, 614, 662, 679, 716.
F.1329, F.2039, F.2050, F.3501, L.3530, F.4271, F.4606, F.4651, L.5817, F.5618, W.6201, W.6208, F.6206, F.6209.	(2a-b)	KH.12.O.480. KH.13.O.450, 481. KH.14.O.86, 89, 239, 751, 807, 1090, KH.15.O.147, 156, 184, 244, 356, 399, 472, 480.	18, 34, 96, 129, 157, 215, 264, 330, 362, 468, 502, 521, 571, 622, 669, 698, 718.
L.1317, F.1328, F.1343, F.1352, F.2081, F.2082, F.2087, F.3567, F.3582, F.4659, F.4675, F.4684, F.4688, F.4692, F.4749, F.5190, F.5631, F.5638. F.5905, F.5980, F.6260, F.6317, F.6376.	(3a-c)	KH.12.O.481, 482, 630, 638, 639, 518. KH.13.O.1337, 636, 645, 805. KH.14.O.338, 374, 381, 387, 395, 653, 737, 849, 927, 928, 975, 977, 1077, 1084, 1092. KH.15.O.197, 266, 278, 301, 463, 470, 548, 573, 663.	45, 46, 57, 120, 134, 141, 156, 165, 198, 221, 245, 286, 343, 373, 387, 421, 465, 475, 500, 519, 542, 590, 663.
F.1336, F.2105, F.2108, F.2189, F.2190, F.2132, F.3229, F.4285, F.4339, F.4348, F.4353, F.4614, F.5907, F.5911, F.5913, F.5917, F.5931, F.5945, F.6221, F.6223, F.6225, F.6235, F.6249, F.6364.	(4a-b)	KH.13.O.1034, 1133. KH.14.O.363, 364, 518, 738, 743, 749, 804, 812, 1001, 1086, 1091, 1092, 1137, 1168, 1250, 1297. KH.15.O.260, 279, 281, 283, 298, 338, 339, 347, 348, 357, 358, 359, 455, 456, 459, 469, 475, 477, 520, 560, 594, 595.	24, 43, 48, 54, 59, 81, 85, 90, 116, 145, 170, 183, 202, 231, 246, 261, 300, 304, 310, 314, 329, 361, 371, 372, 398, 417, 467, 469, 472, 492, 498, 503, 504, 522, 546, 561, 575, 576, 666, 689.
F.4398, F.4677, F.4682, F.5106, F.6240.	Roman (6)	KH.14.O.826, 931, 976, 1087. KH.15.O.521.	135, 299, 393, 425, 499, 541.
F.3224, F.6248.	Hellenistic (7)	KH.13.O.1304. KH.15.O.686, 685, 828, 931, 521.	74, 525, 699.
F.3566, F.4316, F.4330, F.4335, L.4734, F.5041, F.5320, F.5660, F.5667, F.5695, L.5828, F.5899.	Achaemenid (8a-b)	KH.14.O.524, 746, 805, 935, 978, 1137, 1169, 1176. KH.15.O.154, 319, 332, 293, 471, 542.	25, 247, 365, 380, 389, 439, 466, 517, 520, 552, 555, 583, 697.
F.274, F.2748, F.1345, F.1356, F.2109, F.4338, F.4357, F.4365, F.4369, F.4370, F.4374, F.5720, F.5804, F.5962, F.6303, F.6359, L.6384.	IA III- Neo Assyrian (9c)	KH.11.O.320. KH.12.O.507, 566. KH.13.O.906, 907, 935, 1033, 1101, 1226. KH.14.O.745, 747, 801, 803, 821, 893, 1002. KH.15.O.6, 130, 464, 468, 478, 479, 519, 589.	7, 16, 42, 77, 133, 176, 192, 200, 230, 250, 263, 275, 281, 298, 303, 311, 315, 367, 423, 438, 519, 580, 633, 668.
F.5149, F.5717, L.6398.	IA III- Neo Assyrian (9b)	KH.14.O.1246, 1249. KH.15.O.454, 559, 591, 650, 652.	36, 158, 248, 313, 342, 400, 632.
F.2026, F.2031, F.2171, F.2195, F.5130, F.5719.	IA III- Neo Assyrian (9a)	KH.13.O.319, 320, 329, 1179, 1247, 1341, 1340. KH.14.O.1247, 1248. KH.15.O.590.	117, 196, 432, 442, 473, 493, 553, 570, 625.

Tab. 13 Figurine finds from the Neo-Assyrian well (P.5347) from Area C

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.5801	IA III- Neo Assyrian (9 c)	KH.15.O.75, 128, 186.	17, 545, 688.
F.5859	IA III- Neo Assyrian (9 a-b)	KH.15.O.340.	667.
F.5882	IA III- Neo Assyrian (9 a-b)	KH.15.O.467, 349.	39, 719.
F.6309	IA III- Neo Assyrian (9 a-b)	KH.15.O.391, 393, 402, 465, 473, 550, 552, 553, 557, 588.	115, 119, 149, 191, 197, 376, 412, 428, 577, 631.

Fig. 23 Plan of the King's Gate area according to the British Museum Expedition with location of small finds (graphic by the Author after Carchemish III: pl.43a).
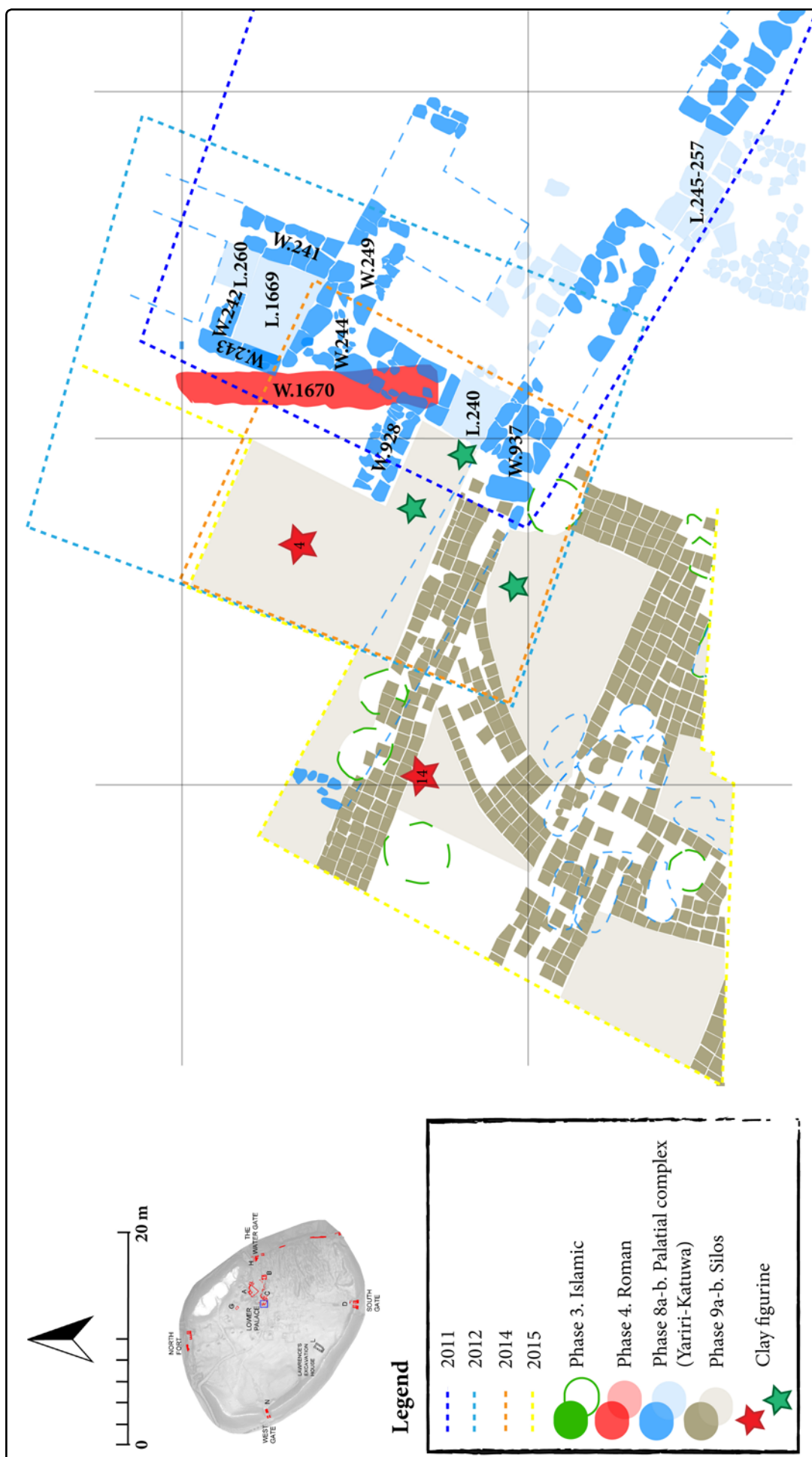
Fig. 24 Plan of Area S with location of figurine finds (graphic by the Author).
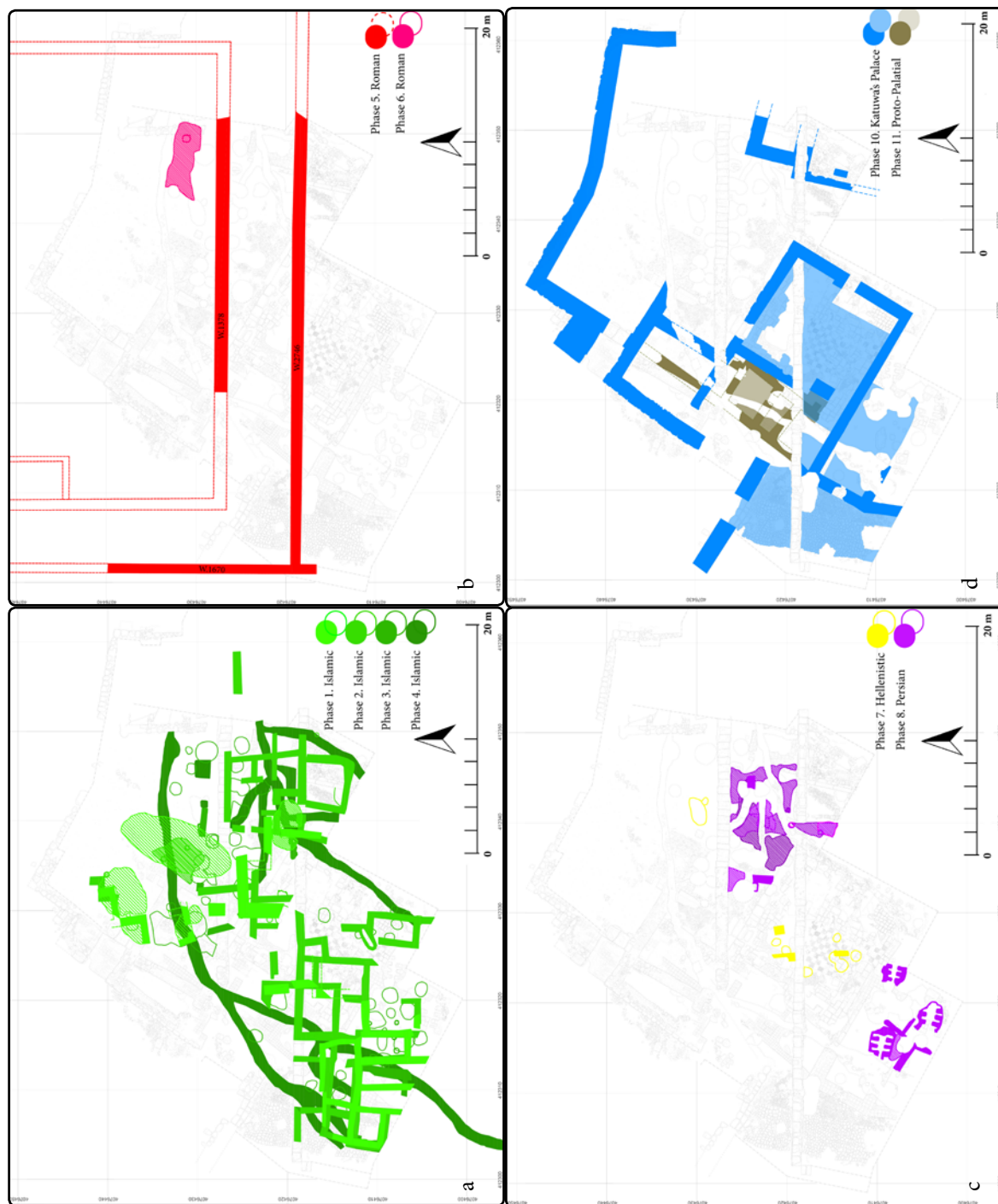
Fig. 25a-d Phase plans of Area C. Islamic (**a**), Roman (**b**), Hellenistic-Achaemenid (**c**) and IA II-I (**d**) phases (graphic by the Author).

Fig. 26 Phase plan of Area C dating from the Neo-Assyrian period (9c) with location of figurine finds (graphic by the Author).

Fig. 27 Phase plan of Area C dating from the Neo-Assyrian period (9b) with location of figurine finds (graphic by the Author).

Fig. 28 Phase plan of Area C dating from the Neo-Assyrian period (9a) with location of figurine finds (graphic by the Author).
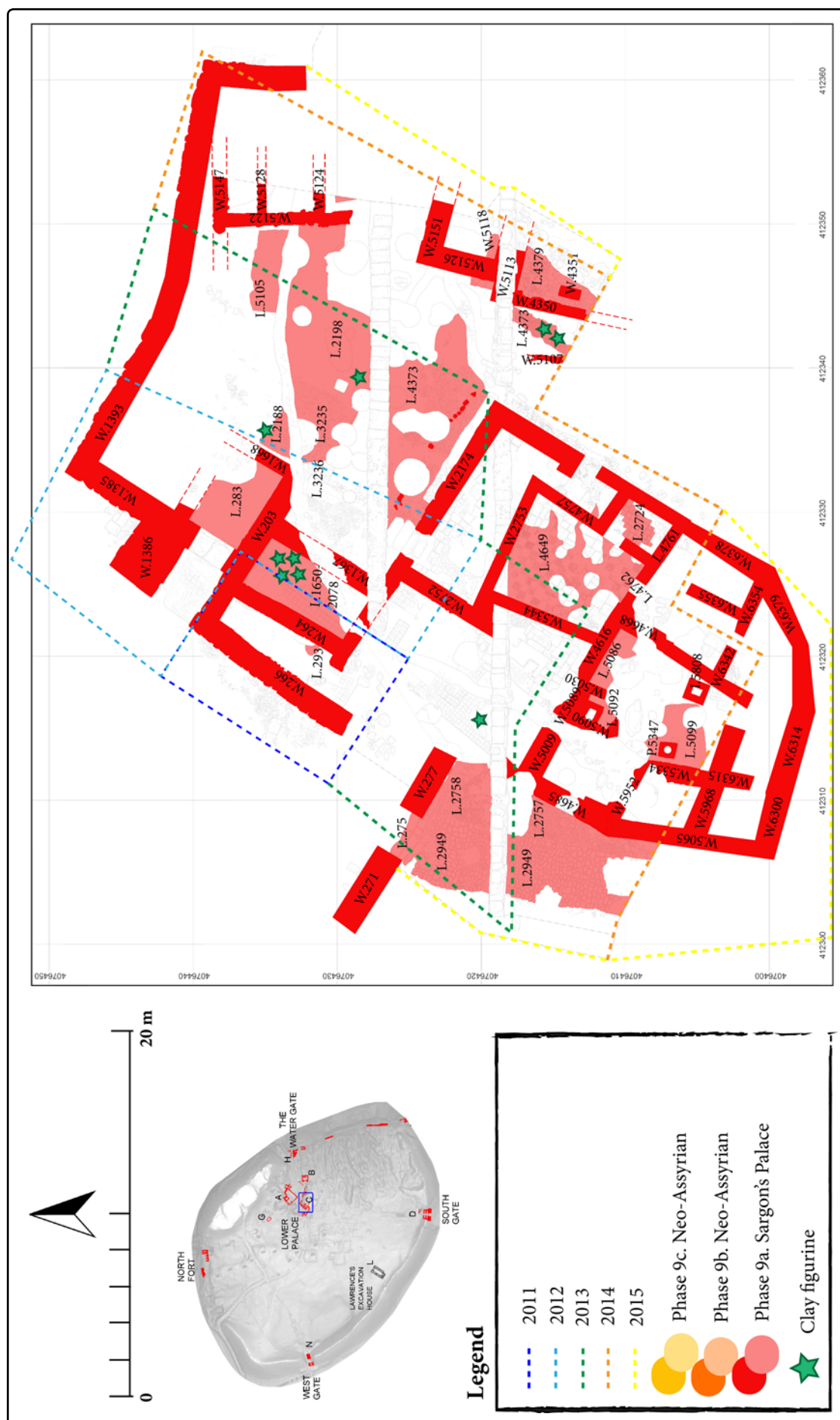
<u>Area D: The South Gate</u>

Together with the West Gate, this gate was completely excavated by the British Museum Expedition during 1912-1913 campaigns (Carchemish II: 52; Benati 2014: 60). This is a six piers gate with two projecting and square towers at the sides. The plan is asymmetric and recesses to the western side are almost twice in depth compared to those of the eastern side. The gate is anchored to the *ramparts* by a double containing wall. According to Woolley (Carchemish III: 84), the retaining walls were constructed in two different times. Originally a simpler line of mudbricks cutting *ramparts* for their width was erected on the rear wall of recesses. Just later a second higher line with stone foundations and mudbrick elevations was superimposed on the first line. The eastern tower presented a double return, first eastward and second outwards. Anchored to this tower one can still see a kind of very small cellar, which is not preserved to the west tower. The reason in this asymmetry might be due to the erection of the Hellenistic and Roman gates (§ **1.1.1**), which foundations are slightly westward aligned and they partially cut the western side of the IA gate. The western side of the gate was also heavily damaged by the presence of a drain, generally dated to the classical period (Carchemish II: 88). Limestone foundations of the Hellenistic gate, possibly part of a round tower, were intercepted in this area. From this structure remained partially preserved even part of the pebble flooring with clear chariot wheels' ruts.

With regard to the building technique of the IA gate, the flanking piers were constructed with ashlar foundations. Upon them a row of polished limestone slabs was superimposed, while the core of the walls was originally filled with mudbricks. Woolley did not recognize any dowel-hole carved on the upper surface of stones' foundation, this led conclude him that the superimposed slabs were kept in position just thanks to their weight. On the contrary, dowel-holes and square hollows were observed on the upper surfaces of the limestone slabs, indicating that they were anchored to the rest of constructing materials by means of metal brackets (Carchemish III: 87-88). In the same manner as the West Gate, the roadway of the South Gate was composed by a large stone paving still presenting chariot wheels' ruts. These paving stones were squared and much more regular in proximity of piers, while they became slightly uncertain towards recesses. They were not properly slabs since their surface was not flat - as the paving of the King's Gate for instance - but they were sometimes dotted to prevent slipping. The stone paving was not extended to the space between the recesses. In that point in fact there was a simple beaten earth floor. The roadway's trend was upward sloping towards the Inner Town. The gate probably had a triple doorway system, one for each pair of piers. However, door-stops and hinge-sockets were preserved just in the most outer piers. The recesses probably served as guard-rooms or more likely as chariot parking. (Carchemish III: 82- 92, figs. 21-26).

This area was reopened by the Turco-Italian Expedition in the 2011 and 2013 campaigns[104], digging operations at this gate proceeded with particular effort due to its close proximity to the Syrian hot border. The aim of the excavation was first of all that of a general cleaning of the gate's structures. In a second time, digging focused on understanding if the late IA gate was settled upon a prior structure. In order to achieve these two goals, after the cleaning of the area, 4 soundings were opened at the four corners of the gate. At the end of the cleaning operations one could realize that the gate structures were preserved more or less in the same manner as they were left from the British Museum Expedition (**Fig. 29**). The six piers (W.300-305) together with the in-between recesses (L.333-334), the stone slab paving (L.310, 315, 317, 2214) with the door sockets, the retaining walls (W.306-307, 313) and the flanking towers (W.322-327, 330-332) emerged under the hundred years' dirt. Thanks to the enlargement of the excavation area to the north, it was verified that the roadway was continuing toward the Inner Town by means of a pebble and beaten earth sloping floor (L.503, 505, 508, 523). To the north-eastern corner, a huge sequence of domestic buildings was newly excavated. These are poorly preserved structures, mostly consisting in a single room, spanning from the Islamic period (Building 1, W.350-349, 370, 385) to the Hellenistic era (Building 2, W.352, 353, 361, 365, L.362, 359; Building 3, W.380-381, L.382-383), with a chronological gap concerning the Byzantine period.[105] The Roman phase was here preserved just in a very small portion of beaten earth floor (L.377). In the same trench, under that buildings' sequence, some IA III structures emerged. These were two fragmentary benches (B.2201, 2203) in phase with a tannur (T.538) insisting on a floor (L.539). According to the stratigraphic,

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104   The excavation of this gate was carried out by Luciano Cuccui with the assistance of the Author. The stratigraphic sequence follows information from the excavation diary, while chronological phases and the related matrix are proposed by the Author thanks to the analysis of pottery from the excavated loci. The Author wish to express an affectionate thought to the area supervisor for his professionalism and friendship. Thank you, Lucio!

105   Similar to what was observed in area C.

these presumed domestic structures are earlier than the gate's latest floor level, but both evidence should be ascribed within IA III phase.[106] A few centimetres beneath these IA III installations, a series of strange IA sloping floors emerged (L.2208, 2210, 2212). The nature of the context and the exiguity of pottery sherd did not let us conclude any specific chronological hypothesis as well as any idea about their function. In the north-east sounding, the mudbrick elevation of the western retaining wall (W.306) was perfectly preserved (Marchetti 2012: 142; 2013: 353) and this continued to the north (W.309) without the stone foundation. As for the second retaining wall, this as visible in the final outcome was part of the Roman gate structures and not a later IA wall line as supposed by the British excavators. This assumption was suggested both by the building technique and the different nature of the rock used for the foundations. The drain cutting the western side of the IA gate (D.308, 530) was precisely dated to the Roman period, thanks to the large presence of pottery fragments undoubtedly pertaining to the Roman ceramic horizon. By the same side, the limestone foundations of the Hellenistic gate were brought again to the light, together with the original pebble flooring (W.541, 543, 544, B.374).

The gate, from which small finds were generally few in number, did not reinstitute any clay figurine during the British Museum Expedition (Carchemish III: 95). As already observed for Area C, this absence is honestly strange, especially if we think that from the new expedition 49 clay figurines were recovered, which is a high number considering the size of the excavation area. We should therefore hesitate interpreting this data as a real absence or instead an omitted information, though we still do not know if city gates were places where figurines were manipulated. Shifting now to new finds, 27 clay figurines were retrieved in surface layers (F.344, 509, 2207) and post British Museum deposition layers (F.511-512, 534, 2213) to which a general Ottoman/Contemporary dating was assigned. Belonging to the same phase were also considered some figurines recovered on the surface of the gate recesses (L.333). The reason for this choice lies in the fact that recesses were already excavated by the old expedition and the dirt layers above them must be referred to accumulated soil in the lapse of time in-between the expeditions. 6 figurines were collected from ruins of an Islamic building (F.371), a fill beneath it (F.394) and two contemporary pits (P.378 -F.388, P.387-F.384). 3 specimens came from some fills under a late Hellenistic building (F.368) and a contemporary pit (P.504-F.399). The rest of figurines -13 specimens -were in contexts dating to the late IA period and they were retrieved in three different type of context:

1) A single specimen from the foundation cut (P.2231, F.2245) of the eastern tower of the gate.

2) 7 figurines from filling layers (F.522, F.2226) directly covering the late IA floors (L.523, L. 505) in phase with the gate.

3) 5 figurines were in-between a series of fills (F.535, F.537) stratigraphically superimposed on fill F. 522. The nature of those fills is still unknown, since they were excavated in the north-eastern corner of the gate, where part of the mudbrick retaining wall was brought to the light. According to the excavation diary, those fills were abutting the retaining wall so that one might think that they were part of its ruins. However, without any secure dynamic no interpretation regarding chronological phases or the use of the context can be asserted. Thus it seems more useful reporting here the micro-stratigraphic sequence of that part of the excavation area:

F.534   (IA III layer with British Museum disturbance)

F.535 **Cat. Nos. 641, 694**

F.536

F.537 **Cat. Nos. 62, 537, 637**

F.522 **Cat. Nos. 80, 656**

L.523

Tab. 14 Figurine finds from Area D

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
L.333, F.344, F.509, F.511, F.512, F.534, F.2207, F.2213, F.2229, Surface.	Ottoman/Contemporary	KH.11.O.138,141,212,243,417. KH.13.O. 54, 325, 326, 327, 328, 752, 753, 815, 816, 858, 892, 893, 1013, 1014, 1124, 1125, 478, 480, 563, 1348, 1065, 1073.	5, 13, 147, 193, 258, 274, 284, 285, 288, 302, 326, 340, 354, 382, 452, 481, 483, 485, 489, 494, 530, 534, 538, 611, 660, 664, 695.
F.384, F.388, F.371, F.394.	Islamic	KH.11.O.415, 615.\n\nKH.13.O. 362, 367, 1015, 1335.	450, 574, 578, 587
F.368, F.399.	Hellenistic	KH.11.O.291, 575, 606.	325, 396, 636.
F.522, F.535, F.537, F.2226, F.2245.	IA III- Neo Assyrian	KH.13.O. 322, 451, 498, 499, 553, 561, 562, 1020, 1021, 1144, 1145, 1147, 1153.	62, 80, 126, 128, 268, 333, 392, 515, 537, 637, 641, 656, 694.

Fig. 29 Plan of Area D with location of figurine finds (graphic by the Author).

Legend

2011
2013

Islamic
Roman
Hellenistic
IA III. Neo - Assyrian

Clay figurine
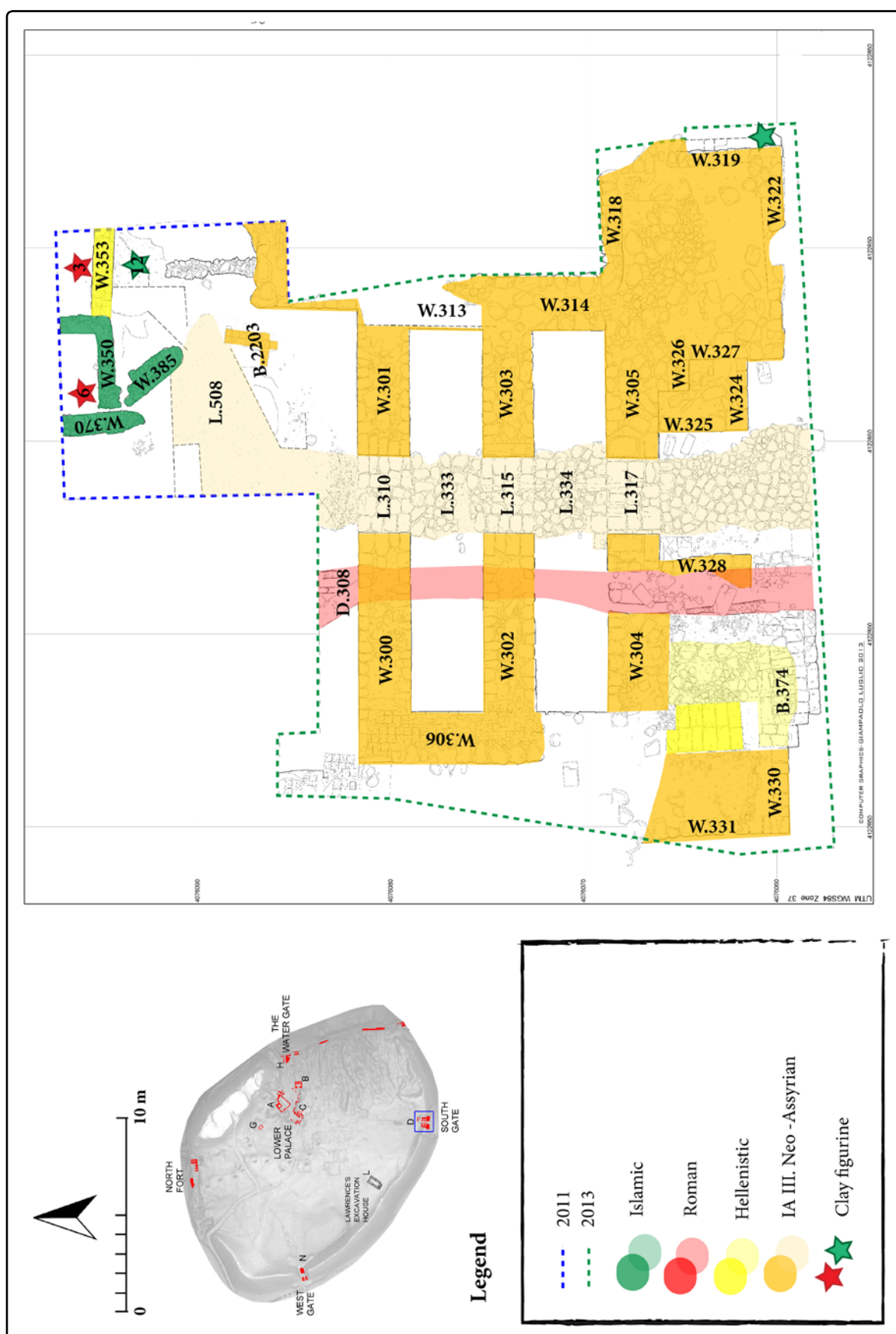
Area E-F: The Outer Town Houses and the West Cemetery

Apart from the city gates, the Outer Town of Karkemish was investigated by the British Museum Expedition in some presumably domestic buildings. Effectively, as affirmed by Woolley himself (1953: 70-73), eight buildings (Houses A-H) were excavated while the expedition was busy in exploring the Outer Town fortifications (Carchemish II: 118-134). Clay figurines were recovered probably in all those houses[107], but contextual information were provided just for House B, C, and F (**Fig. 30**).

House B

This is a complex of buildings partially excavated in the south-western part of the Outer Town (Carchemish II: 120-123, fig. 37, Z,Y,X,W,B). At least five tentative structures were recognized and they were all ruined. To the north a circular room (X) and a corner of an indeterminate building (Y), to the north-west a much fragmentary wall with a doorway (Z), to the east another corner of a bigger building (W), and to the south-west a square building with two constructing phases (B) (**Fig. 31**). Any reference to the stratigraphy was provided, while general information about small finds and pottery suggests a late IA dating for these structures.[108]

House C

This is a very huge building lying against the Outer Town fortification wall in the southern side of the city, close to the South Gate. The fortification wall is effectively part of the perimeter wall of House C, which was interpreted as a military headquarter. The British Museum Expedition identified multiple building phases and, as stated by Woolley, the plan of this building is just partially drawn in its complicated final outcome (**Fig. 32**). Furthermore, according to him all the identified rooms are cellars, that is mean they did not present any doorway (Carchemish II: 121-122). Six cellars were renamed and a very superficial description was given. In room A, apart from "Late Hittite" pottery, a basalt bowl was found. The next room (B) presented a circular mud stand in its south-eastern corner. Room C was just renamed in the plan (Carchemish II: pl.18), but any description was provided. Room D was the largest cellar, furnished with multiple mud stands and a fireplace, Egyptian artefacts were also collected. Three basalt base of columns rested aligned on three stone basements at the centre of the cellar. At the centre of the complex was the press room[109] (Room E). This is a narrow and long room, which had still preserved the original limestone press elements: a square crusher basin for the press and a circular press-bed with a single cavity (Carchemish II: 122, fig. 38). Other important elements usually arranged on the opposite side, such as one or more weight blocks and the settling tanks were missing. Grinding basalt fragments were collected in this room. The press was probably load by means of a passage between room E and room F, for which any functional description was provided apart from the presence of a basalt base of column. In the ambient to the north of room E, several storage jar were found in situ, indicating perhaps the presence of a storage room. Regarding the dating, Woolley presupposed a contemporary use of House C with the fortification wall at least in its final setting. Although some doubts concerning their chronological relationship – namely whichever was built first - remained unsolved. The pottery found within cellars together with the Egyptian style objects suggested a late IA occupation of the last phase (Carchemish II: 56, 121-123, pl.20, figs. c.6, d.7-8).

House F

This was in real a part of a larger building, abutting to House E (cf. **Fig. 30**). Perhaps house F was part of the complex of buildings (Houses D-E), lying a few meters north to it. In particular, House D resulted the richest Outer Town house with its precious trimmings; such as all the plastered inner walls, its windows sills framed by limestone slabs and a wide room with a porch provided with a double row of 9 tentative wooden columns (**Fig. 33**). The impressive quantity of Egyptian artefacts found here and there together with mass of arrow-heads, sometimes fused and usually concentred near doorways, other metal weapons (a javelin head, a sword, a bronze shield) and some human remains led to think that this house was a witness of the Neo-Babylonian siege of the city (Carchemish II: 123-129, figs.43-45, pls. 21, b.1-2, c.1-2, 22 a-b, 23 a.7-8,13-14, 25 b.5, 26 c.5, 26 c.1-4, 8).

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107   Cf. the general note on coroplastic finds from those houses, Carchemish III: 257, photos unpublished.

108   For the small finds see Egyptian style artefacts. cf. Carchemish II: 120-121, pl. 21a 1-2.

109   Interpreted by Woolley as an olive-press without any clear proof. As far as known, that press could have been served as wine-press too.

House F had three building phases and five tentative rooms were recognized. A long narrow room (1) to the northern side had a doorway leading to the western wall and a mud platform to the southern end. In proximity of the doorway was recovered a limestone figurine of a seated bearded man (Carchemish II: pl. 20, b.7), stylistic comparisons with clay figurines from Babylon dating to the half of the 1st millennium BC[110] tend to assign to this miniature statue a Mesopotamian manufacture. Rooms 3 and 4 were furnished with several storage jars. Pottery found within it and object date to the Neo-Babylonian phase (Carchemish II: 131, pls.20 d.4, 23 a.2).

The West Cemetery

As already seen in the introductory chapter on Karkemish's topography (§ **1.1.3**), this is the second largest IA cemetery of the city where both the inhumation and cremation practice are attested. The cemetery was not properly excavated due to permit issues, in particular near the Baghdad Railway (Woolley 1914: 97; 1939: 12). The burnt remains of a "boy" were found within the railway cut[111] and to this grave just a very fast comment was given in "Hittite Burial Customs" (Woolley 1914). This grave was used by Woolley to give an example of a typical Late Hittite grave, but apart from a few lines of description none of its funerary assemblage was published (Woolley 1914: 95). The only securely excavated graves were those found in proximity of the Outer Town houses. In particular, two pot burials with unburnt remains were found against the perimeter wall of room 2 of House A. A few meters far, other two bath burials emerged (Carchemish II: 119, fig. 36). The dating of those graves should be tentatively fixed between the Neo-Assyrian and the beginning of the Neo-Babylonian phase, i.e full 7th century BC.

Area E-F

During the first campaign of the Turco-Italian Expedition two small soundings were opened in this part of the city, this were Area E and F.[112] In Area E, the aim was to intercept part of the Outer Town fortification wall, which Woolley tentatively drawn in the final plan as a double wall (Marchetti 2012: 142; 2013: 353-354; Bonomo, Zaina 2014: 137, 2016: 1; Zaina *in press*). The wall was intercepted in two soundings (8 x 20 and 5 x 8 m) (**Fig. 34**). This rested a few centimetres beneath the surface and was set upon the limestone natural bedrock[113] (W.402). Apparently, as initially supposed by Marchetti (2012: 142, 2013: 354), this was a pebbled causeway (W.403, W.404) running next to the fortification wall. However, a recent analysis of those pebble spots revealed that in real they were part of a much ruined stone wall (W.403, W.404, W.415, W.416) found in fragmentary branches (Bonomo, Zaina 2016: 2). This wall was filled with small river pebbles and was probably the stone foundation of the fortification wall. Resting on it a very badly preserved mudbrick elevation (W.406). Generally speaking, no floors were found associated with these structures which resulted much ruined because eroded by weathering actions of wind and seasonal water canals (Zaina *in press*).

Just 150 m far from Area E, another sounding was later opened; i.e. Area F. The opening of this area was due to the clear surfacing of ruins of House A (Carchemish II: 118-119), which was partially brought again to the light (Marchetti 2012: 142). In particular, from the new excavations three limestone thresholds (W.450, W.451, W.453) and a wall orthostats re-emerged, likely ascribable to those found between rooms 1 and 2 (**Fig. 35**). These were all partially covered by some seasonal structures (W.457), perhaps a shepherd's hut. Pottery sherds and bronze vessels found within the surface layer (F.454) in the area between the thresholds, would confirm the dating of the house to a full 7th century BC (Marchetti 2013: 354, fig.15). Moreover, to the west of this house, the emergence of a large *pithos* led to the opening of another small sounding. From this sounding emerged two IA III burials, renamed G.456 and G.461 (Marchetti 2012: 142; Bonomo, Zaina 2016: 1). G.456 is in real a double burial (A, B) once pertained to a child and a young adult, whose cinerary urns were one on the top of the other indeed. This cremation pot-burial was particularly rich, its funerary assemblage comprehended "glazed vessels, one basalt bowl, two bronze fibulae, one granulated gold earring and several stone weights" (Bonomo *et al.* 2012: 137, fig.10; Marchetti 2012: 142, 2013: 354; Bonomo, Zaina 2014: 138; fig.7, 2016: 3-8). The other grave, G.461, was found in the southern corner of the

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110 Cf. Klengel-Brandt, Cholidis 2006: 116-130, Taff. 22-23, Nr. 511-573.

111 This is a tentative hypothesis, given the circumstances under which it was mentioned in publications one might think that the British Museum did not have permissions to publish or even excavate that grave.

112 These areas were both excavated by Federico Zaina, the main source for the contextual information is the excavation diary. Interpretations and proposed dating follows the recent contribute by Zaina (*in press*).

113 For a description of the bedrock in this area provided by Woolley see Carchemish II: 50, 53.

opened soundin. This grave consisted only in a much fragmentary basin covering a cinerary krater filled up with the human remains of a male adult. The pottery assemblage excavated with the grave suggested a late IA dating (Bonomo, Zaina 2016: 9-10).

Regarding figurine finds from the Outer Town houses, a very well preserved pillar female figurine was recovered in building B of House B (**Fig. 31**). This clay figurine, pertaining to the EU_SPF type, was in phase with two typical 7th century BC wares, one of them presenting also painted decorations (Carchemish II: 119-120, pl.20, figs. d3,5). One male head, one horse head and a horse with rider figurine were recovered in Room E of House C (**Fig. 32**). Apparently just the horse with rider figurine should be assigned to the EU_HSHR type, the other two specimens seem *unica*. From House F came a horse head figurine with brown painting traces (**Fig. 33**), which is in style and manufacturing technique very far from the EU_HSHR types. In Woolley's opinion (Carchemish II:131), similar specimens were retrieved at the second period of the Deve Höyük cemetery, that is mean the Achaemenid period. This figurine should therefore be dated to the 6th century BC.[114] Other 9 horse figurines were recovered in those houses, but the British reports did not mention any contextual reference (Carchemish II: 257). From the West Cemetery, the already mentioned "boy's tomb" presented 4 horse figurines disposed against the cinerary urn. The grave presented a handled cinerary urn, next to it a very rich funerary kit consisting in a small blue-green glazed box containing two arrowheads, a model of an iron knife, an axe, a pick, three fibulae and, two bronze ornaments (Woolley 1914: 95).

With regard to specimens collected by the Turco-Italian Expedition, from Area E two figurines were recovered in superficial layers (F.401, F.412). The rest of figurines - 3 specimens - came from a brownish clayish-sandy layer (F.405), which was extended to the northern half of the excavation area, covering both the stone foundation (W.404) and the mudbrick elevation (W.406) of the fortification wall (**Fig. 34, Tab. 15**). The analysis of pottery within this fill as well as its proximity to the fortification wall led to propose a late IA dating. From Area F two figurines were found within House A, but again in surface layers (**Fig. 35, Tab. 16**). Nevertheless, leaving apart the unlucky retrieval context due to the history of excavations, it is important reminding that coroplastic finds from these two areas are surely ascribable to a full 7th century BC period as suggested by the ceramic horizon.

Tab. 15 Figurine finds from Area E

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.401, F.412	Ottoman/Contemporary	KH.11.O.98, 502	236, 426.
F.405	IA III, Neo-Assyrian	KH.11.O.160, 178, 341	91, 97, 426, 447.

Tab. 16 Figurine finds from Area F

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
Surface, F.454	Ottoman/Contemporary	KH.11.O.350, 386	121, 433.

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114 The Author would suggest to include this handmade specimen within the Neo-Babylonian phase, because the manufacturing technique during the Achaemenid period considerably changed shifting from a handmade to an exclusively mould technique. This hypothesis fits well with the presence of 6th century BC graves excavated both by the British Museum Expedition and the new Turco-Italian Expedition. Cf. Bonomo-Zaina 2016: 10, n. 17.
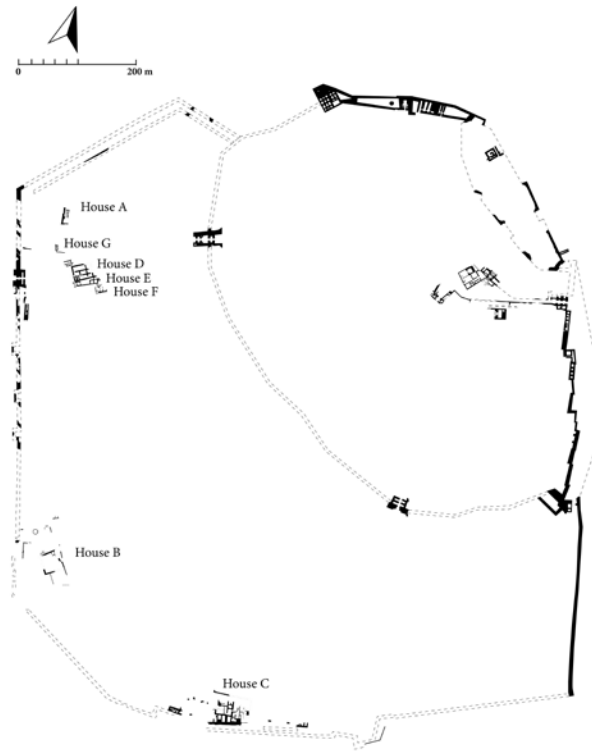
Fig. 30 Topographic map of Karkemish according to the British Museum Expedition with location of the Outer Town houses (graphic by the Author after Carchemish II: pl.3).
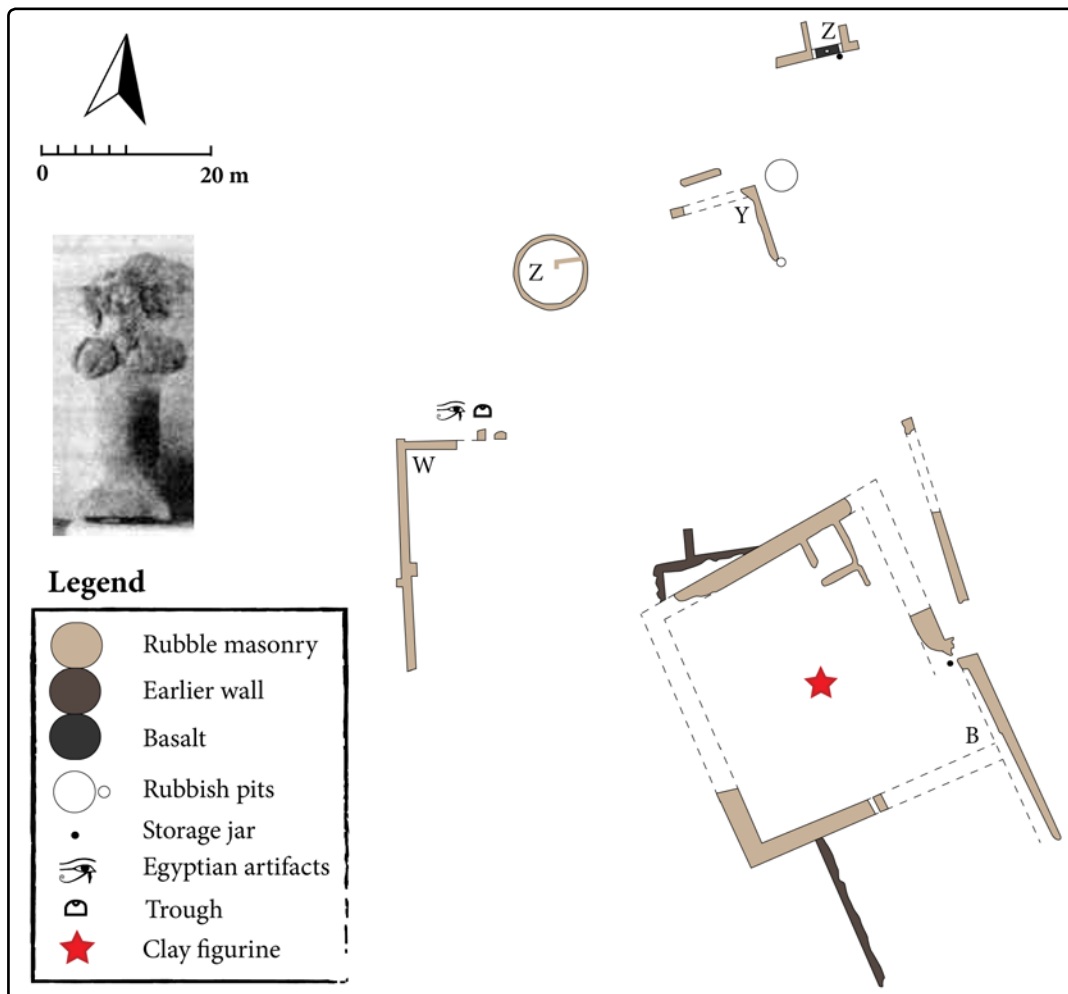
Fig. 31 Plan of House B with the single clay figurine (Carchemish II: pl. 20b. 1) found within it by the British Museum Expedition (graphic by the Author after Carchemish II: 120, fig.37).
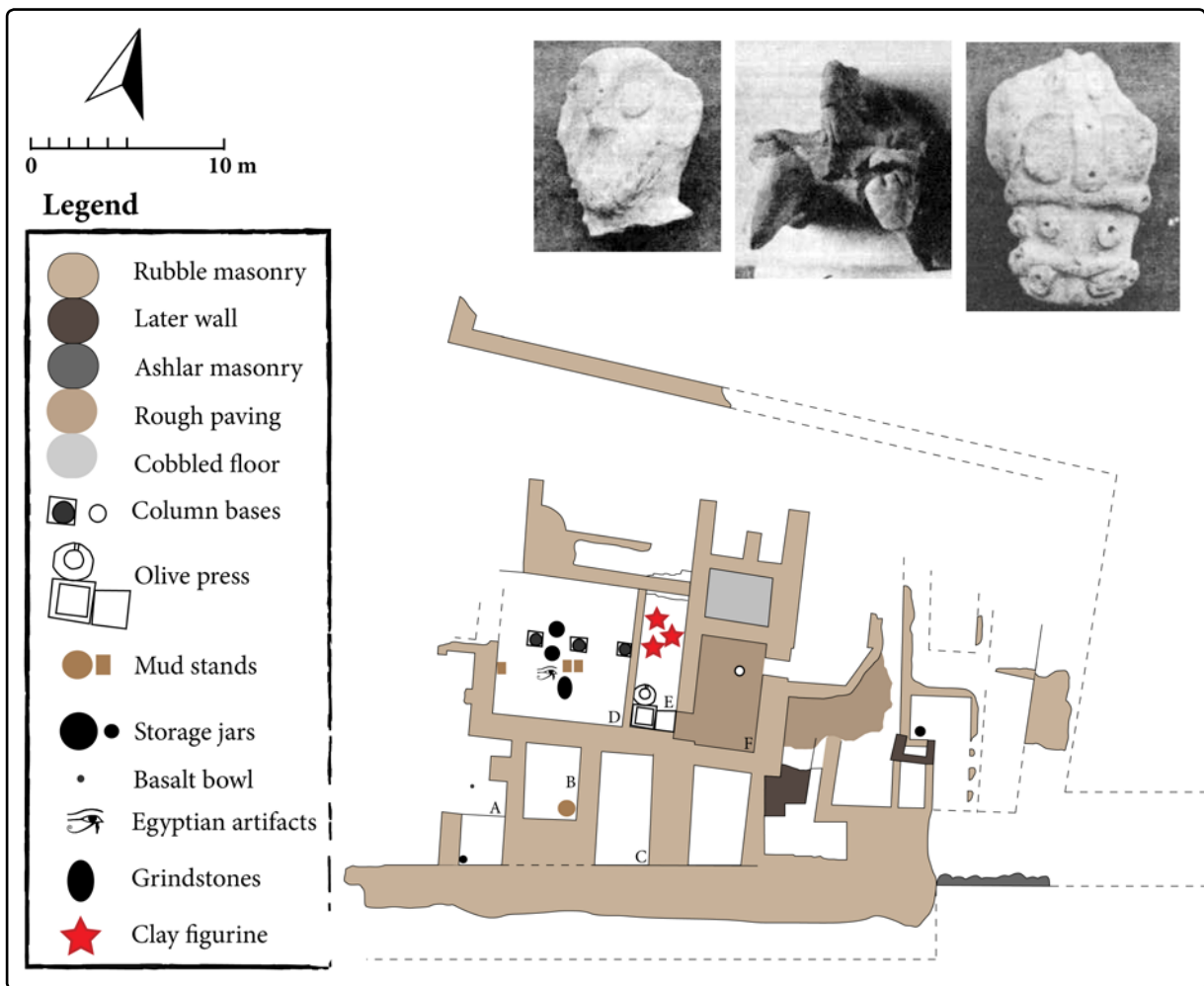
Fig. 32 Plan of House C with location of the three clay figurines (Carchemish II: pl. 20a. 2,5, b. 6) found within it by the British Museum Expedition (graphic by the Author after Carchemish II: pl. 18).
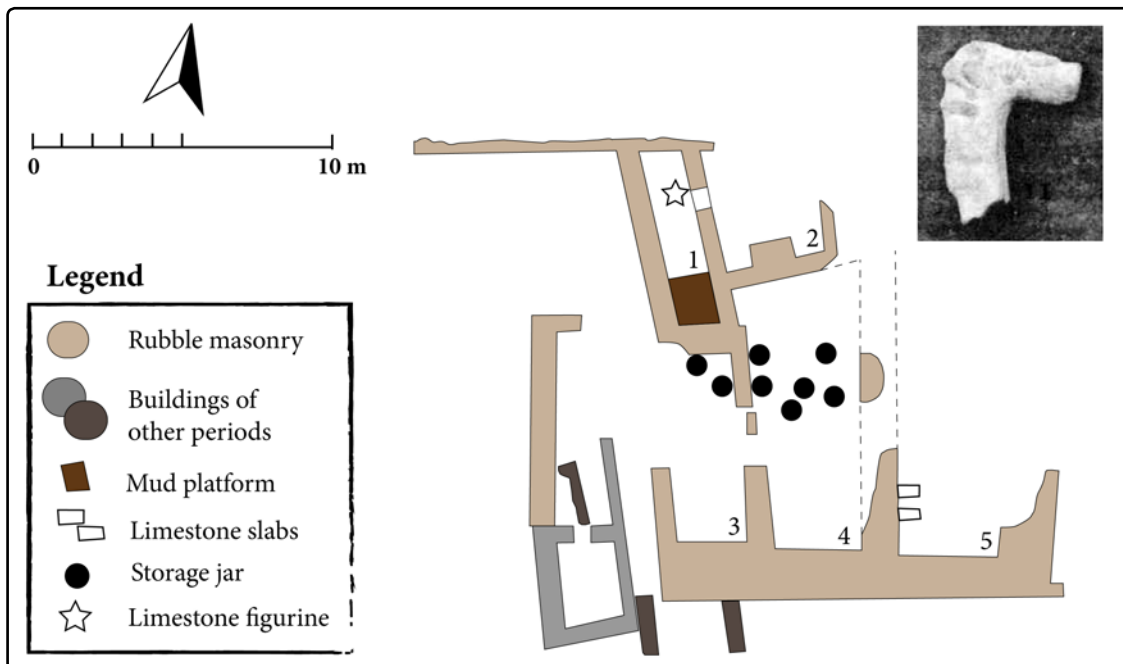
Fig. 33 Plan of House F with location of the single clay figurine (Carchemish II: pl. 20a. 11) found somewhere within it by the British Museum Expedition (graphic by the Author after Carchemish II: 130, fig.51)
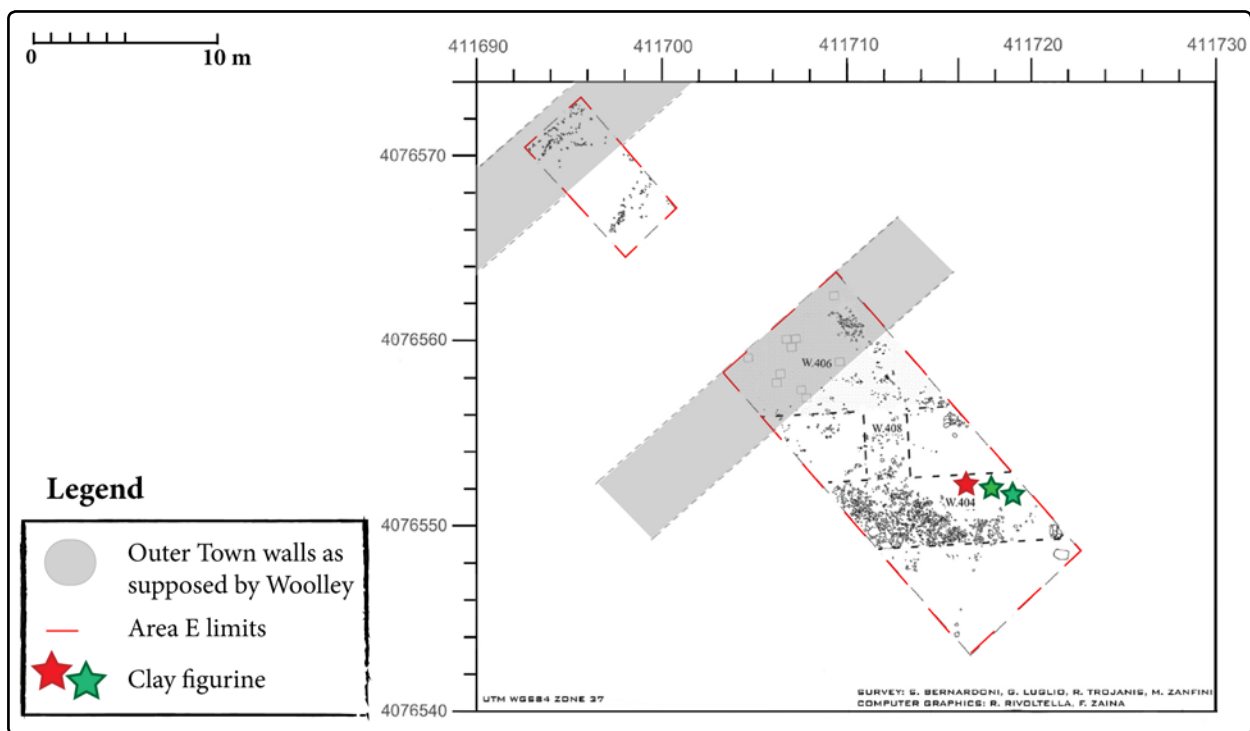
Fig. 34 Topographic plan of Area E as it was excavated with two soundings. Comparison between the old and the new hypothetic wall course of the Outer Town (graphic by the Author after Zaina *in press*: fig.2)
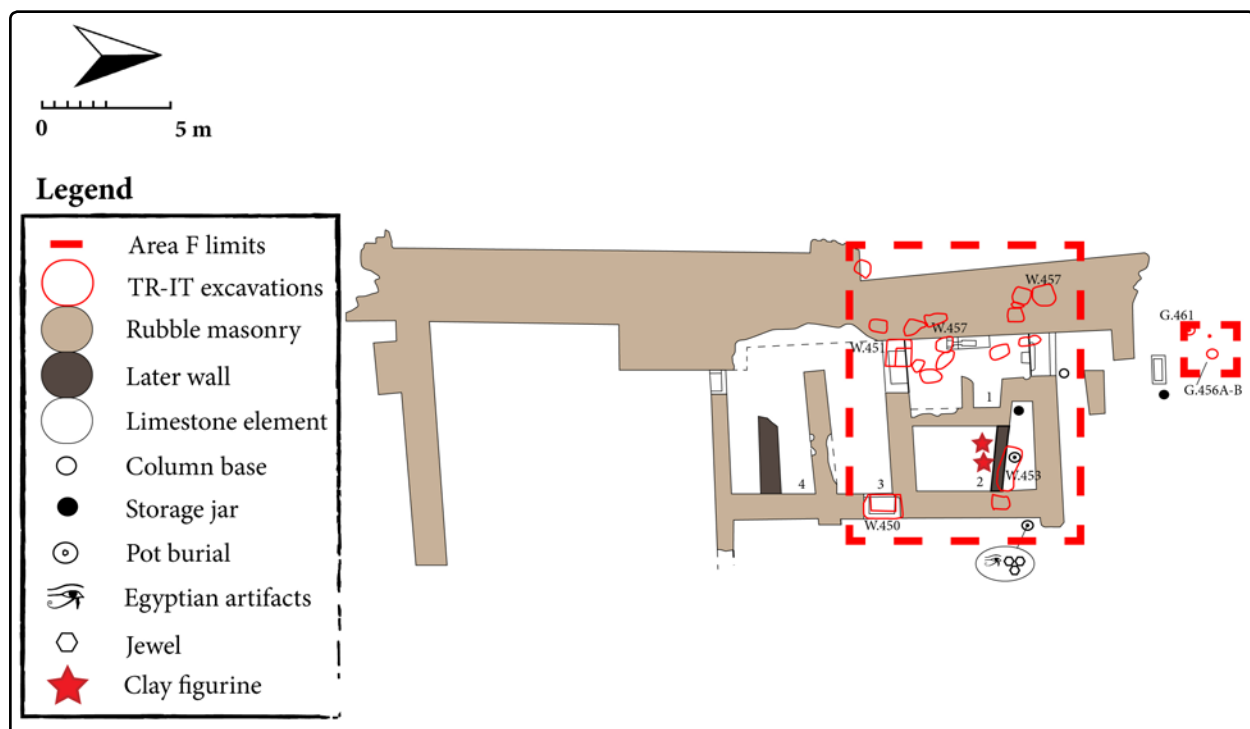
Fig. 35 Plan of House A including the new topographic map of Area F (graphic by the author after Carchemish II: 118: fig.36).

<u>Area G: The Deep Sounding</u>

This is a completely new area opened by the Turco-Italian Expedition between 2012-2014 seasons (Cappuccino *et al.* 2014; Marchetti 2016a: 364). The sounding - 12 x 6,85 m - is located within the Inner Town very close to the foot of the Acropolis and in a not very well known part of Karkemish. The scientific aim for the opening of a new area in this part of the site was that of better understanding the stratigraphic sequence of the lower town (Marchetti 2014b). The three years' excavation revealed an undisturbed sequence spanning from the Early Islamic period until the MBA II, directly set upon the natural bedrock (**Tab. 17**) (Cappuccino *et al.* 2014).[115] This area returned much interesting information with regard to the IA sequence at Karkemish. In Area G IA phases are in fact characterized by a compact sequence of outdoor pebble streets with partial restorations and sometimes associated with ruins of domestic structures and pits. The chronological dating was assigned both by the study of the ceramic assemblage found within them and by a few C14 samples. Thus three IA IIIa phases (8-6) dating to the 7th century BC were excavated. These late IA micro-phases were preceded by other streets dating to the IA II period (11-9) and IA I (12).

Tab. 17 Preliminary phasing of Area G.

Historical Period	Area G	
Ottoman/Contemporary	**Phase 0**	Accumulation layers
Islamic	**Phase 1**	Accumulation layers
	Phase 2 a-b	Domestic buildings
Byzantine/Roman	**Phase 3**	Accumulation layers
Hellenistic	**Phase 4 a-b**	Domestic/Productive area + street
	Phase 5	Domestic/Productive area + street
IA IIIb - Neo-Babylonian	**Phase 6**	Neo-Babylonian destruction
IA IIIa - Neo-Assyrian	**Phase 7 a-b Phase 8 a-b**	Domestic/Productive area + street
		Domestic/Productive area + street
IA IIb - Neo- Hittite	**Phase 9 a-d**	Public streets
	Phase 10 a-e	Public streets
IA IIa - Neo- Hittite	**Phase 11a-b**	Public streets
IA I – Neo-Hittite	**Phase 12 a-b**	Public streets

The uppermost layers (**Phase 0**) in this area were partially disturbed by the modern occupation of the site[116], in particular the still standing wall (W. 1001) of a military barrack became the nothern limit of the excavation area, while two layers compose the topsoil (F.1000, 1002). Beneath the topsoil a late Islamic phase was intercepted (**Phases 1-2ab**). As attested elsewhere in the site the Islamic phase is characterized by a complex of domestic buildings. The Islamic domestic buildings were completely covered by deposit layers (F.1006, 1007, 1011, 1022-1023) and collapses (F.1008, 1009, 1011, 1015, 1017-1019, 1027) consequently formed after the abandonment of the area (Phase 1). By the removing of these phase four rooms with an inner two-phases history emerged (Phases 2a-b). The central part of the complex consisted in two consecutive rooms (Rooms 1-2) flanked by two smaller rooms to the south-east (Rooms 3-4). Ruins of Room 1 were limited to three perimeter stone walls (W. 1003-1005) and this was originally divided by another wall into two twin spaces (Room 1a-b, W.1025) (Phase 2a). The eastern space was further divided by the addition of a wall (W.1035) perpendicular to W.1025 (Phase 2b). Regarding the interiors, a sequence of deposit and surface layers was excavated, i.e. a latest occupational phase (F. 1022, 1023 on L.1026) covering an earlier phase (F.1031, 1033-1034, 1039-1041 on L.1032). Room 2 was originally connected to Room 1 by a limestone doorjamb (L.1087) opened in W.1005 (Phase 2a) later obliterated, the room was further

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115 The excavation of this area was carried out by Claudia Cappuccino, the following proposed phases were theorized by Kevin Ferrari and Silvia Di Cristina for classical periods, Federico Zaina for the whole IA period. Data included in this short paragraph are based on the forthcoming publication of Area G and by a previous publication by Cappuccino, Ferrari 2016. Although this area returned back a much deeper chronological sequence, contextual descriptions are provided just until the early IA phase. More data on LBA and MBA periods are provided in Cappuccino *et al.* 2014 and in the most recent report by Marchetti 2016a: 364.
116 This area was just partially disturbed by the presence of an old trench opened in 1987 by Henderson and by a much ruined military barrack. Chermside H. (1879) in Carchemish I; Marchetti 2014: 35.

enclosed by other two perimeter walls (W.1013-1014). Within this just a collapse (F.1015) and a deposit layer (F.1002) were excavated. To the south-eastern and the south-western part of the area Rooms 3-4 emerged, both rooms had the already seen W.1003 as perimeter wall in common, while they were divided one each other by a perpendicular wall (W.1020). Outside the buildings complex an open area was also excavated, this consisted in deposit layers (F.1028, 1029) (Phase 2a) covered by a street (L.1021) made by beaten earth and pebbles (F.1024) (Phase 2b). The Byzantine/late Roman phases (**Phase 3**), which are well attested in other areas of the site, are here poorly represented by a meagre deposit layer (F.1044) completely razed by the superimposed structures. Below this phase a series of Hellenistic streets were brought to the light (**Phases 4ab-5**). The latest of these streets was a beaten earth one (L.1051), later cut by several circular and small pits (P.1042-F.1043, P.1045-F.1046, P.1047-F.1048, P.1049-F.1050, P.1054 -F.1055) containing ashes and pebbles (Phase 4b). The street was in phase with two walls (W.1052, 1036), likely pertaining to a private and small scale building facing the above mentioned street. Below L.1051 two deposit layers (F.1056, 1057) were almost entirely covering the whole area (Phase 4a). These layers were composed by burnt traces and metal slags, probably indicating the use of the area during this phase. Both layers were also covering another beaten earth street (L.1058), corresponding to the earliest Hellenistic level, in phase with a ruined limestone wall (W.1053) (Phase 5). The Hellenistic phase was sealing what was interpreted as the Neo-Babylonian destruction of Karkemish (**Phase 6**). This crucial historical period is testified here by the presence of thick strata (F.1071, 1063) made by broken mudbricks and ashy lenses. These strata were also disturbed by 3 pits, likely pertaining to the same macro-period (P.1049, 1059, 1089). The destruction layers covered the remains of a wall (W.3841) associated with a pebble flooring (L.1065) and a pit (P.1066). The filling of this pit (F.1067) contained several animal bones (a dog?), which C14 dating suggested a general 7th-6th century BC. The above described ruins were sealing the preceding phase (**Phase 7a-b**), whose final outcome consisted in a series of superimposed clayish and sandy deposits. These strata were lying in the following stratigraphic sequence: F.1068 on F.1069 on F.1070 -F.1072 on F.1069-F.1074 (Phase 7b). Just below the lowermost stratum (F.1074) a multiphase building associated to a pebble street (L.1081) and four pits (P.1076-F.1075, P.1078-F.1077, P.1083-1080, P.1088-F.1087) were brought to the light (Phase 7a). The phase 7a building rested on a previous building made by large limestone blocks and in phase with another outdoor street (L.1079). The street was below the later L.1081 pebble street and both streets were interposed one each other by soft clayish layers mixed with broken mudbricks (F.1084-1085-1086) (**Phase 8**). The successive late IA II phase (**Phase 9a-d**) is characterized by a short period of abandonment, testified by a thin stratum of clay and fragments of bricks (F.2300). This stratum marks the passage between IA III and II macro phases. F. 2300 was in the fact covering a dense packing of pebble roadways, which were stratigraphically disposed as follow: (L.2302 -Phase 9d), (L.2301 – Phase 9c), (L.2304 - Phase 9b), (L.2303 -Phase 9a). Just below Phase 9 streets a gap made by a soft layer of clay was intercepted (F.2305), this was lying upon another outdoor floor (L.2306), very similar to previous ones (**Phase 10 a-d**). A soft and thin clayish layer (F.2311) was sealed by L.2306 and this rested directly on another sequence of outdoor pebble and beaten earth streets: (L.2307, Phase 10a), (L.2309, Phase 10b), (L.2310, Phase 10c), (L.2312, Phase 10d), (L.2313, Phase 10e), (L.2314, Phase 11b), (L.2315, Phase 11a). The earliest IA phase (**Phase 12a-b**) was very similar to the preceding IA II macro phase, being a sequence of two superimposed pebble floors (L.2319, Phase 12a), (L.2318, Phase 12b), covered by a compact clayish and mudbrick fragments layer (F.2316). C14 analysis of these streets suggest a dating between the late 2nd millennium (12a) and an early 1st millennium BC (12b).

Regarding figurine finds, in line with other areas IA figurines were collected in uppermost layers too. In particular, 3 specimens were collected in topsoil layers (F.1002 + surface), other 3 specimens within ruins of the Islamic phase (F.1008, 1024, 1029), while none IA figurine was recovered within the Byzantine phase. Further 2 figurines were collected from a Hellenistic deposit layer (F.1057) and a pit (F. 1043). Area G IA phases could be considered the most interesting ever excavated at the site, even from a coroplastic point of view. As a matter of fact, this previously untouched area provides the most reliable IA sequence at the site.[117] Stratigraphic data for the coroplastic production are encouraging. None IA figurine was collected within the Neo-Babylonian destruction layer nor in the ruins in phase with it, while the majority of finds was collected between phases 7-8, i.e. full IA IIIa period. In particular from Phase 7, 4 animal specimens were retrieved

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117   Good IA sequences are attested also in Area C and D, but these areas were already explored by the British Museum Expedition. Thus stratigraphically their sequences are disturbed in many points. Furthermore, Area C IA phasing presented other two problematic. From one hand, the Islamic huge disturbance effected all phases until the IA I period, while from the other hand the Neo-Assyrian refurbishment of the palatial building had partially concealed the preceding phases.

within layers (F. F.1069, 1070, 1072, 1074) covering the pebble roadway L.1081 and other 4 specimens – two horse, one chariot wheel and one pillar figurine – were instead found in the same floor and in the filling of one pit (F.1075) cut within it. From the preceding Phase 8 just 1 animal figurines were collected within a fill (F.1084) covering L.1079 and in the same pebble roadway other 6 fragments, precisely four EU_HSHR's and two EU_SPF's. Clay figurines are well attested also within Phase 9, which could be considered the transitional phase between IA III layers and those of IA IIb. Precisely 4 figurines - three horses and one chariot wheel- came from the filling (F.2300) covering the first two streets and other 7 specimens – four EU_HSHR's, one EU_SPF and two chariot elements- were instead sealed within those streets (L.2301, 2303). 2 more specimens were excavated in two pebble streets (L.2307, 2309) pertaining to Phase 10, but they were likely intrusive materials from a deep pit (P.1090) of Phase 9a. As a matter of fact, that pit cut both streets at various points. The coroplastic evidence in this area let us think that IA figurines are mostly attested within IA IIIa layers (7th century BC), with a gradual increase starting since the end of the IA IIb period (mid-8th century BC), while the production seems to be practically absent during the IA IIa and IA I periods (**Tab. 18, Fig. 36**).

Tab. 18 Figurine finds from Area G

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.1002, Surface	Ottoman/Contemporary	KH.12.O.4. KH.13.O.482. KH.14.O.1138	347, 356, 405, 415.
F.1008	Islamic (1)	KH.12.O.150	38.
F.1024	(2b)	KH.12.O.156	199.
F.1029	(2a)	KH.12.O.164	378.
F.1043	Hellenistic (4b)	KH.12.O.246	143.
F.1057	(4a)	KH.12.O.293	123.
F.1069, 1070, 1072, 1074	IA IIIa, Neo-Assyrian (7b)	KH.12.O.404, 417, 422, 423.	10, 41, 106, 403.
F.1075, L.1081	(7a)	KH.12.O.442, 459, 460, 631.	27, 211, 420, 681.
F.1084	(8b)	KH.12.O.462	138.
L.1079	(8a)	KH.12.O.10, 11, 12, 13, 52, 53	4, 55, 87, 292, 470, 477.
F.2300	IA IIb, Neo-Hittite (9d)	KH.13.O.49, 50, 51, 590	240, 479, 480, 685.
L.2301	(9c)	KH.13.O.6, 7, 9, 19, 20	3, 213, 291, 478, 556.
L.2303	(9a)	KH.13.O.22, 23	683, 693.
L.2307	(10a)	KH.13.O.76	166.
L.2309	(10b)	KH.13.O.344	709.
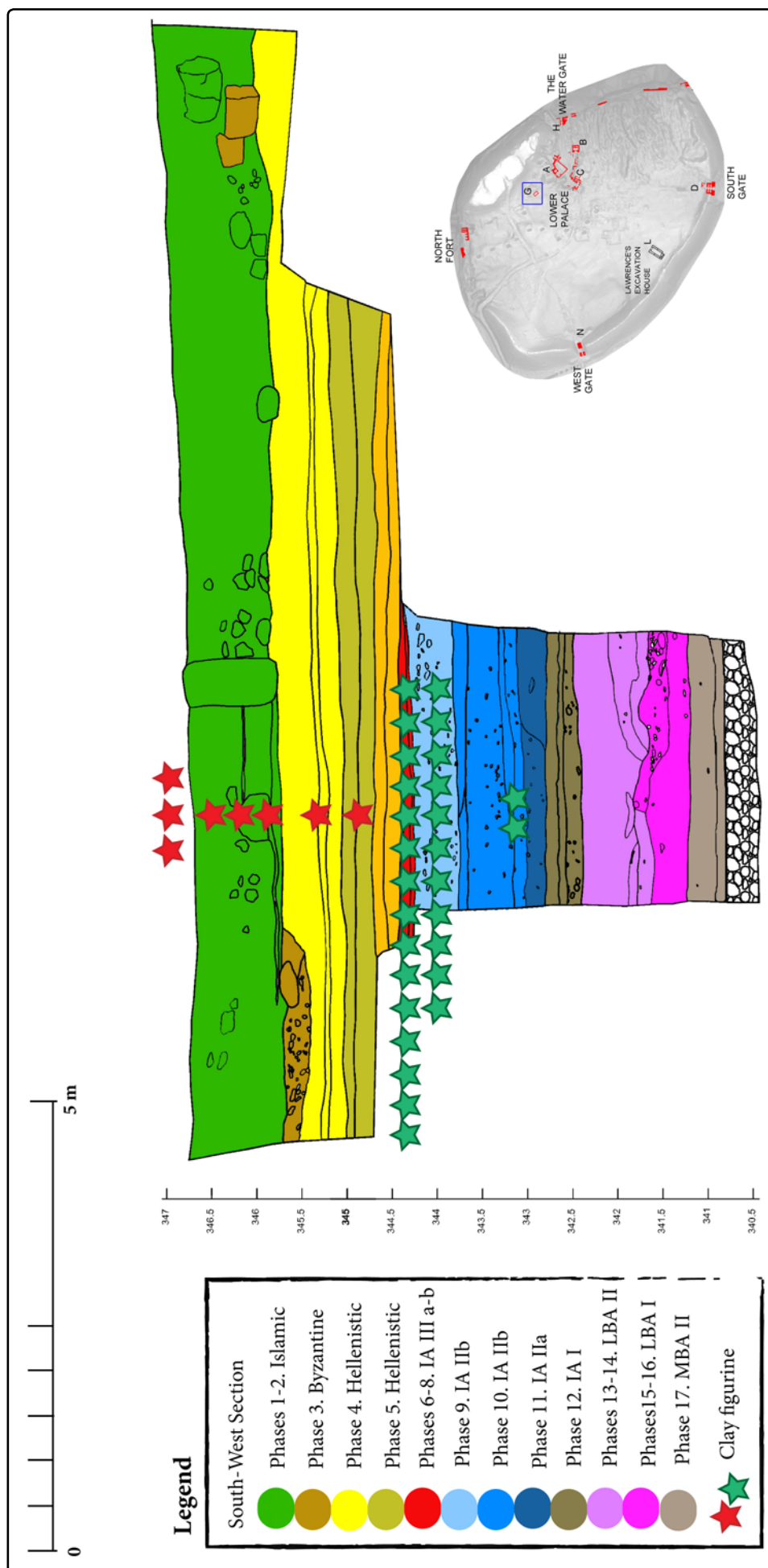
Fig. 36 Deep section of Area G with location of figurine finds (graphic by the Author).

Legend

South-West Section

- Phases 1-2. Islamic
- Phase 3. Byzantine
- Phase 4. Hellenistic
- Phase 5. Hellenistic
- Phases 6-8. IA III a-b
- Phase 9. IA IIb
- Phase 10. IA IIb
- Phase 11. IA IIa
- Phase 12. IA I
- Phases 13-14. LBA II
- Phases 15-16. LBA I
- Phase 17. MBA II
- Clay figurine

5 m

347
346.5
346
345.5
345
344.5
344
343.5
343
342.5
342
341.5
341
340.5

Area H: The Water Gate

The Water Gate was one of the first explored areas of the site. This was excavated by the British Museum Expedition during the year 1912 indeed (Carchemish II: 52). The plan of the gate as excavated by the British archaeologists resulted in a three-piers gate with shallow recesses paved with limestone slabs and flanked by two square towers (Carchemish II: 104, pl. 16). Decorative reliefs were intercepted both in inner walls and in the outer façade and - apart from those in situ - their attribution to the gate is problematic (Carchemish II: 105-117; pls. 28-31)

The Turco-Italian Expedition reopened digging activities at this gate during the 2012-2013 seasons.[118] The primary aim was that of restoring the exposed structures by re-erecting fallen orthostats and generally consolidating the limestone slabs. Spot soundings were instead opened around the visible structures (Marchetti 2014b: 236). After the complete cleaning of the area it was clear that the gate was preserved just in its southern half part, the rest of it was destroyed by a massive Roman wall (W.1103) lying under some ruined military barracks.[119] To the south a large Roman period pit (P.1122) was cutting a good part of the stratigraphy. Nevertheless, the IA walls of the gate emerged in good state of preservation (W.1101, 1129, 1137, 1138) with a patchy mudbrick superstructure. The same could be stated for the latest IA floors made by limestone and small pebbles (L.1123, 1109, 1130, 1144, 1150) and the still visible stairway (L.1139). According to Marchetti (2014b: 237), an earlier gate was intercepted in the eastern portion, although this is not visible in the plan (**Fig. 37**). In the south-eastern side of the gate the uppermost structural phase was characterized by some domestic buildings dating from the Byzantine period (W.1003, 1004, 1005 + L.1026, 1032), just below some Hellenistic public streets (L.1051, 1058, 2445) in phase with a small building (W.1036, 1053). Those streets were lying on a late IA pebble street (L.1079).

Given the state of the field documentation, no spatial analysis of figurines could be proposed at the moment until the final publication of this area. So that here just a stratigraphic sequence of finds is provided. 15 figurines were collected within topsoil layers resting on the gate's structures (F.1100, 2400, 2414, 2418, 2459, 3116), other 14 were instead recovered within filling layers of a deep Islamic cut (F.2455, P.2477) and a drain (F.2419-2463, D.1136). 13 figurines were excavated from filling layers of Roman pits (F.1112, 1124) heavily disturbing the IA structures of the gate and from levelling layers (F.1117, 1127, 1132, 1245) pertaining to the same phase. A single figurine was collected in a Hellenistic period pebble street (L.2445). Just 3 figurines were retrieved within IA III layers. Specifically, they were collected in the filling of a late IA pit (F.2425, P.2424) and in a public street (L.1150) located east of the gate. Lastly, there are 5 figurines that were recovered in the LBA disturbed layers. The major part of these figurines came from the destruction (F.2464) of a LBA floor (L.2444), where mixed materials both from the IA II-III periods and LBA were excavated. A single figurine was instead lying in the LBA destruction layer (F.2469). As far as understood by the excavation diary, the location of that figurine was in the proximity of a mudbrick collapse (F.2416) likely pertaining to one of the IA gate's wall (W.1101). Therefore, the figurine in question could be tentatively assigned to the IA phase and not the the LBA one.

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118 The excavation was carried out under the supervision of Antonio Bonomo with the assistance of Gabriele Giacosa just for the 2013 season. The incomplete 2012 documentation, especially in terms of description of stratigraphic relationships, prevented in part the understanding of contexts. Therefore, contextual data presented in this work are much based on the annual report (Marchetti 2014b) and the few cross references included in the 2013 excavation diary, cared by Giacosa. The dating of some SU was based mainly on pottery with the kind help of Giacosa.

119 The concealing of original structures by the Roman phase was also observed during the British Museum Expedition. Carchemish II: 103-104.

Tab. 18 Figurine finds from Area H.

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.1100, F.2400, F.2414, F.2418, F.2459, F.3116, Surface	Ottoman/Contemporary	KH.12.O. 262, 274, 276, 290, 414. KH.13.O.361, 366, 368, 438, 573, 938, 1280, 1294, 1306, 1307.	9, 28, 69, 105, 218, 327, 334, 352, 368, 430, 431, 486, 650, 652, 710.
F.2455, F.2419, F.2463	Islamic	KH.13.O.570, 571, 571, 572, 582, 584, 600, 635, 637, 644, 755, 861, 912, 936, 1058.	79, 163, 182, 216, 217, 267, 309, 318, 487, 488, 490, 582, 616, 643.
F.1112, F.1117, F.1124, F.1127, F.1132, F.1245.	Roman	KH.12.O.289, 314, 315, 333, 342, 343, 348, 383, 407, 421, 601, 1199, 1200.	11, 68, 100, 153, 210, 385, 402, 408, 419, 427, 608, 609, 717.
L.2445	Hellenistic	KH.13.O.558	642.
F.2425, L.1150	IA III, Neo-Assyrian	KH.13.O.379, 457, 1185.	76, 184, 353.
F.2464, F.2469	IA II-III-LBA?	KH.13.O.863, 1055, 1189, 1099.	1, 185, 374, 638, 644.
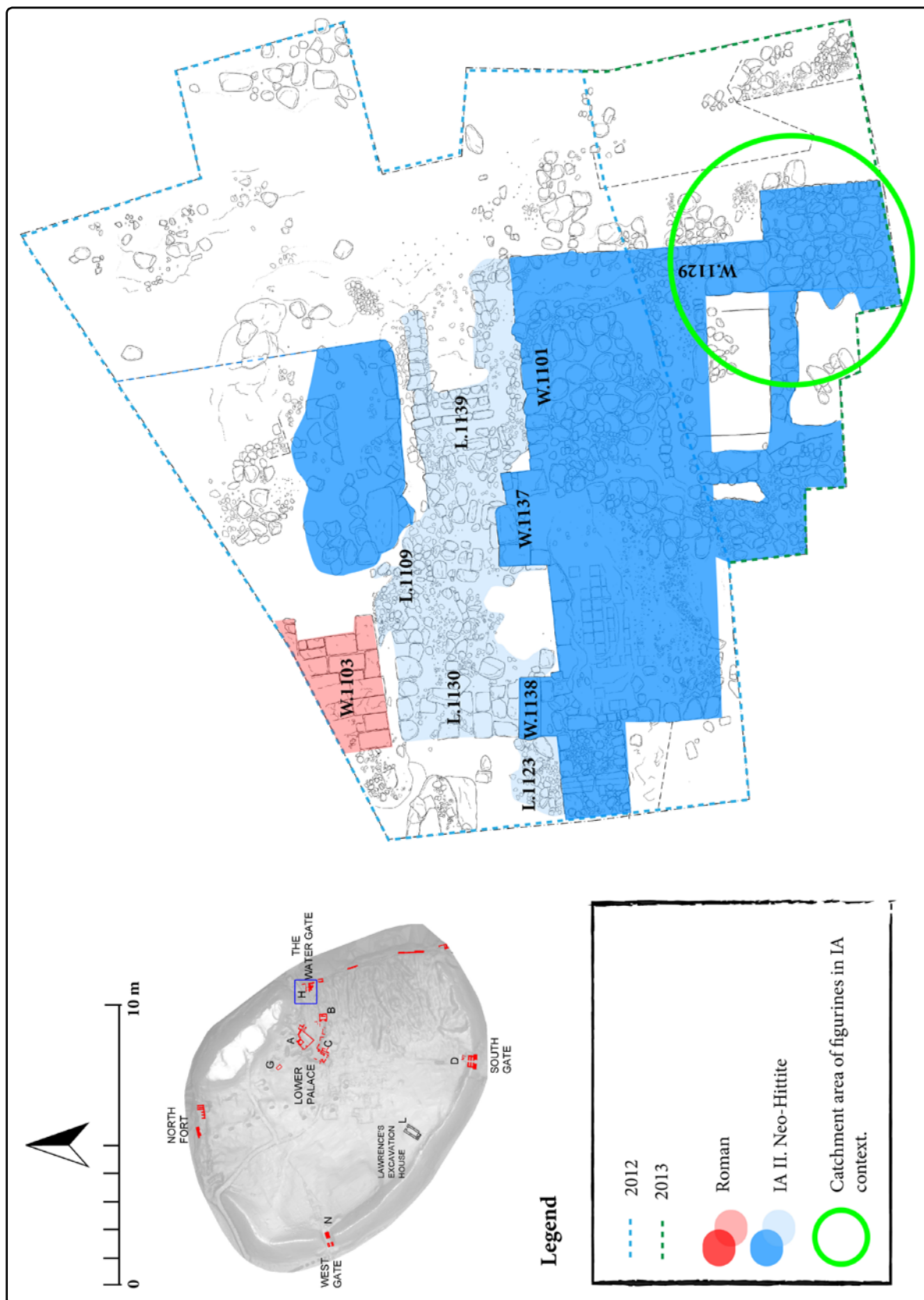
Fig. 37 Plan of Area H with main architectural features and recovering zone of figurine finds in context (graphic by the Author).

Area L: The British Museum Dig House

With the reopening of digging activities at the site for the Turco-Italian Expedition was "essential to gain understanding of a sector of the site of Karkemish that apparently doesn't match with an archaeological context, but that is strictly related to it for many aspects" (Di Cristina 2014: 68). This is the British Museum Expedition house where Woolley and Lawrence lived for many months while working at the site. The building, much ruined, is located within the Inner Town just beside the ramparts and it was excavated because this was the place where findings recovered by the old excavation were collected, studied, and stored.[120] The structure was constructed between 1912-1913 and it was originally meant as a simple squared building, made up of long and narrow rooms disposed around an open court. This was later modified adding two rooms to the north-east and lengthening the sides (Di Cristina 2014: 70). At the end of the Franco-Turkish war, i.e. after 1920, the entire building was occupied and reused by Turkish soldiers as military structure (Marchetti 2014b: 380, fig.15). Their structural modifications are still visible in the cobbled courtyard and in some installations – mostly benches – built inside the rooms (**Fig. 38**).

The house was fully excavated between the 2013 and 2014 campaigns, preceded by a limited sounding at the end of the 2012 campaign.[121] In the emerged structures, especially in debris deposits, a huge quantity of modern and ancient artefacts was brought to the light. Especially the original dining room returned numbers of sculptured basalt fragments[122] dating to the IA period. These were reemployed as filling layer for the basement of the military barracks (Di Cristina 2014: 68, 70; Marchetti 2014a: 31-32; 2014b: 237; 2016: 370, n.16). At the end of the excavation, it was clear that at least two paving phases could be identified, corresponding to the 1912 and 1913 construction works. To this last phase we should also add those few though invasive modifications of the military occupation of the site, constituting the third and last building's phase (Marchetti 2016a: 370).

Figurines were recovered in Lawrence's house in and there. They were found both in rubbish layers accumulated by Turkish soldiers as basements for their military structures (F.1512, F.1572, F.3742) and in debris layers pertaining to the original British Museum's structure (F.1502, F.1555, F.3725, F.3739, F.3773, F.3774). All clay figurines recovered in this area are clearly out of context. Thus, even if the house was dug with a stratigraphic method and three occupational phases were distinctly identified, all these layers should be generally attributed to the Ottoman/Contemporary phase (**Tab. 20**).

Tab. 20 Figurine finds from Area L.

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.1512, F.1555, F.1572, F.3719, F.3725, F. 3739, F.3742, F.3773, F.3374, surface.	Ottoman/Contemporary	KH.12. O.666. KH.13.O. 316, 462, 1098, 1134, 1136, 1155, 1241, 1282, 1286, 1300. KH.14.O.193, 375, 383, 492, 656, 1042, 1043.	12, 32, 94, 103, 127, 131, 155, 189, 273, 297, 321, 388, 454, 526, 562, 700, 701, 714.

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120   As a matter of fact, there were two expedition houses. A second building located in the Outer Town – now in the Syrian village of Jerablus – was the first house where archaeologists and workers lived. Just at a later time, the proper expedition house was built in the Inner Town. As far as known, most of the recovered materials were probably photographed at the site and later filed in the Outer Town. However, the Inner Town house served as storehouse too. Indeed, a 2011 fast survey around the house – preceding digging operations - ascertained the presence of sculptures and inscriptions inside and around it. Marchetti 2014a:31; Di Cristina 2014: 68.

121   This area was probed by Claudia Cappuccino in 2012, while the excavation was carried out by Silvia Di Cristina. The stratigraphic sequence here proposed has been made by the Author according to the daily excavation diaries.

122   More than 500 specimens.
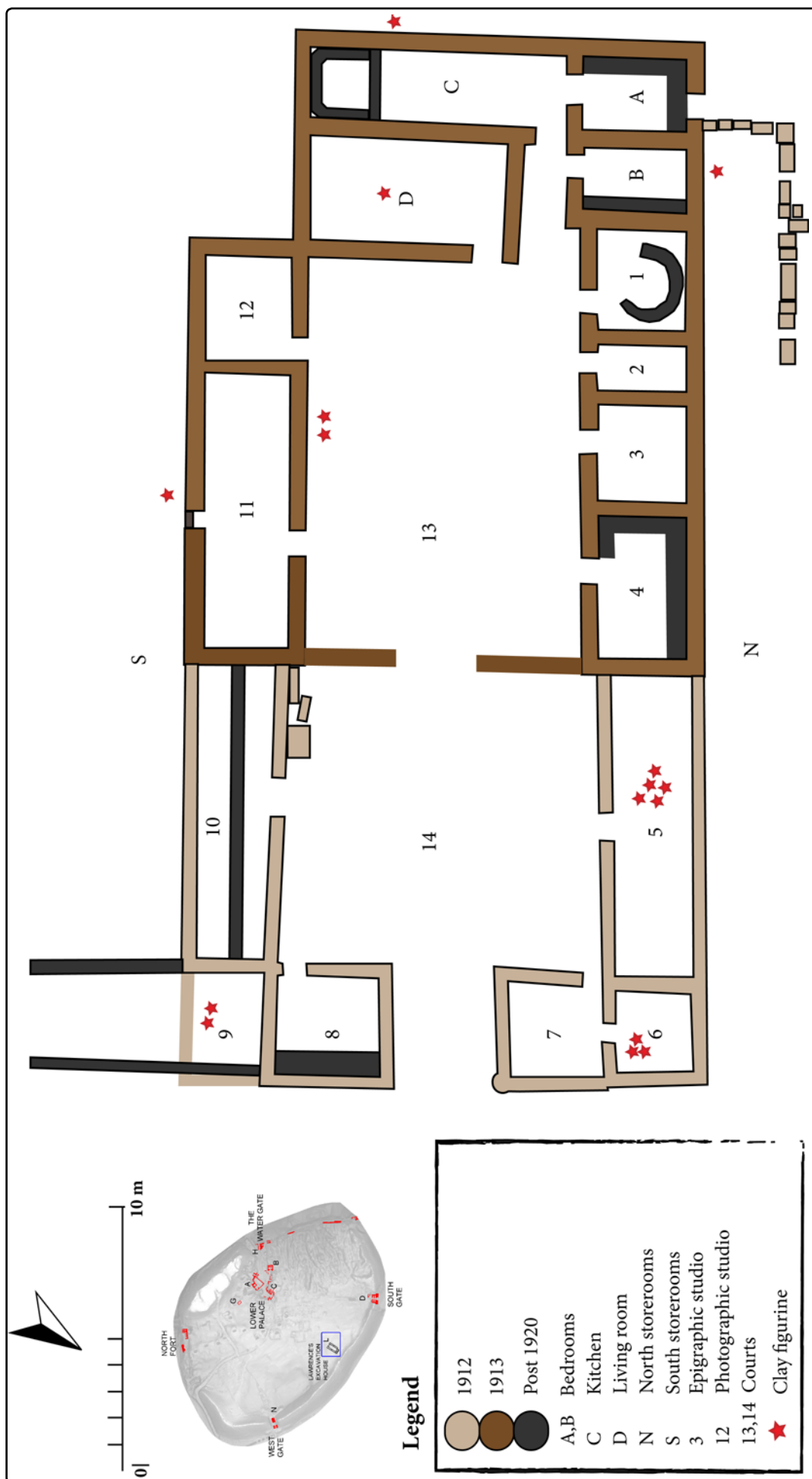
Fig. 38 Plan of Area L with location of figurine finds (graphic by the Author after a sketch by Di Cristina).

Area M-Q: Late Roman Villa and the Islamic Quarry

In this brief paragraph are incorporated two distinguished soundings that were excavated in the Inner Town These two small soundings were opened one (Area M) to the west of the Roman colonnaded street and some hundreds of meters north of the British Museum Expedition house and the other one (Area Q) east of the Roman colonnaded street and some hundreds of meters south of the Lower Palace Area (**Fig. 39**). A brief contextual description is provided as follows.
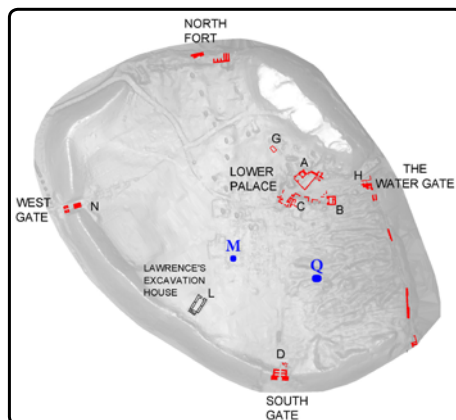
Fig. 39 Location of Area M and Area Q within the Inner Town of Karkemish (graphic by the Author).

Area M

This area was investigated only in summer 2014.[123] The area lies in the middle of an Islamic district and the reason why this was opened was that several IA offering tables and funerary steles were dispatched here and there. The tentative hypothesis about the presence of a new IA cemetery led to the opening of an area 12 x 6 m wide. Nevertheless, none IA cemetery was recovered. Those steles were in the fact reused in a late Roman building that was partially exposed with its stratigraphy spanning from the 3rd to the 8th century AD (Marchetti 2016a: 364, n. 2). Nothing interesting could be said for the coroplastic findings. The single clay figurine found in this area was recovered in a Byzantine pit (P.4636, F.4537) (**Tab. 20**).

Tab. 20 Figurine finds from Area M.

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.4537	Byzantine	KH.14.O.929	639.

Area Q

Area Q is composed by two small soundings (ca. 3x3 m) opened during the 2013 campaign.[124] As previously seen (§ 1.1) This is that part of the site with the presumed "Badlands" and the opening of a new excavation area was due to the presence of a considerable number of decorated basalt fragments and some worked limestone orthostats. As happened for area M, those fragments led to hypothesize that in this area an unterminated IA building might have stood somewhere. Nevertheless, also in this case the sounding clarified that the high occurrence of architectural elements was connected to some human activities that took place in this part of the site. These human activities were connected to the presence of a big Islamic quarry. For this reason, in the same manner as Area M, even for Areq Q nothing interesting could be said for the coroplastic findings. The few specimens recovered in this area pertain to surface layers, thus a general contemporary dating should be assigned to these contexts (**Tab. 21**).

Tab. 21 Figurine finds from Area Q.

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.3005, F.3007	Ottoman/Contemporary	KH.13.O.1157, 1161, 1162, 1169, 1180, 1181, 1191.	73, 146, 260, 336, 375, 407, 445.

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123   The sounding was excavated by Silvia Di Cristina.
124   The sounding was excavated by Claudia Cappuccino and Marzia Cavriani.

Area N: The West Gate

The West Gate was extensively excavated by the British Museum Expedition between 1912-1913 (Carchemish II: 52; Benati 2014: 60; Marchetti 2016a: 366). The gate was found already partially ruined even before the excavations. A huge Roman drain crossed it from east to west for the whole length partially destructing the north-western side of the gate (Carchemish II: 73, pl. 10a). At a first glance, its constructing technique as well as the plan resulted very different compared to those of the South Gate. According to the excavated evidence (Carchemish II: 73-75), the West Gate was made by a single pier with a short recess flanked by a rectangular chambers side by side. In front of each chamber there was also a square and outward protruding tower. The gate was further enclosed by two parallel retaining walls of which just that to the north remained preserved and was fully excavated. The retaining walls consisted in small chambers filled up in order to strengthen their function. The British Museum Expedition tentatively supposed the presence of a second pier, which had to remain under an imposing structure; the blocking wall.[125] In Woolley's opinion (Carchemish II: 73, 78-79), this mudbrick wall - 15 m wide x 3-4 m high- was built shortly before the Neo-Assyrian conquest together with a drain. The paving of the gate was intercepted just inside the recesses and consisted in a pebble flooring, while the gateway was tentatively paved with limestone slabs, later reused in order to wall up the late IA drain (Carchemish II: 76.)

The area was reopened by the Turco-Italian Expedition during campaigns 2013-2014[126] in order to clarify the stratigraphic sequence (Marchetti 2016a: 366-367, n.8). The new campaigns permitted to uncover again the original structures of the gate with its retaining walls composed by a stone foundation surmounted by mudbrick walls (W.2601, W.2602, W.2606, W.2607, W.2611, W.2612, W.2626, W.2689, W.2691, W.2690, W.2692, W.4932). The already excavated staircase (Carchemish II: 76, 75-76, fig.15) - to the eastern of the south-estern corner of the gate - was newly brought to the light (L.2609). Inside the gate, a new door socket (L.4939) was discovered next to the north-western pier, while the stopper for the wooden gates should be attributed to a socketed stone (L.4938). The paving of the inner floor of the gate was excavated in spot evidence inside the recesses (L.2605, L.2613, L.2652, L.2657, l.2687, L.2689). According to pottery fragments found within this floor, this should pertain to the IA II phase of the gate. As already stated by Marchetti (2016: 366-267, n.8), this evidence does not prove that the latest phase of use of the gate must be referred to this period. The upper refurbishments might have been removed during the previous excavations indeed. However, beneath the stone foundation of the gate, to the northern side, the IA drain (D.2636, D.4934) re-emerged from ruins. Pottery collected inside it dated this structure to an IA III phase. This drain was probably crossing the entire length of the *rampart*[127], running in a west-east direction. If this drain was used during the late IA, as supposed according to the pottery reading. Given its central position with regard to the gate's structures[128], one might assume that the West Gate was not in use in this period.[129] Thus one might ask when exactly the gate was closed and for which reason. We do not have unfortunately any certain proof replying to these questions. Nevertheless, a general argumentation on this topic could be tentatively proposed. In Woolley's opinion (Carchemish II: 79-80), the blocking wall was built in hurried circumstances due to the ruffling construction technique. He fixed this lapse of time roughly before the Neo-Assyrian occupation (ca. between 700-604 BC), but basically correspondingly to Sargon's conquest.

Considering a set of factors, we are sure that this wall was already erected during the Neo-Babylonian siege of the city and, on the contrary, this cannot be affirmed before the Neo-Assyrian conquest. Indeed, the gate presented clear evidence of a fire destruction just outside the wall, i.e. outside the defence system. In destruction ruins numbers of arrowheads and remains of horses and men were found (Carchemish II: 80-81, fig. 20). According to Woolley (Carchemish II: 79), those arrowheads are surely not contemporary with those recovered in the destruction layers of the Neo-Babylonian siege. Therefore, the gate was besieged before the 605 BC.

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125   Woolley observed the presence of a row of mudbricks inside the southern side of the blocking wall that were clearly different in composition and orientation. This evidence suggested him the tentatively presence of an older structure. Carchemish II:76.
126   This area was excavated by Simone Mantellini with the assistance of Okan Birinci. All the reported information about contexts follow data included in excavation diaries.
127   The drain was just excavated in the eastern intersection, namely that part located outside the Inner Town.
128   The drain presumably flew into the gateway.
129   This hypothesis was previously maintained by Woolley who wrote that "the men of Carchemish had decided to do without a western gate and had blocked up the entry with a mass of brickwork as high as the mound on either side, at the same time laying down a stone water-conduit along and above the abandoned roadway". Carchemish II: 73.

Some topographic evidence on excavated buildings in the Outer Town (House A) tend to confirm this trend. As a matter of fact, the presumed street passing through this gate if in use during the Neo-Assyrian period would also have passed throughout House A that was in use for sure until the Neo-Babylonian conquest, as attested by small findings within it. Thus the gate did not exist even during the Neo-Assyrian occupation of the city. The change of use of the gate and its partial concealing is testified also by the architectural evidence. The drain constructed inside the gate dates to the IA III. The blocking wall around it was for sure built at the same time. Ceramic materials as well as objects recovered in the foundation pit of the drain date all to IA III. On the contrary ceramic fragments from the ruined gate were generally dating to the IA II (Amarna type) (Carchemish II: 79-80). Apparently, contrary to the Lower Palace area, in the construction of the blocking wall none inscribed bricks dating from the Sargon period was employed. This might suggest that this work was not made under this ruler.

In the Author's opinion, the only questionable statement proposed by Woolley is the presumed "urgency" condition under which the blocking wall was built. As a matter of fact, it is unexplainable how the compelling need in defending the city by the Neo-Assyrian siege would suggest Karkemish's citizens to construct a 15 m wide mudbrick wall provided with a stone drain. Such a kind of construction would for sure take a long time and none community worried by an imminent battle would spent energy in a so big construction. Therefore, it seems much more likely that those battle remains (arrowheads) found just in front of the blocking wall might have been referred to the Neo-Assyrian conquest of the city. It is even more probable that the blocking wall and the consequently walling up of the gate was done under the Neo-Assyrian occupation of the site, when we assist to a huge reorganization of the settlement especially in the Outer Town. If this was done by Sargon II or another Assyrian ruler for nothing can be asserted.

Another consideration should be also added with regard to the relationship between the gate and the retaining walls. By the viewing of the gate's plan (Carchemish II: 75, pls.10 a,c), it is quite evident that the final axis of the entryway was not aligned to that of the retaining walls. This let to think that the gate was reoriented and therefore rebuilt in a second time between the end of the LBA I and the IA II periods. Further to the north, running almost parallel to the IA drain, the gate was heavily damaged by a vaulted Roman drain (D.2600, D.2637), already entirely excavated by the British Museum Expedition. At the same time as the gate structures were cleaned up by almost a hundred years of site abandonment, the blocking wall (W. 2628, W.2633, W.2655, W.2683, W.2684) together with the crest of the rampart (W.1618) were also more deeply delved. This huge structure was made up of a basement of large stones covered by a mudbrick wall 15 m wide. Between the mudbrick structure and the basement, a very thin greyish layer made by small pebbles and muddy soil was intercepted in two spot points (F.2676, F. 2660). Pottery specimens included in this layer can be ascribed to a LBA I ceramic horizon, with the consequence that at least the final setting of the *rampart* should be dated to this period. Finally, also in this area were noted remains of military barracks of which just a small portion of floor remained (L.2659).

Regarding clay figurines, British reports briefly mentioned some late IA specimens that were recovered in the foundation pit of the IA III drain (**Fig. 40**) (Carchemish II: 80, Carchemish III: 234, 258). Of them we know that they were both EU_HSHR and EU_SPF specimens, other information is not provided because none of these figurines was sadly published. As for the Turco-Italian Expedition, only a single AI specimen was found during the first days of excavation (campaign 2013) in a filling layer (F.2063) in the south tower. Considering that Woolley already excavated this area before, this locus must pertain to the Contemporary Era.

Tab. 22 Figurine finds from Area N.

LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.2603	Ottoman/Contemporary	KH.13. O.317	72.
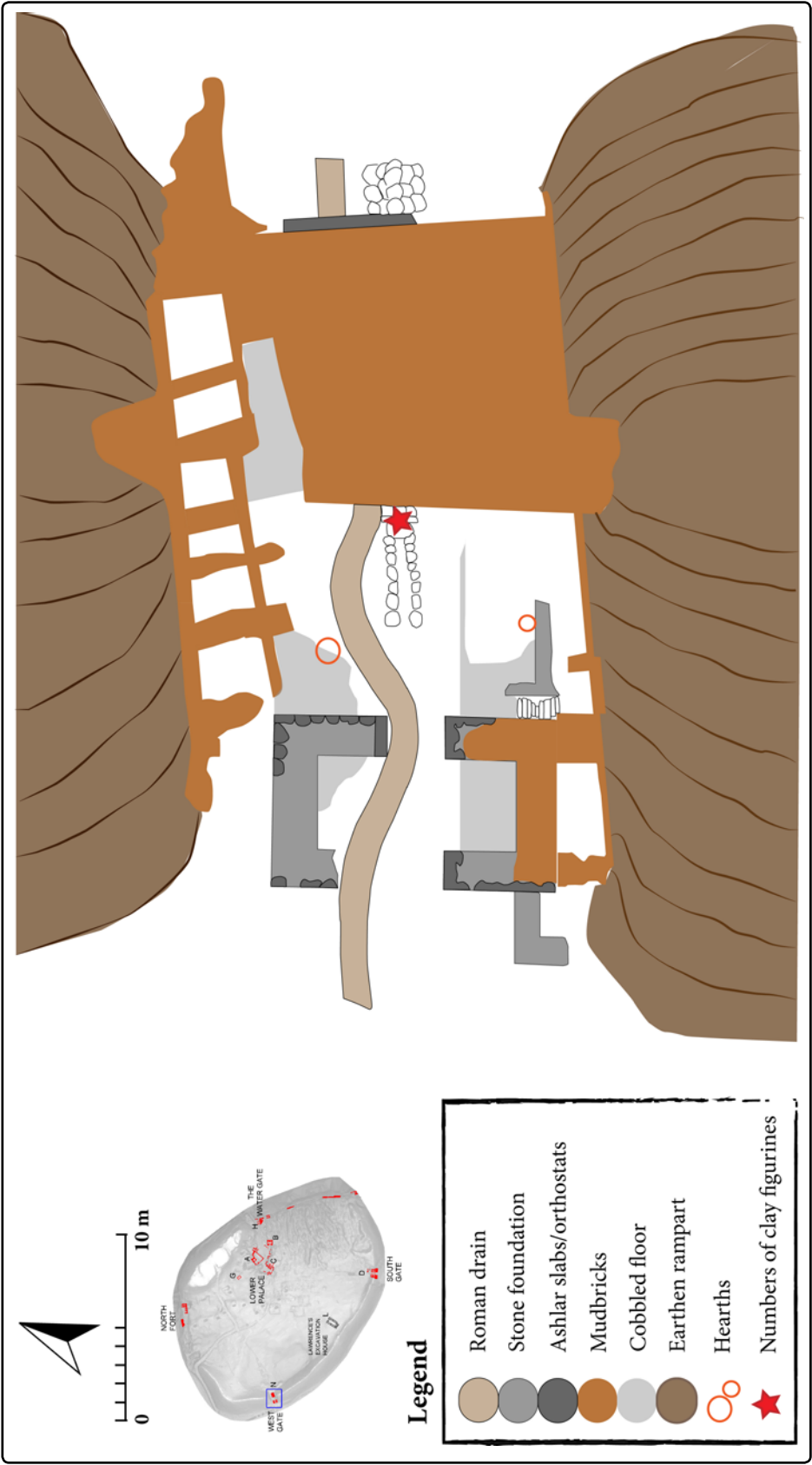
Fig. 40 Plan of the West Gate as it was excavated by the British Museum expedition with location of figurine finds (graphic by the Author after Carchemish II: pl.10a).

Legend

- Roman drain
- Stone foundation
- Ashlar slabs/orthostats
- Mudbricks
- Cobbled floor
- Earthen rampart
- Hearths
- Numbers of clay figurines

<u>Area P: The Fortress</u>

At the end of the excavation of the city gates, during year 1914, the British Museum Expedition decided to open a new excavation area in the northern stretch of the fortification wall (Carchemish II: 52; Benati 2014: 60). Digging operations here brought to the light just in year 1920 the so-called North-West Fort, which was practically the joint between the earthen *rampart* and the fortification wall. The fortress plan resulted as a building complex composed by two flanked rectangular wings divided in small rooms (**Fig. 41**). The complex was then reinforced by a huge brickwork terrace to the northern side. Woolley identified at least four building phases, even if the complex was just partially excavated. As a matter of fact, the British archaeologist decided to dig more accurately just the eastern side due to the thick accumulation layer filling this part of the site (Carchemish II: 63-64, pl.). The original plan of the fortress (Phase A) in Woolley's opinion was settled during the Middle Hittite period, this consisted in a rectangular tower divided in small chambers and defended by a mudbrick terrace. In a later phase (i.e. Late Hittite period, Phase B), the eastern wing was buried for unknown reasons and all the walls pertaining to the western wing were deliberately razed together with a partial reshaping of the terrace. The fortress was thus rebuilt following a different orientation, the main characteristic of this phase was that rooms were arranged around a narrow corridor (Chambers A-D). In particular, a big room or an open court (Chamber A) was built behind the reduced terrace. The third phase (Phase C) probably had a very similar plan and apparently both phases were distinguished one form each other just by their floor levels. Structures of the second and third phases were all buried under 1.5-2 m of debris upon which Woolley intercepted a much ruined fourth and final constructing phase: three tentative rooms and a circular well (Chambers E-G)[130]. All the IA phases were buried under the Roman bath, which were excavated exactly in this part of the site (Carchemish II: 65-69, pl.8, 9a). The *terminus post quem* for the latest building phase should be fixed to the Neo-Babylonian siege of the city by the presence of objects and pottery dating to this period in the eastern wing, as for instance a scaraboid seal (Carchemish II: 64, 67-68, pl.20, figs. c2, d1, pl.25, fig. b12). The third and second building phase were generally dated to a general IA period, while the first arrangement of the fortress could be tentatively date back to the LBA.

New excavations in this area were systematically conducted from the 2014 campaign onwards. The first campaign was also preceded by a very short sounding opened during summer 2013[131]. The 2013 digging operations were just meant as a preparation campaign for the opening of a new area. The purpose for the reopen of this area was to clarify the chronology of the buildings' sequence and better understanding the relationship between the fortress and the Gold Tomb (§ **1.1.3**). Two main soundings were thus opened to the north (Square 1) and to the south (Square 2) of a modern military street going towards the Acropolis.[132]

<u>Square 1</u>

From Square 1 a portion of the fortress emerged[133] (W.4104, W.4016, W.4107), but this was heavily damaged by building works of the military street. The disturbed stratigraphy did not allow understanding any building sequence (Marchetti 2016a: 365). To the north of Square 1, a LBA II level (F.4116, F.4118) including a complete red slip bowl and a horse skeleton were exposed (Marchetti 2016a: 365, figs. 5-6). This is that part of the fortress which was just partially excavated by the British Museum Expedition and where the Gold Tomb was found. The horse and the bowl were probably part of funerary offerings of the Gold Tomb as tentatively supposed by Marchetti (2016: 365, n.6). In this area two more trenches were opened to the north-west (Trench 1) and to the north-east (Trench 2), the aim was to verify the presence of a door with ashlars slabs and some aligned orthostats presumably belonging to the first building period.[134] Unfortunately, in both trenches just two fragmentary walls (W.4132, W.4143) emerged. This part of the area resulted so much disturbed that excavation works were forthwith interrupted.

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130   These rooms were lying in different levels, so their contemporaneity cannot be guaranteed.

131   In the 2013 campaign the area was investigated by Silvia Bernardoni, while systematic excavation begun in 2014 with Luciano Cuccui. All the following contextual data were taken by the original excavation diaries.

132   Unfortunately, none general plan of this area from the new Turco-Italian Expedition could be here presented since this is still being processed.

133   According to Cuccui, these are fragmentary parts of anchor walls used in order to strengthen a nearby building or perhaps a city gate. He also suggested to see as comparison the fortification system of the site of Hazor, in northern Israel. Cf. Yadin 1989; Ussishkin 1990.

134   Cf. Carchemish II: 64-65, fig.10.

On the contrary, interesting new data arose from Square 2. Here a LBA I wall (W.4122) with an associated cobbled floor (L.4127, L.4131) were entirely brought to the light. Marchetti (2016: 364-365) interpreted this fragmentary structure as to be connected with an earlier fortification system.[135]

As seen in the introduction to the British Museum Expedition (**§ 1.3.1, Tab. 3**), two animal figurines were recovered from the North West Fort (**Fig. 40**). The figurines in question are a horse and bull head and they are *unica* since they do not resemble any IA figurine analysed in this study. Regarding their dating, in absence of detailed contextual information, just a general IA II-III dating can be proposed. As for the Turco-Italian finds, the 2013 campaign did not return any clay figurine. All the clay figurines recovered during 2014 campaign came from Trench 1 and 2 as superficial findings or in late debris layers (**Tab. 23**).

Tab. 23 Figurine finds from Area P.

Loci Nos.	Dating	EXCAVATION NOS.	FIGURINE CAT. NOS.
F.4139, F.4142, F.4150	Ottoman/Contemporary	KH.14.O.750, 752, 755, 830, 1083	112, 278, 322, 497, 665.
F.4141	Islamic	KH.14.O.901	518.
F.4148	Byzantine/Roman	KH.14.O.830, 836, 915	262, 471, 557.
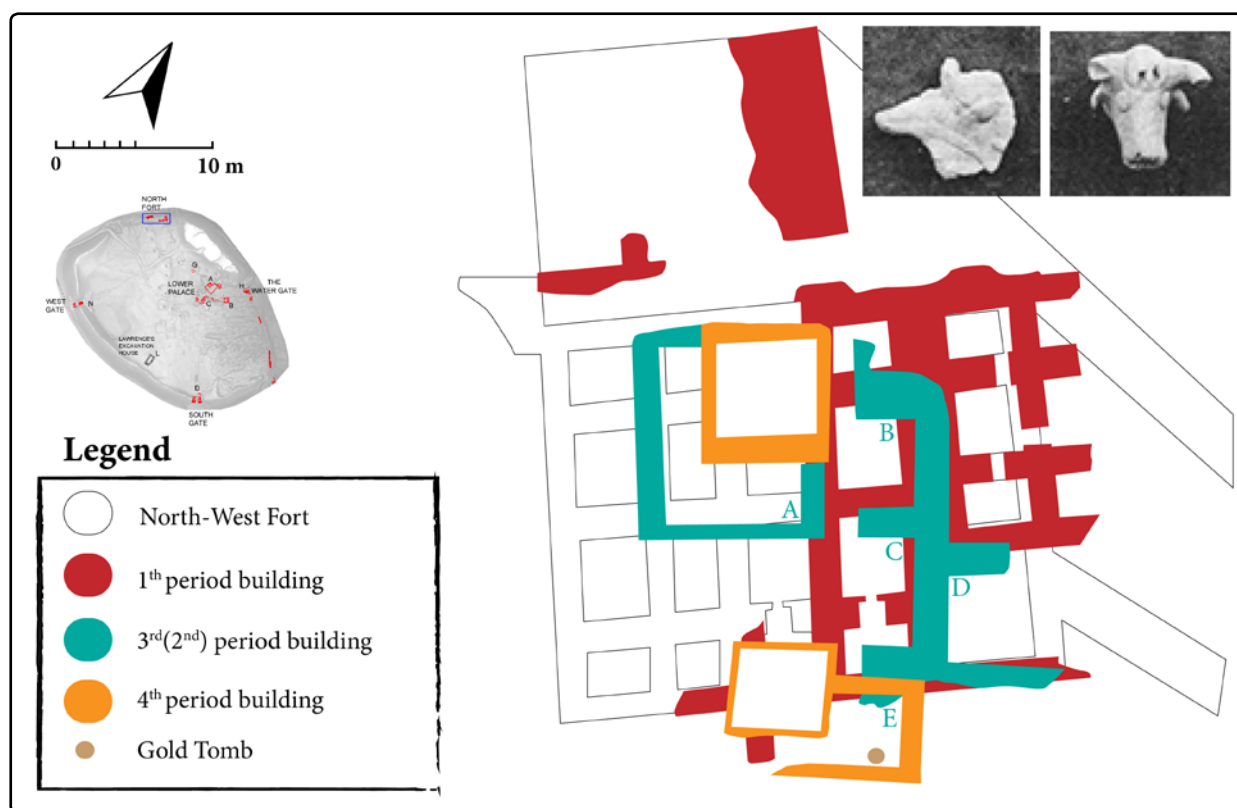
Fig. 41 Schematic plan of the North West Fort as it was excavated by the British Museum Expedition with figurine finds (graphic by the Author after Carchemish II: pls. 7-8).

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135 In the Author's personal opinion, this might be part of the first building phase of the North West Fort.

Yunus: The Northern Cemetery

During the British Museum Expedition at Karkemish, complete or nearly complete specimens were mostly found in funerary assemblages at the Yunus cemetery. According to excavators, figurines were simply toys and for this reason they were used just in children's burials (Woolley 1939:16). The self-assurance of this interpretation, led consider the idea to evaluate an in-depth reanalysis of British report in this study. Thus before discussing the new evidence from the Turco-Italian Expedition, it seems worthy considering a new reading of these data and other problematics emerged from this reanalysis. Providing a secure spatial analysis of those graves today is not more possible; this is due to be absence of any graves' plan. The plan was in fact considered "a useless expense, for nothing was to be learned from it" (Woolley 1939: 20-21). However, we could reproduce a tentative plan considering some worthy data:

Belts

Excavations started "on the limits of the cemetery towards the mill-stream" (Woolley 1939: 21), that is mean they followed the natural slope of the Yunus mound from the hill-top towards a small stream which separates Yunus from the site of Karkemish. Digging operations thus went in a west-eastern direction. Graves were excavated following some artificial lines, named B, C, D, E, H, J. Line B lies on the west border of the excavation area and J on the eastern opposite. Other belts are ordered in the middle, following the alphabetic order. Belts A, F, G and I are not mentioned, probably because none grave was found in them or the documentation went lost. Each belt is 10 metres wide, while we do not know their extension in length. Thus considering the total of belts, British excavators dug an area of 100 metres wide (**Fig. 42**).

Location of Graves

The grave number is composed by an acronym given by 3 marks: site, belt's name and, progressive number. For example, YB1 stands for Yunus, bent B, grave No.1. 129 graves in total are counted in reports, the majority of graves was recovered between belts B and C, while the low number of graves in belts D, E, H, J is given by the presence of the modern cemetery, which prevented digging operations (Woolley 1939: 21). However, the number of recovered urns seems higher. Grave nos. YB29, YB35, YB38, YB49, YC7, YC12, YC41, YC59, YC73 and YH3 present double urns with burnt bones (Woolley 1939: 23-24, 26-27, 30, 32-36). Thus the total number of published graves at Yunus was probably at least 138 (**Fig. 43).** Furthermore, this number might be increased if we consider the non-published graves or more likely disturbed graves from which remained just the cut in the soil. Graves' progressive numbers are in fact sometimes interrupted and - as happened for the excavation belts - it seems clear that the description of some graves was intentionally not reported.[136] For instance, this is the case of YB58, for which just some excavation photos are provided (Woolley 1939: pl. V, nos. 3-4). Counting the missing numbers, other 32 presumed graves were excavated at Yunus, mostly between bents B and C. By a reanalysis of the original book notes, now stored at the British Museum[137], it is emerged that other 16 graves were surely excavated, none of them included clay figurines.[138] Thus the number of total graves with a precise identification number was not of 129 graves but instead of 145. We clearly do not know the exact position of each grave within belts, but we could imagine that Woolley numbered them in a progressive order, so that consecutive numbers might indicate nearby graves. Moreover, the Yunus cemetery lies on an outcrop of natural conglomerate and all the IA were created digging hollow cavities in the nude bedrock. This is due to the very thin layer of humus, which was not enough deep to contain the entire grave's height.[139] Thus we might suppose that the Yunus cemetery is characterized by a wide extension and - from an archaeological point of view - more attention should be given to its horizontal stratigraphy.

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136   The main reason was probably due to the loss of part of documentation and materials. See also Benati 2012: n.9.

137   This notebook together with other original manuscript are stored in the Middle East Department Archive. The transcription of this notebook was cared by Eleonora Mariani.

138   These are YB4, YB5, YB11, YB12, YB40, YB42, YC11, YC15, YC20, YC21, YC42, YC43, YC78, YJ1 + YN which was dug outside the bend "close against S. side of wall 080 below its founds., – W end corresponding with the L of the wall". CE_Yunus.

139   Describing Yunus topography, Woolley refers to "the thinnest layer of humus, so thin that the barley-crop scarcely repaid the cost of ploughing and sowing." Woolley 1939:13. This characteristic was also confirmed by the new investigation carried out at the cemetery by the Turco-Italian Expedition, in some cases the dirt layer was covering the top of graves for less than 30 cm indeed.

Graves with Figurines

Graves including clay figurines are mostly located in belts B and C and they do not seem to be grouped. Exceptions might be YB8B with YB10 and YC73 with YC74. Complete or nearly complete specimens both human and animal types were found in only 12 graves out of 129 (138). The use of clay figurines in funerary context represent thus a rarity and it is attested in less than the 10% of burials (Moorey 2005: 221). Considering the new graves emerged by the reading of the notebook, this percentage decreases even more reaching a mere 8%, i.e. 12 graves out of 145. In particular, pillar figurines were found in 3 graves out of 12, while the rest of the graves included horse and rider figurines. At least one grave (YB38) comprehended both a pillar and a horse figurine[140] and another one yielded two pillar figurines portraying different human beings (YC27). As for the animal specimens, it is observable a tendency in distinguishing simple harnessed horses from harnessed horses with riders (**Tab. 24**). The occurrence and the relationship among certain subjects was surely intentional as well as the number of figurines for each grave. These variants were probably depending on private-familiar circumstances and not due to prefixed forms of the funerary ritual. Furthermore, the subjects' grouping should be considered an important aspect with regard to the function of figurines. In the fact, the association of different figurines in the same context presumes the idea of a precise narrative order. This is particular evident in grave YB29 with three horses and one horse with rider or YC27 with two very peculiar standing figurines (**Figs. 50a-b, 51**).

The analysis of the original notebook revealed also other interesting data about some unknown figurines, curiously not included in publications. At least other three pillar figurines were found at Yunus and they were photographed together in a single shot (**Fig. 44**). In this picture, the provenance of the figurine on the right still remains unknown, but the others two were attributed to two distinguished burials. Those figurines pertain respectively to YB38 and YC74 (**Figs. 45, 46**). They are two pillar figurines, the one belonging to YB38 is a *unicum*. At a first glance, this seems a female figurine, because of the large headdress and a presumably emphasized breast. Nevertheless, by a comparison of the performed gesture with other figurines from Karkemish, that figurine could be recognized with a male specimen.[141] The fact that this figurine was found associated to a horse figurine, let us consider the idea that there is a clear gender distinction among figurines and, especially, female figurines are never associated to horse figurines. The other figurine, a female specimen in grave YC74, could be compared to the most common pillar figurine attested at Karkemish and this was found alone. From the original British Museum Expedition album (**Fig. 47**), a broken horse figurine with rider was identified pertaining to grave YB54. In the fact both in the publication (Woolley 1939: 32) and in the original notebook (**Fig. 48**) just a general note was provided about its presence. These new discoveries show a much more complete frame of the figurines' evidence attested at Yunus, though the attribution of one published pillar figurine still remains unknown (**Fig. 49**) as well as other unpublished specimens recovered in this necropolis (**Fig. 47**).[142]

With regard to the toys' theory, the here proposed analysis of Yunus graves shows a presupposed strong imbalance between male and female burials. Following Woolley's idea, if horse figurines were exclusively addressed to boys there would be 10 graves out of 12 containing charred male bones. The presence of that single grave yielding both a male pillar figurine and a horse figurine furthermore demonstrates that these two classes were sometimes used at the same time.[143] We must than take a short distance from the theory for which there was a clear gender distinction in the use of these figurines, that is mean pillar figurines were not at all dolls as horse figurines were not toys. Moreover, we absolutely cannot affirm that a female deceased could not have had horse figurines in the funerary kit as well as a male one had not pillar figurines.[144] This gender-related data might be valuable for the age too. Other graves containing presumably charred bones of

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140   This evidence was previously noted in Pruss 2000: 187 and reported also in Moorey 2005: 221.

141   About the association of this gesture with male specimens see § 2.3.1.

142   For the published specimen see Woolley 1939: pl. XVIII a.

143   This data is also confirmed by the new excavation see, for instance, G. 1751.

144   A similar intuition was proposed by Pruss for the EBA figurines from Syria, affirming that "if women used female and men used male figurines, their use must have been predominantly female from the EBA onward" based on the common and criticized assumption that there was a certain gender tendency in the use of the figurines. Pruss 2002: 545. In the same year, Kletter also criticized this concept applying it to the IA Judean coroplastic production, which is composed for the major part by female subjects, namely the Judean Pillar Figurines. Kletter 2002: 293-294.

a child were not equipped with figurines indeed.[145] If Woolley's theory will be a day confirmed, that there is a trend in deposing figurines in children's graves. We thus might think that the figurine was not an essential part of infants' goods or that it was not an extended practice for all the children. The reason might lie in social or chronological circumstances. Concerning the social aspect, from one hand Moorey (2005: 221) has suggested that if some of those figurines were intended as kind of human beings "there is no reason to suppose that they might not equally well have been representative of parents". From the other hand, Mazzoni (2005: 2-3, 8) has observed that from data gathered by other excavated cemeteries in northern Syria apart from Yunus (Deve Höyük I-II, Tell Shiuk Fawqani, Kamid el Loz) goods deposited in graves – apart from rare cases such as weapons or spindle whorls - generally were not gender indicators. The goods instead acted as social status mirrors, so that the death with all the related rites and funerary assemblages resulted more as a wealth emphasis rather than a gender distinction. Thus it would be really not surprising observing the use of horse figurines in a female burial, if those horses were meant as a family wealth-power symbols.[146]

Tab. 24 Figurine finds from the British Museum Expedition at the Yunus cemetery.

GRAVE No.	TYPE OF FIGURINE	REFERENCES
YB8B	1 horse with rider	Woolley 1939: 21, photo unpublished.
YB10	3 horses	Woolley 1939: 21-22, pl. XII c1.
YB29	1 horse with rider, 3 horses	Woolley 1939: 23-24, pl. XVIII, b1, c2.
YB38	1 horse, 1 standing figurine	Woolley 1939: 24-25; CE_Album2: 61, n. 813, central.
YC27	2 standing figurines	Woolley 1939: 28, pl. XVIII a 2,3.
YC35	1 horse with rider, 1 horse	Woolley 1939: 29-30, photos unpublished.
YC41	1 horse with rider, 1 horse	Woolley 1939: 30, pl. XVIII b2, the other photo unpublished.
YC54	1 horse with rider	Woolley 1939: 32; CE_Album 1: 48, n. 370, YC54, 250, n. 522, YC54.
YC73	1 head of horse	Woolley 1939: 34, photo unpublished.
YC74	1 standing figurine	Woolley 1939: 35; CE_Album2: 61, n. 813, left.
YC80	1 horse	Woolley 1939: 35, photo unpublished.
YH3	1 horse	Woolley 1939: 36, photo unpublished.

Some Correspondence Analysis on Figurines and Other Artefacts

Most of the graves with figurines was of "Pot Burial" type, while only two graves belonged to the "Bath burial" type (**Fig. 52**). The predominance of pot burials is also the general trend attested for the whole necropolis, where the covering of graves was characterized by a great variability. The only two bath burials are both of type B, which is also the most diffused type among bath burials. The most diffused form of covering are kraters, while different types of bowls, basins and plates occurred in lesser number. It seems that also this non-homogeneity in the covering of graves was extended to the graves with figurines. A much more variability is attested for urns, which could be bowl, plate or juglet-shaped.[147] The 58% of graves with figurines presented a double urn (**Fig. 53**), this percentage is remarkable especially if we think that these graves represent almost the 44% of double graves at Yunus, i.e. 7 graves out of 16 counted. Another interesting data

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145   This is of course according to the reports. For example: YB21B, YB41, YC50 and perhaps YC74B, which was probably associated to YC74. Woolley 1939: 23, 25, 31, 35.

146   With regard to this interpretation, see § 2.3.2.

147   This study does not consider the new burials' typology proposed by Bonomo (2016). The scholar has recently defended a Ph.D. dissertation on a new study of the Yunus cemetery, including new data from the Turco-Italian expedition. Bonomo's doctoral research did not provide any clear description of the main types of covers (A, B, C) with related subtypes. Moreover, sometimes certain graves are attributed to more than one type. This is the case, for instance, of YC41 pertaining both to types B2 and C, YC73 to types A and C and, YC74A to types B4 and C1.

emerged from the analysis of the urn size[148], again the 50% of graves with figurines has a small sized urn (**Fig. 54**), in particular two graves (YB8B, YC74) are both double graves presenting a small urn. According to Woolley's words and some published images of the Yunus graves (Woolley 1939: pls.VI.2, VII.3, VIII.1), all figurines were placed against the urn with a "feeding-bottle", but in general the use of these spouted juglets seems not to be related to the use of figurines in the grave's goods (cf. Woolley 1939: 23, 28-30, 34). Indeed, feeding-bottles appear only in 4 graves with figurines, ca. 1/3 of the total. According to the excavation numbers, most of the other graves which present feeding-bottles tend to lie close to graves with figurines (**Fig. 55**). Furthermore, the 44% of graves with feeding-bottles included a small size urn.

How could we interpret this data? Should we consider this as a concentration of children graves or, more likely, has to be seen as a set of graves presenting particular funerary rituals? Perhaps related to a chronological phase or-and a certain social group? In the Archaic and Hellenistic Greek world, feeding-bottles are both found in children and adults' graves. In the first case, they were probably set down as symbols of an interrupted future, a crucial food passage whose child could not have benefited. However, the presence of these little spouted jars in adult tombs indicates that these feeding-bottles were not restricted to children. Following literary sources, feeding-bottles were used also by adults to drink small quantities of liquids in different occasions, that might be in case of sickness.[149] In any case, the introduction of feeding bottles in children graves would be a contrasting data with the contemporary presence of figurines meant as toys. The use of a feeding bottles during the childhood is connected with the weaning practice, which usually occurs between 1 and 3 years old. On the contrary, the use of figurines as toys should be proposed at a later age, i.e. the preadolescence.[150] Moreover, in both cases figurines and juglets were placed outside the urns (**Fig. 51**) together with other pottery vessels, which indicate that they were intended more as a funerary set rather than personal possessions of the deceased. These types of objects, such as beads, amulets or seals, were in fact placed in the urn upon the fresh-burnt bones. In this way, figurines could be treated along the same line as pottery assemblages; this circumstance may suggest the active role played by figurines during funerary rituals. We cannot therefore be sure that figurines were purely used for children's burials, but perhaps we could tentatively suppose their general function among funerary rituals. Indeed, there is little evidence speaking for the use of such figurines during burial practices, since we have some specimens with visible holes in the lower part of the base or on the top of the heads.[151] New finds from the Turco-Italian Expedition seems in the fact confirming this hypothesis.

Another interesting correspondence is that among knucklebones and figurines. This is because, as stated by Woolley (1939: 20, n.1), the custom in using these objects in children's graves was used also during modern times. As shown in the graphic (**Fig. 56**), animal astragali at Yunus are poorly represented. The same trend is attested in those graves with figurines, among them just one grave (YB29) presented also knucklebones. This evidence is remarkable if we think that at Karkemish these objects were used as gaming pieces, namely related to children's activities. This is attested for instance in a relief from the Royal Buttress, where Kamani's young brothers are portrayed playing with a set of astragali (Carchemish I: pls. B7b, B8b, III: 197). However, astragali might have different functions and their deposition within a funerary context does not imply they were meant as toys in that particular circumstance. In fact, in this case they were more likely used as part of funerary offerings.[152] The zooarchaeological analysis of some burned remains recovered by the Turco-Italian Expedition would suggest this more likely hypothesis indeed.

The last analysed evidence is the correspondence among figurines and basalt vessels, which occurred in 3 burials out of 12 (**Fig. 57**). The choice in analysing this kind of correspondence was inspired by a recent Ph.D. dissertation by Andrea Squitieri (Squitieri 2016), who studied the occurrence of basalt vessels in the

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148 The urn size was provided in the report just for 87 urns, for which only the height is known and in rare cases the diameter. Generally speaking, the height ranges from a minimum of 8 to a maximum of 45 cm. The majority of urns have a height of 38 cm (12 specimens) and a good percentage is included between 30 and 43 cm (68 specimens, ca. 78%). This let us think that the medium size of the urns could be ascribed approximately between 30-40 cm, the rest of the urns presenting a smaller or bigger height could be considered as an exception. With regard to this, small size urns are all those specimens with a height smaller than 30 cm. In this category were also considered some urns with a diameter of 19-26 cm, which calculated height fitted in the small size urns category.
149 For detailed analysis of some Greek funerary context with a reference to literary sources on the use of feeding-bottles see Dubois 2012: 336-338, 2013:66-67.
150 For a discussion on a possible use of figurines as toys see § **2.2.**
151 Cf. § 2.1.
152 On the use of knucklebones in the Ancient Near East and their occurrence in funerary context see Affanni 2007.

Near East during the IA period. In his doctoral research, Squitieri observed that basalt vessels - mostly pedestal bowls with trumpet foot and bar-handled bowls - were used at Yunus in the 20-21% of graves.[153] Furthermore, those bowls were usually used in replacement of ceramic bowls as bases to contain urns, a funerary practice which seems to be attested only in this necropolis (Squitieri 2016: 170). The low attestation of basalt vessels at Yunus, their particular use in the funerary assemblage and their tendency in appearing in graves with luxury items (glass objects, metal bowls, imported pottery) let to conclude the scholar that they were indicator of an elite practice (Squitieri 2016: 170-172). The connection of basalt vessels with wealthy context seems to be confirmed also by an inscribed pedestal bowl now stored in Jerusalem and recovered in an unknown location, but likely at Karkemish. This bowl is extremely interesting with regard to this theory, since the inscription refers about the dedication of the object by Yariri (Hawkins 2000: 139-140, 25a, pl.67). If this theory was right, at least ¼ of graves including clay figurines might have belonged to the elite of Karkemish. With regard to this, it is than remarkable the presence of a rare scaraboid seal made by steatite from one of these graves, YC41 (Woolley 1939: 30). Furthermore, other graves that did not contain basalt vessels included other wealthy goods (YB29, YB38, YC73, YC74), such as copper and bronze ornaments, black-stone tools, ivory kohl-boxes and objects in frit (Woolley 1939: 23-25, 34-35, pl.). If all those objects could be associated to the category of luxury items, we could tentatively affirm that almost the 60% of graves with figurines were likely connected to an elite group.

The Dating of the British Museum Expedition Graves

According to the reanalysis of wares of the old reports by Bonomo (2016), it seems to be confirmed the general assumption by Woolley (1939:17) that bath burials are generally older than pot burials. Thus one might observe a clear trend showing that figurines mostly pertain to later graves. Nevertheless, we should perhaps keep this assumption as not certain since bath burials are also attested during the Neo-Assyrian occupation of the site.[154]

Another mistaken assumption by Bonomo is related to the large presence of shapes with geometric painted patterns. In Bonomo's opinion (2016: 13), the presence or the absence of painted wares should not be taken as a proof for the dating of graves. According to him, this kind of pottery can be found at Karkemish from the 12th century BC (IA I) until the end of the 7th century BC (IA III). Thus the use of painted wares in the funerary kit should be associated just to private choices. However, by a comparison with the rest of the pottery horizon from Karkemish, shapes with painted patterns tend to increase during the late IA (Zaina *in press*). This evidence therefore indicates that the large presence of painted wares was not at all determinated by private choices, it should instead be taken as a chronological marker. Another type of pottery that was adopted by Bonomo for the dating of those graves are Cypriot wares and rare specimens of Anatolian pottery. Concerning Cypriot importations, these consisted in some Bichrome and Black on Red fragments, mostly pertaining to juglets. New material evidence from Karkemish and the comparison with other sites has revealed that Cypriot wares are attested in the Levantine cost since the half of the 9th century BC, but spread in northern Levant just during the late IA (Moorey 1980: 18; Bonomo, Zaina 2014: 138; Bolognani, Giacosa 2016). Thus the presence of Cypriot fragments in some Yunus graves should be considered as terminus *post quem*, namely indicating an IA III dating. On the contrary the presence of a few fragments of Anatolian pottery that Bonomo dated to the early IA (2016: 13), cannot be considered as a proof for the early dating of those graves. Such a kind of antique (?)[155] items might have been part of family memorabilia deposited as funerary assemblage indeed.[156] Furthermore, it is a general rule in archaeology considering always the most recent object as dating element in a determinate context. In the case of the Yunus cemetery, the most reliable dating elements are both urns and covers, which were surely produced in concomitance with the funerary ceremony. In conclusion, as illustrated in the below chart (**Tab. 26**), to the major part of graves from the old reports could be assigned a IA III dating. This dating seems confirmed by other small indicators, as the presence of basalt vessels, which are attested in the Near East since the IA II period but appear in Syria just

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153   According to Squitieri, 27 graves contained basalt vessel. Cf. Squitieri 2016: 170, tab. 8.1. In the schematic plan here presented (**Fig. 57**) one could count only 25 burials, but it is very likely that the scholar numbered the two double graves as separated items.
154   Cf. a grave excavated by the Turco-Italian Expedition in the Outer Town. Bonomo, Zaina 2014: 138, fig. 7.
155   Similar Phrygian wares were recovered also at Deve Höyük I. By a comparison with materials from Alisahr Höyük Moorey suggested a secure 8th century BC. Moorey 1980: 18.
156   It was not a causality that one of the only two fragments of Anatolian wares was recovered in the richest grave of the cemetery (YC50). Thus the Anatolian pottery might have represented a status symbol.

after the 8th century BC (Squitieri 2016: 170). Or other typical IA III wares: blue-green glazed vessels; kraters with out-turned rim, vertical wall, low carination and ring base; small or miniature juglets with out-turned rim and vertical neck; double handled jars with out-turned rim and flat base (Bonomo, Zaina 2014: 137-138; Pizzimenti, Zaina 2016: 374.).

Tab. 25 Proposed dating for graves including figurines excavated by the British Museum at the Yunus cemetery.

GRAVE No.	DATING ELEMENTS	PROPOSED DATING
YB8B	Pot burial	IA II-III
YB10	Pot burial, double handled jar (urn)	IA III
YB29	Pot burial, small juglet	IA III
YB38	Pot burial, krater	IA III
YC27	Bath burial (type B), small juglet	IA III
YC35	Pot burial, basalt vessel, small juglet	IA III
YC41	Pot burial, basalt vessel, small juglet	IA III
YC54	Pot burial, painted krater, basalt vessel, double handled jar (urn)	IA III
YC73	Bath burial, painted krater	IA III
YC74	Pot burial, painted basind and krater, glazed vessels	IA III
YC80	Pot burial, painted double handled jar (urn)	IA III
YH3	Pot burial	IA II-III

The Turco-Italian excavation at Yunus

Digging operations at Yunus were anticipated by two survey campaigns which took place between 2011 and 2012. The first survey was of the type "field-walking"[157], thus the area around Yunus was divided into 8 different fields, with a further partition in squares approximately 30 m per side[158] (**Fig. 58**). The aim of this preliminary survey was to identify some areas for future excavations at the necropolis. Pottery and other artifacts were collected from cultivated fields, while a first topographic and geological survey were simulta- neously conducted. The area where the modern cemetery lies was dealt apart and an independent nomen- clature - Cem 1-4 - was used for it. Given the nature of these last fields (Cem), the major part of finds was collected on the top of the hill. Here and not in the around fields digging operations started during summer 2013. The 2012 systematic survey on the contrary was dedicated to the investigation of some stone offering tables[159], which were already recovered here and there by the British Museum Expedition.[160] The aim of this survey was to identify the location of these tables within the funerary area, trying to understand their relationship with graves. Indeed, these tables were too heavy to have been moved in the cemetery in later periods or without a precise purpose. Therefore, we taught that their most probable function was to signal the presence of peculiar graves. However, no graves were found beneath them.[161] Thus, according to the Author's opinion, these tables should be rather seen as markers of some public and perhaps collective ances- tors' practises. The new excavation of the Yunus cemetery produced few though interesting data concerning clay figurines. Between 2013 and 2014 seasons three different areas were opened in order to investigate new funerary evidence.

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157   On the use of the term see Cambi-Terrenato 2007:123.

158   The explored area is extended on and around a natural hill, thus each field had a different shape with the consequence that also sectors were not perfect squares.

159   31 offering tables were documented and mapped by Giulia Scazzosi and the Author. On preliminary results of this survey see Marchetti 2014b: 237.

160   Woolley referred about the presence of offering tables both at Karkemish and Yunus. At Yunus he identified about three or four offering tables made by basalt or limestone. He described them as stone blocks with a rectangular hollow on the top and three smaller cup-hollows in front of it. The first bigger hole, which has a raised ridge, was probably a socket for a stela in vertical position, whereas the three hollows could contain offers.

161   Single soundings were opened around and beneath these tables for a maximum depth of 1 m.

This is the biggest excavated area - ca. 20 x 10 m wide - and this is located in the north-eastern corner of area Cem 3, just at the northern border of the modern cemetery (Bonomo 2016:83). 33 graves were brought to light, the majority dating to the IA period, precisely 5 to the IA II and 15 to the IA III. As one might observe from the plan (**Fig. 59**), the south-western corner of the excavation area was disturbed by 11 cist graves of the late Roman period, which heavily damaged previous burials. Indeed, in two cases (G.1707, 1723) few fragments of original IA III funerary assemblages were found mixed inside Roman graves (**Tab. 26**).

Tab. 26 Proposed dating for graves excavated in Area 1 at at the Yunus cemetery.

GRAVE NO.	DATING	TYPE OF BURIAL
G.1703	IA III	Pot
G.1704	IA III	Bath
G.1705	IA III	Pot
G.1707	IA III / 2nd century AD	Pot burial disturbed by Roman graves
G.1708	IA III	Pot
G.1711	IA III	Pot
G.1717	IA III	Pot
G.1721	IA II	Bath
G.1723	IA III / 2nd century AD	Pot burial disturbed by Roman graves
G.1732	IA III	Pot
G.1733	2nd century AD	Cist
G.1734	2nd century AD	Cist
G.1735	2nd century AD	Cist
G.1742	IA III	Pot
G.1746	IA II	Bath
G.1747	2nd century AD	Cist
G.1748	2nd century AD	Cist
G.1749	2nd century AD	Cist
G.1750	2nd century AD	Cist
G.1751	IA III	Bath
G.1752	2nd century AD	Cist
G.1770	IA III	Pot
G.1775	IA III	Pot
G.1781	2nd century AD	Cist
G.1785	2nd century AD	Cist
G.1783	IA III	Bath
G.1903	IA III	Pot
G.1907	IA III	Pot
G.1908	IA II	Bath
G.1918	2nd century AD	Cist
G.4056	IA III	Pot
G.4067	IA II	Bath
G.4071	IA II	Bath

This small area - ca. 5 x 5 m wide - was opened a few meters north of Area 1. The opening of this sounding was not planned, but modern excavation works in the contemporary cemetery caused a new large pit from which three IA III burials were destructed. These were G. 4062, 4063 and, 4064 (Bonomo 2016: 98). The stratigraphic excavation of part of this pit yielded the discovery of other three burials; precisely one cist grave dating to the late Roman period and two bath burials dating to the IA II-III (**Fig. 60, Tab. 27**).

Tab. 27 Proposed dating for graves excavated in Area 1b at at the Yunus cemetery.

GRAVE NO.	DATING	TYPE OF BURIAL
G.4024	IA III	Bath
G.4029	IA II	Bath
G.4031	2nd century AD	Cist
G.4062	IA III	Pot
G.4063	IA III	Pot
G.4064	IA III	Pot

Area 2

This is another very small sounding opened around one of the offering tables intercepted during the 2012 survey. This area returned back just Roman inhumation graves.[162]

Area 3

This area is located in Cem 3, a few maters NW of Area 1b, just on the top of the Yunus hill. The opening of this small sounding (ca. 7 x 7 m) was due to the need of better understanding the stratigraphy of the necropolis in this particular area (Bonomo 2016: 105). Three IA III graves were excavated (**Tab. 28**).

Tab. 28 Proposed dating for graves excavated in Area 1b at at the Yunus cemetery.

GRAVE NO.	DATING	TYPE OF BURIAL
G.4075	IA III	Pot
G.4078	IA III	Bath
G.4087	IA III	Bath

Figurine finds from survey campaigns are focused just on the 2012 season, since none clay figurine was recovered during the 2011 survey.[163] 5 specimens were collected during the excavation of the soundings around offering tables. The major part of these figurines were recovered in surface strata, while just figurine no. YU.12.O.7 was part of an undefined late IA grave. This figurine, together with YU.12.O.8 and YU.12.O.9, was retrieved during some works for the opening of a modern grave. The pit was dug mechanically as a normal habit for modern graves (Marchetti 2014b: 237). The cutting sadly intercepted two nearby IA graves, G.1221 and G.1231, mixing their funerary kits. Thus when the rescue excavation started it was soon realized that the stratigraphy was already lost. For this reason, all these materials were indiscriminately attributed to both graves. However, these material homogenously date to the IA III. Thus even if the context was brutally disturbed, we tend to date these graves to this phase. To the survey's finds were also attributed a few figurines collected by a farmer in Field 2 during the 2015 season (**Tab. 30**) With regard to materials from the excavation of the necropolis, the major part of the figurines was found in surface layers (F. 1700, 4001, 4069) or in those strata covering both IA and later graves (F. 1701, 1702, 1758, 4073, 4093, 4095, 4088, 4817, 4818). According to the reading of wares included in these strata a tentative late Roman dating might be proposed for these layers. As for those figurines in primary context, 10 specimens were retrieved in an IA III grave (G.1751). This is a bath burial which was already plundered in antiquity, the base of the large basin is missing indeed. This basin (YU.13.P.34/1) presents two handles on its short sides and it was inverted on the urn, which was not found. The urn probably once stood on a basalt bowl (YU.13.P.34/2), which was in fact found lying at the base of the grave's pit (P.1784). The clay figurines, consisting in a male standing figurine,

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162   No detailed contextual information can be provided for this area.
163   For a list of objects and the pottery recovered during the 2011 survey see Bonomo 2016: 77-82.

three horse with rider figurines and six horse figurines, were arranged all around the urn against the basalt bowl (**Fig. 61**). As seen before, the presence of the basalt bowl might indicate an elitist origin of the deceased. More figurines in IA III contexts were collected from filling within disturbed graves (F. 1714, 1727, 4030) (**Tab. 30**).

Tab. 29 Figurine finds from surveys at the Yunus cemetery.

FIELD -SOUNDING	LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINES CAT. NOS.
Cem 3 – Sounding 4	F.1219	Ottoman/Contemporary	YU.12.O.4	501.
S of Field 3 – Sounding 6	F.1218		YU.12.O.5	626.
Field 3 – near G.1221/1231	Surface		YU.12.O.8	78.
Field 3 – near G.1221/1231	Surface		YU.12.O.9	316.
Field 2	Surface		YU.15.O. 1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13.	8, 33, 51, 66, 67, 71, 233, 505, 634, 635, 661.
Field 3 – near G.1221/1231	F.1231	IA III - Neo-Assyrian	YU.12.O.7	682.

Tab. 30 Figurine finds from the excavation at the Yunus cemetery.

FIELD-AREA	LOCI NOS.	DATING	EXCAVATION NOS.	FIGURINES CAT. NOS.
Cem 3 – Area 1	F.1700, 4001, 4069.	Ottoman/Contemporary	YU.13.O.19, 30, 31, 32, , 33, 47. YU.14.O.2, 3, 4, 5, 6, 8, 9, 21.	21, 44, 64, 78, 316, 363, 410, 495, 501, 626, 646, 654, 713.
Cem 3 – Area 1	F.1701, 1702, 1758, 4053.	Roman	YU.13.O.11, 12, 15, 34, 35, 36, 37, 40, 41, 45, 46, 48, 49, 51, 52, 60, 61, 64. YU.14.O.22, 50.	22, 29, 53, 110, 114, 219, 220, 306, 409, 437, 458, 460, 461, 462, 524, 618, 619, 621, 657.
Cem 3 – Area 1b	F. 4088, 4817, 4818.		YU.13.O. 28, 33, 39, 42, 43, 46, 47, 51, 53,	187, 397, 411, 463, 620, 627, 629, 630, 648, 649.
Cem 3 – Area 3	F.4073, 4095.		YU.14.O.27, 40, 41	113, 572, 647.
Cem 3 - Area 1	G.1751, F.1714, 1727	IA III, Neo-Assyrian	YU.13.O.1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 17, 18, 38.	70, 588, 589, 617,
Cem 3 – Area 1b	F. 4030		YU.14.O.44	628

Some Considerations on the Anthropological Analysis and Faunal Remains

The osteological analysis of the new excavated graves from Yunus were conducted on a sample of 25 burials. Just the macroscopic method was adopted in order to estimate the age and the sex of the deceased.[164] The major part of burned bones presented a whitish or whitish-grey colour, rare are bones with darker colours, indicating that the funeral pyre reached high temperatures. Indeed, it was estimated that human remains were burned at a medium temperature of 600°C (Bonomo 2016: 137-138, tab. 2). Bodies were cremated probably soon after the death and many bones presented transversal or U-shaped marks, which indicates that the flesh was still attached to bones when the body was burnt. The darker colour of some specimens should than be correlated to the presence of soft flesh tissue rather than temperature variations in the funerary pyre (Bonomo 2016:140, 146). The study of burned remains revealed that children were the most represented group (Bonomo 2016: 138, 145, tabb. 3-5). Indeed, up to 7 graves included remains of children between 3 and 12 years old. This number was immediately followed by adults (20-50 years old) with 5 burials, adolescents (12-20 years old) with 4 burials and at last 3 old adult graves (> 50 years old). Just 1 grave belonged to an infant (0-3 years), while no fetal remains were observed. In 5 samples out of 25 the age could not be determined. The only secure grave with figurines, G. 1751, was also included in the analysed samples,

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164   The analysis of human remains was cared by Rula Shafiq, Yeditepe University of Istanbul.

but neither the age nor the sex of the deceased were estimated because of the poor state of preservation of bones.

In other three graves, i.e. G.1908, G. 4032, and G. 4067, goat or sheep astragali were found deposited in the urn. In particular, in G.1908 7 calcinated astragali were found within a krater, at least on the specimens was pierced. In G.4032 7 astragali were disposed in the urn covered with two pottery fragments and sealed with a kind of plaster. In G.4067 3 astragali were found mixed to human bones, to one of them a piece of wood was still attached. Both in G.4032 and G.4067 human remains of an adult female were retrieved, while in G.1908 the urn was missing so any anthropologic analysis was conducted (Bonomo 2016: 90, 138, 147, tab. 3). The stratigraphic excavation of urns and the zooarchaeological analysis[165] have demonstrated that astragali were part of the pyre. Indeed, animal remains presented a very bad state of preservation, which was determined by the intense heat that produced calcination on bones (Maini, Curci 2016). As a matter of fact, they were set down in the urn together with human remains when they were all collected at the end of the burning process.[166]

These analyses have demonstrated that, at least at the Yunus cemetery, clay figurines were not exclusively used for children's burials. Otherwise we would have expected to find them in all those 7 children graves. The other interesting data emerged with the astragali finds, the fact that they were found in graves pertaining to two adult female remains let us consider the idea that these objects were probably not meant as playful objects, at least in the funerary context. They were more likely used for cultic purposes, such as amulets, talismans or divination tools, and especially their inclusion within the funerary pyre might have reflected a special cultural value reserved to this anatomic part of the animal or the object manufactured from it. Thus also in this case the correlation among the use of clay figurines-knucklebones in children's burials does not match.

Figurines and Social-Related Issues

At the actual state of the research, the analysed evidence tentatively speaks in favour of children as one of the leading addresses of clay figurines. Nevertheless, the analysis of human remains from the new Turco-Italian Expedition let us exclude the idea that figurines were exclusively associated to children and that not all the children could have been benefited by the presence of these objects in their funerary assemblage (**Tab. 31**). The social background at the base of these choices could be traced back by reporting here two cases on the use of figurines as burial offerings in Mesoamerican cultures. The first case of study is a necropolis at Tlatilco (Mexico), where clay figurines were collected in 46 burials out of 220 (about 21%). The necropolis included deceased pertaining to four different ranks and it was observed that the age was of a primary importance in discerning the type of offering. This resulted usually richer in children and young adults. In particular clay figurines were deposited with a certain trend in burials containing children or young adults younger than 30 years old. The percentage of female graves with figurines was higher than male ones and figurines were an important part of the funerary assemblage in rich female humans. The second case of study is the necropolis of Chupicuaro (Mexico), containing only 34 burials with figurines for a total of 387 graves (about 9%). Even in this case figurines are more likely associated to children and female graves (Lesure 2011: 128-129, tab.4). According to Lesure (2011: 130, 154), considering that figurines were usually deposited in graves of people who mostly used those objects in life, those images were part of daily life of children, young women and a few young men. Effectively, in this research the analysis of the EU_SPF's and the EU_HSHR's would in the fact support this theory at least in part. At any rate, considering the analysed data we could tentatively affirm the following statements:

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165   The study of animal remains was carried out by Elena Maini, University of Bologna.
166   It would be very interesting understanding at which time animals were offered on the pyre, that is mean if this happened at the beginning or near the end of the cremation process. This would be easily measurable comparing differences in colours of human and animal remains. If animals were offered near the end of the cremation, when the temperature of the pyre were declining, colours and traces on those bones would result different from the human whitish and highly calcinated bones. On this topic see the method used in Hincak *et al.* 2007.

1) It seems that female pillar figurines were never deposited with horse and rider figurines. With regard to this, it would be much interesting denoting what type of relationship existed between the figurine's subject and the age and the sex of the deceased.

2) The percentage of figurines with male subjects - especially horse-related - is predominant.

3) It is observable a high percentage of elite burials including figurines.

Tab. 31 List of evidence collected from the contextual analysis of the Yunus cemetery.

FIGURINES IN CHILDREN'S GRAVES	
BRITISH MUSEUM EXPEDITION	
PER	CONTRA
• Gender distinction in figurines' subject • Low percentage of graves with figurines • 58% contains a double burial • 50% contains a small urn • 33% contains feeding bottles	• Presumed presence of other children burials • Presence of other graves with feeding bottles, double urns and small urns • Presence of astragali in other graves • Unknown anthropomorphic analysis • Strong imbalance between portrayed subjects
TURCO-ITALIAN EXPEDITION	
PER	CONTRA
• Gender distinction in figurines' subject • Low percentage of graves with figurines	• Presence of other graves with children remains without figurines • Astragali recovered just in adult graves
FIGURINES USED AS TOYS	
BRITISH MUSEUM EXPEDITION	
PER	CONTRA
• Gender distinction in figurines' subject • Narrative order	• Unknown anthropomorphic analysis • "Dolls" are both male and female • Too high percentage of male subjects • Contemporary use of feeding bottles and figurines for older children • Figurines were out of the urn, so they were not possessions of the death
TURCO-ITALIAN EXPEDITION	
PER	CONTRA
• Gender distinction in figurines' subject • Narrative order	• Use wear traces

Fig. 42 Schematic reconstruction of the British Museum excavation at Yunus. Rows named A-J are the bends, numbers included in each bend are the excavated graves. Please note that this is not a topographic map, no attempt in providing a spatial distribution of graves is here proposed (graphic by the Author).

Fig. 43 Schematic distribution of graves among bends, in red graves with figurines. Please note that this is not a topographic map, any attempt in providing a spatial distribution of graves is here not proposed (graphic by the Author).

Fig. 44 Unpublished pillar figurines from the Yunus cemetery recovered by the British Museum Expedition (CE_Album2: 61, n. 813).
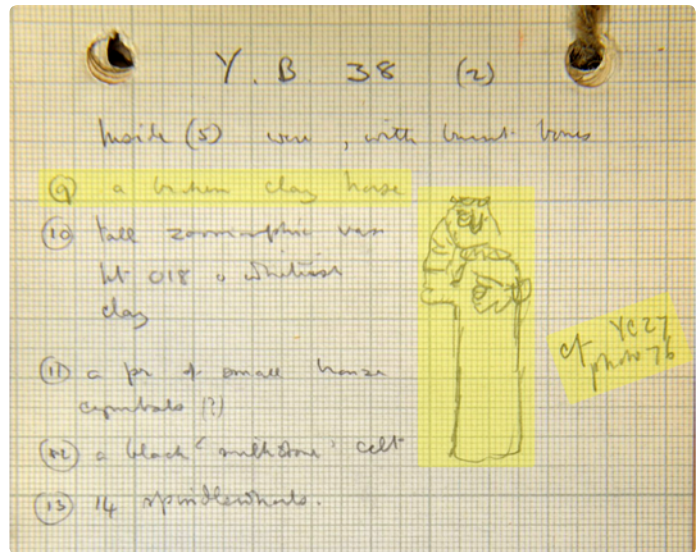
Fig. 45 Page from the original Woolley's notebook of Yunus with description of grave YB38 (CE_Yunus: unnumbered page).
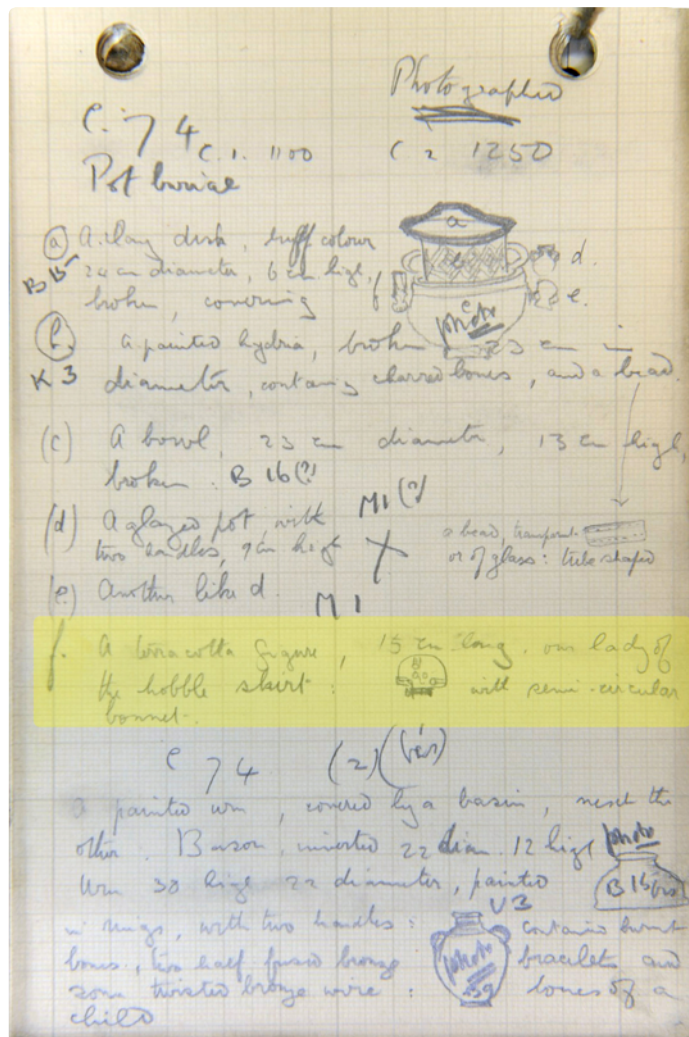
Fig. 46 Page from the original Woolley's notebook of Yunus with description of grave YC74 (CE_Yunus: unnumbered page).

Fig. 47 Unpublished fragments of EU_HSHR figurines and zoomorphic vases from the Yunus cemetery. In the upper left corner, the figurine from YC54 (CE_Album 1: 48, n. 370, 250, n. 522).
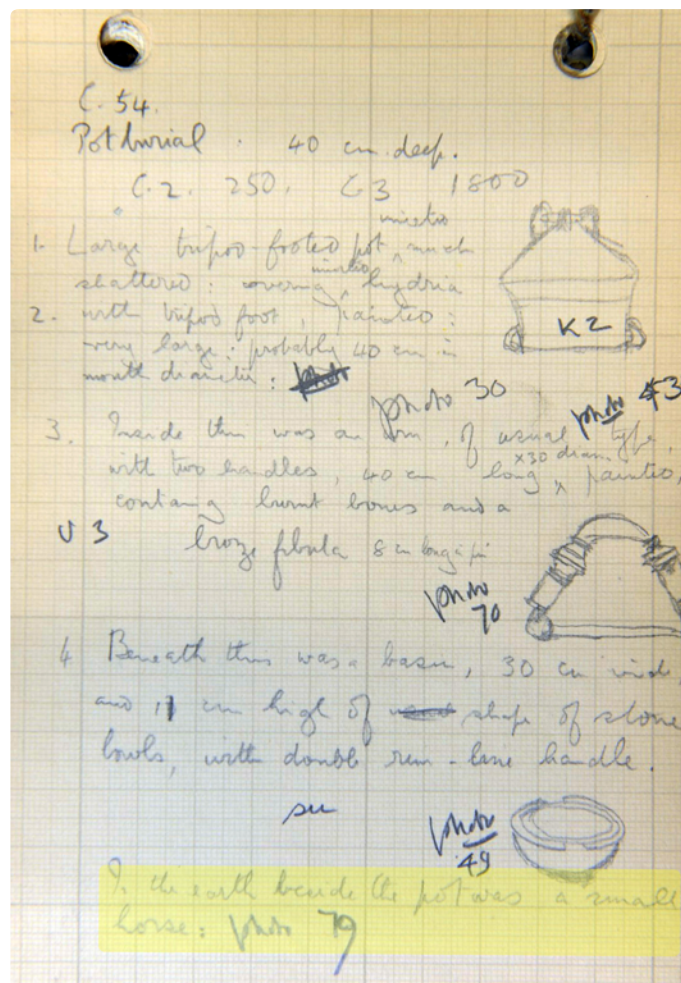
Fig. 48 Page from the original Woolley's notebook of Yunus with description of grave YC54 (CE_Yunus: unnumbered page).

Fig. 49 Location of published figurines in Yunus graves with new identified unpublished specimens (graphic by the Author).

Fig. 50 Published pictures of graves YB29 (**a**), YC27 (**b**), YC41 (c) (after Woolley 1939: pl.VII 1,3, VI 2; CE_Album2:118, n. 999, 132, n.1047, 134, n.1050).
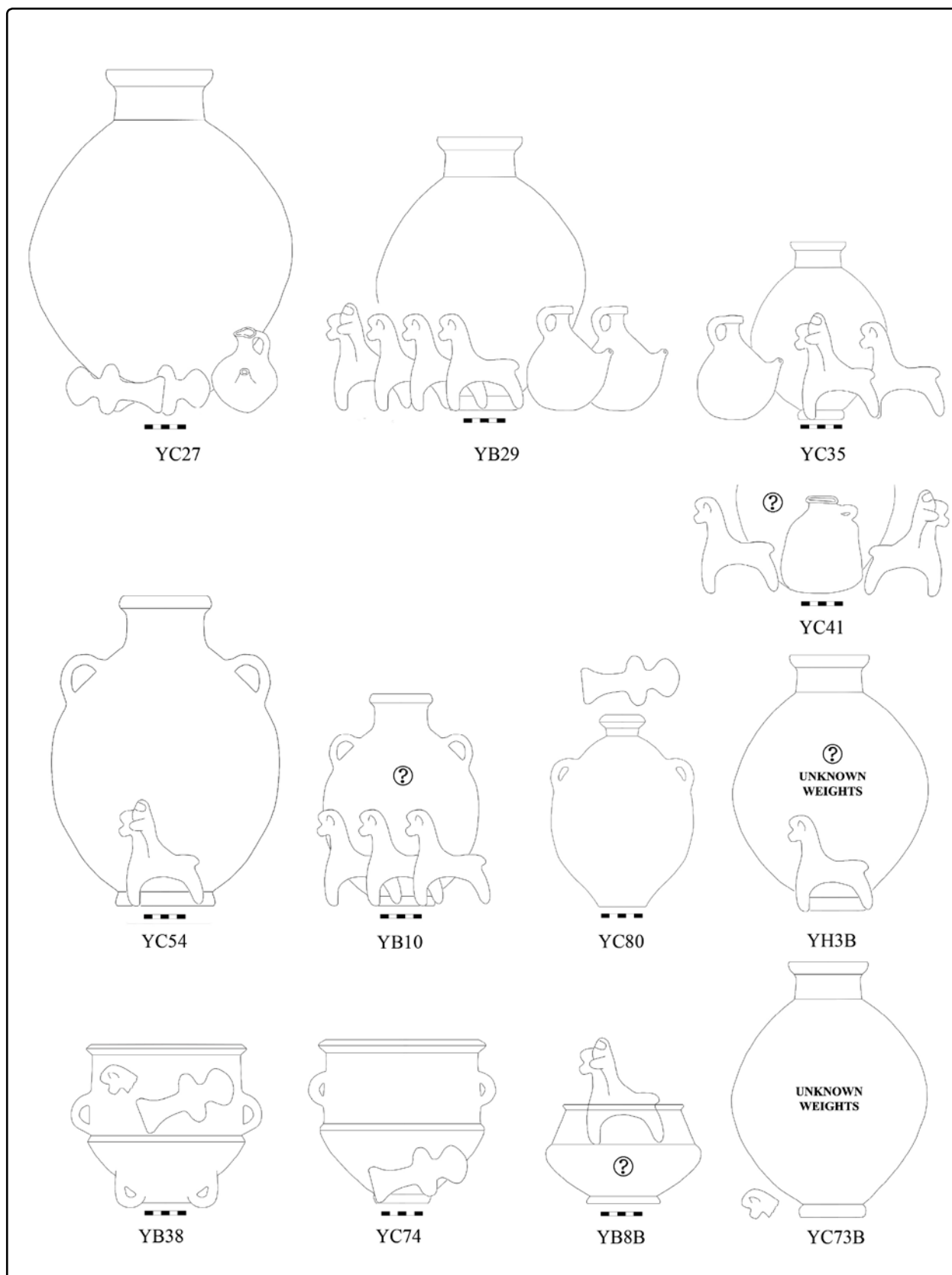
Fig. 51 Digital reconstruction of the position of figurines within the funeral assemblage (graphic by the Author).
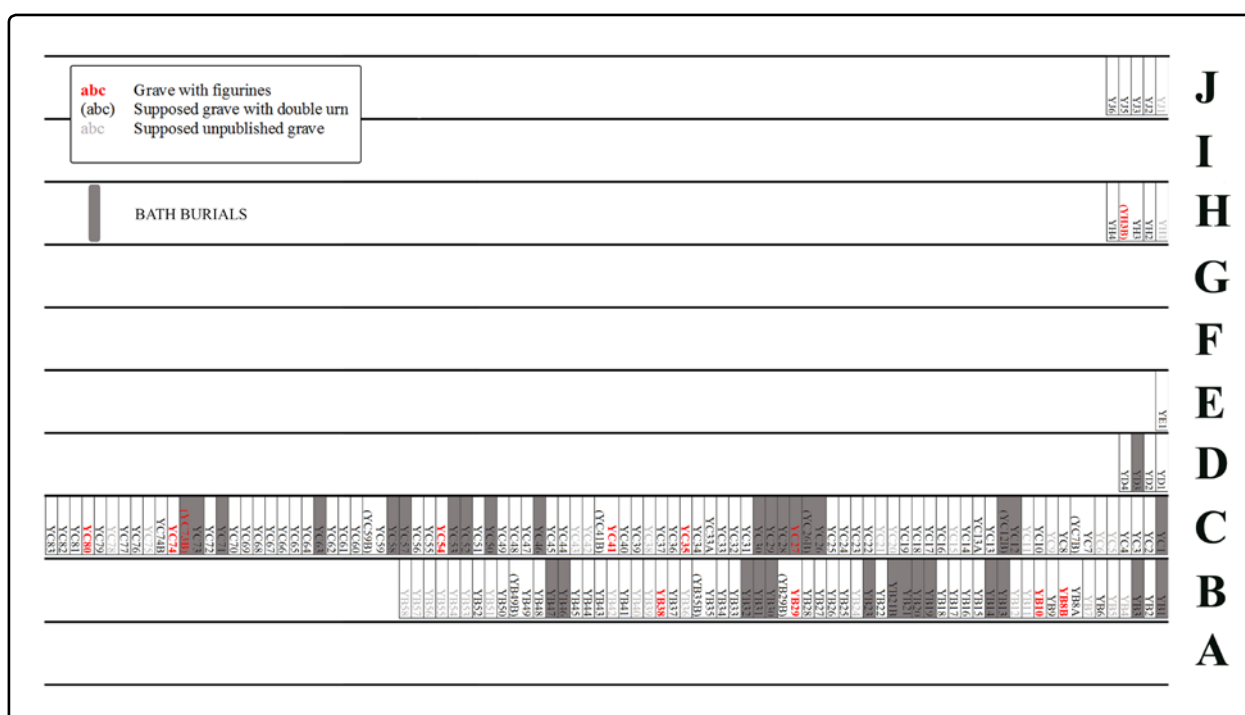
Fig. 52 Schematic distribution of graves among bends, in grey bath burials. Please note that this is not a topographic map, no attempt in providing a spatial distribution of graves is here proposed (graphic by the Author).
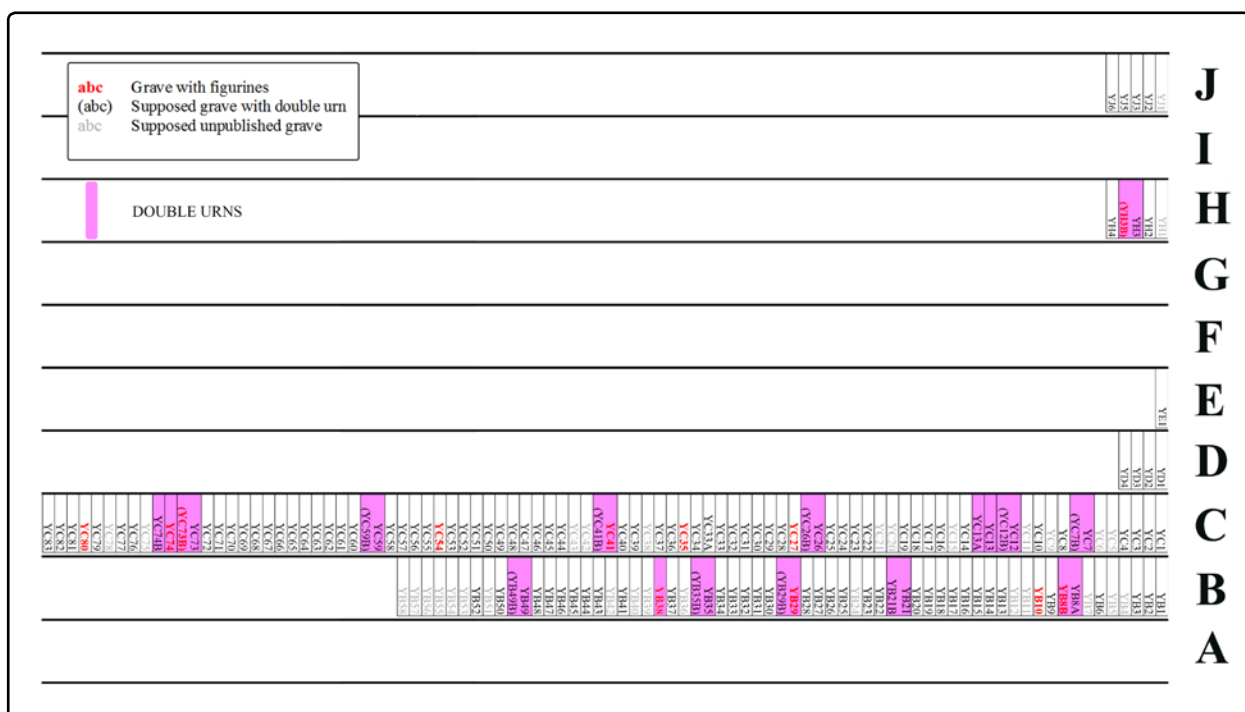
Fig. 53 Schematic distribution of graves among bends, in pink graves with a double urn. Please note that this is not a topographic map, no attempt in providing a spatial distribution of graves is here proposed (graphic by the Author).

Fig. 54 Schematic distribution of graves among bends, in pale blue graves with a small-sized urn. Please note that this is not a topographic map, no attempt in providing a spatial distribution of graves is here proposed (graphic by the Author).

Fig. 55 Schematic distribution of graves among bends, in green graves with "feeding-bottles". Please note that this is not a topographic map, no attempt in providing a spatial distribution of graves is here proposed (graphic by the Author).
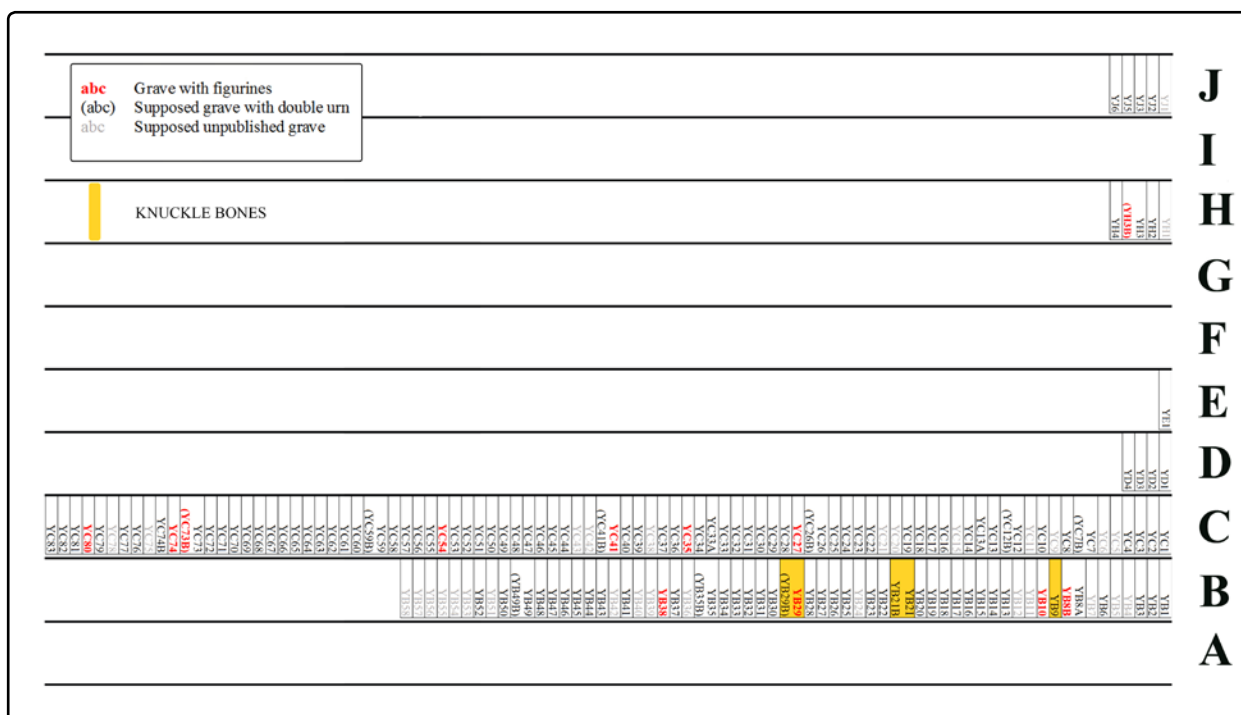
Fig. 56 Schematic distribution of graves among bends, in pale orange graves with animal astragali. Please note that this is not a topographic map, no attempt in providing a spatial distribution of graves is here proposed (graphic by the Author).
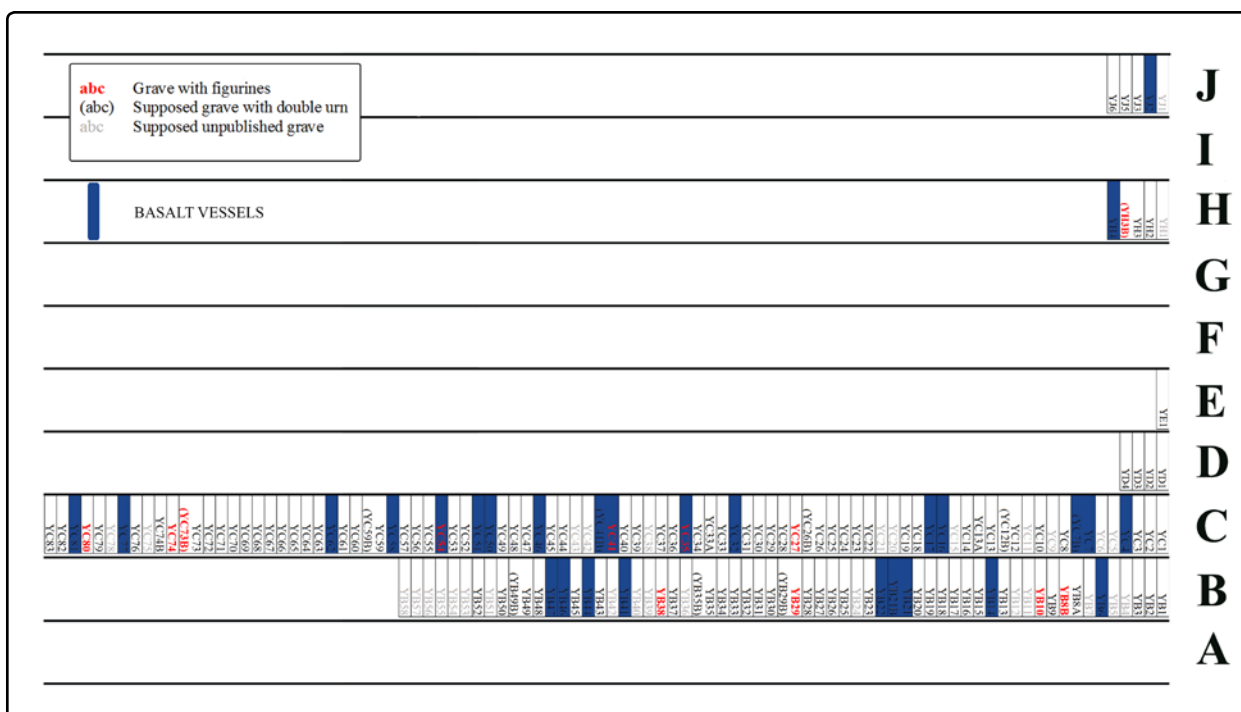
Fig. 57 Schematic distribution of graves among bends, in blu graves with stone vessels. Please note that this is not a topographic map, no attempt in providing a spatial distribution of graves is here proposed (graphic by the Author).

Fig. 58 Aerial image of the Yunus area (© Google Earth) with the division of fields for the survey. Stars in red are clay figurines' finds (graphic by the Author).

Fig. 59 Topographic map of Area 1, Cem 3, Yunus (survey and graphic by K.Ferrari).
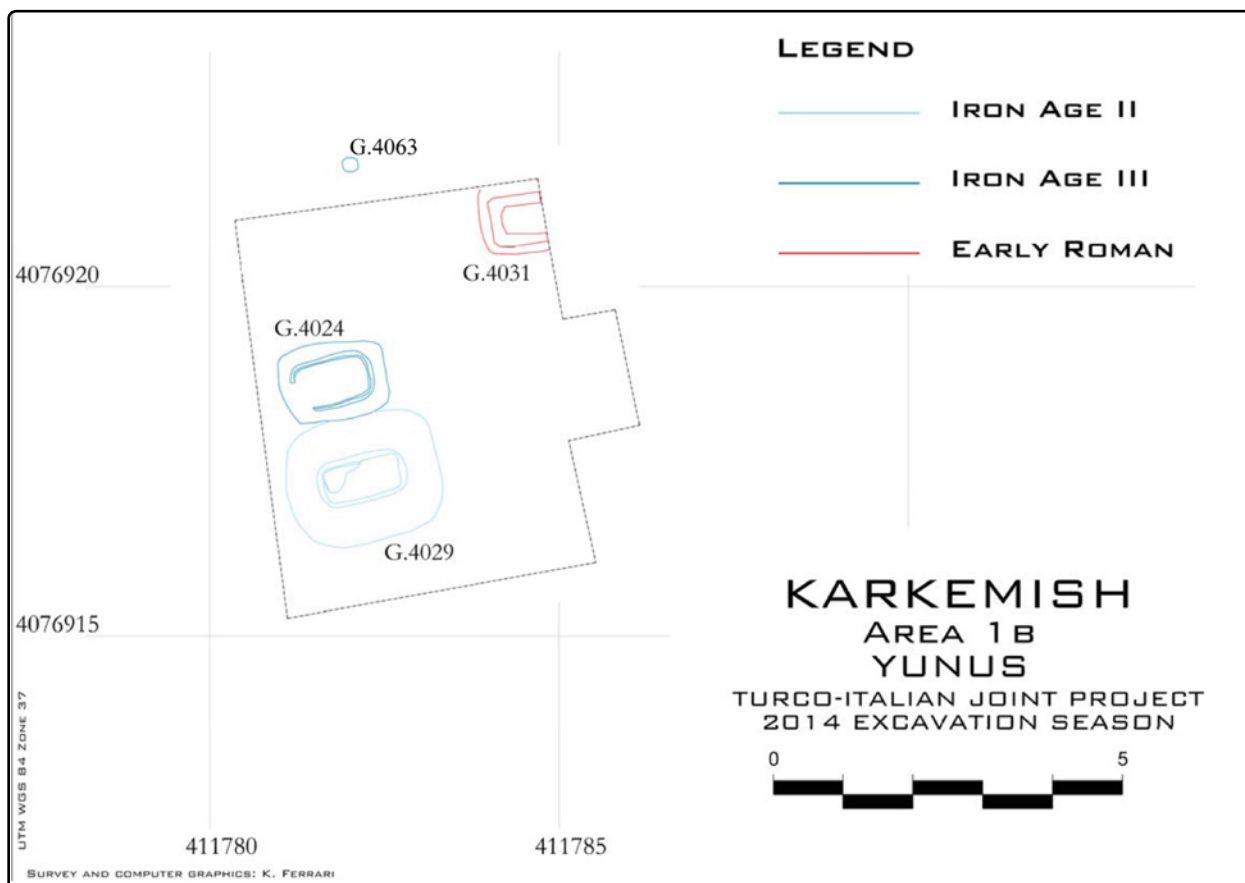
Fig. 60 Topographic map of Area 1b, Cem 3, Yunus (survey and graphic by K.Ferrari).
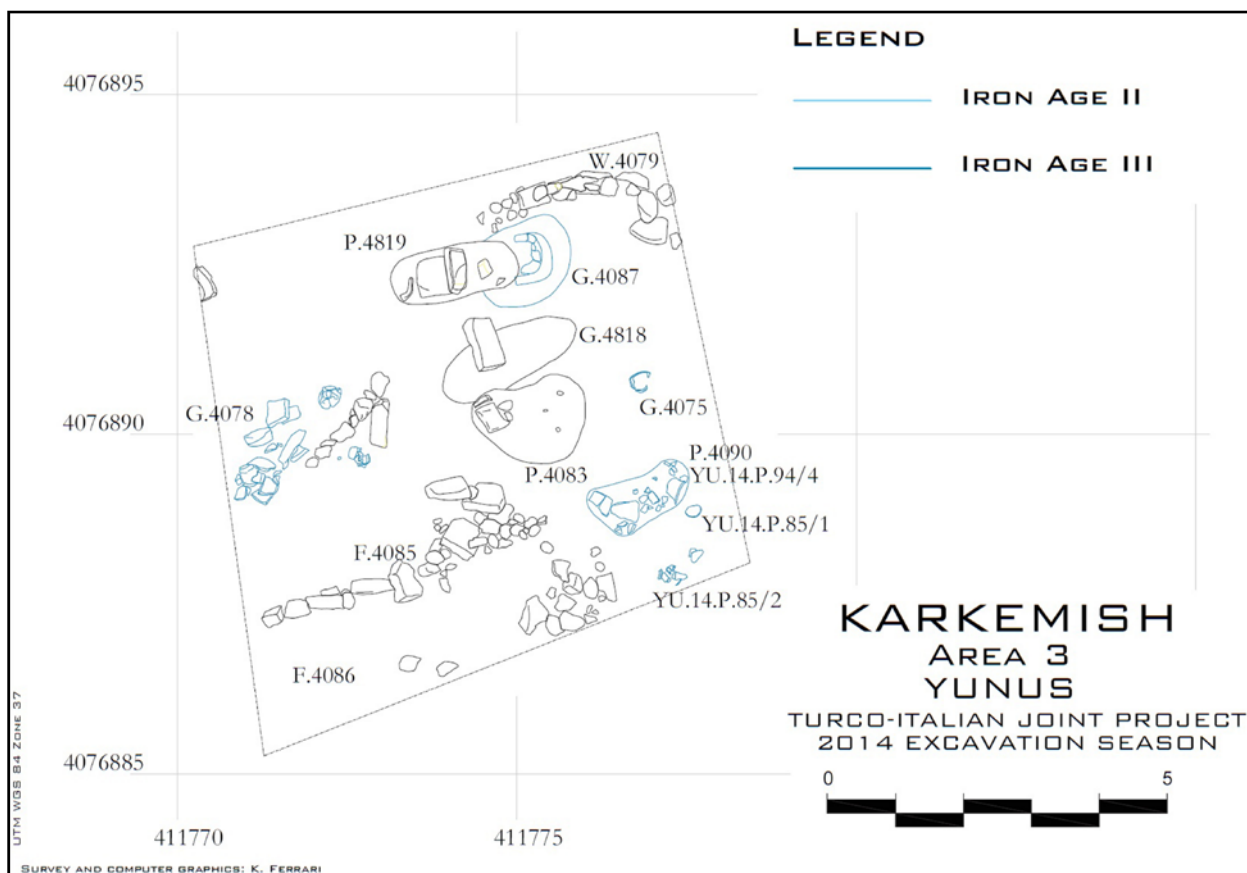
Fig. 61 Topographic map of Area 3 Cem 3, Yunus (survey and graphic by K.Ferrari).

PART 2.
ANALYSING THE KARKEMISH CORPUS

❧ ❀ ☙

1.1 Technical Data

2.1.1 Modelling

The manufacturing technique used for the IA coroplastic production of Karkemish is the manipulation by hands. During this period, mould-made figurines are absent at Karkemish. This modelling technique have been identified mainly for a few figurines of the Achaemenid period, i.e. the well-known *Astarte Plaques* and *Persian Riders* or for later productions, such as Hellenistic plaques. The hand modelling was already identified by the British Museum Expedition and the so-called "snowman" technique was in fact used for the first time by Woolley while describing the corpus.[167] This method allows working figurines in a three-dimensional space. The object is shaped all-around, preferring the under part of the figurine's body as base of support. Human pillar-shaped specimens were held with one hand, while the other one was engaged in rendering details. Bodies hence had a columnar shape, sometimes twice grooved because of the maker's finger (**Fig. 62a**). At the same time, animal figurines were shaped standing on their legs, in some cases we have also hollow legs (**Fig. 62c**).[168] A great detail is dedicated to the modelling of facial features of human specimens and the snout of horse figurines.[169]

a   b   c
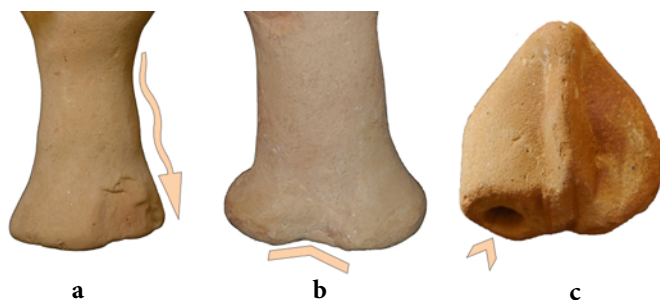
Fig. 62 a-c Markers of manipulation of figurines during the modelling process.

Modelling tools apart from fingers were rarely used; a pointed wooden stick was certainly the most employed in characterizing anatomical features or particular ornaments. Especially fingers and jewels for anthropomorphic specimens and; armour and harness for the horse and rider figurines. According the different type of marks observed on the figurines' surfaces, the extremity of the stick could have been pointy, scalpel-shaped or wedge-shaped (**Fig. 63**). A unique impressed floral pattern on a human pillar figurine with tambourine (**Cat. No**. **38**) is the only evidence for the use of other tools in the modelling process. The use of combs, largely diffused during the EBA and MBA Syrian productions (Marchetti 2001:17), is not attested.

Fig. 63 Different incisions and impressed patterns observed on the surface of figurines.

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167   For the first occurrence of the term see Carchemish III: 258.
168   These figurines are now stored at the British Museum, one was found at Karkemish (**Cat. No. 781**), another are at Merj Khamis (**Cat. No. 839**). Holes seem to have been caused by sticks, probably made by organic material, which were used to keep the figurine while being modelled.
169   A more detailed description for each class is given in the following paragraphs.

2.1.2 Firing, Fabric Composition, and Colours

In the absence of any archaeometric analysis, an examination of figurines by the naked eye has ascertained a general uniformity of fabric colours, indicating that figurines were all well-fired. Few changes within fabric colours could be ascribed to the atmosphere in the kiln. This evidence may also suggest the common use of kilns with the contemporary Neo-Assyrian pottery. Thermoluminescence analyses made on stratified pottery from Karkemish revealed that Simple Ware firing temperature ranges were between 600 and 900°C (Bonomo-Zaina 2014: 142). Similar temperatures could be assumed for figurines too.

Regarding fabrics' composition, figurines are generally made by fine clay, with a low frequency of small inclusions (5%), rarely reaching 10%. The raw material was mixed with minerals to give greater plasticity to the clay, but at the same time inclusions' thickness was not affecting the strength of the figurine during the firing process.

Despite the fact the Author does not consider the Munsell Color System an objective tool for archaeology, it has been decided to follow it for mainly two reasons. As far as known, this is the only international known system to measure the fabric colours by naked eye or at least the MCS charts are the most commonly used. The determination of colours depends on each human-eye, so that for a major reliability of this system it is important that the same person measures all colours. All the inner fabric colours from the figurines presented in this study were kept just from fragmentary pieces, none fragment was broken for that purpose. It is a common rule in pottery studies breaking the sherd to see the firing range, this is of course not possible for figurines. For this reason, all the colours kept for figurines has to be considered in the manner of a general comparison between the inner and the outer colour. This is especially important when we have different surface treatments, i.e. slip, paint or glaze.

The fabric colour was measured just for a limited sample of figurines belonging to the 2013 campaign.[170] Precisely specimens 215 out of 719. The fabric colour collected from fragmentary pieces indicates a variety of orange, cream, grey, and pink shades. With regard to this, 110 specimens are composed by an orange fabric (5YR 6/6, 7.5YR 7/4, followed by 5YR 7/6, 7.5YR 6/4), which is also the most commonly observed for those fragments without slip (99/27 specimens with 5YR 6/6) (**Fig.64**).[171] This colour is immediately followed by a beige fabric (10YR 7/4, 2.5Y 7/6) attested in 57 specimens; less frequently-used are the grey (2.5Y 7/3), the pinkish (5YR 8/3), white (2.5 Y 8/2) and reddish-yellow fabrics recorded respectively in 23, 15, 9 and 1 specimens. Regarding surface colours, the trend is slightly different and this depended much on the surface treatment. Indeed, a predominance of a whitish surface was observed in 143 specimens (10YR 8/2), followed by a minor attestation of orange (5 YR 6/6), beige (10YR 7/4), pink and reddish-yellow surfaces (**Fig. 65**).
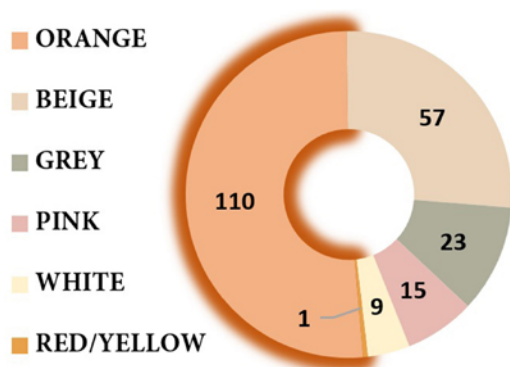
Fig. 64 Measured fabric colours.
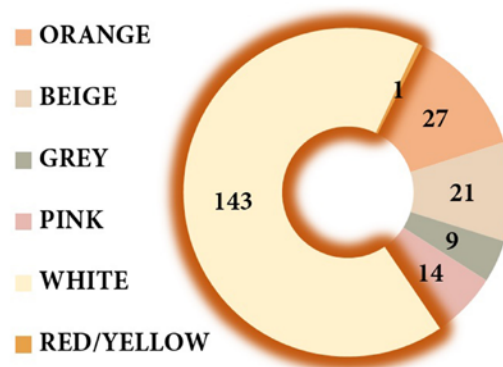
Fig. 65 Measured surface colours.

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170 Reasons for this choice were previously explained in § Preface.
171 They are easily recognizable due to their very rough core. In the catalogue when a slip treatment was observed, this was specified in the field "Remarks". In parenthesis here one might see the most diffused colours in terms of numbers, while all the measured colours are indicated in catalogue's cards.

As already affirmed, the surface treatment is a determining factor for the final surface colour. A slipped surface was in fact observed in the major part of the analysed specimens (**Fig. 66**). A light cream or pale beige slip colour are in fact mainly attested (**Fig. 67**) and this explain also the high occurrence of this colour in surfaces. Other minor attested slip colours (orange, grey) are probably due to the poor state of preservation of some specimens and by a problematic shared with the ceramic horizon, which is the self-slip.[172] Nevertheless, it seems worth noticing that the absence of a slip treatment could be related to chronological changes within the coroplastic production. Future studies will probably clarify this open question, which is of a primary importance also if we think that no substantial changes in subtypes' shapes were observed among figurines (**§ 2.3.1, 2.3.2 Type and Subtypes**).
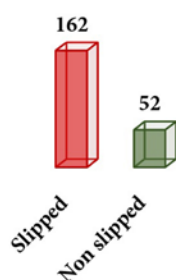
Fig. 66 Relationship between figurines with and without a surface treatment.
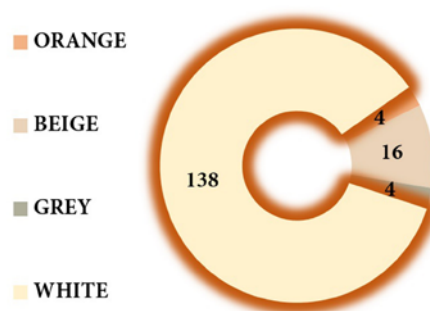
Fig. 67 Attested colours of the slip.

Concluding, another interesting data emerged from the relationship among fabric and surface colours (**Fig. 68**). Almost the 50% of analysed figurines presented in the fact an orange core with a whitish surface (80 specimens), with a predominance of figurines with 5YR 6/6 as inner colour and 10YR 8/2 as outer one. The whitish surface is also associated to a beige (42 specimens) and grey core (12 specimens). Thus, there is a quite stable relationship between the fabric colour and the surface colour, where we could observe a variety in inner colours contrary to the outer being quite constant.
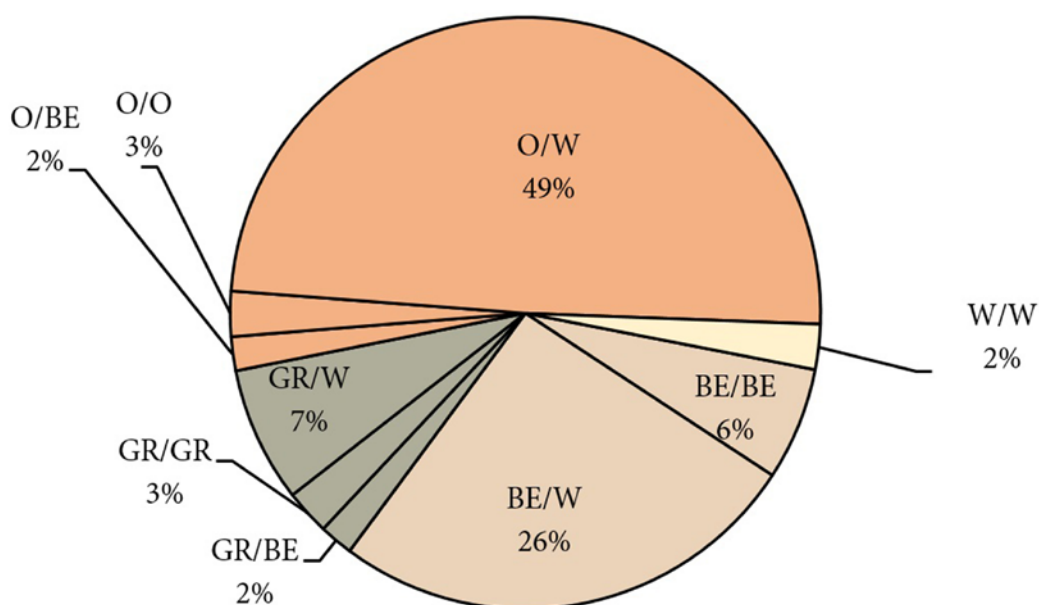
Fig. 68 Relationship between fabric and surface coulours
(O = Orange, W = White, BE = Beige, GR = Grey).

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172   A self-slip is a thin surface that is self-created during the firing process. Distinguishing this self-slip from a decorative and intentional whitish slip is sometimes demanding. For instance, contrary to the ceramic horizon from Tell Ahmar, no self-slips were observed at Karkemish. Regarding this problematic see Barbanes -Wilkinson, Ricci 2016: 143.

2.1.3 Surface Treatments, Decorations, and Use Wear Traces

As just seen, a key element connecting figurines to the contemporary pottery are surface treatments. In both these local productions, the presence of a light slip is frequently visible. The slip treatment in the observed figurines from Karkemish is attested in a high percentage (ca. 75%) (**Fig. 66**) and the creamy colour occurs in the 85% of fragments with slip (**Fig. 67**).[173] These preliminary data speak against Moorey's opinion (2004: 221), who considered that the free-standing hand-modelled Syrian figurines were never whitewashed. Contrary to Moorey's opinion, this study has demonstrated that a pale slip is uniformly used for all fabric colours and this expedient gave a great homogeneity to the *corpus* (**Fig. 65**). These preliminary considerations suggest that a surface treatment for these figurines was not occasional, but this was a considerable part of the manufacturing process. In particular, a consistent difference in the core and surface colour indicate that the row material used for both processes was differently produced. From one hand, the orange and grey fabrics suggested a high percentage of clayish soil for the manipulation of the object and, as stated before, with a mineral temper predominance. From the other hand, the creamy slip could be associated to the use of a very depurated clay with a high percentage of calcite.[174] As for other surface treatments, there is a single specimen presenting a blue-green glaze slip, which is a typical feature of the Neo-Assyrian material culture (**Fig. 62**). For the rest of figurines not presenting a particular surface treatment, fingerprints and stretched strips are sometimes visible on surfaces, which clearly indicates that these were smoothed using fingers before the firing process. The absence of a surface treatment in some figurines was instead observed also by means of tactile perceptions, being these surfaces very coarse.

Fig. 69 Horse head from Karkemish with blue-green glazed surface (**Cat. No. 151**)

Generally speaking, decorations and anatomical features are rendered with an abundant use of strips and blobs applied on bodies. A single horse figurine with dotted harness decoration (**Cat No. 342**) was observed, while incised vertical or horizontal marks are sometimes made upon the applied strips both on human and animal figurines. Just one horse figurine with traces of red paint was observed (**Cat. No. 373**), for the rest none figurine seems painted. Unlike the contemporary Judean pillar-figurines (Kletter 1996: 50), those from the Middle Euphrates basin were not pained or covered with coloured wash. The same could be stated for horse and rider specimens in comparison with those from the Amuq plain (§ **4.1**). This is a very significant feature of this coroplastic production, since this helps distinguishing them from any other contemporary production and especially from the later Neo-Babylonian/Achaemenid period figurines. As a matter of fact, in the Achaemenid period horse and rider figurines as well as Astarte plaques are often painted with red pigments.

With regard to use-wear traces, at the actual state of the research only much general considerations can be proposed. The use-wear traces observed are varied and probably caused by different voluntary or involuntary agents. Evidence of deliberate breakages by cutting the figurine with blades were observed only in two horse specimens (**Cat. Nos. 360, 362**). It is much more difficult understanding whether preserved fragments - on which subtypes were also distinguished - were due to intentional or unintentional breakages. This is especially true if the breakage might have taken place after the burning process. Clayton (2001: Part II) observed that at Tell Ahmar - unlike animal figurines which apparently did not present any intentional

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173   Clayton previously observed that variations in surface colour range from a very pale brown to a darker reddish-brown. Clayton 2001: Part II.

174   Future chemical analysis will perhaps confirm this observation.

breakage - human figurine heads seemed to be the most preserved part. On the contrary bases were fewer in number. The scholar affirmed also that contextual analysis suggested that the base was at a certain point discarded, while heads and the upper part of the body were usually preserved. This observation is due to the presence of two head specimens in "an alley between two structures, packed into a fill including broken bone and shards". Nevertheless, the description of these contexts would rather remind a discard context, more likely a sort of midden between domestic structures. With the natural consequence that this example cannot be used as a proof in validating her theories. On the contrary, at Karkemish no real evidence speaking for a major or minor presence of certain parts of figurines could be proposed by the simple fact that good contexts are extremely rare. Thus the Author could affirm that none real discrepancy in the preserved fragments could be ascertained at Karkemish and in other sites of the Euphrates Valley. Furthermore, the outstanding presence of aesthetically "likable" specimens (human-horse heads) in other sites' publications might have had due to editing choices, this is especially true when a class of artefacts is almost unknown to scholars. Figurines from funerary contexts are preserved in all parts, meaning that at least in that context the object was manipulated in the entire core. At the stage of the research, no other uses were observed.

Considering all these variants, in the Author's opinion breakages observed both in EU_SPF's and EU_HSHR's specimens must be caused by accidental circumstances mostly related to post-depositional processes. It is in fact not a causality that the breaking points of figurines are all located in the most fragile part of the figurine. For the EU_SPF's specimens breaking points are visible in the neck and in the median part of the base. For EU_HSHR's specimens these are in the neck of the horse, in the attachment between the rider and the horse, in the median part of the horse body or in the distal part of legs.

The main problem in characterizing use-wear traces is due to the uncertain retrieval context of figurines, which are mostly coming from museums. Therefore, it was decided just to describe the observed traces in a list:

- ❖ A EU_SPF presenting the base perforated at one side (**Cat. No. 737**).

- ❖ A EU_SPF presenting the top of the head perforated in the central part (**Cat. No. 725**).

- ❖ EU_HSHR's with one or more legs perforated in the core.[175]

- ❖ Traces of bitumen on the surface of two figurines (**Cat. Nos. 737, 742**).

- ❖ A EU_HSHR specimen with some incised marks vaguely reminding alphabetic characters (**Cat. No. 341**)

In addition to these eccentric marks, it has been observed that figurines belonging to funerary context were probably produced at such occasions. This was particularly true in some specimens recovered at the Yunus cemetery, presenting part of the surface in advanced state of erosion. Presumably, a partial firing of the clay or a quick drying process caused a relatively fresh and porous surface. The natural consequence was that during the inhumation process that side of the figurine which was directly in contact with the calcareous soil was partially dissolved because of soil's solvent actions. The presence of carbonic acid in the area of the Yunus cemetery, for instance, is widely attested by the thick calcification layer which developed on all funerary artifacts. Previous observations on figurine finds at the Yunus cemetery (§ **1.3.2 Yunus**) clearly suggested that they were dealt in a similar way to pottery ware, a circumstance perhaps indicating their active role within funerary rituals. The evidence speaking for the manipulation of figurines in particular occasions such as during public practices is furthermore attested in the official art. For instance, Gilibert (2011: 45) has observed that in the row of sixteen priestesses portrayed in the Processional Way of Karkemish, the first lady behind the seated woman holds an animal figurine, which was interpreted by the scholar as a calf. This is probably a rare if not a unique example of figurative art connecting the use of miniature figurines with public rituals. Nevertheless, future chemical analysis on the surface of these figurines are strongly suggested since they might indicate particular organic liquids used in association with these artefacts.

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175 As seen before, these Some of this perforations were probably made by the museums for exhibitions needs, but others could be originally made.

2.2 Were Clay Figurines Made by or for Children?

Dappertutto si trovano le tracce della mano dell'uomo, e attraverso queste tracce noi possiamo riconoscere lo spirito dell'uomo ed il pensiero del suo tempo. Se ci portiamo con la mente all'oscurità dei tempi lontani che dell'uomo non ci trasmettono nemmeno le ossa, che cosa ci può aiutare a conoscere e raffigurarci i popoli di allora? Le opere d'arte.

Montessori 2015 (1949): 151.

The most persistent prejudice concerning clay figurines is probably the hypothesis that they were made by children for their own entertainment, this is especially true for the zoomorphic specimens.[176] Common opinions maintain that since figurines are made by clay, their cheap material would have made them worthy being considered toys. However, who usually gives this interpretation never ask itself why these kind of artefacts are, after pottery, the most common material in Near Eastern excavations (Press 2012: 5). Furthermore, even inscribed tablets are made by clay but, as far as known, nobody declares that they were meant with a playful purpose. Nevertheless, one might state that even if clay figurines were not made by children, this fact does not rule out the idea that they were used also as toys or children were the recipient of this class of materials. Truthfully, where does the idea that a child bumps in a playful phase with a prefabricated toy come from? The answer is post-industrial societies.[177] As observed by Montessori (2015 (1949): 167), who lived interned in India during the World War II, in those countries were the toy industry is still not much developed children are much more inspired by the reality around them. They are used to play with everyday adult-related objects in order to reproduce adults' lifestyle (Bruner 1972) and as a propaedeutic activity for their future adult roles (Butterworth, Harris 1998: 154). This form of social cohesion is fully expressed since the age of 6, when the child shifts from being a "social embryo" - literally a passive member- to a "social infant", i.e. an active and organized one. Younger children are thus inspired and subjugated by those elder in a society in which each member is actively part of a greater fabric (Montessori 2015 (1949): 234-236); from here the expression "social fabric". The diffused presence of clay figurines with human subjects and gender related roles is therefore a visual strengthening of this social cohesion, which is a common fact shared among different societies and cultures.[178] In order to better explain the Author's disagreement on the playful use of clay figurines presented in this dissertation and their manipulation by children, an argumentation based on objective facts and scientific theories is presented as follow by three main points:

1. *The Manufacturing Technique*

As reported previously (§ **2.1.1**), the term "snowman" was referred to the technique used to shape the IA figurines from Karkemish. The same term has also been used for the coroplastic production of Cyprus during the 6th century BC. Chesterman (1975: 29) clarified that this indicates the elementary modelling of figurines rather as a child fashions a snowman, that is mean "starting with a lump and turn upwards". This idea is only partially true and one might observe punctual evidence speaking against this explanation. Effectively, the manufacturing technique shows that these figurines were systematically standardized. As Clayton previously observed (2001: Part II), "body shape shows little variation, none appear either overly fat or thin. Measurements taken around the diameter of the cylindrical trunk, just beneath the arms if these lie on the body, suggest a certain standard in modelling. Similarly, the figurines vary little in height." The EU_SPF's and HSHR figurines are all baked and most of them have a slip surface treatment. In the unique case presenting a blue-green glaze, one finds hard seeing beyond a highly skilled infant maker. The same could be stated for the concept of symmetry, another key point of this production. The material used for

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176 For a summary of the explanation of toys for the Judean figurines see Kletter 1996: 73.

177 For a detailed treatise on the history of the toy and the relationship between this and post-industrial societies see Cambi, Staccioli 2007. For the influence of the post-industrial societies on the education see also Callini 2006.

178 The Author would like to briefly report an interesting critic moved by Montessori to the contemporary European totalitarianisms, seen as perfect examples of how masses are controlled in their cohesive parts by imposing children precise ideals. Montessori 2015 (1949): 237.

the fabric, was not a mix of mud and straw, on the contrary this was a fine and balanced clay, probably the same used by professional potters modelling simple ware. In addition to all these facts, we should also bear in mind that the mechanical development of the four limbs – arms and legs – is not uniform in humans, especially in the manipulation. Unlike the function of feet, which are basically linked to biological needs, the use of hands is strictly connected to mental abilities (Montessori 2014 (1948): 310, 2015 (1949): 149-152). The abilities in reaching and grasping an object are developed by the child within the first year of life, but effectively the manipulation meant as a creative and rigorous process in order to shape 3d miniaturized images of real things begin much later (Butterworth, Harris 1998: 92-95). Taking into account the drawing, for instance, it was observed that the concept of the prospective is recognized by humans at the age of 5 (Butterworth, Harris 1998: 169) and this depends much on cultural conventions (Hagen 1985), namely not every society represents the reality with the third dimension. Nevertheless, in the analysed coroplastic production a characterizing element is the naturalistic representation. The naturalistic representation is a higher skill acquired by humans just towards 11 years old (Cesa-Bianchi, Antonietti 2003: 94). So now one might observe that 11 years old is quite a crucial age, since we are already in the sphere of puberty, at least for girls. An age suitable for the marriage among the Hittites and Assyrians (Balkan 1986; Hoffner 2003: 113) and evidently already far from childhood experiences.

2. *The Iconography and Semantics*

In terms of iconographies it is clearly visible the iteration of basic models, such as for example, the triangular or squared headdresses of some EU_SPF's. While identical or very similar decorations could be found on different shapes and above all in different geographical places, i.e. in various sites of the same region.[179] It is unrealistic to think that the same child or a group of children moved from one place to another in the same region, manufacturing such a similar clay toys. From a purely semantic point of view, children while being particularly attracted in details, they usually miss some anatomical features or rather they have an idea of the world around them highly idealistic and categorized (Montessori 2015 (1949): 174-175). This characteristic of the child's mind implies an exasperation or, on the contrary, an omission of the natural shapes and a constant interface of the element of imagination in the creating process of the image. In other words, the subject and the shape of an object is based much more on the meaning attributed by the child rather than its real appearance. This is generally valid for the major part of children under 9 years old (Butterworth, Harris 1998: 156 after Vygotskij 1933; Cesa-Bianchi, Antonietti 2003: 90-93). Until the age of 3 the mental development of the child cannot be influenced by the adult in no way, first influences on his mind begun after this period and just with the 6th year this young adult adapts the mind to the surrounding ambient (Montessori 2015 (1949): 18, 27). Piaget (1945) theorized the passage from the imaginary world of the pre-scholar stage to his second stadium (4-7 years old), when the game is governed by more or less logic rules. To give just a few examples, the concept of animal and its figurative modelling differ from child to child and it is influenced by personal experiences (Butterworth, Harris 1998: 164-167). This explains why usually adults do not understand unequivocally children's drawings. In the coroplastic production a bull can be distinguished by a horse due to the presence of horns, but contemporary these animals could have identical sizes. Little attention is given to the rendering of human faces, because a face is composed by few basic elements, i.e. eyes, lips and sometimes nose. The EU_SPF's face lineaments are carefully marked, sometimes naris and pupils are rendered with additional clay adds. Male figurines have also the modelling of the nape.[180] In some EU_HSHR figurines harness are not simply mould by applied medallions on visible bands, because bands are hidden and they were just attached to give thickness to trappings. This careful attention to anatomical and decorative details is a typical artistic sensibility which is developed just with the adolescence, though in this phase personal behaviours are still pronounced (Cesa-Bianchi, Antonietti 2003: 94-95).

3. *The Archaeological Context*

Figurines usually appear in very different archaeological contexts, from the most common funerary one to sacred areas or they can be found both in domestic and public buildings. This high occurrence should

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179   With regard to this, see the comparisons from the Middle Euphrates valley § **3.1**.
180   Cazzella (1987: 12) has also observed that some scenes portrayed in the coroplastic art, such as birthing, nursing or sexual features let us automatically exclude the idea that human figurines were used as dolls.

then indicate that the "game" factor was a significant part of everyday life and children were allowed to enter in those part of the city which are thought to be far from children activities (Kletter 1996: 73), such as around cultic or funerary areas. We do not have any clear archaeological or epigraphical evidence justifying a possible relation between the game and the making of clay figurines. As shortly reported by Hoffner (2003: 110-111) "evidence for the existence in Hatti of children's toys is very meagre and controversial". Most of written sources referring on various athletic contests and reliefs sculptures reflex this trend too. The archaeological context considered in terms of percentage, may reveal a primary use of figurines different from the game concept. The recovering of clay figurines in public or cultic buildings especially as votive use, can be easily connected to the socio-political or religious sphere. On the contrary, a large use of figurines in domestic contexts or in open areas could be linked to children activities, even if a broken figurine might have the same value as a sherd of pottery. As seen, at the Yunus cemetery, figurines were likely produced a short time before funerary cults (§ 2.1.3), while a high percentage of finds at Karkemish was collected from palatial context.

What Ethnoarchaeology Says

A contribute from ethnoarchaeology is given by Ochsenschlager (1974, 2004), who has spent 22 seasons at al-Hiba, in the southern Iraq, in contact with three local populations. The Beni Hasan, the Mi'dan and the Bedouin were living the lands once occupied by Sumerians in a way very similar to everyday life in antiquity. Ochsenschalager reports that the largest class of sun-dried mud objects produced in the villages were toys made by children in order to emulate adults. He gives also a detailed description of manufacturing techniques and the use of these toys, highlighting some typical features of modelling by an infant mind. These figurines were in fact various in subjects, shapes and fabrics due to the presence children of different ages. This set of characteristics, together with the retrieval context, may help us differentiate toys from ritual objects (Ochsenschaler 2004: 79-85,91-94). Thanks to this important contribute from ethnoarchaeology, we might summarize some important differences among figurines made by children and those made by adults (**Tab. 32**)

Tab. 32 List of features for child-made figurines versus adult-made figurines.

CHILD-MADE FIGURINES (Iraqi Marshes)	ADULT-MADE FIGURINES (Karkemish)
Manufacturing technique	
Absence of any type of symmetry	Symmetry of shapes
Sun-dried mud, sometimes baked	Systematically baked fine clay
Roughly made in shapes and decorations	Presence of slip, glaze or painted decorations
Limited number of specimens and great variety in shapes	Mass and standardized production
Iconography and semantics	
Variety in types given by imagination, tendency to prominent features.	Standardized subjects with serial decorations made on different types of figurines and found in places far away from each other's.
Schematically anatomical details (i.e., horns for cows, humps for camels, teeth for lions, upward tails for dogs)	Specific anatomical details (i.e., rendering of human facial and body features, i.e. naris, cheekbones, pupils and pubic hairs, marking of horse-back)
	Symbols connected to known divinity
Archaeological context	
Mass rude production into streets or open areas, large quantities in domestic buildings.	Modelling of figurines at the time of use or made for a specific use, in the case of temples and graves. In general, large presence of figurines in public contexts.

2.3 The Making of the Corpus

About Typology

In this short paragraph are presented the method used for the classification and a general description for each class. The aim of this description is to give a schematic idea about the class of figurines found at the site, simplifying and speeding the view for any scholar may need to consult the catalogue for research purposes. As already seen in the introductory paragraph to the Turco-Italian Expedition at Karkemish (**§ 1.3.2, Fig. 15**), the major part of the *corpus* is composed by zoomorphic figurines and precisely these are horse specimens, the anthropomorphic specimens constitute only a minor part. Indeed, from the total number of 719 fragments retrieved, only 73 have human shapes. The rest of the figurines are considered miscellaneous and this mixed group comprehends other animals, chariot elements, anthropomorphic vases, and indeterminate items. This division has to be considered only in the matter of a subject grouping. As a matter of fact, stylistic similarities among figurines led us to believe that we are dealing with a uniform *corpus*.[181] However, contrary to Clayton's opinion (2001, Part II: The Figurines), types[182] are well distinguished due to the portrayed subject. For this reason, pillar specimens must be separated horse ones. A lack of identification of different types would in the fact prevent the study of the *corpus*. Thus figurines were divided into three main classes, though just the first two classes are a coherent group, while the third one is artificial and this was further divided into more tentative subgroups:

1) The Syrian Pillar Figurines (SPF's)

2) The Handmade Syrian Horses and Riders (HSHR's)

3) Miscellaneous:

    — Bestiary (B)

    — Chariot Elements (CH)

    — Anthropomorphic Vases (AV)

    — Indeterminate Handmade Syrian Horses and Rider (INH)

    — Indeterminate Syrian Pillar Figurines (INS)

    — Indeterminate (IN)

This *corpus*, as we are going to see in the next chapters (**§ 3.1**), belongs to a wider regional production that can be securely ascribed to the Middle Euphrates Valley. Other regional productions are also attested in the Northern Levant (**§ Part 4**) but, from a morphological point of view, each production should be divided according to the geographic range. Indeed, one of the aims of this dissertation is defining regional patterns among the IA productions in this big geographical area. Thus, figurines from Karkemish are inscribed within the Middle Euphrates production, here indicated with an acronym at the beginning of each class: Euphrates Valley (EU).

We have stated that a high number of figurines finds was found at Karkemish. Nevertheless, looking at the single figurine one might note that the majority are fragmentary specimens, so that the most demanding problematic with this production was defying types according to preserved fragments. As far as known, nobody has ever produced a manual for coroplastic studies[183] and usually each scholar adapts the classification of figurines according to the production under analysis. In the Author's opinion, the type grouping cannot be proposed according to subjects or artistic conventions and this is especially true for handmade specimens that are frequently much heterogeneous. In the same manner as pottery studies, figurines should be also

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181   This assumption was already noted by Clayton, who described these figurines as a "coherent stylistic unit". Clayton 2001: Part II: The Figurines.

182   Please note that when the scholar refers to "type" she means what here is meant as "class". Her choice not to distinguish SPF's from HSHR's is due to stylistic reasons. Though she recognized the presence of three different subjects: pillar-based, horse riders and, horses.

183   An innovative project is under analysis of the Association for Coroplastic Studies (ACoSt). The aim is to produce a handbook for coroplastic studies collecting experiences from different scholars and focusing on the research method. More info at coroplasti-cstudies.univ-lille3.fr/hacost_handbook.

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studied dividing each element according to the preserved fragment, which of course depends on the breaking points.[184] For this reason, each class - when numeric data allowed it - has been studied according to the preserved fragment. Specifically, different subtypes were distinguished in the following classes:

Syrian Pillar Figurines (SPF's)

- ❖ Heads (H)
- ❖ Torso (T)
- ❖ Base (B)

Handmade Syrian Horses and Riders (HSHR's)

- ❖ Heads (H)
- ❖ Foreparts (F)
- ❖ Buttocks (B)
- ❖ Legs (L)

Chariot Elements (CH)

- ❖ Wheels (W)
- ❖ Coaches (C)

In this study the smallest number of preserved fragments composing a subtype is of 2 specimens. In all those cases when we have a single fragment, to that fragment is usually assigned an independent label composing the *Unica* (U), an Acronym used for all subtypes. This specification was further added to the classification due to the high percentage of single figurines with peculiar shapes. Given the unique number of these figurines we cannot be sure whether they pertain to a prederminate subtype or they are linked to personal choices of the maker. The *unica* are actually a temporary classification since these automatically become new subtypes in the case that one or more figurines of the identical shape are collected from future excavations.

Another important aspect is the difference between subtypes and types. As just seen, subtypes are the classification of the preserved part of the figurine, while the final aim should be identifying certain types. Types are in fact composed by the assimilation of some subtypes, namely different part characterizing a subject.[185] This is particularly important with regard to complete figurines. At the very early stage of this research, one of the prefixed research questions was that of identifying certain typologies in order to distinguish modelling variations due to chronological reasons. In doing that, the typological classification was based primarily on morphological characteristics. The intention was that of using the archaeological context to highlight micro-chronological differences within a predetermined type. However, as seen in previous paragraphs (§ **1.3**), the poor archaeological evidence at Karkemish both from the British Museum and the Turco-Italian Expedition did not permit distinguishing any real variation in types between the end of the IA II and the full IA III period. So that, at the actual state of the research, the typology grouping might be considered just a valuable source in observing a certain proliferation of shapes and subjects within a general chronological range. Furthermore, the type grouping is here also suggested very partially for some human figurines. Given the great amount of new data, a division of figurines in determinated types will be fully proposed in a later time together with miscellaneous finds that are not described in this dissertation.

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184   In pottery studies, for instance, each ware is distinguished at least in rim, body and base.
185   Again by a comparison with pottery studies, the type in this production is mainly suggested by the function of the ware, i.e. beaker, bowl, krater, plate, jar, jug, etc. In coroplastic studies the type is suggested by specific subjects that are iterated in many specimens and usually indicating a univocal meaning of that subject.

Resuming, the classification of figurine finds at Karkemish followed these criteria:

1. PRODUCTIVE AREA   (Name of the valley, abb. Acronym)

   This acronym indicates the area where the figurine was produced.

2. CLASS   (Name of the class, abb. Acronym)

   This is a differentiation in subjects that one might observed within a specific production.

3. TYPE - not included in this study -   (Class + Roman Number)

   Among the same class the type is given by particular and iterated morphological features. Each type is composed by the assimilation of different subtypes, namely parts of the figurine.

4. SUBTYPE   (Latin Alphabet + Arabic Number)

   The division in this case follows the preserved fragment. For each preserved fragment a division pro subjects and anatomical characteristics is provided.

5. UNICA   (Letter U + Arabic Number)

   In each subtype some figurines with peculiar characteristics are distinguished.

In the catalogue, each figurine is marked by an acronym indicating 3 basic elements:the manufacturing provenance, the class and the associated subtypes. Two examples are provided as follows:

EU_SPF_H1 = Euphrates, Syrian Pillar Figurine, Head 1

EU_HSHR_F 1 = Euphrates, Handmade Syrian Horse and Rider, Forepart 1

About Sources

The interpretation of clay figurines in context has always been problematic; this is especially true when we try to separate primary contexts from secondary contexts. It is a common rule considering primary contexts as floors, streets, courtyards and secondary contexts fills or pits. However, when we try to understand the use and meaning of figurines, suddenly pits become primary contexts, while open areas sometimes can be considered as discarding places. In other terms, "we cannot use figurines as indicators of use of context; we can only use contexts as indicators of use of figurines" (Press 2012: 213). Although nothing or little is known about the ethnic origin of the figurines' makers, it seems certain that the starting point for understanding the cultural background of this class of objects should be firstly searched in the local provenance of them. The following paragraphs will try to take on all these problematics considering that when dealing with figurines we should always distinguish between the material and semantic function. Indeed, the material function of figurines is strictly connected to the context in which they are usually recovered, while the semantic function depends much on a range of symbols and believes beyond each figurine. A symbolism that usually depends more on wider cultural reasons.

For all these reasons, figurines in this study have been dealt considering a set of sources. From one hand, the material function of figurines is tentatively proposed according to retrieval contexts and ethnographic comparisons. From the other hand, the semantic interpretation was theorized collecting both local written and iconographic sources. Regarding written sources, given the general chronology of this production, the research was mainly based on Neo-Assyrian royal inscriptions, although Luwio-Aramean local sources were also examined. A different approach was instead addressed to the iconographic analysis. In this case the research was conducted following certain themes. This thematic research started within the Imperial Hittite artistic *repertoire* and then spanning diachronically both towards the Neo-Syrian kingdoms, the Neo-Assyrian official art, and the Eastern Mediterranean material culture.

Concluding, the next chapters will not fully deal with a comprehensive explanation on the use and meaning of these figurines. These final considerations are provided just comparing the Karkemish production with that of other sites lying during the course of the Euphrates. A cultural and chronological explanation for these figurines is therefore provided in Part 3 (**§ 3.2**).

Horse Basic Glossary

This short glossary concerns some uncommon terms referred to the horse general anatomy and its harness. Everyday terms, i.e. eyes, ears, mouth, etc. are here not included as well as horse riding technical terms. This list has to be considered as a useful source with regard to the horse figurines analysis.

Tab. 33 List of terms referring to the horse anatomical and decorative features.

SURFACE HORSE ANATOMY		
Crest	Anatomical part of the horse's head, long hairs along the nape running from the horse's pole down to the wither. Joint to the forelock, which is part of the crest. Also known as **Mane**.	Pewlow 2002: 170, 184; Pilliner et al. 2002: 5, fig. 1.2; Dieter et al. 2009: 2-3.
Croup	Anatomical part of the horse's buttock, it is the topline of the animal's hindquarter. Also known with the term **Rump.**	Pewlow 2002: 170; Pilliner et al. 2002: 5, fig. 1.2;
Forelock	Anatomical part of the horse's head, long hairs part of the crest pertaining just to the poll and pending down the forehead.	Dieter et al. 2009: 2-3.
Poll	Anatomical part of the horse's head, occipital protusion between the horse ears.	Pewlow 2002: Pilliner et al. 2002: 5, fig. 1.2;
Withers	Anatomical part of the horse's back, this is the highest point of the back positioned between the end of the neck and the torso.	
HEAD'S HARNESS		
Blinkers	Part of horse's headstall, metallic, wooden or ivory elements fixed to the cheek piece and used to hide the horse visibility to the sides and behind him. They may have different shapes, such as square/shield, round, hatchet, spade and they can be decorated with rosette or bud patterns. The ivory specimens are much more elaborated, presenting also zoomorphic or theriomorphic patterns. These elements are also known with other terms, i.e. **Blinders, Blinds, Winkers**. Curtis and Tallis have observed that in Assyrian art they are portrayed in reduced dimensions or they are omitted probably due to supernatural believes by which it was avoided covering horse's eyes. According to O'Daniel Cantrell, blinkers were used just by chariot horses.	equineheritagemuseum.com Littauer, Crouwel 1979: 4; O'Daniel-Cantrell 2011: 18; Curtis, Tallis 2012: 102-107, 110, 118-119, cat. 31-34, 37, 48-53.
Browband	Part of horse's headstall, horizontal strap running on the animal's forehead. It can be decorated with a single frontlet boss or multiple bosses and it is connected to the head piece by means of two side by side rosettes.	equineheritagemuseum.com
Cheek piece	Part of horse's headstall, two bands at the side of the animal's cheeks connecting the head band to the bit and supporting the blinders. The cheek piece is anchored to the bit by means of a metallic buckle, which might be of different shapes, such as zoomorphic, theriomorphic or bar-shaped.	equineheritagemuseum.com Littauer, Crouwel 1979: 5; Curtis, Tallis 2012: 96-99, 102-111, cat. 19, 23-29, 31-39.
Head piece	Part of horse's headstall, horizontal strap running on the top of the animal's nape. Known also as **crown piece**. It can be decorated with a crest holder and it is connected to the brow band by means of two side by side rosettes.	equineheritagemuseum.com Curtis, Tallis 2012: 103-113, cat. 31-41.
Headstall	Part of horse's harness concerning just the head, it is composed by various elements, i.e. brow band, face piece, nose band, cheek piece. Can be decorated with metallic bosses.	Littauer, Crouwel 1979: 5; Curtis, Tallis 2012: 102-114, cat. 31-46.
Nape strap	Part of horse's headstall, it is a kind of collar positioned under the throatlatch. It deserves as a joint between the headstall and the forepart harness. However, sometimes it is used just as a neck joke where a rope/rein is hanged in order to guide the animal. This element is sometimes decorated with bells or trappings.	equineheritagemuseum.com Littauer, Crouwel 1979: 6: Curtis, Tallis 2012: 102-111, cat. 31-39.
Nose band	Part of horse's headstall, a kind of muzzle keeping together the bit and the cheek piece. Can be positioned in the middle of the animal's snout or at the end of it and it is not a fundamental part of the headstall, that is mean it might also missing.	equineheritagemuseum.com Littauer, Crouwel 1979: 6; Curtis, Tallis 2012: 111-113, 116- 117, cat. 39-41, 47.
Throatlatch	Part of horse's headstall, band anchored at jawbone of the animal at the beginning of the throat, joint to the head piece by means of the rosette. Its main function is to fasten the headstall to the head of the horse and to help him to keep strong the bit.	equineheritagemuseum.com Curtis, Tallis 2012: 102-113, cat. 31-41.
FOREPART' S HARNESS		
Back band	Part of the horse's forepart harness, a strap running around the animal's belly, joint to the breast collar and the false martingale. When the saddle is used, this element is part of it. According to Littauer, Crouwel this element is often missing in antiquity. Known also as **Backing element.**	equineheritagemuseum.com Littauer, Crouwel 1979: 3; Curtis, Tallis 2012: 102-107, cat. 31-34.

Breast collar	Part of the horse's forepart harness, a strap running under the neck collar around the animal's chest, joint to the girth.	equineheritagemuseum.com Littauer, Crouwel 1979: 4; Curtis, Tallis 2012:102-107, cat. 31-34.
Breast plate	Part of the horse's forepart harness, a metal or leather plaque used to protect the animal's chest. Sometimes it was also used as jointing part between the breast collar and the false martingale.	equineheritagemuseum.com Littauer, Crouwel 1979: 4.
False martingale	Part of the horse's forepart harness, a strap running between the front legs of the animal from the breast collar to the end of the chest.	equineheritagemuseum.com
Girth	Part of the horse's forepart harness, a saddle strap running around the thorax of the animal, joint to the breast collar.	equineheritagemuseum.com Littauer, Crouwel 1979: 6; Curtis, Tallis 2012:102-107, cat. 31-34.
Hame chain	Part of the horse's forepart harness, a single or multiple metal hook anchored at the neck or breast collar. Reins are hooked to them.	equineheritagemuseum.com
Neck collar	Part of the horse's forepart harness, a strap running around the neck and resting against the shoulders. This element is used only in chariotry in order to hang the joke, sometimes the neck collar is fused to the nape strap.	equineheritagemuseum.com Littauer, Crouwel 1979: 6; Curtis, Tallis 2012: 102-107, 110, cat. 31-34, 37.
BUTTOCK' S HARNESS		
Crupper	Part of the horse's back harness, a strap anchored at the animal's tail. Known also as **Turn back**	equineheritagemuseum.com Curtis, Tallis 2012: 129, cat. 80.
DECORATIVE ELEMENTS OF THE HARNESS		
Bells	Metallic bells hanged at the neck strap. This is not just a decorative element, since it is a multi-functional item. Bells were used in battles to organize troops and intimidate enemies, while in towns their jingles were announcing their arrival. The synchronized sound of bells was also helping chariot horses to proceed at the same time. Bells used together with tassels were also preventing insects biting.	O'Daniel-Cantrell 2011: 20-22, fig. 2.4; Curtis, Tallis 2012: 110, 122-123, cat. 37, 60-66.
Brow cushion	A mesh bonnet, probably made by textiles and positioned on the forehead of the horse. In O'Daniel-Cantrell's opinion this is an alternative use of the blinkers and it was invented by the Assyrians.	O'Daniel-Cantrell 2011: 18-19, fig. 2.3; Curtis, Tallis 2012: 111, cat. 38-39
Crest holder	Part of horse's headstall, a crescent-shaped and hollow metallic element put on the top of the head piece. Used to held a crest made by horse hair or textile.	Curtis, Tallis 2012: 106-107, 110-111, 119, cat. 34, 37-39, 59.
Frontlet	Part of horse's headstall, a metallic, wooden, leather or ivory element applied on the horse snout, between the naris and the eyes. It has mainly a decorative function and it is fixed to the brow band. Its shape is usually triangular because it follows the snout natural feature. Decorations can be zoomorphic, theriomorphic or floral. Known also with the term **Face piece** or **Face drop**.	equineheritagemuseum.com Littauer, Crouwel 1979: 5; Curtis, Tallis 2012: 110, 120-121, cat. 37, 54-57.
Frontlet boss	Part of horse's headstall, metallic element fixed on the brow band in form of a cone.	Curtis, Tallis 2012: 110, 121, cat. 37, 57.
Phalerae	Metal disk used to keep together more breast bands in order to create a mesh on the animal's chest. The technical name comes from the Roman period, when soldiers were receiving them as *dona militaria*.	Curtis, Tallis 2012: 128-129, cat. 80-82.
Pendants	Part of the horse's forepart harness, draping single or multiple bands put at the sides of the animal's chest. They might culminate in tassels or medallions.	equineheritagemuseum.com Curtis, Tallis 2012:
Rosette	Part of horse's headstall, metal element connecting the brow band, the head piece and the face piece. Also known with the term **Boss**. Sometimes it is incorporated to the blinkers.	equineheritagemuseum.com
Studs	Decorative elements applied on the horse harness. They might be made by metal or ivory and they might have different shapes, such as that of a small flat plates, studs with a domed top or elongated oval.	Curtis, Tallis 2012: 102-103, 106, 108, 110, 124-125, cat. 31, 33, 35, 37, 68-71.
Tassels	Decorative bunch of cords, suspended on the forepart harness. Known also as **Trappings.**	Curtis, Tallis 2012: 100-107, 109, 110-111, 114, cat. 30-34, 36-39, 47.

2.3.1 Euphrates, Syrian Pillar Figurines (EU_SPF's)

In fact, it is like a drama without an audience, where there are only active participants, and figurines are the images of all these actors and actresses. In other words, figurines are embodied: they have life.

Garcia-Ventura, Lòpez-Bertran 2010: 746.

<u>Other Names in Literature</u>

- Baked Clay Handmade Freestanding Figurines or Syrian Terracottas – Free-standing handmodelled[186]
- Nordsyrische Pfeilerfiguren (NPF)[187]
- Standing or Pillar figurines[188]

<u>General Description</u>

The name EU_SPF's comes from their typical tubular bodies, sometimes twice grooved in the lower part.[189] The columnar form of the body is usually concave at the base to allow them to freely stand, while in some cases feet are rendered through a central protruding piece of clay or pressing the base of the body in the middle of the frontal part (**Fig. 62b**). Similar to the Southern Levantine production, «pillar bodies are a widespread solution for standing figurines in the Near East (…) With rounded pillar bodies, the only way to show legs is perhaps by incisions or stamping on the front part of the round body; but this is certainly looks awkward» (Kletter 1996:77). Unlike the plaques, these free standing figurines could be viewed from all sides, although the frontal part was likely the predominant view. [190] The scarce attention devoted to the backs can be easily observable by some headdresses, which are well rendered in the front side, while to the back is not given special interest. This was certainly caused also by the modelling technique dedicated for this portion of the body, which was anchored to the core by pushing it at the bottom in a sort of indent line.[191] Although, as stated by Clayton (2001: Part II), we cannot discern by any clear mark if heads were modelled starting from a separated piece of clay that was later attached to the body or they were formerly part of the body itself. The addition of pieces of clay is for sure valid for other anatomic parts, such as facial features and arms.

Facial features are basic though of great effect. Thus eye sockets are shaped by gently pressing two hollows at the nose sides. Single or double blobs are later applied to characterize pupils, in rare cases pupils are incised. The nose is usually pinched and nostrils are rarely rendered with a very small strip of clay at the bottom of it. The mouth is not rendered, the space between the head and the neck is so narrow that it seems that the mouth is hidden by necklaces. Ears are also hidden by the headdress or hairstyles; the tentative application of earrings indicates sometimes their presence though they are never shaped. Hairs are in most of the cases part of the headdress, thus it is not possible determining a difference between the hairstyle and the headdress. Just a few male specimens show clearly hair strands. Apart from facial features, another stressed anatomical characteristic are sometimes fingers. From one hand, a good number of figurines presents hands with exaggerated fingers, which are rendered with 4-5 strips of clay. From the other hand, the hands of other figurines are clearly stressed with incised signs, creating a sort of beam reminding the fingers. More clay strips and blobs are also used to indicate decorations, such as i.e. hairstyles and jewellery, even if more crude figurines without any type of decoration are also attested.

Regarding the portrayed subjects, the most common kind of human represented are women, although

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186 Moorey 1980: 100-101, fig. 17, nos. 426-428; 2005: 220-222, figs. 353,358,362,363,365,366,367.
187 Pruss 2010: 216-225, Taff. 33-34, nos. 282-292.
188 Clayton 2001: Part II: The Figurines; 2013: 17-24, pls. 1-11.
189 Cf. Modelling paragraph.
190 This statement cannot be valid for the EU_HSHR figurines whose best view is the side one. Clayton observed that for the SPF's we do not have any conclusive evidence suggesting their best view and perhaps the unfinished appearance of the back was irrelevant in relation to the use of the object. Clayton 2001: Part II. Pillar Figurines.
191 In Clayton's opinion this might have been due to the intention to form facial features. Clayton 2001: Part II. Pillar Figurines.

children and men are also well attested[192]. The age and the sex are stressed by means of multiple elements, while an attempt in distinguishing genders is here provided also by the determined types.[193] As far as we know until now, pillar figurines in context tend to be found as individual elements like if group interactions were strictly limited to rare circumstances. In the Author's opinion this is a very crucial fact with concern to the interpretation of these figurines and their relationship with animal specimens. Animal figurines are usually recovered in multiple numbers indeed and this should be considered the main reason why their number is higher than human specimens.

<u>Subtypes</u>

As seen, even if the artistic style and the standing positions of these figurines are much homogenous, this however do not prove that they all represent the same subject. Indeed, the EU_SPF's are characterized by a great heterogeneity in shapes and decorations. The subtype grouping has been built following the breaking points of the figurine: head, torso and base. A distinction among adult and children figurines was done due to the presence of pillar children.

Euphrates, Syrian Pillar Figurines, Children

The number of specimens portraying children is so ephemeral that any division in subtypes is here proposed following the classical tripartion of the body. In Victoria Clayton's Ph.D. research (2001: Part II) 8 EU_SPF's were identified as holding a child, usually in the left arm. Different dimensions of child figures suggest that the age of the children ranges from the early childhood to the first years of life. This effectively was observed in this dissertation too:

EU_SPF_C1 This the most attested type of child. The portrayed subject could be a very young child and in some cases this was certainly an infant given by the fact that no legs are modelled. The body of the child is usually anchored to the mother in a way that sometimes it is practically impossible breaking it away from the mother's body. The bulb-shaped head is often fused to that of the adult indeed. The child is always cradled to the left, sometimes small arms are visible protruding towards the mother's neck. Facial features are essentials; when attested eyes are applied with single blobs, hairs are rarely represented, while simple necklaces are characterized with thin strips of clay at the neck.

EU_SPF_C2 This is in real a tentative type of child, given the fact that just two figurines are preserved. In terms of portrayed age, this is surely older than specimens belonging to types 1 and 2. In this case both legs are represented, they are well anchored to the mother's hips in a similar way as usually arms embrace the neck. The head of the child could be of bulb-type or reminding the SPF's H1 subtype of heads. This type of child is embellished with a row of double blows decorating both arms and shoulders.

Euphrates, Syrian Pillar Figurines, Children Unica Types

EU_SPF_CU1 This is the lonely case of a standing child. The young age of this pillar figurine is testified by the bulb-shaped head and by a double blob applied in the area of the mouth, which might be tentatively interpreted as a sort of pacifier. Facial features are essentials, the typical pinched nose and two double blobs as eyes. The base is bipartite. The figurine in question is portrayed striking the identical pose of adult pillar figurines with both hands on the chest. Decorations are quite abundant considering the dimension of the figure: a cross pattern is applied on the head, a simple strip of clay as necklace, and two single bracelets are surmounted by a horizontal long strip of clay.

EU_SPF_CU2 This is another lonely case of a standing child. The young age of this pillar figurine is again testified by the bulb-shaped head and by the small dimensions Facial features are essentials, the typical pinched nose and two double blobs as eyes. The base is straight and concave. The figurine in question is portrayed striking the identical pose of some adult male figurines with one hand to the head and other to the chest. Decorations consist in triple bracelets and a single necklace with an applied double blob. Another double blob is applied on the breast zone, nothing is known about the significance.

Euphrates, Syrian Pillar Figurines, Heads' Subtypes: EU_SPF_H

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192   Some references to the presence of both male and female pillar figurines are also included in Clayton's dissertation. She referred to them as "unique" and, therefore, they are dealt in Appendix C. Clayton 2001: Part II: The Figurines, Appendix C.
193   See below.

The EU_SPF's heads are the most diagnostic feature of this type of figurines. As we are going to see when we will discuss about main types, from a single fragment of head one might imagine the development of the whole body. The most attested heads are those of subtype H1 a-b, which are generally semi-circular or rectangular others are less represented. In the absence of any sexual feature of the EU_EU_SPF's, distinguishing certain differences in the shape of heads was of a primary importance in understating a gender differentiation of the determined types.

Subtype H0 Indeterminate head.

Subtype H1 The majority of the EU_EU_SPF's presents this type of head. The prominent shape is given by the presence of a high headdress. In the fact, this head is exclusively associated to female specimens. Some radiant and vertical strips are often applied on the top edge, just on the forehead; this might indicate hair locks. Other strips rest in horizontal, sometimes passing through the whole width of the headdress forming an arch, these are instead some stylized representations of head bands. Single or multiple blobs are part of the decoration of these bands. The general shape of this *polos* could be divided into two variants.

H1a This is a head provided with a rounded high headdress. There is a certain variety in the round shape of this head, sides might be less or more narrow or have smooth or pointy corners. The inclination of the head can be both straight and reclined. Eyes are usually rendered with two single or double blobs. The nose is pinched and nostrils are rarely stressed with a small horizontal strip of clay. The mouth is always absent.

Headdresses decorations are applied with strips and blobs of clay. In some specimens strips prevail on blobs, in others is the contrary. Those specimens with an abundant presence of strips have a general radiant decoration upward protruding. These vertical strips are sometimes covered by a double horizontal band or by a row of blobs. The radiant sense is given also to those specimens presenting an abundance of decorative blobs, which vary in terms of sizes and complexity. Some figurines present a single blob on their forehead, precisely between the eyes. It is not clear the meaning of this decoration, but it might be related to pendants attached to the headdress or a kind of facial make-up (?). Earrings seem to be rarely portrayed by applying two small vertical strips or blobs of clay by the lower sides. Necklaces, when rendered, might be a single or double band with or without multiple blobs of clay.

H1b This is a head provided with a rectangular high headdress. As for the rounded specimens, a variety in shapes can be observed also in this case. Some heads are in fact upward higher others have the top extremity slightly rounded. Again the inclination of the head can be both straight and reclined. As for anatomical features, as well as H1a eyes are usually rendered with two single or double blobs. There is a single specimen in which even eyebrows are also represented by applying two small strip of clay. The nose is pinched, while in this case nostrils seem not to be stressed. The mouth is again always absent. Headdresses decorations are applied with strips and blobs of clay. The radiant sense is often given also for this variant. Sometimes the juxtaposition of vertical and horizontal strips gives to some headdresses a knitting effect. Blobs decorations are less used and, conversely to strips decorations, they are here meant as lesser decorative elements. The single blob on the forehead is represented also in this variant. Earrings are rendered in the same manner of those of H1a. The same can be said for necklaces.

Subtype H2 This is a poorly represented type of head. The headdress this time is bent to the back and flattened, giving to the figurine a compressed effect. In particular this headdress wears thin toward its top-end. Any specific relation to the gender could be proposed for this type of head; even if the presence of radiant and vertical strips applied on the top edge might indicate hair locks as it was observed in type 1. With concern to anatomical features, eyes are rendered with two double blobs. The nose is pinched and the mouth is never rendered. It is honestly hard to affirm if this type of figurine wears a headdress or a decorative band. The two preserved specimens have both a bundle of strips starting from the forehead and turning backwards. The strips are than covered by a single or double horizontal band. Blobs of clay are applied on this band. Earrings are not portrayed, a double band with a double central blob are used to render the necklace.

Subtype H3 In the same manner of H2 type, also this type of head is poorly represented in numeric terms. The headdress is similar to the previous type, but this example seems more associable to a cap. Thus we can see a clay projection with a shape of small cone, modelled just on the nape. This might be a type of hairstyle or perhaps a cowl. The forehead is wrapped by a bend, usually decorated with blobs. Some hair strands

are represented with a single or double vertical strip. This head is certainly female. The typical anatomical features in this example are eyes rendered with two double blobs. The nose is pinched and in one case even the nostrils are stressed. The mouth is not rendered as usual. As for the H2 subtype, the decoration of the headdress is again a band. In this case a single band with blobs of clay on it. Earrings if applied are hidden by hair strands, while the necklace when portrayed is rendered with a double band covered by a row of double blobs.

Subtype H4 This is probably the only distinguished male headdress. In this case the most appropriate term to be used should be "hat". Even if we should reserve some doubts concerning the circumstance in which this headdress was used, i.e. public occasions, military equipments or simply within a daily context. On the right side is always visible an extra element. Complete specimens of the associated type have demonstrated that this element is an uplifted arm with the hand touching the head at the side, while the left hand is pushed at the centre of the breast with the arm extending outward. We can distinguish these two following variants depending on the hat's shape:

H4a This a conical and sometimes perforated element, reminding a flared top hat. This headdress is usually touched with the right hand which is upraised at the far end of the head. Eyes are rendered with two single or double blobs. The nose is pinched and in one case even the nostrils are stressed. The mouth is again hidden. With regard to costumes, the lower rim of the tall hat is decorated with a single or double band, usually covered by a row of blobs or incised lines. A single specimen presents also some vertical bands along the hat. Earrings are not portrayed, while the necklace might be a single or double band with incised lines or applied blobs of clay. The upraised arm presents sometimes one or more bracelets, which are usually applied around the wrist or at the forearm.

H4b Slightly upward or backward pointy hat. This hat is shorter than that of the variant H4a, reminding more a sort of cap. Again the right hand touches the head. In some specimens there is a horizontal band under the chin, which in other subtypes has been linked to the presence of necklace. But in this case this band is joined to the hat and this fact let us think we are dealing with a helmet cheek piece. Figurines present the typical eyes with two double blobs. The nose is pinched and in one case even the nostrils are stressed. The mouth is hidden.

On the forehead a single or double band is always visible, usually decorated with a row of blobs. Earrings are not portrayed and the presence of two blobs of clay by sides should be linked to the necklace's decorations. The necklace or, as already stated the helmet cheek piece, is rendered with a single or double band sometimes decorated with a row of blobs. The upraised arm presents sometimes one or two bracelets at the wrist.

Subtype H5 This is the last EU_SPF's head's subtype. It pertains to male specimens, like the H4 subtype. For the first time, the head is without a headdress and its peculiarity is expressed in the hairstyle: a short bob haircut rendered with single hair strands. The forehead is partially covered by a bipartite fringe. Eyes are rendered with two double blobs. The nose is pinched and the mouth is hidden. One specimen has a carpet of very small blobs between the nose and the jaw, this is probably a beard. No decoration can be observed for the head, while a figurine wears a single band decorated with a row of blobs, i.e. the necklace.

Euphrates, Syrian Pillar Figurines Heads' Unica: EU_SPF_HU

Unicum HU1 Trapezoidal head representing a tall hat. Eyes are applied with two double blobs, the nose is pinched and the mouth is not rendered. The headdress is decorated with some vertical strips of clay applied at the centre, while other small strips are also attached at the hat's sides. Double blobs of clay enrich the forehead decoration. A double band is used to render the necklace. Indeterminable gender.

Unicum HU2 Triangular head decorated just with a single band and two double blobs by sides. Two hair strands hangs beside the cheeks. Eyes are applied with two double blobs, the nose is pinched and the mouth is not rendered. Under the nose a long beard is applied and hairs are rendered with oblique incised lines. Male character.

Unicum HU3 Oblong head with a tall headdress decorated with vertical strips. Eyes are applied with two double blobs, which are of the first time sideways stretched. The nose is pinched and the mouth is not rendered. Indeterminable gender.

Unicum HU4 Triangular and small head with three vertical strips applied on the top, a double blob is attached at the base of them. Eyes are applied with two double blobs, the nose is pinched and the mouth is absent. A single band is used for the necklace. Female head, given the fact that this is a head pertaining to a complete specimen of a female figurine with a child.

Unicum HU5 Oval and small head decorated with a double band applied on the forehead. Two blobs of clay are attached at the head's sides. Eyes are rendered with two double blobs, the nose is pinched and the mouth is absent. Indeterminable gender.

Unicum HU6 Rectangular head with a short bob haircut rendered with single hair strands. Two tangent lines are impressed at the forehead; the vertical is the hair line and the other is probably a band. Single hairs are also rendered with small incised lines on strands. Eyes are rendered with two double blobs, eyebrows are incised, the nose is pinched and the mouth is absent. Indeterminable gender.

Euphrates, Syrian Pillar Figurines, Torso Subtypes: EU_SPF_T

The EU_SPF's torso subtypes are divided in 6 groups, even if one might observe that subtypes T1 and T3 could be assimilated to the same group. Gestures of both subtypes are indeed very similar if not identical. Considering the fact that we do not know the exact meaning of all gestures, it has been decided to deal apart those figurines holding a child or an object in their left arm. Furthermore, during the typology making it was observed that all the established subtypes have some characteristics in common. Important variations are confined just to the shape of hands that might be simple, with incised marks or, with exaggerated applied fingers. In Clayton's opinion (2001: Part II) the different rendering of hands and fingers are due to the origin of figurines. In particular exaggerated fingers are being associated to the Kefrik/Gavourilla productions, while incisions are found only at Karkemish. However, new evidence presented in this study speaks against this theory, since figurines with exaggerated fingers were collected at Karkemish and Zeytinli Bahçe too. Breasts are generally not rendered, though few cases with emphasized breasts are represented in some figurines with exaggerated fingers or with claw-shaped hands. Whatever this could indicate chronological variations is not to be known at the moment.

Subtype T0 Indeterminate torso.

Subtype T1 This is the most attested subtype of torso; the general shape is sideward protruding and quite wide. This shape is given by the arms' position, in the fact the upper part of arms extends outward at the sides and forearms together with hands are turned back on the breast. This gesture is mostly associated to female specimens, even if breasts are never stressed. According the different rendering of hands, this subtype might be found in three variants.

T1a The hand is not distinguished from the arm and fingers are not rendered. Single or double bracelets are applied at the wrists or/and at the forearms. In one case a blob of clay was applied on the hand, the meaning of this decoration is unknown. While a single specimen presents two facing hollows for each hand, in this case they are meant as fingers. Other decorations observed are a very rich carpet of blobs, handing down from the neck till the breast.

T1b The hand is not distinguished from the arm, but fingers are rendered with incised horizontal marks. Single or double bracelets are applied at the wrists or/and at the forearms.

T1c The hand is not distinguished from the arm, but fingers are exaggerated and rendered with small strips of clay. Single or double bracelets are applied at the wrists or/and at the forearms. Bracelets of a single specimen have also a row of applied blobs.

Subtype T2 This is also a well attested subtype of torso; the general shape is slightly side and downward protruding. This shape is given by the forearms' position, which are joined across the chest. This gesture is probably though not securely associated to female specimens. The presence of at least two specimens with emphasized breasts might be the proof for a female attribution. According the different rendering of hands, also this subtype might be found in three variants.

T2a The hand is not distinguished from the arm and fingers are not rendered. Single or double bracelets are applied at the wrists and at the forearms.

T2b The hand is not distinguished from the arm, but fingers are rendered with incised horizontal marks. In

one case breast is also modelled. Single bracelets are applied at the wrists and at the forearms. Bracelets can be also incised.

T2c The hand is not distinguished from the arm, but fingers are exaggerated and rendered with small strips of clay. Single bracelets are applied at the wrists or/and at the forearms. Bracelets of a single specimen have also a row of applied blobs.

T2d The hand is distinguished from the arm and it is claw-shaped. Breasts are emphasized and cupped by the same hands. Single bracelets are applied at the wrists and at the forearms.

Subtype T3 To this subtypes pertain all those figurines holding an object or a child. Given the fact that one of the arms is involved in a precise function, we are not sure about the gesture performed by these figurines. According to the left arm position, it seems that they could be associated to subtype T1. The right arm is instead always busy in holding something. Thus the general shape of the figurine is similar to subtype T1. This gesture is securely associated to female specimens, when holding a child. One specimen has also emphasized breasts. The different rendering of hands was also here used in distinguishing three variants.

T3a The hand is not distinguished from the arm and fingers are not rendered. Single bracelets are applied at the wrists and at the forearms.

T3b The hand is not distinguished from the arm, but fingers are rendered with incised horizontal marks. Single or double bracelets are applied at the wrists or/and at the forearms.

T3c The hand is not distinguished from the arm, but fingers are exaggerated and rendered with small strips of clay. Breasts might be emphasized. Single bracelets are applied at the wrists and are decorated with a double blob.

Subtype T4 This is a poorly attested subtype and it is composed by figurines with both hands in the proximity of the groin zone. These figurines seem to be connected with the maternity status and in most cases their breasts are pronounced, while there is one example also holding a child, perhaps an infant. The general shape of the torso in similar to subtypes T1 and T3 but shoulders are more narrow. The different rendering of hands was also here used in distinguishing two variants.

T4a The hand is not distinguished from the arm and fingers are not rendered. No decorations were observed. The single preserved specimen holds a child with its left arm.

T4b The hand is distinguished from the arm and fingers are rendered with incised marks. Single bracelets are applied at the wrists.

Subtype T5 This is a well attested subtype of torso and it is usually associated with H4 head's subtype. The gesture has been already described, i.e. the right arm is upraised touching the far end of the head, while the left hand is pushed at the centre of the breast with the arm extending outward. We cannot surely affirm that this pertains exclusively to male specimens, since there is doubtful figurine with a likely pronounced breast (**Fig. 44 central**).[194] The general shape of the torso reflects the arms position. The different rendering of hands let us divide this subtype in three variants.

T5a The hand is not distinguished from the arm and fingers are not rendered. Single, double or triple bracelets are applied at the wrists and at the forearms.

T5b The hand is distinguished from the arm and fingers are rendered with incised marks. Just one specimen preserved. Bracelets are applied at the right forearm.

T5c The hand is not distinguished from the arm, but fingers are exaggerated and rendered with small strips of clay. The only preserved specimen has an emphasized breast. Single bracelets are applied at the wrists and at the forearms.

Subtype T6 This is a poorly attested subtype of torso. Two specimens are in the fact preserved and are slightly different one from each other. The gesture is new; both hands are joined and turned up close to the face or in the proximity of the neck. The general shape of the torso reflects the arms position, making the torso narrower. Nothing can be said about the gender associated to this gesture. We could tentatively

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194 Even if this specimen has a completely different kind of head than those usually associated with this type of torso.

propose a male tendency by some decorative elements.[195] Again the different rendering of hands let us divide this subtype in two variants.

T6a The hand is not distinguished from the arm and fingers are not rendered. No decorations were observed.

T6b The hand is distinguished from the arm and fingers are rendered with incised marks. The single preserved specimen presents incised decorations. Single bracelets are thus incised at the wrists and forearms. An oblique applied band with incised marks runs across the chest, this is perhaps an armour.

Euphrates, Syrian Pillar Figurines, Torso' Unica: EU_SPF_TU

There are at least 7 pillar specimens presenting slightly different subtypes of torso. However, since we are dealing with armless figurines, a precise description of these specimens is not possible due to the uncertainty in determining their characteristic features. In the finale catalogue, these specimens are labelled as EU_SPF_TU1-5.

Euphrates Syrian Pillar Figurines, Bases' Subtypes: EU_SPF_B

The base of pillar figurines has a primary functional aim. It is in the fact that composing element which enable the figurine to freely stand. As it was already said in the manufacturing technique paragraph, bodies were sometimes twice grooved in the lower part because of the maker's fingers. The modelling of the base concerned also the lower rim. As already observed by Clayton (2001, Part II), the general shape of bases varied from a squat and crudely made one to a smoother and finely modelled profile. According to the shape of this rim two subtypes were distinguished.

Subtype B0 Indeterminate base.

Subtype B1 This base is the most common attested. It is a ring base with the rim uniformly leaning against the surface. In some case the bottom is flat. The profile might be narrow or slightly flared. As far as we know, these small differences in the profile are just due to the maker's manual skills. No decorations were observed.

Subtype B2 This is a less frequently attested base. It is a ring base with the rim uniformly leaning against the surface apart for the middle of the frontal part. Here the rim is grooved by pressing it upward with a finger. The protuberance might be less or more accentuated. The intention is clearly that of reproduce feet. The profile is usually slightly flared. No decorations were observed.

Euphrates Syrian Pillar Figurines, Bases' Unica: EU_SPF_BU

Unicum BU1 A flat base, very similar to subtype B1. The profile is slightly flared. There is an impressed decoration in the middle of the frontal part. Two symmetric circles with incised horizontal marks. It might indicate some feet.

Unicum BU2 Bipartite base, similar to subtype B2, but in this case the base is entirely in divided. The two protruding parts are also frontally pinched, which indicates the presence of legs. The rim seems crudely cut in the frontal part, again the intention is to render feet. The profile is rounded through the end of the base. No decorations were observed.

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195   See T6b description.

EU_SPF_Children Unica
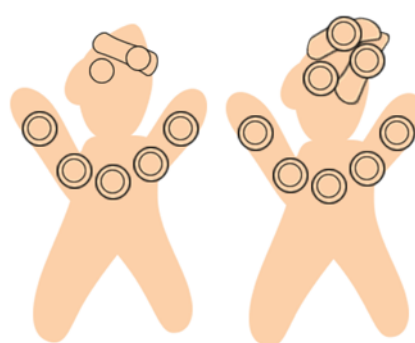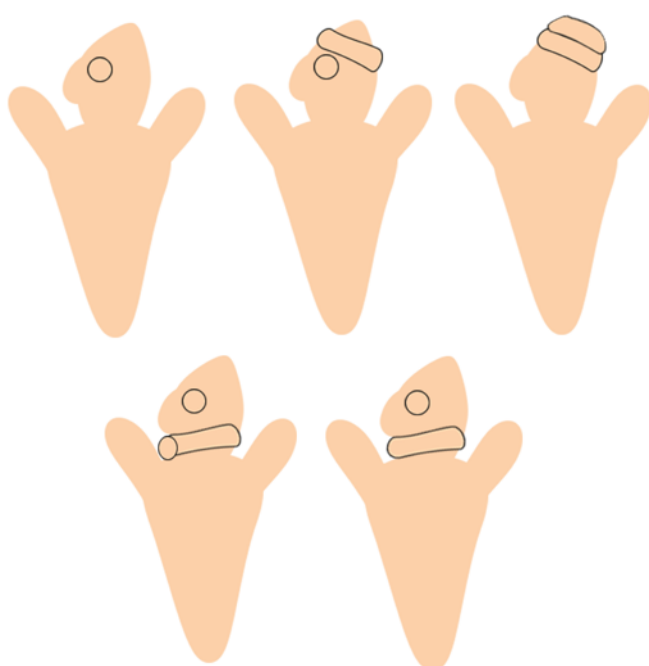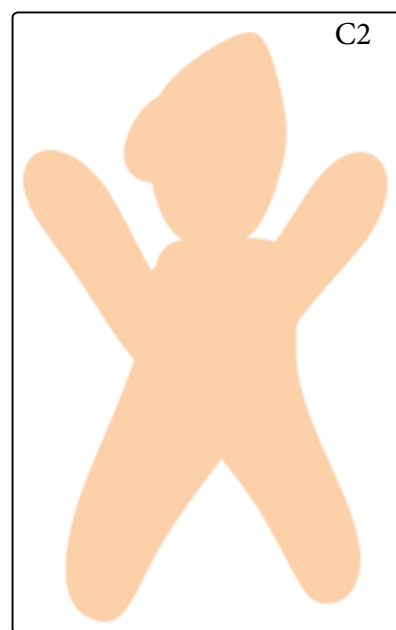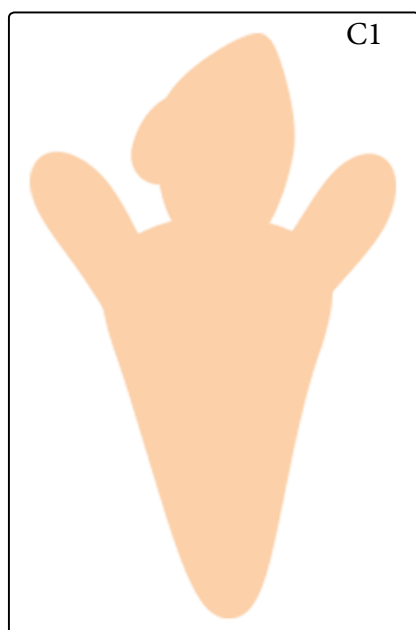
H1a

H1b

H2

H3

H4a

H4b

H5

HU1

HU2

HU3

HU4

HU5

HU6

T1a

T1b

T1c

T2a

T2b

T2c

T2d

T3a

T3b

T3c

T4a

T4b

T5a

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EU_SPF_Bases

B1

B2

EU_SPF_Bases-Unica

BU1

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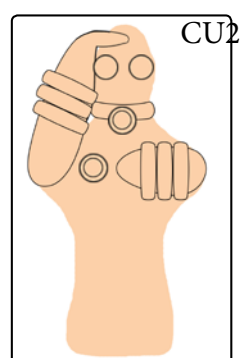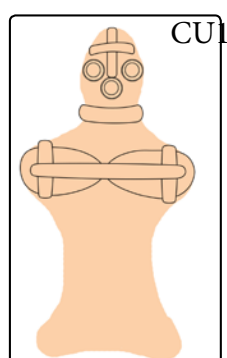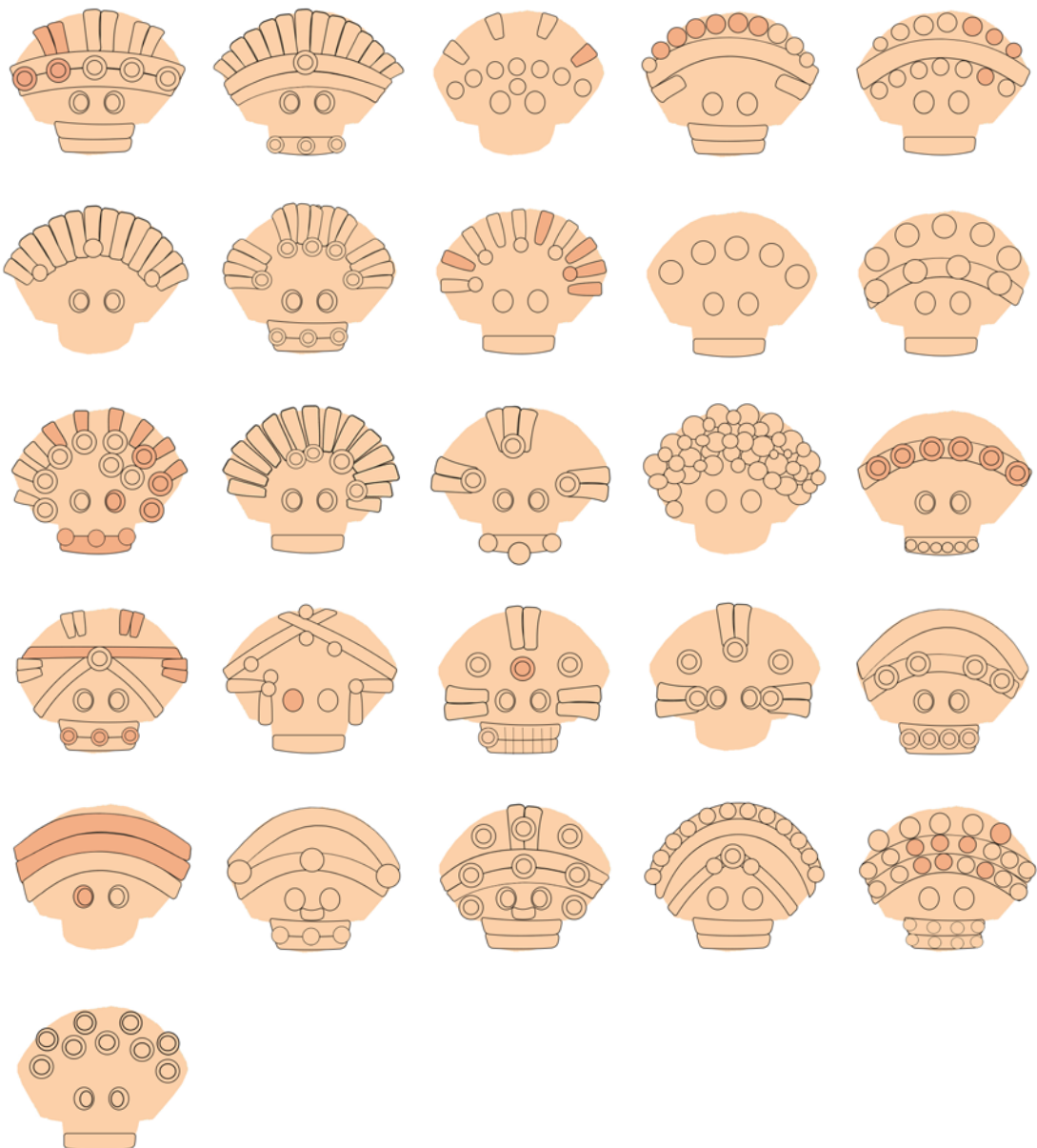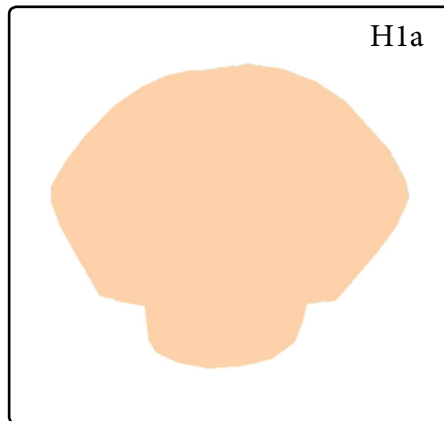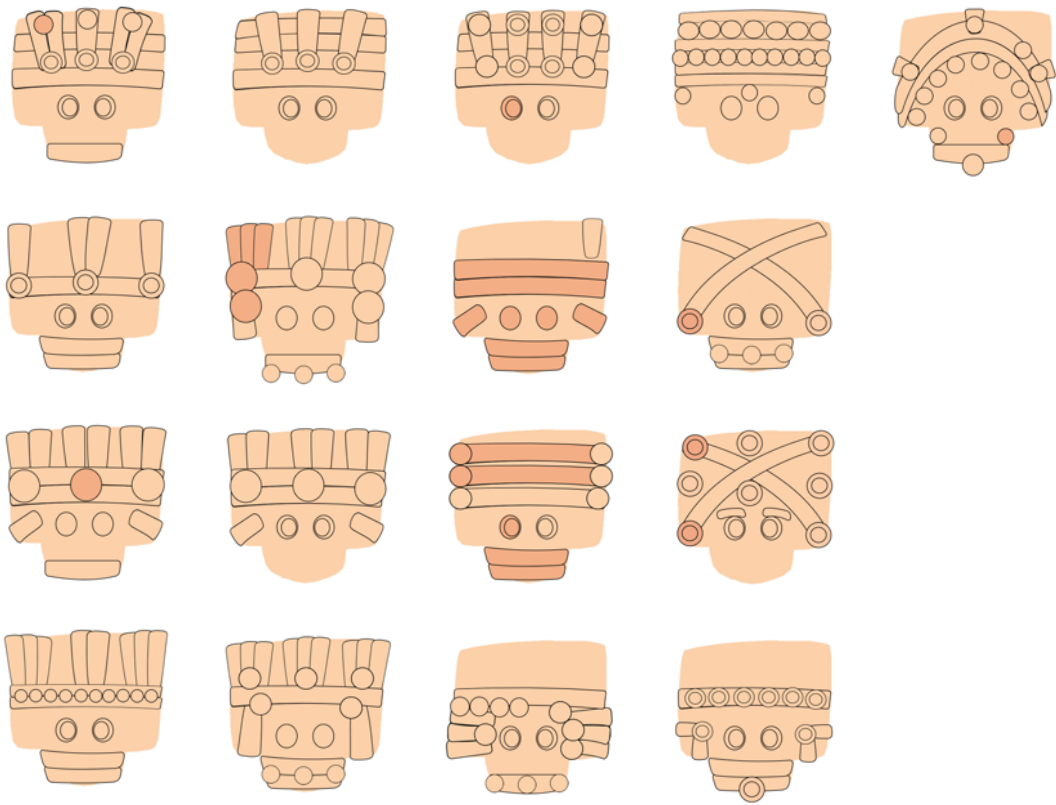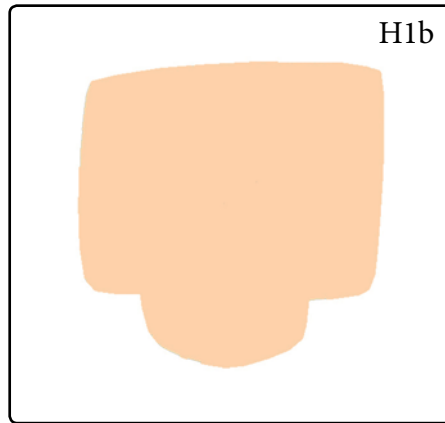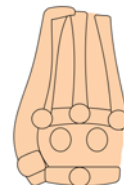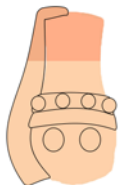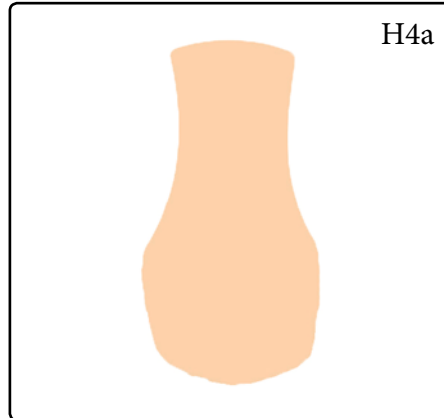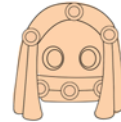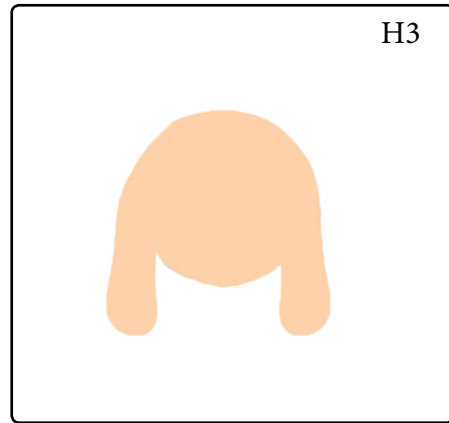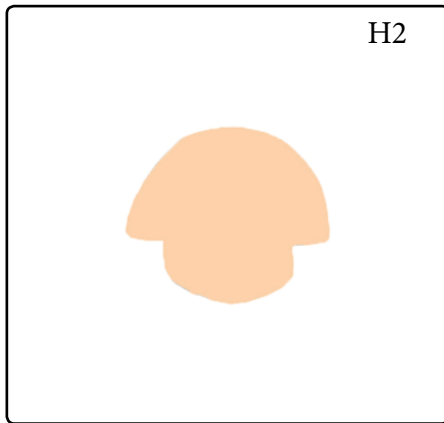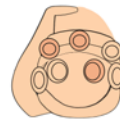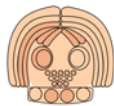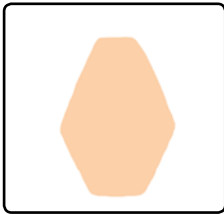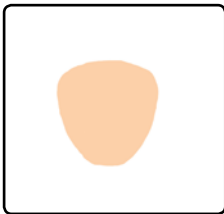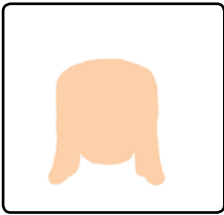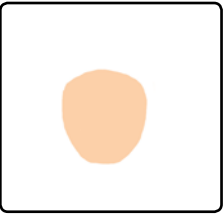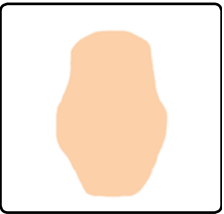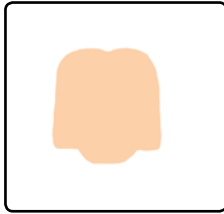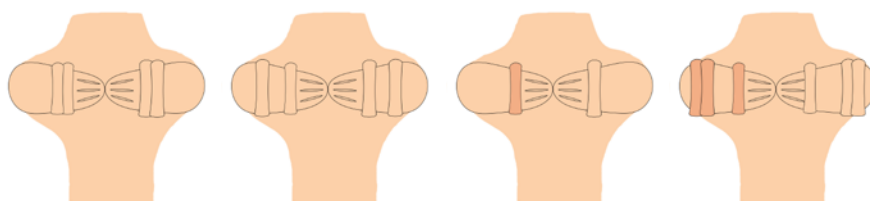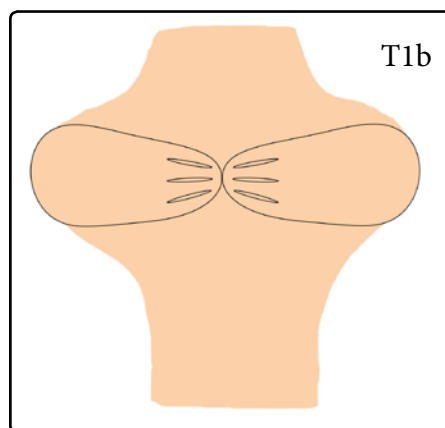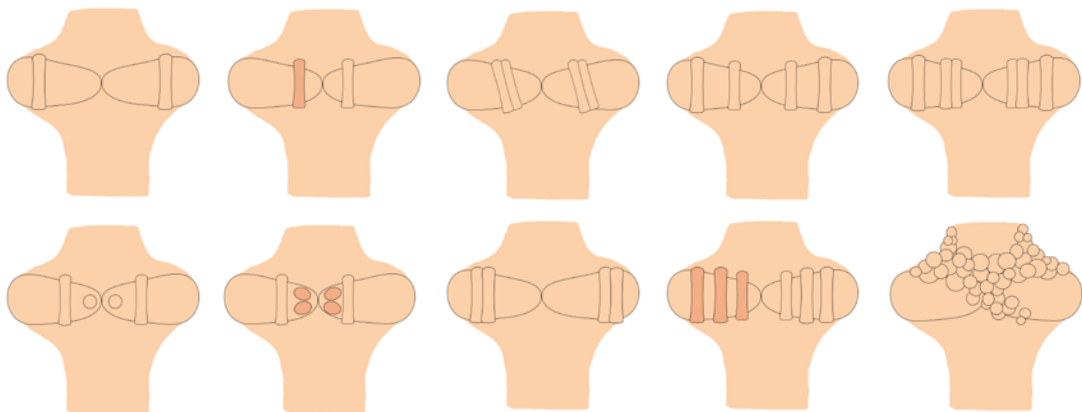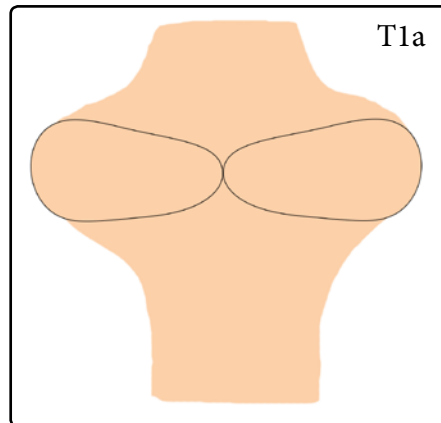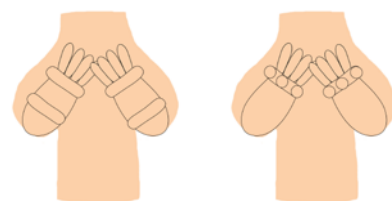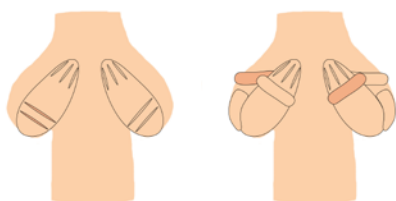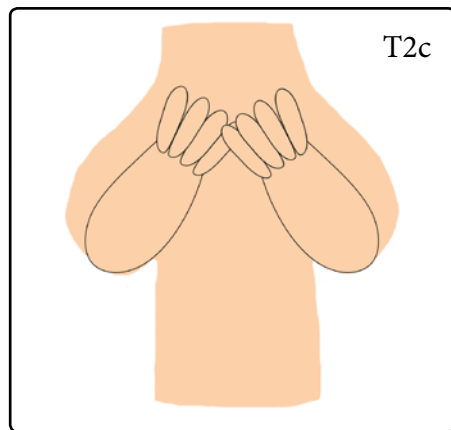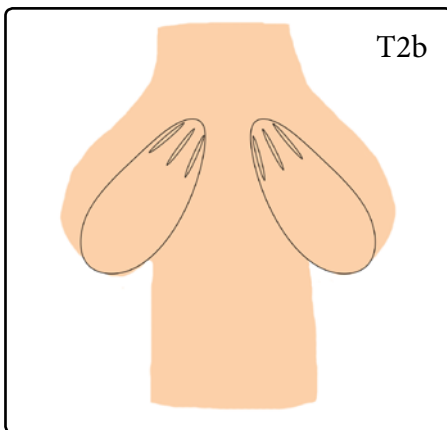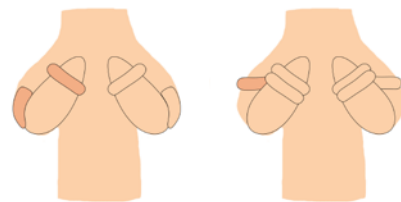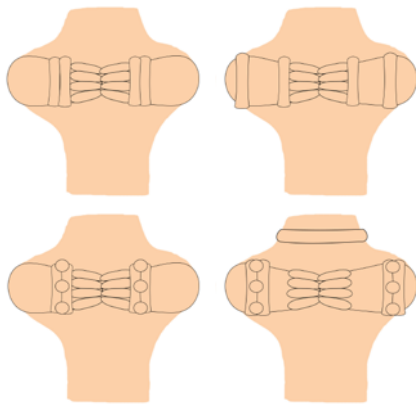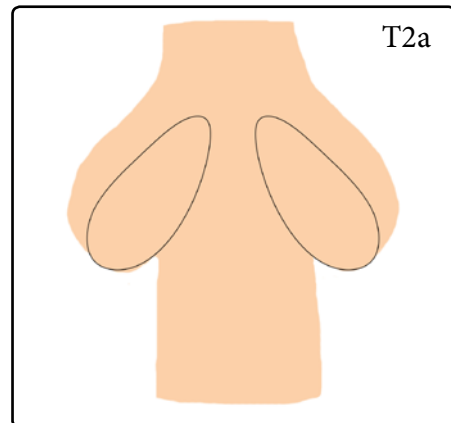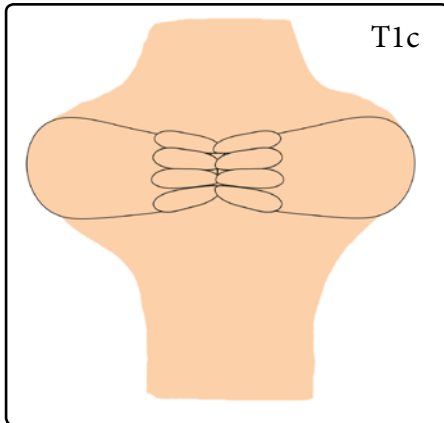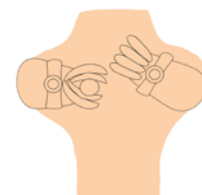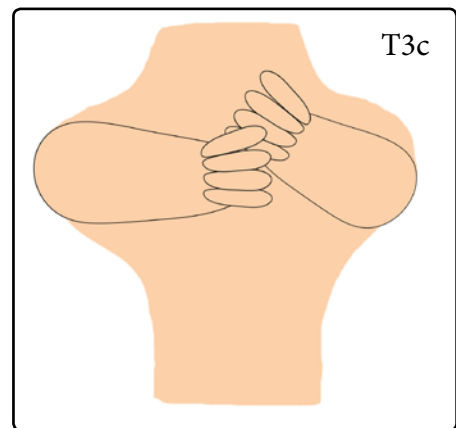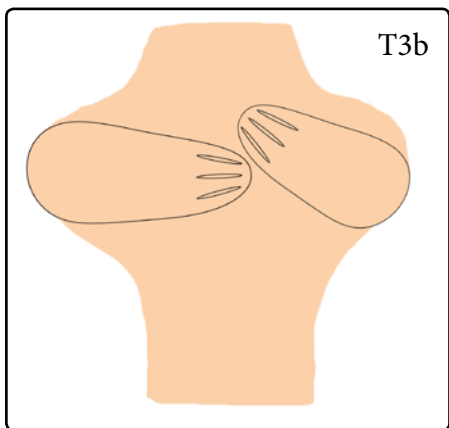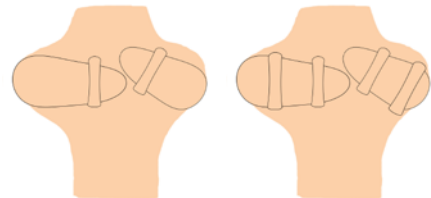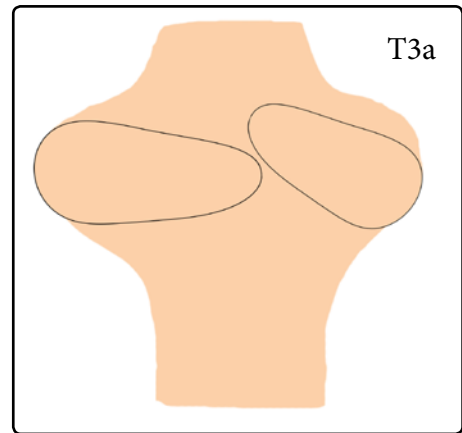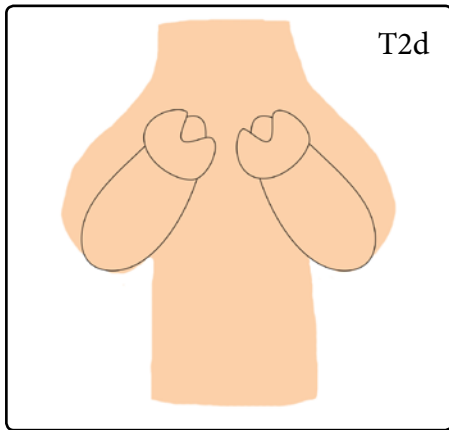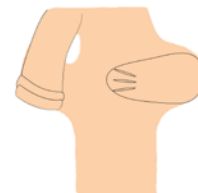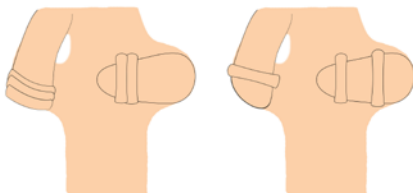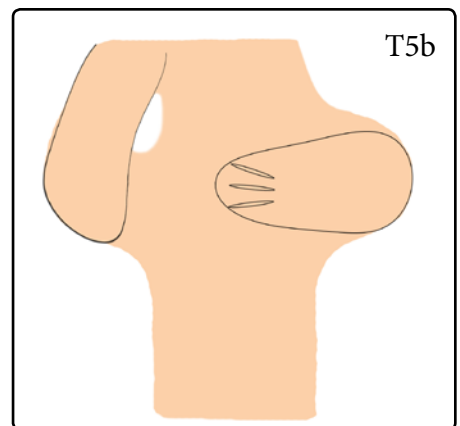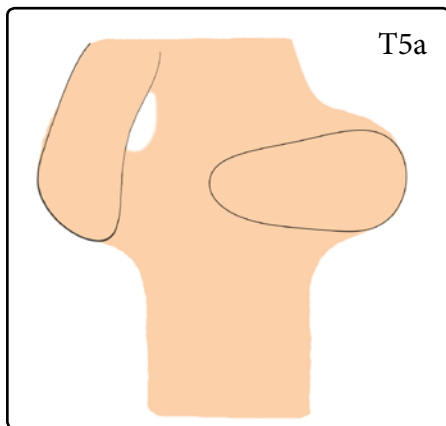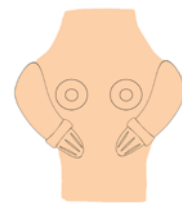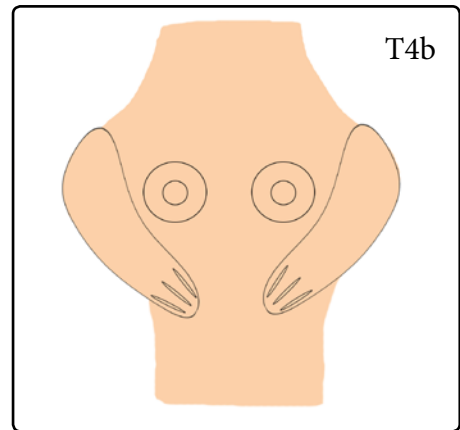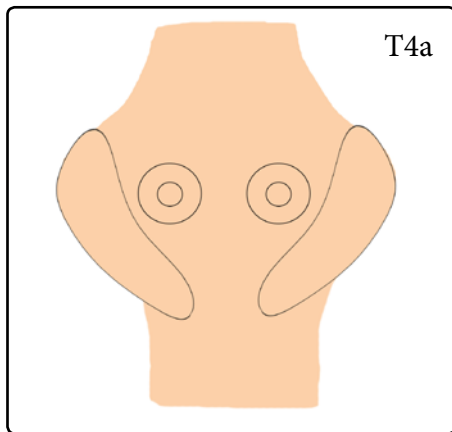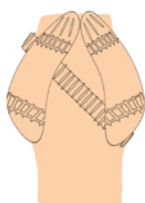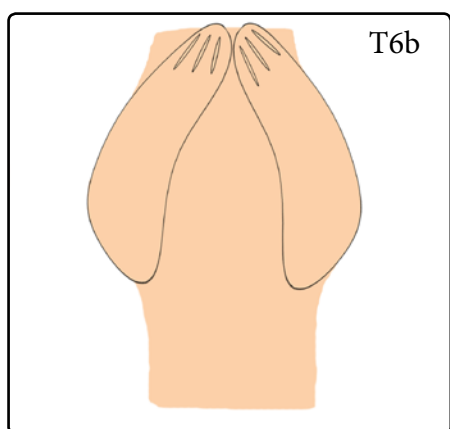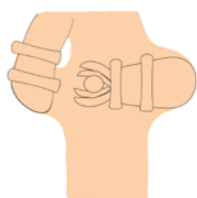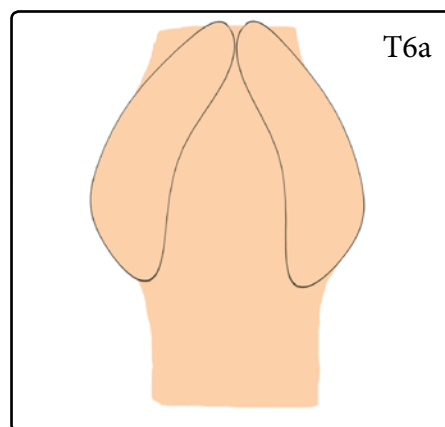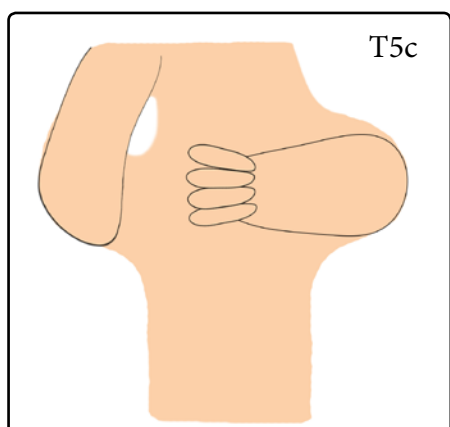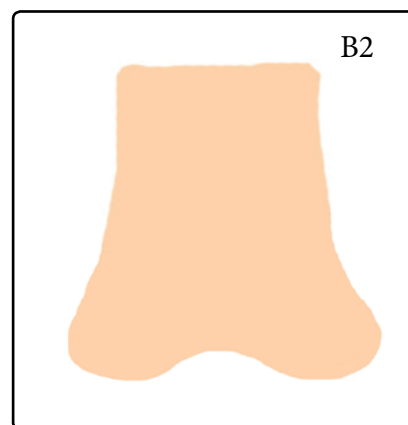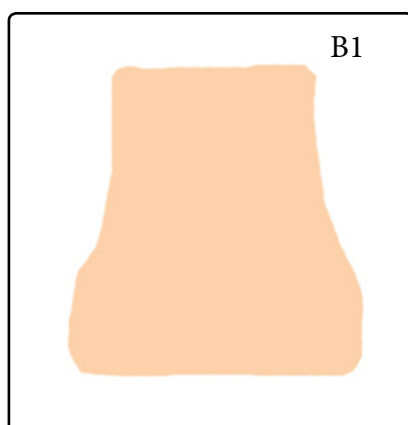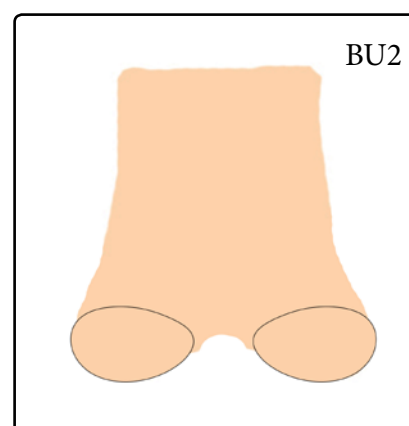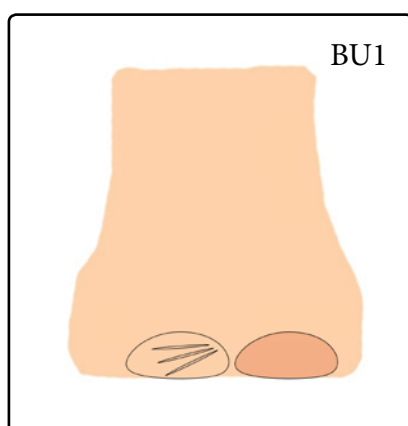
Contexts

In accordance with Clayton (2001: Part II), at the actual state of the research the funerary context is the only one that returned complete specimens, while from the others - like domestic, productive, public, and cultic contexts - just fragmentary pieces were collected indicating that these are all non-primary contexts.[196]

All the figurines from streets and courtyards are fragmentary, meaning that in all cases we are dealing with secondary use contexts. Open areas were probably places where these figurines were discarded and we should consider those broken figurines in the same manner as common pottery sherds.[197] The only indicative analysis that was here proposed for Karkemish contexts are find-spot percentages (§ **1.3.2**) for each single area, which may indicate a predominance in the use of figurines in certain parts of the town.

Although the use of pillar figurines in domestic contexts has been observed both in the EBA (Sakal 2013) and LBA (Pruss 2002: 541-542; Petty 2006: 65-66) coroplastic productions of the Middle Euphrates, the actual state of the research does not allow any analysis for the IA specimens. As affirmed by other scholars (Pruss 2002: 543; Felli 2017: 107), clay figurines are generally used for a determinate period of time and after that they were usually thrown away in the vicinity in rubbish deposits or large pits. Hence the meaning and use of a figurine is determinable just in relation to the context in which this was found and not the contrary (Press 2010: 213). Furthermore, it is important here underline that - as far as known until now- at Karkemish no human figurines are undoubtedly associated to temples or cultic areas, nor in cultic pits inside or outside these. They are instead to be found broken in large quantities in public-official places, sometimes in the vicinities of temples. If we take into account figurines just in IA contexts we could observe that, for instance, the presence of specimens on the roadway leading to the Acropolis or on the Great Staircase and the total absence of specimens inside the Storm God Temple (**§ 1.3.2 Area A**). The only tentative association to the Storm God Temple is the retrieval of clay figurines in the same context with a ostracon portraying a lady holding her breasts and covered with a tall veil (**Fig. 70**). Nevertheless, even that ostracon was found within a presumed domestic context at the western outer border of the temple. A much similar deduction was stated by Pruss (2002: 542-543), who in fact observed that the many MBA human figurines from Ebla were collected in pits outside the Temple of Ishtar, which were likely not meant as *favissae* but rather as normal trash pits.[198] That is mean the temple itself was not at all a crucial find-place for understanding the use of those figurines and "Die Terrakottafiguren sind Zeugnisse religiöser Vorstellungen, die in den grossen Tempeln keinen Platz fanden und nur müdlich tradiert wurden" (Pruss 2000: 185).

Despite these discouraging observations a secure fact emerges, namely clay figurines were not a private matter but on the contrary they were a material evidence used in order to build up social identities. Considering the Yunus cemetery a collective funerary area,[199] one should state that funeral practises at Karkemish were a collective performance. The interaction between the public and funerary sphere is attested by the high presence of funerary monuments in the Lower Palace area (Gilibert 2007, 2011: 44), so funerary contexts might have had a secondary and perhaps more visible function, namely the public performance of a collective memory. Ethnographic comparisons from some Mesoamerican cultures, suggest that human clay figurines were often used during public rituals in association to food consumption and distribution.[200] As observed before, the food consumption at the Yunus necropolis could be tentatively proposed by funerary assemblages reminding wine drinking and feastings.[201] The analysis of the context from the Yunus cemetery (**§ 1.3.2 Yunus**) revealed interesting though tentative new data concerning the possible use and function of these human images. Despite the fact that figurines deposited in funerary assemblages represent rarities

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196   This data is probably influenced by the fact that funerary contexts are better known in relation to figurines and graves are more rarely disturbed by human activities through ages. This let us conclude that we cannot exclude a priori that the same type of figurine was contemporary used in different type of contexts, perhaps with different purposes.

197   Kletter before has pointed out the importance in distinguishing complete and fragmentary figurines in the analysis of contexts. Kletter 1996: 57. The Author totally agrees with the scholar when stating that broken figurines were not used independently, since they cannot stand without the rest of the body. This is of course valuable both for human and animal specimens.

198   For a detailed study of this production see Marchetti 2001, 2007; Marchetti, Nigro 1997. For the EBA figurines from Ebla see also Peyronel 2008, 2014.

199   We should also add the other cemeteries from the Middle Euphrates valley § 3.1.3, 3.1.4.

200   Scholars interpreted the use of these figurines in public contexts as part of shamanic rituals. Domenici 2007.

201   In a confidential conversation with the archaeobotanist Letizia Carra, emerged that one of the graves excavated in the Outer Town of Karkemish by the Turco-Italian expedition contained a so high quantity of grape seeds that this might have had due to the presence of wine or a grape-related juice. For more details on this data see Bonomo, Zaina 2016.

(Pruss 2000: 185-186,2002: 545), one could observe that there was a precise will in the subjects' choice. From the British Museum excavation at Yunus, one might state that at least two gestures are iterated: the use of one hand raised to the head or both hands joined across the chest (**Fig. 71**). Why depositing human figurines performing these gestures?

We may hypothesize, as a simple conjecture, that the Yunus human figurines were sometimes used as miniaturized images of those people who were performing funerary rituals or at least people directly involved in them by their particular social status, i.e. priestess, musicians, singers and especially mourners.[202] In this way, figurines were used as reproductive elements of daily life in a comparable process for which Simple Ware specimens constituting the funerary assemblage were adapted for the funerary context.[203]

The interpretation of the meaning of human figurines in funerary context comes from the EU_SPFs' gestures, which seem somehow connected to the mourning practice. This is particularly evident in one figurine presenting the reclined head (**Fig. 71, left).** We have a series of evidence concerning a reciprocal interaction between the living and the dead among the Luwian and Aramean populations. A continued relationship with the deceased was, for instance, provided through regular feastings. Thus, representations of the dead enjoying the feast in front of a banquet is one of the most common subjects in funerary art, where adult-young female and male descendants are often depicted serving the deceased (Orthmann 1971: 375; Bonatz 2000b: 161-164, 2000b, 2001a, 2001b; Mazzoni 2005b: 6-8; Rimmer-Hermann, Struble 2009: 42). At the same time, the use of ceramic assemblages strictly connected with wine and food consumption in Yunus' graves, such as kraters, jars and bowls[204], together with the presence of more than 30 offering tables despatched all around the cemetery, prove how important the funeral and post-funeral ancestor remembrance at Karkemish were. Furthermore, the erection of funerary monuments in elitist e non-elitist residential districts of several Neo-Syrian cities testifies the constant interaction among descendants and ancestors (Rimmer-Hermann, Struble 2009: 42). This interaction seems to be actively preserved by women, which played an essential if not a leading role in the funerary practices (Mazzoni 2005b: 7).

Nevertheless, within all the funerary practises the lament is never attested by means of the local visual art and just rarely in written sources. Most of our information comes from textual sources dating to the second millennium BC. For instance, the term *sipittum (*from the verb *sapādu* = to beat*)* - included in the Mari texts - seems to be used at Karkemish in relation to the mourning practice (Felli 2015: 47, 2017: 84). Among the Imperial Hittite culture, it is known that participants in the royal funerary rituals may include not only high officials and their wives, but also wailing women (Haas 1995: 2024). Those women, better known in texts as *taptara*-women, were also involved in performing ritual actions during the funeral days (van den Hout 1994: Rutherford 2007: 226-226; 2008). The Hittite expression for the day of death was rendered with the curious euphemism "the day of the mother" (van den Hout 1994 :42; Mazzoni 2005b: 9; Schwemer 2013: 448), which clearly indicate the central role of the female counterpart in this crucial passage. Therefore, it is reasonable to suppose that we are dealing with a highly specialized female-gendered activity[205] and there is little evidence speaking in favour of a close relationship between the death and the woman. Indeed, women's prominent role in ritual lamentation seems to be a cross-cultural constant in the entire Mediterranean area (Felli 2017: 87), while the central role of the mourning practice in the funerary sphere became even more important during the 7th century BC. This is clearly visible in the Etruscan Orientalizing period, where groups of mourning figures in various materials and sizes were found in funerary contexts (**Figs. 72-74**)[206]. It is impressive how their gestures recall those of the contemporary Middle Euphrates clay figurines. What is more surprising is the fact that we are dealing with an extra cultural non-verbal form of communication.

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202 Felli argued a similar conclusion for 2nd and 3rd millennium BC specimens recovered in Near Eastern burials, as if "the fictional representation is a vehicle for the same role as the real person represented". Felli 2017: 105-107.

203 Kraters were for instance the outcome of the assembly of typical IA II-III bowls with a cylindrical band on the top of their rims. Furthermore, some urns are common jars presenting rich painted decorations. These particular wares are attested just in funerary contexts, so that one might observed that they were produced just for that purpose.

204 On this matter see Whincop 2009: 228-230. Recently discovered cremation graves at the West Cemetery at Karkemish have also provided an interesting high percentage of *Viticeae* seeds all around and especially within the urn. These seeds were interpreted as evidence for the use of grapes within funerary rituals. Bonomo, Zaina 2016: 11-12.

205 On the existence about professional mourners in the Near East see Marsman 2003: Ch. 3.1 and again Felli 2015: 50-56, "I modi della lamentazione", 2017: 84-85. Regarding Hittite and Mycenean cultures in performing death see Rutherford 2008. For the female element in public/cultic rituals see also Beckman 1993; Oggiano 2012: 234-236.

206 For a general overview on mourning images in the Etruscan world with related references see Taylor 2009: 41-43, figs. 1-5.

Other parallels could be traced in the Egyptian culture where tomb paintings, especially under the New Kingdom, often depicted female - and more rarely male (Felli 2017: 87, n.34)- mourners striking typical lament poses (Robins 1989: 112, 1993: 164; Marsman 2003: 513, 570; Graves, Brown 2010: 94-95; Riggs 2013: 158) (**Figs. 75-76**). In these depictions, women are portrayed with both arms raised at the face or one arm up to the head and often with both arms in the air. Furthermore, these female mourners are frequently naked in the upper part of the body, with their clothing bent down to the waist disclosing a clear intention in showing bared breasts (Asher-Greve, Sweeney 2006: 124). An intention which was not at all of a sexual revelation (Graves, Brown 2010: 121), instead the stressing of the gender here must be seen as a representation of disruption with the daily order and from an artistic point of view a clear "break with the bounds of visual decorum" (Riggs 2013: 157-158, 161). The wail and mourn were perceived in the Egyptian culture as part of the rite of passage towards the eternal rebirth. This aspect is fully expressed in some rare weeping figurines that were deposited sometimes as a single unit or in groups of two-four within funerary contexts, usually next to the sarcophagus (**Fig. 77**). These figurines were obtained by applying handmade heads, breasts, and arms to hollow shaped vases. In this case, according to textual evidence, these figurines were interpreted as miniaturized representations of Isis and Nephthys since the death was equated with Osiris (Colazilli 2016).

As for the Levant, the iconographic representation of this important social performance seems to be unattested at least in the southern area until the 11th century BC (Press 2012: 157). Thus mourning standing figurines were recovered at Tell 'Aitun, Tell Jemme and Hazor (Felli 2015: 55, 2017: 86 after Podella 1986: figs. 1-4) (**Fig. 78 a**). Nevertheless, the origin of mourning gestures expressed through coroplastic art seems to pertain to the Mycenaean world (Oggiano 2012: 234; Press 2012: 157-160; Felli 2017: 86), with the well-known standing figurines dating back to the 13th and 12th centuries BC (**Figs. 78 b-c, 79**). Of course, not all Mycenaean figurines represent mourning women, but in some cases a mixture of their types was found in the same funerary context. For instance, this is the case of some graves at Ialysos and Perati, where different kinds of figurines were moulded on *lekanai*'s rims as permanent fixtures (Maiuri 1923-24: 142, 174, figs. 99, 101; Jakovidis 1966: 43-44, pls. 15-16, figs. 1-7) (**Fig. 80**). The use of these wares with applied figurines is in the fact connected with funerary practises among the Philistines since the LBA (Dothan 1982: 237-249; Keel, Uehlinger 1992: 141; Felli 2017: 86). A similar use of figurines with a connection between mourners' images and ritual cup-bearing wares is again attested in the Etruscan world with the *lébes* from Pitigliano (Scamuzzi 1940: 353-354, tav. XXVI, No. 1) (**Fig. 81**). In this unique artefact of Etruscan art, our attention is also captured by the association of pillar figurines with mourning riders. While probably a mourner was also the human figurine on a *kernos* from Tell Judaidah (**Fig. 82**), this vessel was retrieved in an unknown context belonging to Phase I, usually dated to the LBA III (Badre 1980: 259-260, pl. XXIII, no. 25).[207]

Generally speaking, these images are relevant to our purposes because we are dealing with miniaturized representation of commemorative rituals, probably carried out among funerary activities. In our case, it remains doubtful for what reason the extension of the lament practice in the afterlife was adopted only by few graves containing such figurines. With regard to this, supporting the idea of different beliefs or distinguishing intra-social groups among the same community is completely speculative, whereas it seems more probable that those humans passed away in particular circumstances, such as the case of a violent or early death.[208] In this way clay figurines would be used as personal belongs of the dead in the same manner as other funerary goods that contributed in confirming the last rite of passage of the human being (Mazzoni 2005b: 1). Furthermore, the poor occurrence of figurines in funerary contexts should be also explained by a matter of chronological happenstance, that is mean their use might have been enclosed in a limited time frame (Neo-Assyrian presence?). As stated above, the most challenging aspect in interpreting these figurines comes from the fact they may be seen as rare images of a public practice which was not portrayed in the royal art. At the same time, the interpretative complexity of such artefact is given by the fundamental requirement that "(…) le posizioni associate alla pratica della lamentazione fossero varie e non è da escludere che vi fosse una relazione anche con il ruolo svolto dalla persona nel corso della cerimonia e/o grado di vicinanza con il defunto" (Felli 2015: 55).

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207   However, considering the unclear retrieval context and relatively proximity of Phase I levels to surface strata, this dating should be reconsidered. According to figurine finds from the Amuq valley, these figurines are stylistically more near to the early IA production. Cf. §. 4.1.

208   In the Egyptian culture, for instance, the premature loss of a child implied an extra outpouring of grief. As attested in some reliefs in the royal tomb at Amarna. Graves-Brown 2010: 66, fig. EA26.

Fig. 70 Ostrakon (KH.11.O.604) from Area A with an incised drawing portraying a tall veiled lady cupping her breasts (after Marchetti 2013: fig.6 , drawing by the Author).
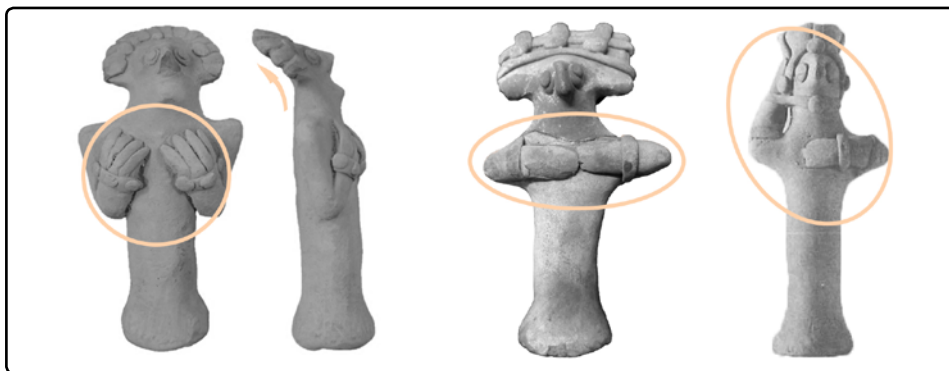
Fig. 71 Pillar figurines from Karkemish and Yunus tentatively performing mourning gestures, image not to scale.

Fig. 73 Bucchero mourner figurines from Regolini Galassi tomb, Cerveteri (ca.650-640 BC) © Vatican Museums.

Fig 72 Limestone statue of a female mourner from Tumulo della Pietrera, Vetulonia (ca. 630 BC) © Photographic Archive of the Ephorate of Antiquities of Tuscany.

Fig. 74 Bucchero mourner figurines from Poggio Gallinaro, Tarquinia (ca. 650 BC) © National Archaeological Museum, Tarquinia.

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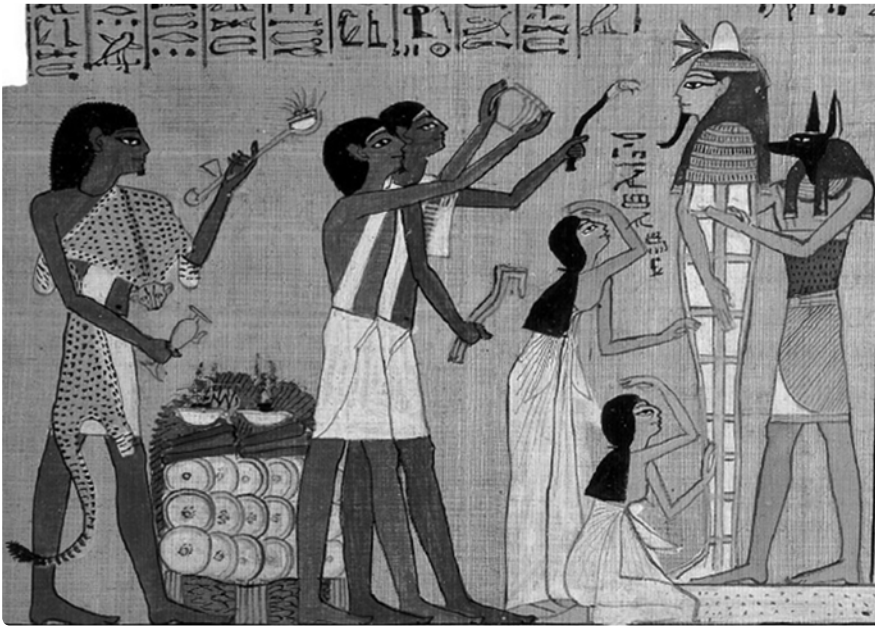
Fig. 75 Detail of mourning rites from the Book of the Dead papyrus of Hunefer, Thebes (ca. 1275 BC) © The Trustees of the British Museum.

Fig. 76 Group of female mourners from the Tomb of Ramose, 18th Dynasty, Thebes © The Ashmolean Museum, University of Oxford.

Fig. 77 Pot-shaped Egyptian weeping figurines, female (left) and probably male (right) (images after Colazilli 2016) © Birmingham Museums Trust.
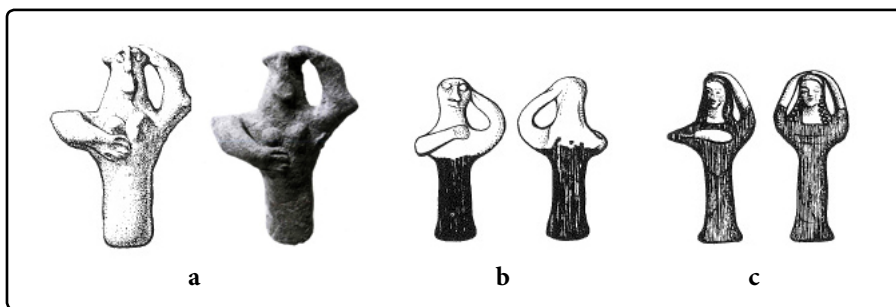
Fig. 78 a-c Female mourners from Hazor (**a**), East Crete (**b**) and Athens (**c**) (12th–11th century BC),(modified after Dothan 1982: figs.13.2,4,6, pl.25), images not to scale.

Fig. 79 Funerary assemblage of tomb XV from Ialysos, Rodhes (12th-11th century BC), (after Maiuri 1923-1924: 90, fig. 99).

Fig. 80 *Lekanai* with applied mourning figurines from Ialysos and Perati (12th-11th century BC), (after Dothan 1982; pls. 28-29; Maiuri 1923-1924: fig. 65, no. 31; Jakovidis 1996: fig.4), images not to scale.

Fig. 81 *Lèbes* with applied mourning pillar and horse and rider figurines from Pitigliano, Grosseto (second half of 7th century BC), © Archeological Museum, Florence.

Fig. 82 *Kernos* with a mourning human figurine and some animals, probably horses, from Tell Judaidah (LBA III?) (after Badre 1980: pl.XXIII.25).

<u>Sexuality, Gestures and Attributes</u>

A general overview of figurines shows the tendency not to mark gender features. Except for a few specimens, genitalia are rarely represented. Indeed, nudity and especially sexuality do not seem to be predominant features. Clayton (2001: Part II) previously stated that although clothing was not clearly indicated, this does not prove that any attempt in emphasising nudity was provided. The diffused absence of sexual characteristics shifts our attention elsewhere. Indeed, the viewer's attention is mostly focused on the upper part of the figurine's body (**Fig. 83**). The base and in general the columnar shape of bodies cannot be considered as a diagnostic component neither in the typology making or in the figurine's identity. This element was sometimes used to indicate the presence of a long dress, as for instance, in those cases where the base is bipartite in order to render feet. In any case, it is very much probable that similar to the 3rd millennium pillar figurines from the Middle Euphrates, the IA EU_SPF's were dressed. [209]

The identity of the portrayed subject is built on multiple elements:

In first instance, the gender division happens by means of the costume - or better to say - by means of part of it, i.e. the functional ornament. The concept of functional ornament is not given by the plentiful use of jewels, which are common items shared among sexes and ages. Neither by a different modelling of bases, especially in the pubic area. The lower part of bodies is similar and highly standardized whether the portrayed subject is a female elegant figurine or a standing armoured man, in a way that this let think that the base was intended as a common full skirt dress. A costume highly diffused both in male and female humans during the 1st millennium BC, as attested in the local figurative art. By functional ornament it is meant instead that an additional accessory is used to indicate the subject's social function and the performed act played by the figurine. In most cases, these are rendered by different types of headdress worn both by female and male subjects, while the scattered presence of armours indicates at the same time the male identity of the figurine and its social role. Numerical data in typologies showed us that the gender mostly represented was the female, although children were also well attested, while if we exclude riders which are not technically standing figurines, male subjects are less represented in EU_SPF's. Considering all these figurines as a coherent entirety, it seems clear that their primary communication was not of a sexual or erotic nature but rather they represent a group of people - although individually presented - in different social roles.

A secondary not always decisive function is played by individual acts. For instance, in most cases arms are never shaped to underline breasts; on the contrary, hands usually cover this part of the body,[210] giving the figurine a dignified expression rather than a sexual connotation. It was even observed a single specimen of a child striking this pose, which was undoubtedly intended as asexual. Even most of the figurines representing a mother with child do not have pronounced breasts. With regard to this, the nudity when attested by means of breasts' exhibition must be seen as an intrinsic element of the role performed by the figurine, i.e. that of a mother. Very young children are never represented as single specimens, but instead they are always associated to an adult figure. So that the female figurine holding a child usually acquire the mother status, which is an extra element added to the represented type. This is easily demonstrable by the fact that "mothers" are basically associated to the same type of EU_SPF and in this type are included female figurines which are not necessarily portrayed as mothers. With regard to this specific topic, an analogue case is provided by the Cypro-Archaic coroplastic, where often pillar figurines with identical ritual clothes are represented both holding an offer (animal/object) or a child (**Fig. 84**). This example makes it clear that we cannot detect this information by typical mother status elements, such as the presence of a child and anatomical modifications connected to pregnancy. But what if we would gain this information by hidden cultural elements?

As a matter of fact, some gestures seem to be closely associated to genders (**Tab. 34, Fig. 85),** while others may belong to common social codes - probably related to the public sphere- for instance the mourning gestures.[211] With regard to this particular topic, gestures like raising up both hands to the head or that of the right arm at the head have been solely associated to the funerary sphere. However, Clayton (2001: Part II)

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209   For a study on the 3rd millennium production and the idea of dressed figurines see, Sakal 2013: 99.
210   This characteristic of SPF's was previously observed also by Clayton 2001: Part II.
211   Felli has observed a very similar plurality of gestures in the EBA pillar figurines from Syria, especially from the Middle Euphrates region. She tentatively associated them to a specific gender and in a few cases to a specific meaning, even if in the same manner as the later SPF's not all the gestures could be linked to a univocal meaning. See Felli 2017: 94, 98, tab. 1.

has found good comparisons with lament gestures performed by foreign prisoners in some Neo-Assyrian palace reliefs,[212] although none real correlation between slaves/prisoners and the figurines' subjects could be traced back by tangible proofs. Effectively as also stated by Felli (2017: 87), in the Neo-Assyrian art weeping gestures are not exclusively associated to the funerary sphere, but they might pertain to the representation of female prisoners. Reporting here Clayton's words "The sculptors wanted to capture the fear and grief felt by the female and male captives as they were taken from their homes, and thus it may be assumed that the raising of the arms was a culturally-appropriate gesture conveying these emotions". At any case, even under this circumstance we are dealing with the public sphere and, practically speaking, the semantic of the gesture pertains to the broader sorrow-fear range.

Tab. 34 Identified gestures in the Euphrates Syrian Pillar Figurines.

GESTURE	GENDER	AGE
1. Hands covering breasts	Female	Adult/Young
2. Hands cupping breasts	Female	Adult
3. Hands in the groin zone	Female	Adult
4. Arms cradling a child	Female	Adult
5. Arms embracing a mother	Unknown	Young
6. Hands holding various items (tambourine, beads, armies)	Female/Male	Adult
7. One hand to the head and the other to the chest	Exclusively Male?	Adult
8. Hands raised up in front of the head	Unknown	Adult
9. Arms along the body's sides (Clayton 2001)	Unknown	Adult?
10. Both hands at the head (Clayton 2001)	Unknown	Adult?

Describing human specimens, the British Museum reports affirmed that "The 'dolls' are column-like figures either holding their breasts in the fashion of the great Syrian goddess or carrying a child" (Carchemish III: 257). This information is just partially true; these are just two of all the subjects portrayed in the pillar shaped figurines and, especially, those with "the fashion of the great Syrian goddess" do not hold their breasts, because the breast is always covered by their hands. Furthermore, not all the EU_SPF's were female, we have examples of soldiers – a few honestly- and other subjects which are doubtfully females. With regard to male subjects, as already disclosed in the analysis of Yunus figurines (§ **1.3.2 Yunus**), the figurine apparently clasping the right breast should be tentatively attributed to a male specimen.[213] The associated gesture (i.e. one hand to the head) is in the fact always connected to male figurines, especially in connection with H4 head's subtype, which are male indeed. The univocal association of some gestures with male or female genders proves that figurines could be gendered by means of their gestures. When particular gestures are associated to more genders - even ages - the analysis of costumes clarify matters.[214] The other important aspect concerning gestures are as just affirmed their heterogeneous nature. Apart from the determined gestures in this research[215], Clayton (2001: Part II) observed a figurine from Tell Ahmar presenting both arms by the sides and other examples from the same site and Karkemish with both arms at the head. With regard to this, the approach we should assume when studying 1st millennium BC figurines is to investigate "human unity-in-diversity" (Oggiano 2012: 236, after Stocking 1983: 5). Distinguishing a range of gestures in the coroplastic repertoire is clearly in antithesis with the assumption for which Clayton considered that among all figurines "none appear to be actively engage in any particular tasks" (Clayton 2001: Part II). On the contrary, the presence of different gestures and their iteration in multiple specimens let to think that EU_SPF's actually performed precise and different acts. The motion of the act was not necessarily given by the clear attempt in modelling dynamic figurines. Indeed, EU_SPF's are surely static, but their static nature was due to stylistic reasons, namely they were pillar style figurines.

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212   She referred in particular to some scenes included in the reliefs' cycle of the Northwest Palace of Ashurnasirpal II (Nimrud). Clayton 2001: Part II, Figs. 32-33 (?). See also Albenda 1987: 17-18; Porada 1989: 244-245, pls. 41, 43; Ciafarelli 1998.

213   In Clayton's opinion this was surely a female gesture because in her coroplastic corpus a few figurines striking this pose usually clasp with one hand something which is interpreted as a breast. Clayton 2001: Part II. However, the single specimen from the Yunus cemetery resulted broken in this part of the body, therefore this interpretation is much more doubtful.

214   See below.

215   For a preliminary study on the identified subjects and gestures of the EU_SPF's see also Bolognani *in press*.

Resuming, apart from the costumes' complexity which is analysed in the next paragraph, what is surprising more regarding this type of figurines is the presence multiple gestures. Considering all these gestures, one might observe that they do not pertain to the private sphere since no figurines performing domestic chores are attested. So now the subsequent step would be understanding what exactly those figurines were performing, under which circumstances and for which reasons they were used. The cognitive meaning of the EU_SPF's could be tentatively explained by comparing them with ethnographic and historical artistic examples.

Fig. 83 Pillar figurines from the Middle Euphrates Valley with their most characterizing features focused in the upper part of the bodies (**Cat. Nos. 735, 870, 829, 836, 837**), image not to scale.

Fig. 84 Cypro-Archaic figurines wearing tall headdresses from various locations in Cyprus (after Karagheroghis 1999: pls. XLVI, LXIX, LXII, XLVIII, Cat. Nos. V(v)93, V (vl)122, VIII (iii) 51, V(v), 112, V(v) 114).
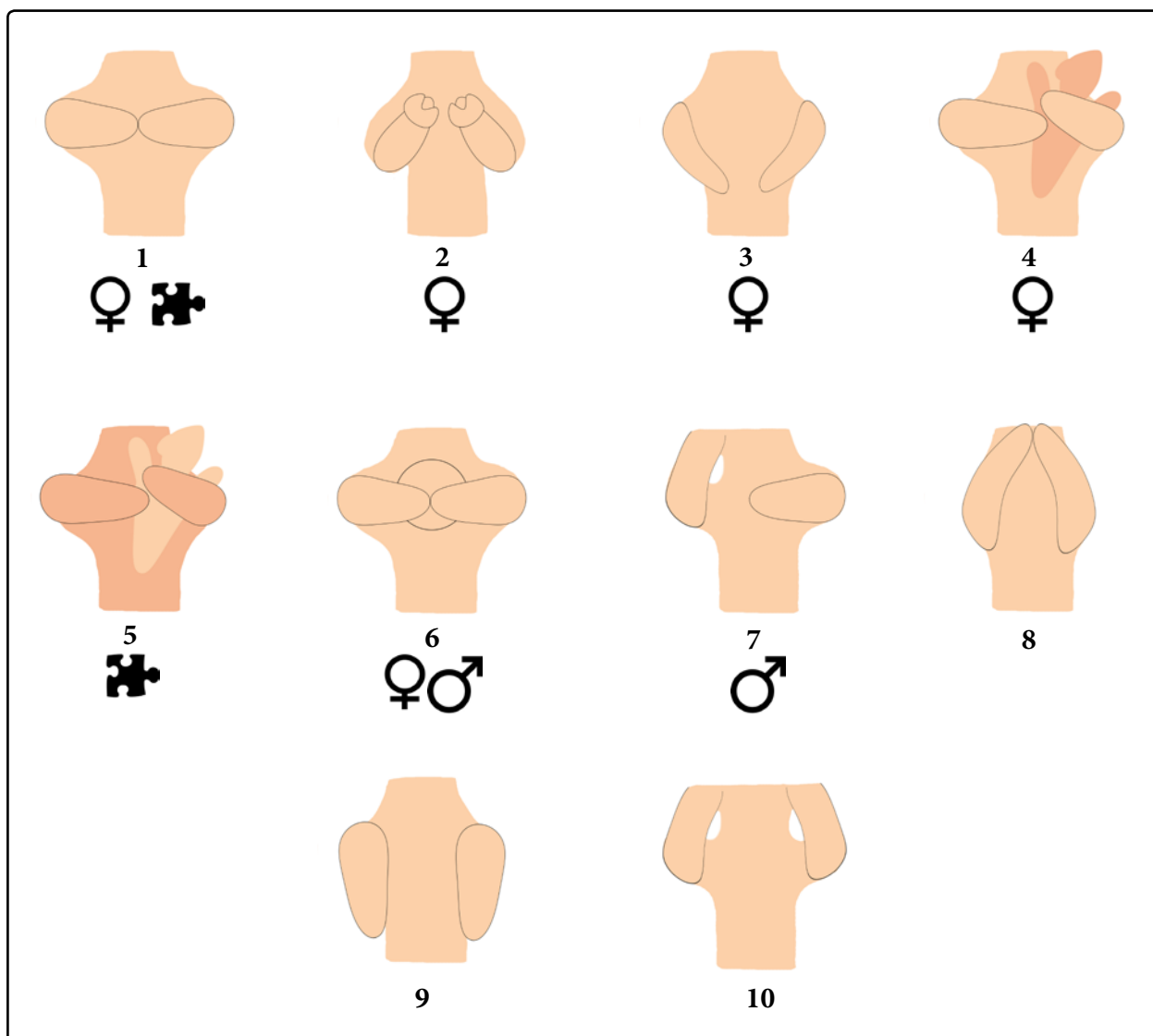
Fig. 85 Identified gestures among the Syrian Pillar Figurines, for a description of single gestures cf. Tab. 35 (graphic by the Author).

<u>Iconography and Meaning</u>

The just seen gestures' analysis has already answered in part to another important aspect, that is the question whether these figurines were considered divine images or a miniaturized representations of human beings. The presence of different types with variability in costumes and gestures let us rule out the idea that EU_SPF's were the representation of a particular deity, given the fact that in all cultures goddesses tend to have prefixed features. The figurines' mimicry in particular shows a varied social context composed by humans portrayed in their social status and perhaps in some particular public occasions. This second function is strictly connected to the archaeological context. The social role of the portrayed subject was probably given by the context in which the figurine was used. Thus the same figurine might have been used also in different type of contexts perhaps with different meanings. Nevertheless, Clayton (2001: Part II) has raised a fundamental problematic: the EU_SPF's represent unrealistic subjects. These figurines do portrait actual people, but they are not properly coherent with the reality. Unlike EU_HSHR specimens any direct parallel in the contemporary figurative art could be traced back for this production, so that they are a product of personal choices and conventions by their makers. Should we really consider this an ascertained assumption?

To address this problematic and provide some answers, we should bear in mind a basic fact that is clay figurines were first of all objects to be manipulated and secondary images. In other terms, they were "material culture in motion (Garcia-Ventura, Lòpez-Bertran 2010: 740). The material evidence and the artistic family to which they pertain – the coroplastic art- let us consider them as "performed symbols" (Domenici 2007). As previously discussed, stylistic similarities among pillar figurines suggest a great uniformity of the *corpus* and, especially the ideological comparison with the Mesopotamian imaginary of the woman holding breasts with the related religious connection, made them worthy of their association with the great Syrian Goddess (Carchemish I: 95-96; III: 257; Woolley 1939: 16). However, the most outstanding feature of the EU_SPF's are the extremely richness of their costumes with a particular attention to the headdress fashion. The attention to the decoration of the headdress was also observed in the coroplastic production of some Mesoamerican cultures (Lesure 2011: 120-121). In particular rich headdresses were worn by female – less frequently male-figurines from the Caral-Supe and Valdivia traditions, which became incredibly varied especially during the Late Formative period (850-300 BC) (Domenici 2007). As stated above, the Mesoamerican figurines were often used in shamanic rituals and the fact that they were mostly female-gendered has been linked to the prominence of female individuals involved in public rituals. The meticulous decorations of the headdress - and not the stressing of sexual characters[216] - was in those cultures a clear indicator of a social component; namely those portrayed ladies were human beings with specific roles (Domenici 2007; Lesure 2011: 121). Thus changes within headdress fashions observed in those figurines would be the key in understanding that there was not any divine or supernatural connection with them. To use Lesure's words (2011: 139), "the sharing of headdress patterns is certainly of interest, but the deterrent to any effort to identify them as having supernatural content is that they change so rapidly. They change, indeed, at a rate that is easier to imagine as that of changing social fashions than changing choices between supernaturals". But what kind of change? In particular these figurines would have reflected a slowly hierarchization of the local society, where the access to public rituals would have been restricted to a few elite people.

Getting closer to Near Eastern cultures, another example of the importance in analysing costumes and especially headdresses fashions in the figurines' production comes from Tell Asmar – ancient Eshnunna - (Diyala Region, Iraq) dating back to the 3rd millennium B.C.. At Tell Asmar the figurine's gender was not empathized by the presence of sexual features, which were in the fact lacking, but on the contrary on undeniable differences in costumes. Here, female figurines were represented wearing particular rich headdresses, while male ones had simpler hats and long or short beards. In this production differences in decorations would have expressed different identities and ranks in a highly organized society, where the male part appeared dynamic and the female counterpart was basically static (Garcia-Ventura, Lòpez-Bertran 2010: 741-743).

According to the presented ethnographic comparisons, the study of headdresses fashion of clay figurines would help the scholar in establishing- if not the exact use of figurines - at least the general social background

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216 Domenici observed a general trend in gradually not stressing sexual features from the Early Formative (2500-900 BC) to the latest phase of use of these figurines. Domenici 2007.

originating their production. Although being less frequently represented than male subjects, woman in the Neo-Syrian art had always played a fundamental role (Mazzoni 2002a: 346). According to Rimmer-Herrmann (2014: 122), contrary to the Assyrian sculpture, female subjects are figured out in over one-third of the Neo-Syrian memorial monuments. Goddesses, queens and other female characters are usually completely covered from head to foot by a long dress matched with a mantle. Heads were especially refined with a thin scarf, named *kureššar*. However, this veil was used only by married woman and it was lift for the first time during the wedding night by the husband.[217] A similar scene is thought to be represented on the Bitik vase (**Fig. 86**). Other examples of veiled women from the plastic art of the Hittite Empire period are represented in Hüseyindede and Inandıktepe vases (**Fig. 87 a-b**). The representation of tall veils seems to appear only during particular occasions, such as funeral banquets and especially public processions highly related to the supernatural or afterworld sphere. In the Neo-Syrian funerary artistic repertoire, which is mostly represented by the many funerary stele from Maraş (**Fig. 88**), women usually wear more frequently simple flat veils (Orthmann 1971: Maraş B/20, C/1, 5-6, D/3-4; Bonatz 2000a: 18-23, cat. nos. C19, C21, C22, C23, C34, C51, C53, C59, C60, C62, C65, C66, C68) and just in rare cases those tall squared (Orthmann 1971: Maraş B/7, 19; Bonatz 2000a: 18-23, cat. nos. C33, C64).

Example of tall veils are especially noted at Karkemish and Zincirli. A seated woman, possibly deceased, portrayed feasting and wearing a tall veiled cap is sculptured in an orthostat of the Outer Citadel Gate at Zincirli (von Luschan 1902: taf. 34c, Orthmann 1971: Zincirli B/131b + B15), while a similar style is visible also on an unknown goddess belonging to the same reliefs cycle (von Luschan 1902: taf. 40). As for Karkemish, veiled ladies are highly represented in the monumental art. For instance, in the Long Wall of Sculpture where the deceased and probably divinized Suhis II's wife is portrayed seated and full clothed (**Fig. 89**) (Carchemish III: pl. B.40; Orthmann 1971: Karkemis C/4; Gilibert 2011: Carchemish 23), despite the fact that she wears a simple veil. On the contrary, in the same reliefs' cycle, a veiled and horned *polos* enriched with embedded rosette and grapes is worn by female goddesses, one of them surely Kubaba (Carchemish III: pl. B.39a, 38a; Orthmann 1971: Karkemis C/3; Gilibert 2011: Carchemish 24). In the same Lower Palace area but connected to the palatial complex, a row of sixteen priestesses, preceded by a seated woman,[218] are displayed in the Processional Way of Karkemish carrying offerings all uniformly covered by tall veils (Carchemish II: pls. B.19-22a). In Gilibert's opinion (2011: 45), these ladies are ordered in a sequence following predetermined rules of a certain ceremony. What is even more interesting is that the first lady of the procession is holding an animal figurine, interpreted as a calf (**Fig. 90**).

The analysis of the representation of veiled women in the Neo-Syrian art suggests that the elaborate and tall headdresses worn by some EU_SPF's, must be associated to public-official practices. Therefore, this peculiar characteristic of figurines lets us rule out the idea that these figurines represented portrayed within their private sphere. However, on a stylistic point of view the EU_SPFs' tall headdress does not include any veil and its shape recalls more the horned hollow *polos* embellished with geometric and floral patterns worn by Kubaba on the relief belonging to the Long Wall of Sculpture of Karkemish (**Fig. 91**).[219] The interpretation of the EU_SPF's as portraits of some of Kubaba's priestess cannot be established in any case at the moment, but their eccentric headdresses may reveal some hints in understanding their social role. In any case, the parallelism with Kubaba's *polos* from Karkemish seems to be valuable only in part: it would be more secure to assert that our figurines wear a tall headband bent to the back.

A recent study on headdress fashions and their social meaning in ancient western Anatolia, has revealed that the *polos* was not only a typical item representing goddesses, but it was also used as part of ceremonial costumes for their devotees (Şare-Ağtürk 2010: 65-66; 2014: 46-49, 51). The origin of such costume goes back to the Late Bronze Age Hittite culture; probably the most famous example of *polos* is that worn by the Goddess Hepat in the Yazilikaya pantheon (Şare-Ağtürk 2014: 45-46). This tradition was then transmitted to the Neo-Syrian realms and then had survived until the 7th century BC Aegean *koine* (Şare-Ağtürk 2010:

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217 Girls were usually ready for marriage as soon as they have reached the puberty, that is mean they could be very young. A part from a case of a Hittite prince, we don't know anything about puberty rites among common people. Hoffner 2003:104,109,113. For the edition of the text about the Hittite prince see also Güterbock 1969.

218 We still don't know exactly who is portrayed in this relief. Current opinions suggest an identification with Kubaba or with Anas, Katuwas' wife. Gilibert 2011: 45, 47.

219 Clayton considered the SPF's head's decorations an elaborate hairstyle, rather than a headdress like a crown or a bonnet. In particular, the radiant strips of clay applied on the heads would recall strands of hair, while horizontal long strips crossing the forehead would be interpreted as hair-bands. Clayton 2001: Part II.

63-64; 2014: 50). Furthermore, during the Ottoman Empire very similar crowns enriched with fresh flowers and metal pins were worn by brides (**Fig. 94**). According to Şare-Ağtürk (2014: 46), this particular headdress would be still in use in some villages of the central Anatolia, especially in the Afyon region, again as traditional female bridal costume (**Fig. 95**). Another much interesting ethnographic parallel was instead proposed by Gansell (2007b) with modern local traditions in the Anti-Lebabon region. Mostly based on Reich's (1937) photographic materials taken during an ethnographic survey among Syriac Aramaic-speaking populations, Gansell proved that also here brides until the 1930s were adorned with paper, natural flowers, metal tassels-coins, and animal parts (Gansell 2007b: 451-455). The scholar extended the research to the Hauran people - from the hominin region in SW Syria - discovering that Druze women are used to wear a typical squared headdress called *tarbouche* usually worn with a veil and multiple rows of gold medallions (Gansell 2007b: 456) (**Fig. 96**). Furthermore, she observed a much similar richly adorned headdress among the Neo-Assyrian and the classical Palmyrene ladies without explaining under which circumstances this tradition passed from the Levant toward Assyrian and again back to Syria (Gansell 2007b: 460-461). Could we perhaps look at the Euphrates basin as a cultural and physical bridge among these antipodal regions?

Probably the use of *polos* was introduced in the Syro-Anatolian region from the emerging Hittite principalities perhaps at the beginning of the 11th century BC. During the entire IA period this typical Anatolian fashion became part of a local ceremonial dress, assimilating heterogeneous stylistic influences. With regard to this, decorations and the peculiar characteristic of the curved headdress open to the back make EU_SPF's more comparable to the *polos* of a wooden statuette of Hera from Samos or to the famous 6th century BC Salmanköy head (**Figs. 92-93**), which was likely a portrait of Kybele. Furthermore, another important aspect that has emerged from the iconographic analysis is that often cultic or official dresses are shared among humans and goddesses. In fact, the iconographic of a determinate goddess is built up on the imaginary of the culture to which this belongs. The ideal image and the related costumes of Kubaba was therefore that of a rich matron, namely a queen as originally she was in her Sumerian mythology (Grayson 1975: ABC 19). As seen, in the iconographic repertoire of the Neo-Syrian kingdoms, Kubaba is frequently veiled in the same manner as a married woman. These observations let us lean towards the idea that some of our figurines might have also represented married women. Interestingly a similar relationship was observed again in some Aztec figurines wearing rich hairstyles that were both associated to the local goddess Xochiquetzal/Coatlicue and to married women (Brumfield 1996: 147, fig. 5.1; Klein, Lona 2009: 330, 333-335).

At any rate, going back to local costumes during the 8th and 7th centuries BC the use of a tall headdress should be seen as a representation of a local ceremonial dress.[220] The previously seen late Cypro-Archaic figurines dating to the 6th century BC and representing devotees, wear a much similar tall headdress in various shapes and decorated with geometric patterns or rows of rosette (**Fig. 84**) These headdresses were interpreted as stylized representation of the *kalathos*, literally a basket-shaped hat, which might be considered the western version of the *polos*.[221] The EU_SPF's are thus portrayed wearing an official costume, very likely influenced by the Neo-Assyrian fashion tendency[222] in a very similar process in which harnesses of the EU_HSHR's resemble those of the Assyrian army. Their linkage to the public sphere would be truly confirmed by the simple fact that their male counterpart (i.e. EU_HSHR's) are horse figurines embellished with official Neo-Assyrian harnesses (§ **2.3.2**). As a matter of fact, clay discs may indicate the use of beads or more likely typical rosettes, whose representation in Neo-Assyrian art is abundant especially under Sargon II (Madhloom 1970: 78). Indeed, rosette patterns are significantly illustrated in the latest artistic phase at Karkemish (Mazzoni 1972). Many fragmentary examples were collected near the Great Staircase area. Rosettes were used as textile decorations or in orthostat frames (Carchemish III: pl. B64a-c), as well as in adorning goddesses/genies horned caps (Carchemish III: pl. B.63a, 36a-b). A row of rosettes is further used as head's decorative embellishment on a male bearded figure from the King's Gate, probably part of the Assyrian charioteers' cycle.[223]

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220   For the interpretation of the polos as a non-everyday costume see further references in Şare-Ağtürk 2014: 51.
221   Figurines wearing a *kalathos* were found in particular at Larnaca and Salamis and they have been interpreted as offers to the local sanctuaries of Artemis/Cybele. Csornay Caprez 2000: 73-74. For a distinction between the *kalathos* and the *polos* see also Cassimatis 1988, while for the origin of the kalathos used as ceremonial dress see Longo 1961.
222   On Neo-Assyrian dress costumes and typical embellishments see Gansell 2013: 406-408; 2016.
223   Cf. Carchemish III: pl. B61a. This fragment is still unpublished and it now stored in Ankara. QR code: TR001009126.

The taste for elaborate patterns was certainly transmitted from the Assyrian heartland, where during the 7th century BC hairbands or taller turbans adorned with rosettes were popular among the Neo-Assyrian royal family. Assyrian women, as well as children, were rarely depicted in Assyrian art and the few subjects represented belonged just to the royal family. For instance, in the "Garden Party" relief from the North Palace of Ashurbanipal (Nineveh), the queen is depicted wearing a crown with a crenellated fortress shape, reminding the later Achaemenid crown (Collon 1995: 512). The use of golden during the Neo-Assyrian period is again attested only in archaeological contexts related to the royal sphere. The famous three royal tombs excavated in the Northwest Palace of Ashurnasirpal II (Nimrud) revealed hundreds of items of gol.[224] Large and finely decorated earrings and necklaces with suspended grapes were typical elements of the royal female fashion. Among them a headband crown adorned with floral pattern and a diadem embellished with medallions and flowers are closely connected in style to those stylized hairstyles of the Middle Euphrates figurines. This plentiful use of decorative elements in female costumes was probably extended to people serving the royal family too. Rosettes and inlayed discs are in fact carved on chaplets of the ivory ladies from the Burnt Palace of Nimrud.[225] Some of these heads - carved in a typical Syrian style - wear rich necklaces of two or four chains with pendent discs around blobs (**Fig. 97**). We do not know anything about those women, but in Mallowan's opinion such adorned jewels were probably worn at the Assyrian court, actually by queens. However, the exotic facial characters may suggest a foreign origin of those ladies, likely Levantine indeed (Dalley 2004; Gansell 2007b: 460, 2016:58). What is even more interesting is that this kind of heads occurred mostly in the throne room of the Burnt Palace, together with other male bearded images. Those female types could then have belonged to the Assyrian *harems*, recruited from conquered cities (Mallowan 1966: 211, 1978: 44-47). This iconographic pattern was probably already known in the Levantine area during the IA II period. This is for instance attested in a moulded female figurine found between Floors I-II at Kition (Cyprus), which is incredibly similar to the ivory ladies. This figurine have been dated at the very beginning of the Cypro-Geometric I period (1050-950 BC) (Karageorghis 1993:64, pl.XXXVIII:4).

With regard to Karkemish production, the plentiful use of jewels and decorations during the end of the 8th and full 7th century BC reflects a rich reality, probably the same reality lived by local people at Karkemish after the Assyrian takeover. Bracelets, necklaces and earrings garnished with single or multiple lines of blobs, could be in fact related to the Neo-Assyrian influences in the dress code as general symbols of elegance and beauty. A recently newly discovered head of Kubaba once pertained to a monumental statue from the Acropolis and dating to the latest artistic phase of Karkemish wears in fact a crown enriched with floral patterns (**Fig. 98**).[226] In the Author's opinion, the EU_SPF's especially those with a round or squared headdress with their rich adornments and elegant gestures should be seen as symbols of gender enhancement, probably reflecting ideals of beauty and gender attitudes. This expression of beauty is particularly observable in Neo-Assyrian official art where royal women were portrayed with sumptuous outfits and the attention is focused especially in their eyes, hair, and dress. The subsequent result is that "aspects of the eyes, hair, and dress would have operated together with other external characteristics and personal attributes to form a comprehensive prototype of ideal feminine beauty"[227].

From a cross-cultural point of view, the concept of ideal feminine beauty encompasses also the later Pazyryk women portrayed in a woven fabric design of Achaemenid craftsmanship (Azarpay 1994: 180-184, figs. 7-9). As already pointed out by Moorey (2002: 207-209, 212-216, figs. 1-2), those women are all portrayed with exposed breasts in the same manner as some contemporary clay plaques. In this way, their dresses, gestures, and even their partial nudity operate together in order to build the female imaginary within a domestic-votive sphere. Neo-Assyrian influences in local costumes were also observed by Mazzoni (1972: 203), who affirmed that the use of the tiara with rosettes appears in the northern Syrian repertoire at the end of the 8th century BC and this was directly transmitted by the contemporary Neo-Assyrian feathered tiara. This phenomenon might be related to the elite female agency in Neo-Assyrian customs (Gansell 2013: 412). However, in the absence of any secure iconographic comparison, we may tentatively suppose

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224 For the final publication of tombs see Hussein, Suleiman 2000, while for a detailed description of each tomb see also Oates, Oates 2004: 78-88 and the most recent study by Cellerino 2016.

225 The ivory heads from the renamed Burnt Palace (before, South East Palace) were excavated by Lotfus and later by Mallowan. For the first edition of ivories see Mallowan 1966: 208-215.

226 The edition of the text carved on the back of the head is cared by Peker. Peker 2016: 47-49. A detailed study of the statue will soon be published. Marchetti, Peker *forthcoming*.

227 Gansell 2013: 398-399. On the concept of beauty through the analysis of Levantine ivories see also Gansell 2009.

that EU_SPFs' costumes are the expression of a "foreign accent" in local costumes. This is what effectively happened for some Athenian women during the mid-5th century BC, when they started adopting foreign oriental garments in a comparable phenomenon in which "(…) a common denominator is clearly that the imitated country is in some way politically significant to the imitator in a complex relationship based on the dynamics of shifting power". [228]

In conclusion, the general identity of these pillar figurines could be explained as visual expressions of a female public role related to the official or cultic sphere. With regard to this specific topic, it is interesting reminding here that textual evidence from Ebla dating to the 3rd millennium BC reported that identical bridal costumes were usually used to adorn royal ladies in their burials (Mazzoni 2005b: 8, after Archi 2002: 179-179). Another parallel comes from the Royal Cemetery of Ur, where by a recent analysis by Gansell (2007a; 2012: 13-16) has demonstrated that funeral costumes and jewels were fundamental elements in distinguishing ages, genders, ranks, roles, and even intra-social relationships. The mortuary costume would have played a fundamental role in shaping the identity of that deceased within the afterworld sphere, but basically based on internal social codes (Gansell 2012: 12, 23). These earlier attestations remind us that the funerary sphere was first of all a public-official matter within the context of a specific community, meant as a group of people sharing customs, traditions, and believes. The death was effectively a public issue in the same manner as other life's rite of passages, such as the birth or the marriage. As seen before, this statement remained fundamentally constant in the much later IA societies. The expression "aesthetically overwhelming public ceremonies" used by Gansell (2007a: 44) in order to describe the funeral - although royal – events accompanying the burial of corpses at Ur fits very well with this idea. Thus the importance of our EU_SPF's is given by the fact that - at least some of them - are examples of rare visual images of the public female imaginary opposed to the prevailing male one[229], characterized by the horseman-ideal as a symbol of social and territorial power during the 1st millennium BC.

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228 Miller 1997: 183-187. Regarding Achaemenid influences on Greek costumes see also Miller 2013.
229 For an updated repertoire on female images in Neo-Assyrian period see Gansell 2013, while for a discussion on a similar concept in Achaemenid society see Moore 2002.

Fig. 86 Detail of the lifting veil scene from the Bitik vase © Museum of the Anatolian Civilizations, Ankara.

Fig. 87 Hittite large vases with friezes portraying public rituals from Hüseyindede (a) and İnandıktepe (b), images not to scale (after Yildirim 2013: fig.8a; Dinçol 2013 fig. 4c).

Fig. 88 Funerary stele of a seited woman with a row of five veiled women from Maraş, Kahramanmaraş (end 8th century BC)(Photos by B.Bilgin) © Hatay Archaeology Museum,

Fig. 89 Presumed Suhi's wife wearing a veil from Long Wall of Sculpture of Karkemish (early 9th century BC) (Photo by B.Bolognani) © Museum of Anatolian Civilizations, Ankara.

Fig. 90 Row of priestesses from the Processional Way of Karkemish (early 9th century BC) (Photo by G.Luglio) © Museum of Anatolian Civilizations, Ankara.

Fig. 91 Kubaba's head from the Long Wall of Sculpture of Karkemish (late 10th century BC) (Photo by G.Luglio) © Museum of Anatolian Civilizations, Ankara

Fig. 92 Salmanköy head (6th century BC) (Photo by T. Şare) Museum of Anatolian Civilizations, Ankara.

Fig. 93 Detail from a woodden statue of Hera from Samos (640 BC) (after Şare 2014: 76, fig. 1c).

Fig. 94 Athenian bride in front of a Turkish barber at the beginning of the 19th century (Dupré 1825) © Benaki Museum of Greek Civilization.

Fig. 95 Picture taken at an Ottoman clothing dress parade in Edirne, Turkey (Photo by Canki on deviantart.com).

Fig. 96 Druze woman wearing a typical veiled headdress (after Gansell 2007b: fig 10).

Fig. 97 Ivory female heads from the Burnt Palace of Nimrud. Syrian style (8th century BC) © The Trustees of the British Museum.

Fig. 98 Basalt head of Kubaba from the Acropolis of Karkemish (mid-8th century BC ?), (KH.15.O.690) Kahraman-maraş Museum, (Photo by N.Marchetti, drawing by the Author).

2.3.2 Euphrates, Handmade Syrian Horses and Riders (EU_HSHR's)

The masculinity of the ancient was measured by two criteria: (1) his prowess in battle, and (2) his ability to sire children. Because these two aspects of masculinity were frequently associated with each other in the mind of the early Near Easterner, the symbols which represented his masculinity to himself and his society often possessed a double reference. In particular, those symbols which primarily referred to his military exploits often served to remind him of his sexual ability as well.

Hoffner 1966: 327.

If you wish to cover with glory the man whom you say you love let him ride on horseback wearing the same dress as yourself.

Flavius Josephus, *The Antiquities of the Jews* (XI.6.254).

Other Names in Literature

- Horses and Horsemen or Horse, Horse-and-rider[230]
- Handgemachte Reiterfiguren des 1. Jahrtausends (HR). Typ I (?)[231]
- Horses and Horse Riders[232]

General Description

The EU_HSHR's are a coherent group composed by two subjects; horse and rider figurines and unridden horses. Both subjects present harnessed horses, while horse figurines without harness are rarities. The category of riders was included in this class because in the figurine making process riders are conceptually strictly related to horses. Unlike equids, human figurines representing riders do not have any reason to exist without a harnessed horse. The current state of research does not make possible determining with a certain rigor the relationship between the number of figurines portraying horses and horses with riders. General previous comments on this production were supposing a minor presence of ridden horses (Clayton 2001: Part II). The counting was based on some broken traces of riders on horse's withers and necks. However, it has been noticed a variety in the rider's position on the horse. Indeed, we do have some stylized riders shaped on the horse head. The lack of the rendering of their legs constitute a problem for fragmentary pieces, for which we do not know if we are dealing with figurines of horses or horses with riders. At the moment, reliable statistics on the relationships between these two subjects could he proposed just for complete or nearly complete specimens which unfortunately constitute a poor case study. Nevertheless, complete specimens from the Yunus necropolis found both from the British Museum and the Turco-Italian expedition seem confirming the observed trend at least in funerary context, namely horse with riders are less common. In a similar manner as pillar figurines, even this class the most prominent features are the abundant decorations. Applied blobs and strips of clay are used in this case to represent armours in rider specimens and harnesses in those of horses.

Notwithstanding their low number, riders are very dissimilar one each other. As illustrated in subtypes, they are positioned on the horse nude withers in three different ways. The position of the rider suggested also its motion, several riders are in fact portrayed while they are riding others are just sitting on the horse back. Nevertheless, unlike pillar figurines riders tend to be dynamic. Facial features are very similar to the EU_SPF's, for instance the nose is always pinched- though with substantial difference- and eyes are applied with single or double blobs of clay. The mouth even in riders is never indicated. Regarding armours, helmets are probably the most distinctive and diffused feature. These might be simple pointy hat or a kind of bulbar crown. It was not observed any chin strap, even if single or multiple strips of clay applied around the neck of the rider and tentatively interpreted here as necklaces could fit more as simplified chin straps. In any case,

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230 Moorey 1980: 100-102, fig. 17, no. 429-430; 2005: 225, 228, figs. 354,355,357,360,368,369.
231 Pruss 2010: 231-246, Taff. 38-40, nos. 313, 320, 321, 326, 327, 329.
232 Clayton 2001; 2013: 13, 25-38, pls. 12-48.

as already observed by Clayton (2001: Part II), the most diffused helmet is that simple- small- pointy, while bigger and bulbar crowns are less attested. This last type of helmet is usually used in order to represent hair strands[233] and is associated to very rich harnessed horses, we still do not know if this might be an indicator of a chronological development too. The rest of the rider's body could be embellished with different types of armours, likely to be connected to the performed role. The most attested armours for the rider's chest are a diagonal band over the right shoulder or two crossed bands, this armour is shared with some male pillar figurines (§ 2.3.1) likely suggesting a military costume indeed.

Regarding horse specimens, physical features of the snout are basic even if they differ in some peculiarities. Like human figurines eye sockets are shaped by gently pressing two hollows at the snout sides. Single or double blobs are later applied to characterize pupils. The cylindrical snout might have different shapes and, as we can see in subtypes, this was chosen as distinctive element in the typology grouping of some heads. Nostrils are quite never rendered as well as the mouth, which is sometimes even covered by the headstall. Ears' shapes span from very small-pointy to wide and large. Ears are often surrounded by the headstall and in those cases presenting a rider, they are also forward protruding. This is probably due to the horse's stride, as just stated, the clear intention here is to perform the gallop. Manes, which are sometimes hidden by the presence of the rider, are basically shaped in three ways.[234] The most common attested consists in applying a more or less long and flat strip of clay on the animal's nape. The second style is a pinched mane on which small horizontal strips of clay are applied to create a sort of radiant effect. Much less attested are finally manes modelled just by pressing and slightly scratching downwards the horse's nape. The headstall is particularly rich and quite faithful to the reality in the major part of specimens, while in lesser cases this is practically absent. Buttocks are much varied. At a first glance no particular interest is devoted to this part of the animal's body, but analyzing more carefully all the specimens one might realize that substantial differences are attested even for this part. Even if there are a few cases with a simple smooth buttock not presenting the tail, the tail is applied in the majority of horses. The tail might be attached to the buttock or detached and shaped in different forms. As illustrated in subtypes, the profile of croup was intended as a characterizing part of the animal, indicating that makers were totally aware about the horse's anatomy. As attested in the subtype grouping, although many horses are harnessless or present much simple harnesses, the major part of decorations are very rich and varied. They encompass the whole animal's body – head, neck, chest, legs and, sometimes tail – with the trunk being the only harnessless part. Decorations consist mostly in horizontal and vertical bands enriched with blobs. As deeply analyzed in subtypes grouping, decorations are often a stylized representation of real harness parts. Punctual references are observable between strips applied around the head and neck with real horse bridle and collars. The elegance and the abundance of these decorations - especially in those specimens presenting pendant-like strips - suggest that these horse figurines might have portrayed real horses living in a wealthy military social context. This hypothesis, as we will see in the next paragraphs, is corroborated by local iconographical and epigraphical sources. In his first contribute on "Hittite Burial Customs", Woolley's referred to the convention of using double headed horses in order to render a multiple number of specimens (Woolley 1914: 96). Horses provided with two heads side by side are extremely rare, for instance at Karkemish we have just a single much fragmentary specimen (**Cat. No. 396**). This habit is instead often applied to chariot elements, in particular wagons are literally a fusion between the animals' bodies and the chariot. Thus two necks are sometimes clearly visible. In any case, we are dealing with an extremely rare phenomenon for the late IA period, while double headed horses are much more frequent in the Achaemenid period coroplastic tradition (cf. Pruss 2010: 301, Taf. 60.456).

Subtypes

Similarly to human pillar figurines though in a much larger scale, the EU_HSHR's are characterized by a great heterogeneity in shapes and decorations. The subtype grouping has been built following the breaking points of the figurine. Thus for rider specimens: head, torso and base, while for horses: head, forepart, buttock and legs.

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233   On the contrary, the beard is never attested. In Clayton's dissertation it is told that several figurines presented beards. Clayton 2001: Part II.

234   In total accordance with Clayton, though spread percentages are quite different. Clayton 2001: Part II.

Euphrates, Handmade Syrian Horses and Riders, Rider Heads' Subtypes: EU_HSHR_RH

The rider's heads are the most charactering part of the rider's body. The reason might be due to the clear intention in distinguishing personal choices or different types of helmets. As a matter of fact, in this category subtypes were distinguished observing the head profiles in two points: the pointy shape of the helmet and the rider's nose. Riders tends to have much small heads and, indeed, the most attested subtype is RH1, which is in fact a very small type of head.

Subtype RH0 Indeterminate rider's head.

Subtype RH1 Riders pertaining to this head subtype are generally anchored to the head of the animal, so that sometimes this part of the body tends to be fused to the horse itself. This subtype was divided into two almost intangible variants.

RH1a These riders wear a pointy though short helmet, their faces placed upon the horse are partially hidden. The nose when visible is pinched, eyes are rendered with single or double blobs. Decorations are few and they concern mostly the frontal rim of the helmet, while in one case a sort of necklace or maybe the edge of the uniform was also observed. Both decorations consist in a simple strip of clay with applied blobs.

RH1b The helmet in this variant is basically identical to RH1a, just sometimes one might observe that the tip is slightly more pronounced. The difference with the other variant consist mainly in the fact that these riders are always well distinguished from the horse's head, even when the subjects are touching one each other. The nose this time is very well defined, being long and pointy. No mouth is indicated and eyes are single or double applied blobs. Decorations are all different, being the helmet usually decorated with single or double strips of clay with the addition of a row of single blobs. Some specimens present also a single strip indicating again the necklace.

Subtype RH2 Just few specimens are known for this subtype of rider's head. Their attribution to the class of HSHR's is much doubtful, since no horse was found associated to them. Therefore, one cannot be sure about their interpretation as riders or rather pillar male figurines. They are well distinguishable from RH1 by the fact that facial features are framed within the helmet's elements and by the gentle nose. Rider's heads belonging to this type have a pinched and very short nose indeed. Eyes are applied with single or double blobs and the mouth is not rendered as usual. The helmet could be decorated with a single or double strip of clay, while apparently a double strip of clay is sometimes used to characterized necklaces. The helmet band and the necklaces, when they are both present, usually touch each other's. The touching point might be covered by a blob of clay, while others are sometimes applied as decorations here and there.

Euphrates, Handmade Syrian Horses and Riders, Rider Heads' Unica: EU_HSHR_RHU

Unicum RHU1 This is a pointy head with knitting decorations on the helmet. The nose is pinched and eyes are applied with single blobs of clay as usual. The mouth is missing. At the back of the head, just above the nape, some incised marks are used to render hair strands.

Unicum RHU2 This is a pointy head with knitting decorations on the helmet. The nose is broken but this was likely pinched, while two double blobs of clay are used to render eyes. The mouth is missing. Decorations are abundant on the helmet and the strips of clay are also traces with incised lines. Two strips of clay are used to render the necklace.

Unicum RHU3 This is a pointy and small head. The nose is pinched and eyes are two double blobs of clay. The mouth is missing. The helmet, a trapezoidal one, is decorated with a strip of clay applied at the forehead from which two hairs strands are dropped by sides. A smooth outward step is modelled in order to characterize the nape.

Unicum RHU4 This is a huge head covered by a plenty trapeizodal helmet decorated with a horizontal applied band in proximity of the upper edge. The helmet is slightly inward curved at the nape, perhaps indicating the presence of the rider's hairs. The nose is broken away and nothing could be said about the mouth. Eyes are the usual double applied blobs. The head is completed by the presence of a strip of clay applied around the neck, likely a necklace.

Euphrates, Handmade Syrian Horses and Riders, Rider Torso' Subtypes: EU_HSHR_RT

It was observed a great inhomogeneity in characterizing the rider's torso in a similar way as the rendering of helmets. Even in this case the reason should be identified in personal choices, this part of the body is essential in understanding the role of the horseman indeed. As a matter of fact, variations concern not just the type of armour and its decorations, but also the presence of different equipment, such as shields or knifes. Decorative blobs on armours might be tentatively interpreted as metal studs. As well as the shape of heads, torsos were distinguished in three main subtypes mostly according to their positions with respect to the animal.

Subtype RT0 Indeterminate rider's torso.

Subtype RT1 Riders having this torso are practically fused to the animal's neck. The natural consequence is that one cannot distinguish between the body of the rider and the neck of the horse. Riders in question are clearly dynamic, they likely perform a gallop. This is suggested by the fact that sometimes when arms are not fused to the horse's body, these are grasped to the neck as if the rider was seeking to contrast the horse riding impetus. Two variants were recognized.

RT1a The first variant concerns all those riders that do not present a proper torso, since it is totally fused the horse neck. The presence of the rider is detectable just by his head and an almost imperceptible outward protuberance to the horse nape. The torso is so much meagre that no particular attempt in characterizing it with decorations is provided.

RT1b This second variant presents also the torso fused with the animal's neck, but in this case the body is represented in its entirety. The rider's arms are prolonged to both sides of the animal's head. One figurine is portrayed with the right arm fused to a perforated protuberance which might be interpreted as spear or perhaps shield holder. No other particular associated equipment or decorations were observed.

Subtype RT2 These riders present the shape of the torso which is very similar to subtype RT1b, but in this case the rider's body is clearly distinguished from that of the animal. Arms are usually long and very well shaped. The dynamic of the rider in this case is much more confused, it could be engaged in a gallop, a trot or a walk as well. In this case the positon of arms and the inclination of the rider's torso might suggest the riding of the horse. For instance, arms grasping the animal all around the neck clearly indicate a gallop riding. The torso can be simple or wearing an armour, while necklaces are frequently used. They might be a strip of clay with a double blob at the centre or decorated with a row of blobs. Armours are basically of two types: two crossed strips running on the chest and a diagonal strip ending to what could be interpreted as a belt. One specimen is portrayed holding a shield on a shoulder.

Subtype RT3 The torso of these riders could be easily distinguished by other subtypes by the fact that this is standing and straight. The rider's body does not touch the horse's neck indeed. Thus arms are portrayed performing multiple actions, they can just hold the horse neck or unterminated items. This rider is clearly intended to be shown, thus the motion here is practically static. The torso can be simple or wearing an armour, which could consist in a diagonal strip. Necklaces are used too and in one case the rider wears also multiple incised bracelets. Shields are frequently applied at the back, by the side or on the chest of the rider.

Euphrates, Handmade Syrian Horses and Riders, Rider Base' Subtypes: EU_HSHR_RB

The base of the rider is technically the anchoring point to the horse and at a first glance one might think that this was not an important part of the figurine. However, it was observed that this could vary at least in three subtypes. The subtypes are characterized by the shape of the rider's legs. Apart from the rendering of legs, no particular decorations were observed for bases.

Subtype RB0 Indeterminate rider's base.

Subtype RB1 This is practically a negative evidence, since this base pertains only to RT1b torso's subtype. The torso is completely fused to the animal's body, so that one cannot distinguish the base of the rider from the horse's whiters.

Subtype RB2 Riders with this type of base are fused to the horse body. Nevertheless, a smooth line between the two subjects could be traced along the horse back, which indicates the presence of the rider and his base.

Subtype RB3 This is the most attested subtype of rider's base. Both legs are clearly visible and they are anchored to the animal whiters. In specimens that were broken away from the horse, this subtype of base is easily tangible by the typical curvature of legs.

Euphrates, Handmade Syrian Horses and Riders, Heads' Subtypes: EU_HSHR_H

Horses' heads are the most characterizing feature of the HSHR figurines. Decorations and shapes are much varied, perhaps indicating not just different styles but maybe micro-chronologies within a period. Eight main types were distinguished according to the general shape of the head. A particular attention was given to the mane and the snout shapes. The presence of different decorations in the rendering of the headstall was also considered in discerning variants. One could observe a general distinction of subtypes into two macro-groups: small heads with rich headstall (H1-5 subtypes) and big sized heads "bovine-form" with much simpler or totally absent headstall (H6-8 subtypes). The attestation of a good percentage of unicum specimens suggests that in the future more subtypes could be identified.

Subtype H0 Indeterminate head.

Subtype H1 This is the most attested subtype in terms of number of specimens, it is frequently associated to subtype H2. It could be easily distinguishable from any other subtype by the rich decorations and by the roundish and slightly elongated head, which sometimes might be out of proportion compared to the rest of the horse body. The snout is cylindrical and it might be more or less long or more or less wide, but the extremity is usually rounded. The mane consists in an applied strip of clay, though in some specimens it could be missing due to the presence of the rider. With regard to this part of the head, the mane could start from the poll pending downwards until the withers or in some cases this is prolonged on the forehead reminding a forelock which is fused to the head's harness. Nostrils are never rendered as well as the mouth, which is often covered by the harness. Ears are generally straight, sometimes they could be slightly forward curved. Eyes are applied with two single or double blobs, tough in many specimens they are deliberately confused with the browband bosses. The headstall usually consists in a narrow or large strip of clay applied on the forehead to which could be joint one or more strips located under the jaw or directly along the neck. Single or double blobs of clay are applied as decorations on these strips, they may vary in size and position. Even the snout could be sometimes decorated with fine strips of clay or blobs. The strip of clay applied on the forehead is a stylized representation of a browband. This, in the major part of the specimens, has a typical three-blobs decoration - one at the centre and two by sides – indicating metal bosses or rosettes. The strips below the jaw usually represent neck collars or when applied on the animal's cheeks could suggest the presence of the cheek piece or the throatlatch. The strips on the snout - when attested - are instead clear indicators of the nose band, which is usually present on animals with the bit. Some variants were distinguished according to some differences in the shaping of the snout, ears and, the mane.

H1a The heads of this variant are usually smaller compared to the other H1 variants, this is due to the shape of the snout. The cylindrical fine snout is in this case narrow and small. Ears are as well small and slightly forwards recurved. They could be attached to the head or they just could stand straight close to the mane. The mane is applied and it follows the shape of the horse's nape. Some specimens with the snout broken away were included in this variant according to the small proportions of the head, which is usually associated just to this variant. In this variant the harness often covers most of the animal's snout. The mane in fact is interrupted by the browband, while another band just at the base of the jaw is tightly fastened to the neck giving a sense of protection and military safeguard. Nape straps are absent.

H1b This variant is very similar to subtype H1a and it could be distinguished from it by three elements. The first one is the shape of the snout, being slightly squared at the end. Secondly, the ears of these specimens are more wide and less pointy, this is particularly appreciable viewing the figurine by its front side. The third element is the mane, which is fused to the browband being a unique element stopping just at animal's forehead. The type of harness is of the same type of H1a, even if neck collars seem more loosen. Nape straps are absent.

H1c This is another variant of H1 subtype, being similar to precedents. The heads are characterized by squared snout, mostly identical to the variant H1b. The most visible features this time are the characterizations of the mane and the ears. The mane usually covers the whole length of the horse's neck and it is prolonged until cheeks, being once again fused to the browband. Single or double blobs unnatural applied on the browband are likely meant as eyes. A few specimens present a strip upon or under the eyes, likely representing blinkers

or cheek pieces. Several horses present nape straps in the form of very thin strips on the snout or-and blobs applied on the point.

H1d This is the most distinguishable variant among all the H1 variants. This is due to the exaggerated features, being a squared and flared snout and a long and much tall mane. The browband is of the same type of H1c but in this case it much pointy at the crest due to the tall mane. One specimens present incised decorations on the headstall, while nose bands are frequently attested.

Subtype H2 This subtype of horse head is quite well attested. It is usually found associated to specimens pertaining to H1, especially in funerary contexts. Thus both types could be considered contemporary. The main characteristic of this head is the shape of the mane, which is created by applying small horizontal strips of clay from the forehead down until the croup. This modelling technique creates a sort of radiant and voluptuous effect, reminding a braided mane. The snout of this subtype is identical with subtype H1a as well as headstall decorations. Two variants were distinguished according to the presence or absence of the ears.

H2a This variant is characterized by the absence of the ears, which are hidden between the mane and the browband. The headstall is of the same type like H1a, though some specimens have a much simpler decoration. Nose bands are sometimes attested, while a single specimen present also nose straps.

H2b This variant present pointy and straight ears. The headstall is identical to the preceding variant. Nose bands are attested too.

Subtype H3 This is a not very diffused subtype of head and from a stylistic point of view is similar to subtypes H1-2. Thus it might be more or less contemporary. The most characterizing feature is the prolonged snout, being tapered and rounded giving a very realistic effect to the figurine. Ears are straight and small, usually perpendicular to the head. The mane is usually pinched, even if in few specimens it could be applied on the crest. The headstall is extremely rich and realistic. The browband is always represented as well as the nose strips-bands. Even the throatlatch is rendered together with single or multiple neck collars. Cheek pieces are fused to throatlatches, while the presence of double blobs applied above the eyes could remind a sort of blinkers. In fact, for the first time eyes are clearly distinguished from the headstall elements. In a very similar style as H1a, the headstall is conceptually represented as a sort of protective harness.

Subtype H4 Not very common subtype of head and for this reason the attribution of the subtype is quite doubtful. Once again the main characteristic is the prolonged snout, very similar to subtype H3 but in this case even the rest of the head is flat and very small. None of the specimens presents eyes, which are rendered by pressing the surface by both sides of the snout.[235] The mane when attested is short and applied. Ears are pointy, straight, and small. The headstall is limited to a few neck collars, just one much doubtful specimen has a browband.

Subtype H5 This subtype is characterized by having the smallest attested head. The snout is very small and generally squared, though in some specimens it could be smooth at the base creating a trapezoidal profile. Eyes are single applied blobs of clay, smaller compared to other subtypes. The mane is very characteristic, being shaped in a sort of elegant crown at the crest. The headstall is essential, usually consisting in a single neck collar and more rarely in a nose band. A unique specimen has a typical Neo-Assyrian blue-green glaze surface, suggesting both the chronology of this type as well as the social background.

Subtype H6 Just two specimens belong to this subtype, which is very characteristic thanks to the general big and squat shape of the head. The head in the fact reminds more that of a bovine than a horse. Nevertheless, the presence of the mane let us exclude this hypothesis. The very long mane is in fact well characterized by pressing the core along the animal's nape from the forehead down beyond the withers. The shape of the mane is much irregular and in once case this is indented with incised marks. The snout is squat, squared, and bigger than the rest of the head. One specimen presents even incised nostrils and the mouth. Eyes are single applied blobs of clay with an incised point at the centre, clearing indicating pupils. Ears are unfortunately not very well preserved, but their general shape suggests that they were originally big and straight. The headstall is not at all present.

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235 Although we cannot exclude that the preserved specimens originally hold applied blobs of clay.

Subtype H7 This subtype of head is much similar to H6. The head also in this case seems that of a bovine. The general shape is again squat and big. The snout is squared and oversized compared to the rest of the head. The mane is applied, though in some specimens it is almost melted to the animal's nape. The main characteristic is given by the modelling of the mane on the crest, resulting in a sort of straight and squared fringe. Eyes are always applied single blobs of clay, quite small sized. The headstall is essential, as subtype H5, consisting in a single neck band. Just one specimen presents applied nose bands and two hollows at the snout sides.

Subtype H8 Together with subtype H6 also this head's subtype is poorly represented. One specimen comes from an excavated context, while the other one is stored in a museum. Again the head is much similar to a bovine, exactly like subtypes H6 and H7. The head is squat and much big. The snout is oversized, squared and, flared towards the end. The most evident feature is the mane, which is applied and slightly scratched downwards the horse's nape. By viewing the profile one could appreciate the height of the mane, being shaped in a sort of tall crest. Eyes are simple applied blobs of clay. The headstall is absent.

Euphrates, Handmade Syrian Horses and Riders, Heads' Unica: EU_HSHR_HU

Unicum HU1 This head is associated to the forepart unicum FU1 and B6d buttock subtype. This the most decorated head attested among all the HSHR figurines analysed in this study. The snout is unfortunately missing, so that we cannot discern its shape. The mane is shaped by pressing and stretching down the clay at the animal's nape. This is later refined with impressed horizontal bands creating a sort of wavy pattern. Eyes are made by two double blobs of clay applied by sides. The headstall, as just stated, is rich and it entirely surrounds the animal's head. It consists in a browband and several neck collars, surmounted by head piece. The head piece is indicated for the first time in this coroplastic production and it is fringed. The headstall is decorated with single small blobs of clay and a impressed triangular patterns, similar to cuneiform marks. Stylistic similarities with subtypes H1-2 might suggest their contemporary dating.

Unicum HU2 Head much similar to H7-8 subtypes. The general shape of the head is massive and pointy. The snout is squat, squared, and big. The most characterizing feature is the mane, being very tall and thick. It is definitely oversized compared to the rest of the head. Eyes are double blobs of clay which are diversely applied from any other horse specimen. Their distance is in the fact narrow and they are applied on the snout and not by sides. Ears are practically fused to the mane, which contributes to give a triangular and pointy shape to the head. The head is finely adorned with headstall elements. A thin strip running from the crest to the end of the snout composes the head piece, this is merged with a strip surrounding the snout (nose band) and with a transversal strip running on the animal's cheeks (cheek piece). A single neck collar concludes the headstall. Decorations are the usual single blobs of clay.

Unicum HU3 The shape of this head is much similar to subtype H5 because of the small size of anatomical features. Nevertheless, this is distinguished from any other subtype by the position of the ears, being distant one from each other and lying perpendicular to the animal's head. The head is an unicum also because of the rendering of what seems a mane. This is a pinched portion of clay on the crest in the form of a small knob. Eyes are two single blobs of clay applied at sides. The head is harnessless except for a single neck collar.

Unicum HU4 Head similar to subtypes H1c-d. Small head with a big, squared, and oversized snout. The mane is merged to the browband and both cover the eyes, which are in the fact not rendered. By the profile view one could appreciate the sickle form of the head, given by the thick mane. Ears are unfortunately broken, but they once might have been quite big and forward protrude. No particular headstall style is observed.

Unicum HU5 Much small head, somehow similar to subtype H5 by the shape of the snout. The snout is small and gently squared. The mane is pinched and indented by deep incised marks. The specimen in question has nostrils and the mouth incised. Incised marks are also used in order to specify pupils on the single applied blobs. Ears are much bad preserved, but originally they might be distant one each other. No headstall is observed.

Unicum HU6 Squat head with a wide neck, reminding a bovine figurine like H6-7 subtypes. The snout is broken away so that it is impossible determining the shape. The mane is shaped by pressing the core along the animal's nape from the forehead down until the withers. This is also indented by means of incised marks.

The same decoration is also dedicated to what seem two cheek pieces, which is also the only headstall element observed. Ears are broken, but they originally might have been straight and big sized.

Euphrates Handmade Syrian Horses and Riders, Foreparts' Subtypes: EU_HSHR_F

Twelve main types of this part of the horse figurines are made according to the general shape of foreparts, the predominant feature considered is the type of harness, while subtypes are done following small variations in them. Unfortunately, any consistent variety in the general shape of the horse forepart was observed, in particular the variation was not evident both in the profile and in the frontal view, thus the grouping in this case follows just stylistic features. F0 indicates all those specimens whose typology was not distinguished due to their preservation state.

Subtype F0 Indeterminate forepart.

Subtype F1 Absence of harness, any subtype noticed. The surface of these foreparts is sometimes rudely made, in other case is smoothed. This is probably depending on the core. This type is associated both with sliped and non-sliped figurines. None particular decoration is observed.

F2 The foreparts of these horses has a very simple harness. The main element is the neck collar, which can be single, double or decorated in various styles.

F2a A simple neck collar, sometimes double. Decorative blobs are attested in a single specimen, while another one has a double band between the animal's leg and the chest.

F2b A neck collar, sometimes double, with an applied single or double blob. The blob is usually located on the lower rim of the collar, though in rare cases it might be applied on it. It is not certain of this element is used just as a mere decoration representing a stylized *phalerae* or more likely as a functional element, such as a single hook of a hame chain. Some specimens present incised decorations on the blob and/or on the collar. A single specimen has incised marks also on the chest, probably portraying hairs.

Subtype F3 Also this type has a simple harness, which main element is a single, double or even triple band on the joint between the animal's legs and its chest. There is not any clear correspondance with a real horse harness for this element, the harness in this case seems idealized. In the fact, with those bands the horse's legs would not being able to move freely. However, their vicinity and sometimes their slightly upright orientation, let us think they were probably part of a chest harness. Thus they might be a stylized double breast band (Y shape), with the omission of the breast plate and the false martingale. In any case, the presence of such elements in other forepart types with a clear indication of the breast band let to think that these bands were simply meant as decorative elements, in the same manner as those bands applied at the base of some legs.

F3a Two or more simple bands sometimes decorated with blobs.

F3b This is the elaborate version, which has a sigle or double blob located at the centre of the breast, in-between the two bands. Bands might be single or multiple. The blob was probably a stylisted *phalerae* or the brest plate. On the bands are rarely attested blobs decorations.

Subtype F4 These harnesses are characterized by two main elements: one or more horizontal bands and some blobs. The general arrangements of them gives the subtype. The single or multiple band reminds a combination of neck and breast collars, while the blobs - which are sometimes disconnected to the band - could represent hanged elements such as suspended bells or tassels.

F4a Single, double or triple neck collars with a single breast collar. The common element is a horizontal band with three blobs on its lower rim or just below it. Blobs might be double. A single specimen presents also two single bands in between the legs.

F4b Single or double breast collar with three blobs on the upper rim or just above it. Blobs might be double and their number could reach 5. Some specimens have also neck collars and single bands in between the legs.

F4c Single breast collar with a line of three single blobs above and below it. No particular variations were observed in decorations.

Subtype F5 These harnesses are characterized by the presence of both the neck and the breast collars. Decorations are similar to F4 subtype, i.e. with three applied blobs. The position of the blobs in this case suggests sewn elements such as metal studs.

F5a Single neck collar with a single breast collar, three blobs on the breast collar. A single central blob might appear also on the neck collar.

F5b Single neck collar with a double breast collar, three blobs between the breast collars. One specimen has a double neck collar.

F5c Single neck collar with three blobs just under its lower rim, a single breast collar with three blobs on it and two single bands in between the legs. Just one specimen presents double blobs decorations and a double breast collar.

Subtype F6 Very simple harness composed by three or more blobs. Unrealistic harness. Single blobs can be found alternated to double blobs, while the number of blobs might be higher than three.

Subtype F7 This harness has as main element a vertical band between the fore legs of the horse, indicating probably a false martingale. In the first three subtypes (a,b,c) this vertical band is joint to a collar or breast band. The junction between these two elements is rendered sometimes with a single or double blob, indicating in this case a breast plate or a hook of the hame chain. Subtypes d-e, are much more unrealistic. The vertical band in these cases seems floating at the centre of the animal's chest.

F7a Single, double or triple neck collar with a vertical band between the fore legs. The joint blob is most of the time present and other single or double blobs are used on the neck collar. A real horse harness would not consist of a direct junction between the false martingale and the neck collar, but here the repetition of the neck collar might indicate the presence also of a breast collar. A single specimen with a double vertical band does not present any collar, but this is probably due to the figurine's state of preservation.

F7b Double breast band, in rare case is single, with a vertical band between the fore legs. The joint blob is always present as well as other blobs on the breast collar. Some specimens present also a double band on the joint between the animal's legs and its chest, like subtype F3. Decorative blobs might be single or double, while the number used on the breast bands ranges from a minumum of one to 5-6 blobs. Other blobs are sometimes applied on the animal's chest and another lower single or double breast band is applied at the legs' joint.

F7c Single breast band with a vertical band between the fore legs. The joint blob is always present as well as other blobs on the breast collar. There are two extra elements, consisting in two pendants side by side. Some specimens present also a double band on the joint between the animal's legs and its chest, as subtype F3. Others have a double upper breast band, while the central pendant might be divided into two small median pendants. Two specimens have incised decorations on pendants. Decorative blobs are alternatevely used as single or double.

F7d This subtype of harness is very similar to F7c. In the fact both of them have the vertical band between the fore legs of the horse and the two pendants side by side. In this case the median band is a slightly higher than those at sides. The major part of the specimens has three single or double blobs disposed on the upper part of the pendants, though in one case blobs are at the bottoms. Any neck or breast band is rendered. The vertical band sometimes is enlarged in its end. One specimen has incised marks on pendants.

F7e Again the neck or breast collar is missing, while we find as F7d a row of three blobs, which might be single or double. The side pendants are missing. As F3 or some F7c specimens this subtype present also a double band on the joint between the animal's legs and its chest. Decorative blobs might be applied also on these last elements. Two specimens present double or multiple vertical and incised marks on the miden pendant.

Subtype F8 To this type of harness pertain slightly different figurines, which common feature is a large breast band decorated with vertical incised marks. Those marks are probably decorative technique used to render a raw of long tassels. This type of harness might indicate a royal or march past horse. Just one specimen has also blobs decorations.

Subtype F9 Another decorative technique for the rendering of multiple tassels is the combination of long bands pending down the breast band. These long bands might be from a minimum number of three until an undefined set of ten and their sizes are also varied. The breast band can be single, double or multiple and it is sometimes decorated with single or double blobs. Some specimens present also an already seen double band on the joint between the animal's legs and its chest. This type of harness might indicate a royal or march past horse.

Subtype F10 This type of harness is basically composed by a double or single band as breast band, on it there are applied there single or double blobs. The position of those blobs on the band gives the subtypes. A good percentage of these type of figurines presents the double band on the joint between the animal's legs and its chest, which seems a shared characteristic among different types.

F10a Double or single breast band with a row of three blobs alligned. Blobs might be single or double. Some specimens present also an already seen single or double band on the joint between the animal's legs and its chest. Others have an additional single or double neck collar decorated with further blobs.

F10b Double or single breast band with three blobs, the one at the centre is shift in an upper position. Blobs might be single or double. Some specimens present also an already seen single or double band on the joint between the animal's legs and its chest.

F10c Double or single breast band with three blobs, the one at the centre is shift in a lower position. Blobs might be single or double. Some specimens present also an already seen double band on the joint between the animal's legs and its chest.

Subtype F11 Unlike type F8 also to this type pertain slightly different figurines. Their common characteristic is the presence of parallel bands running from the lower breast to the neck. Their number varies from a minimum of two until five. Decorative single or double blobs are usually applied in-between the bands or directly upon them. In some specimens, blobs are applied in abundancy.

Subtype 12 The effect given by this kind of harness is that of a texture mesh. Multiple vertical and horizontal bands are stranded together composing a large breast band. Single or double blobs are applied on this texture, reminding some *phalerae*. The texture effect might be rendered also just with the combination of horizontal bands and blobs.

Euphrates Handmade Syrian Horses and Riders, Foreparts' Unica: EU_HSHR_FU

Unicum FU1 Harness with decorations similar to subtype F9, having a bundle of tassels pending down the lower breast band. Tassels in this case are wider and pressed, three of them are positioned at the centre while the others are placed at sides. The figurine in question has a double breast band decorated with double blobs applied on joints between the animal's legs and its chest. All over the harness are impressed triangular patterns, similar to cuneiform marks. The incredidible richness of the harness suggests that the figurine might have represented a royal or march past horse.

Unicum FU2 This harness vaguely resembles those of subtype F7b, but in this case three vertical and identical bands are applied just beneath the horse's neck. Every band is decorated with a double blob at the centre. The forepart of the figurine in question is half broken, but some fragmentary spots of clay indicate that the decoration was richer and originally continued in the lower part. The three vertical bands were probably meant as pendants applied on neck collars.

Unicum FU3 Harness style reminding subtype F7c. A double breast band with two pendant bands at sides. The breast bands are decorated with pending blobs which are perforated at the centre, while the pendant bands are enlarged in the lower part and they present incised decorations at the edge. Very rich harness, might be part of a royal or march past horse.

Unicum FU4 Very peculiar unicum of forepart. The harness in the frontal part seems absent, while a vertical row of blobs is applied to the neck sides. This seems an unrealistic decoration, even though the row of blobs could indicate the presence of tassels applied to neck collars. Furthermore, this figurine presents some incised lines and images on the back which are similar to ideograms. Unfortunately, these do not pertain to

any known local writing system[236], so that those signs might have some symbolic meanings highly connected to the person who manipulated the object.

Unicum FU5 This is a much fragmentary forepart although the observed decoration could not be associated to any determinate subtype. The decoration of the harness reminds F7 subtypes, being a single breast band with a vertical band below it. The breast band is decorated with a row of three double blobs.

Unicum FU6 Forepart with a unique type of harness, vaguely reminding F4 subtypes. A large breast collar with three pendants and blobs decorations. Both blobs and pendants present also incised marks. The presence of the pendants let us think this was meant as a royal or march past horse.

Unicum FU7 Very easy forepart decorated with an unusual incised pattern. The harness is in the fact rendered with three horizontal dotted lines.

Euphrates, Handmade Syrian Horses and Riders, Buttocks' Subtypes: EU_HSHR_B

Determining a typology for buttocks is a truly challenge. According to author's experience in coroplastic studies, buttocks are usually not considered in the typology making. This is because they are dealt in the same manner as bases for pillar figurines, that is mean they are seen as terminal parts of figurines. Observing the Karkemish corpus, one realizes that there are important differences in the general shape of horses' buttocks. In particular, the predominant feature considered in this case is the profile and the modelling of the tail. From the profile point of view, one could appreciate in some types (B3, B4, B5b) the tendency in rendering the croup, which is an anatomical feature of mammals and it is especially notable in equids. In the same manner of other typologies, B0 indicates those specimens which are securely part of buttocks but no certain subtype was determinated because of the figurine's state of preservation.

Subtype B0 Indeterminate buttock.

Subtype B1 To this type pertain those specimens with a straight buttock[237] and a general sharp-cornered profile. The main characteristic is the total absence of the tail. Figurines with this type of buttock are preserved just in this part, so at this stage it is impossible to say whether the tail was originally preserved and went lost through the time or this is a typical feature of some horse figurines. Observing some of these buttocks from a frontal point of view, one can remark a general triangular and narrow shape. No decorations were observed.

Subtype B2 To this type pertain all those figurines with a straight buttock and a preserved tail. The hip is medium-large. No decorations were observed. Subtypes are mode according to the tail's shape.

B2a Straight buttock with a general rounded profile, the tail might be medium-short or long and it is pressed at the end of it. Sometimes a finger mark is visible between the legs, giving the tail a dragging effect. One figurine has also the tail decorated with three small blobs.

B2b Straight buttock with a general rounded profile, the tail is always protruding and has a medium-long length.

Subtype B3 The main characteristic of figurines with this type of buttock is that it is gently upwardly protruding. There is a clear intention in rendering the animal's croup pressing the clay at the end of the back. This protrusion is generally rounded, however sometimes it is pointier due to the modeler. The hip has a medium-large width. No decorations were observed. Subtypes are mode according to the tail's shape.

B3a As type B2a this is the subtype of B3 with the pressed tail and a medium length.

B3b This type of buttock has both the croup and the tail protruding. The tail is usually long and in some specimens forward rolled.

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236   These signs were examined by different philologists. The verification was done for the Luwian hieroglyphic by Hasan Peker, for the cuneiform script by Gianni Marchesi, and for the Phoenician alphabet by Miller Prosser. Prosser suggested in a confidential information that excluding the major part of the lines one could distinguish a sign vaguely resembling a Phoenician aleph. Nevertheless, considering overall the scratches these look slightly more pictographic, namely they cannot be associated to a linear writing system.

237   A straight buttock occurs when there is not any step between the line of the horse's back and his croup.

Subtype B4 This type is similar to B3, but the protruding of the hip is higher and pointier. The tail usually is very long, while any subtype regarding the shape of the tail was observed. The hip has a triangular shape and it is large. No decorations were observed.

Subtype B5 The main characteristic of this type comes from the modelling technique of the tail. Indeed, two clasping fingers were dragged on the buttock in a downward direction. With this technique the tail is attached to the body and the general profile of the buttock results sharp-cornered. No decorations were observed. No decorations were observed. Subtypes are distinguished according just to the shape of the hip.

B5a Straight buttock with a general sharp-corned shape and an attached tail. Hip with a triangular shape although smoothed out.

B5b Upward protruding buttock with a sharp-corned shaped and an attached tail. Hip with a triangular shape.

Subtype B6 This is the type of buttock with more subtypes. Differently from the other types, figurines with this buttock have always the tail detached and suspended. The profile of the buttock depends much on the tail's shape, thus subtypes here are slightly different one another. The croup this time seems fused to the tail, creating a sort of ascending ramp.

B6a Straight buttock with a long upward tail, curved downward at the edge. The hip is very wide and has a general triangular smoothed out shape. Just one specimen presents some decorative elements on the tail. These are a strip of clay applied at the end of the tail and a single blob on the croup.

B6b Straight buttock wih a long, upward and, fin-shaped tail, which is downward curved at the edge. The hip is medium narrow and has a general triangular shape.

B6c Straight buttock wih a medium long, upward and, fin-shaped tail. The hip is wide and has a general triangular shape.

B6d Straight buttock wih a medium long and side turned straight tail, slightly upward at the edge. The hip is wide and has a general triangular smoothed out shape. Some specimenes present a rich decoration applied on the tail, this mostly constits in a single or double horizontal band on the croup to which a bundle of strips is hanged. The band in some cases is furhter decorated with single or double blobs.

B6e Straight buttock with a short and upturned tail, attached on the animal's croup. The hip is medium wide and has a general triangular smoothed out shape.

B6f Straight buttock with a very short and side-turned tail. The hip is medium wide and has a general triangular smoothed out shape.

Euphrates, Handmade Syrian Horses and Riders, Buttocks' Unica: EU_HSHR_BU

Three specimens with a unique type of buttock were identified. The first two (BU1-2) are much similar to other attested subtypes, while a third one (BU3) present a perforation at the sides and this was probably created for the attachment of chariot wheels.

Euphrates, Handmade Syrian Horses and Riders, Legs' Subtypes: EU_HSHR_L

Given the presence of a good percentage of specimens with preserved legs, it has been decided determining a tentative typology for them. Two main types were distinguished according to their decorations. The strips applied to legs cannot be considered as types of harness, since there is not any correspondence in a real horse harness. These bands should be rather considered in the matter of a mere decoration; which average number gives the subtype. Like foreparts also in this case no consistent variety in the general shape of the horse legs was observed. Furthermore, some complete specimens which have all the legs preserved present a mix of subtypes. In particular subtype L1, the simplest one, is sometimes associated to subtype L2a. When these subtypes are both visible in the same figurine, usually L1 is associated to back legs, while L2a to the fore ones. Observing the other two subtypes, apparently type L1 is mostly used for back legs. That is mean back legs usually do not have decorations, while all those fragmentary specimens presenting decoration are fore legs.

Subtype L0 Indeterminate leg.

Subtype L1 Simple leg without any applied element. This type of leg might be associated both with fore and back legs. No decorations were observed.

Subtype L2 This type is characterized by the presence of one or more bands through the whole length of the leg. The number and the disposition of these bands give the subtypes grouping.

L2a Fore leg with a single band at the base or at the centre of it. The major part of the figurines with this type of leg present it in the fore legs. No decorations were observed.

L2b Fore leg with two single bands applied at a certain distance. No decorations were observed.

L2c Fore leg with three single band applied at a certain distance. No decorations were observed.

L2d Fore leg with a double band at the base of it. Bands of a single specimen are decorated with incised vertical signs. No other decorations were observed.

L2e Fore leg with a single band at the base and a double band at the centre of it. No decorations were observed.

Euphrates, Handmade Syrian Horses and Riders, Legs' Unica: EU_HSHR_LU

Unicum LU1 Fore leg with a single band at the base and another one in a vertical sense through the length. This vertical band is slightly enlarged in the final part and it presents some incised decorations. The application of the vertical band probably suggests the presence of a sort of pendant with tassels, likely starting from the forepart of the animal

Unicum LU2 Fore leg with two double bands applied at the base and at the centre. A single blob is interposed between the bands and another one is applied just above the upper band.

Unicum LU3 Fore leg with two horizontal bands in the upper part, a third one was probably applied atop. Bands are decorated with a row of single blobs. Two blogs are missing and it seems they were cut out from the core.

Unicum LU4 Fore leg with a single band at the end and a double transversal one applied to the whole length. The transversal band presents incised decorations.

Unicum LU5 Fore leg with a single band at the end and a kitting style harness applied to the whole length. Bands are decorated with double blobs usually applied on intersections.

RH1a

RH1b

RH2
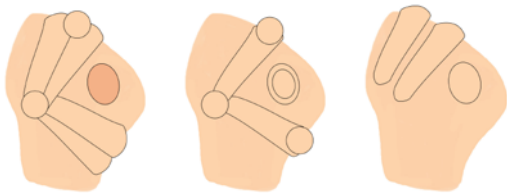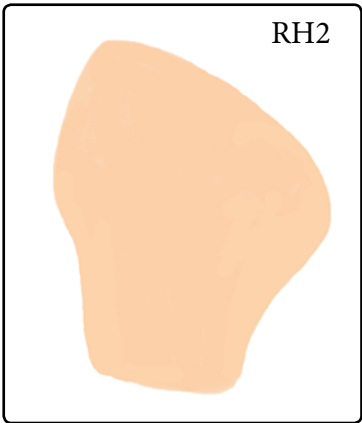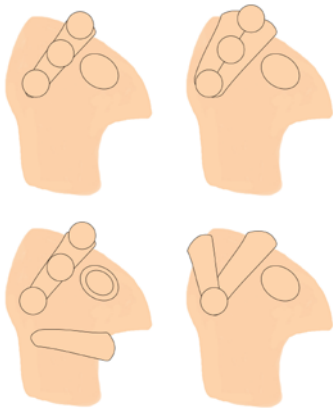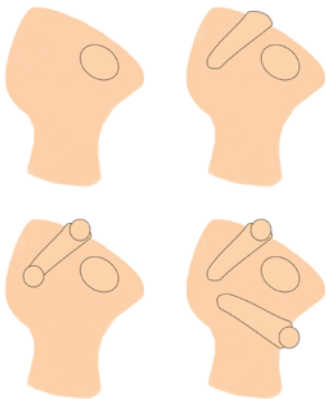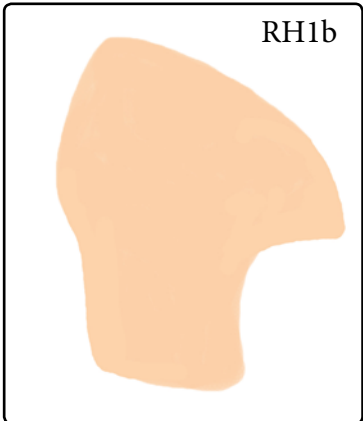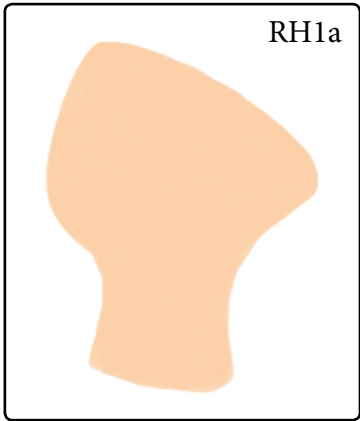
EU_HSHR_Riders-Heads-Unica
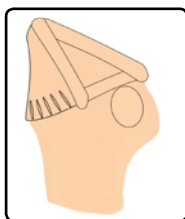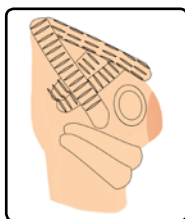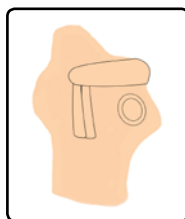
RHU1 RHU2 RHU3 RHU4
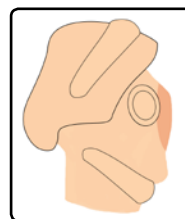
EU_HSHR_Riders-Torso

RT1a

RT1b

RT2

RT3

RB1

RB2

RB3

H1a

H1b

H1c

H1d

H2a

H2b

H3

H4

H5

H6

H7

EU_HSHR_Heads

H8
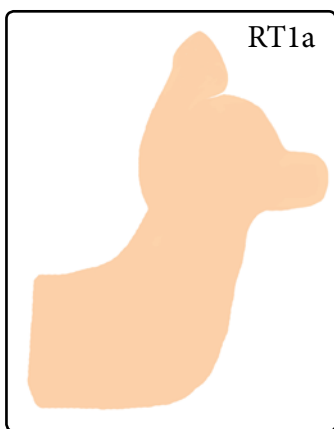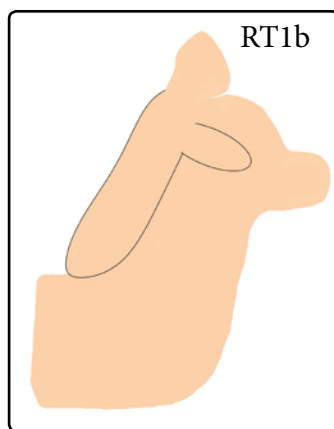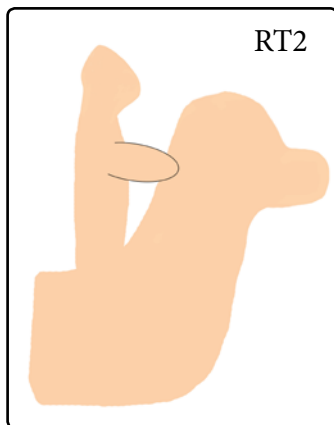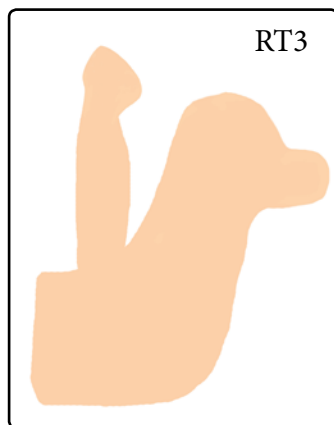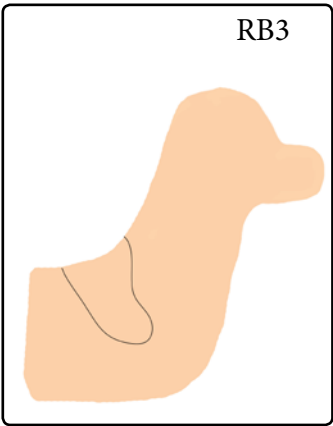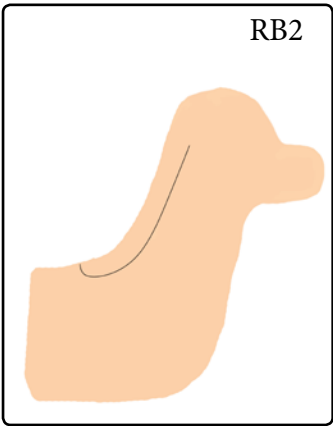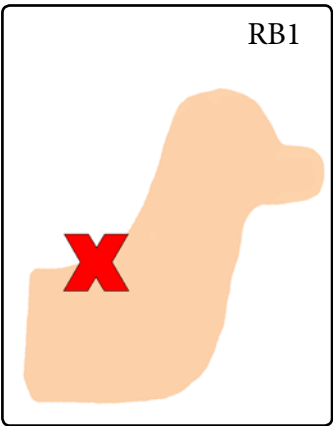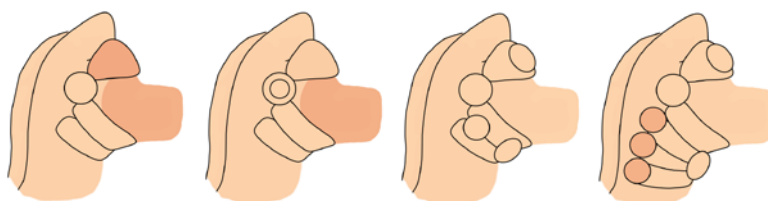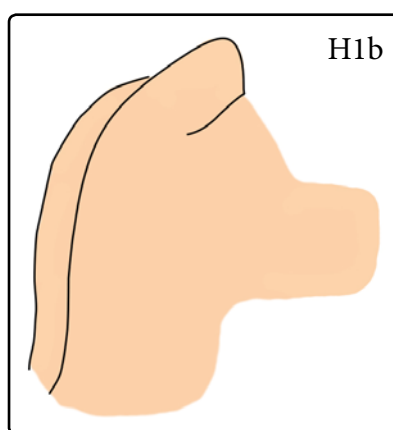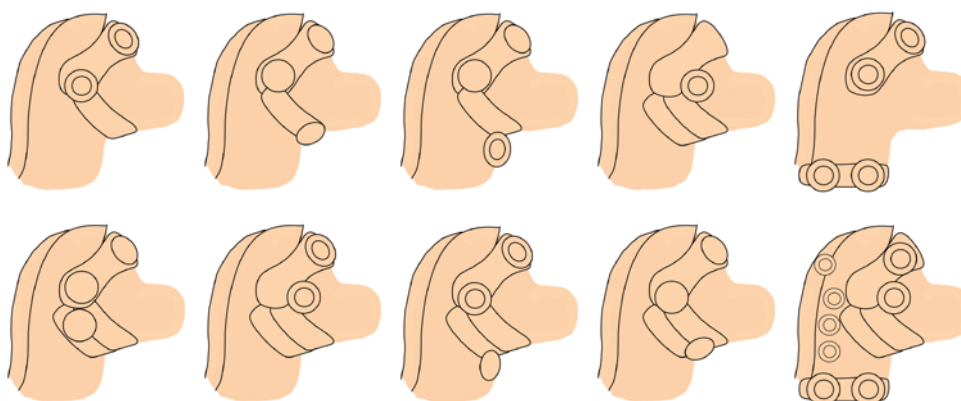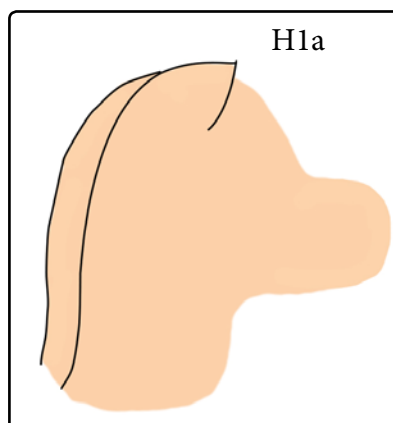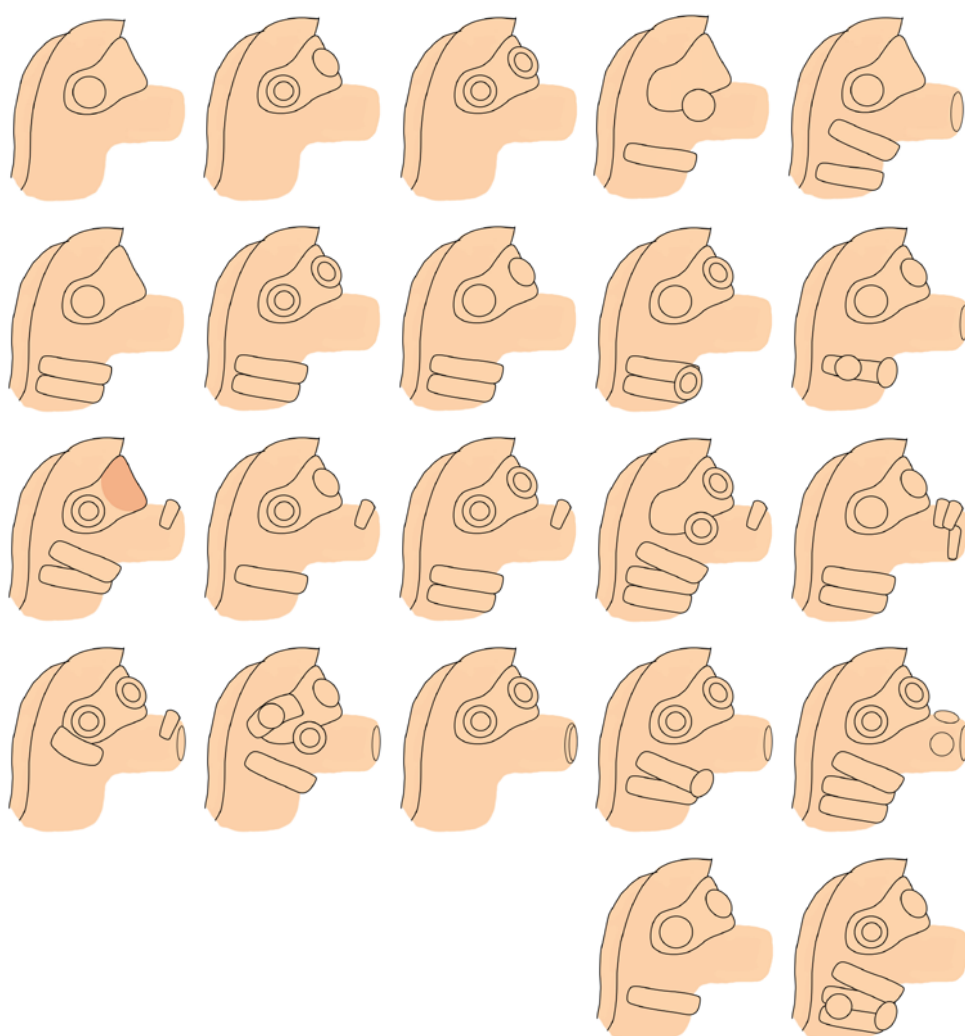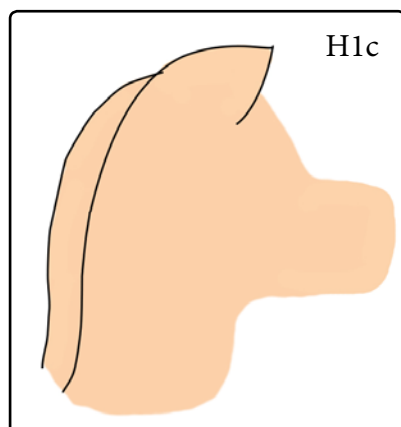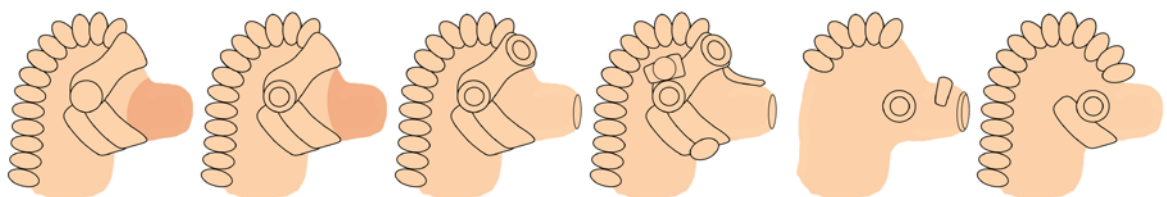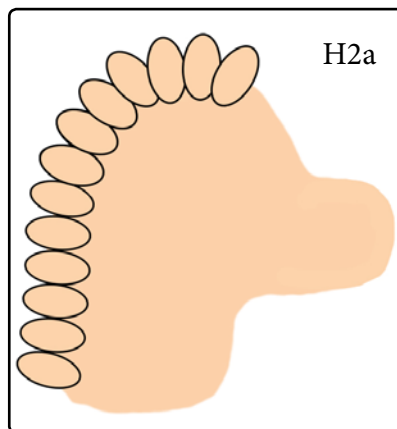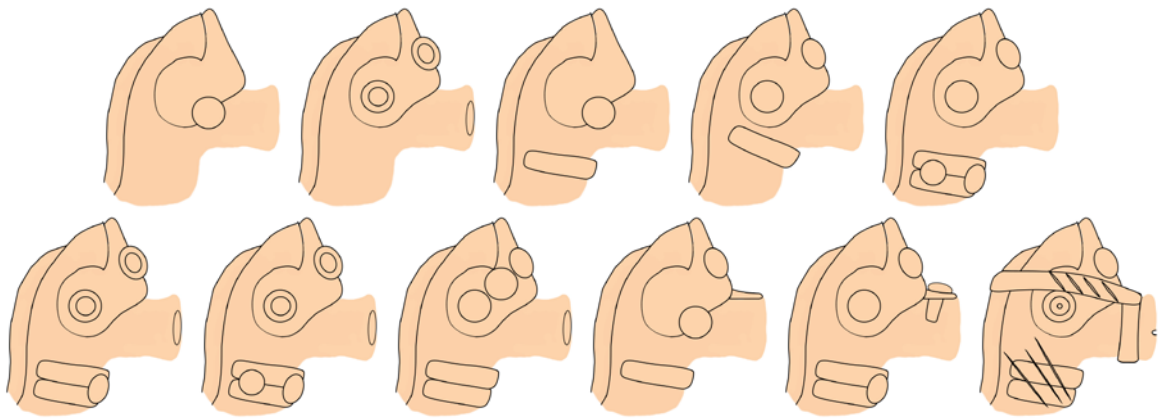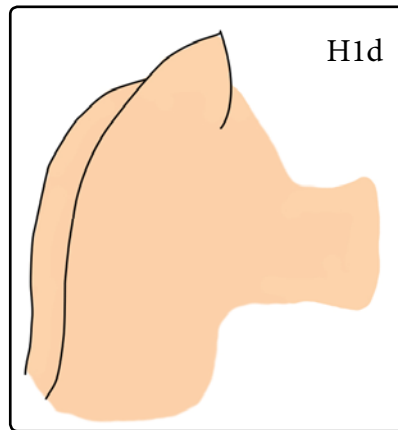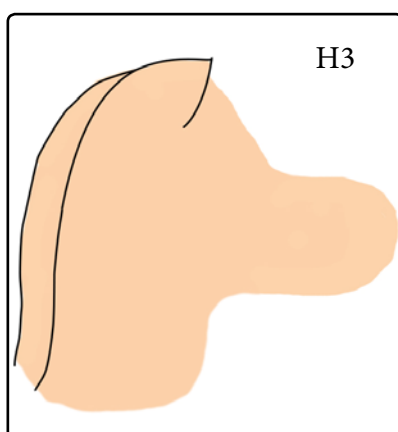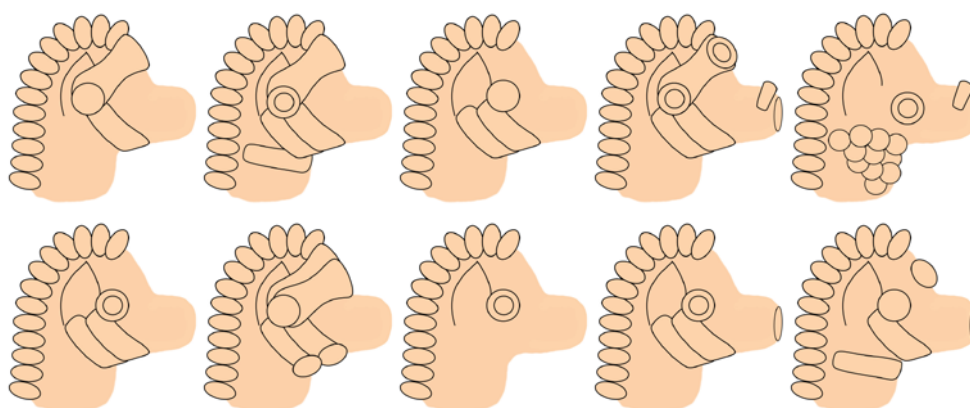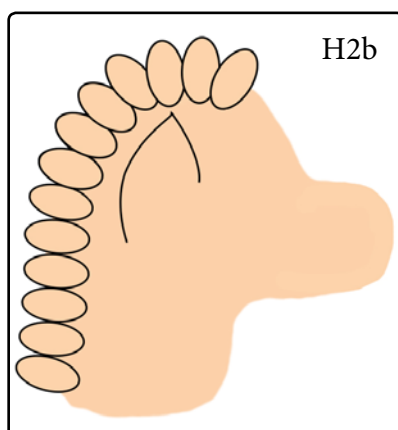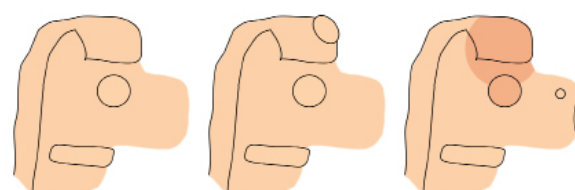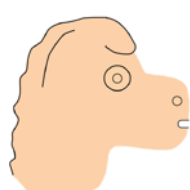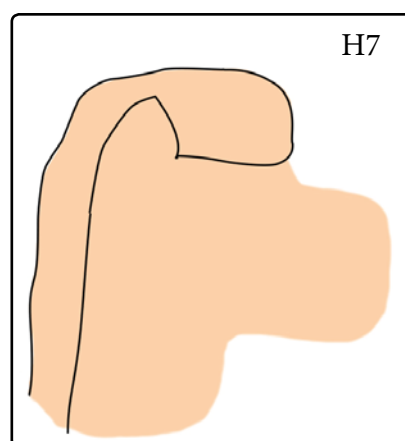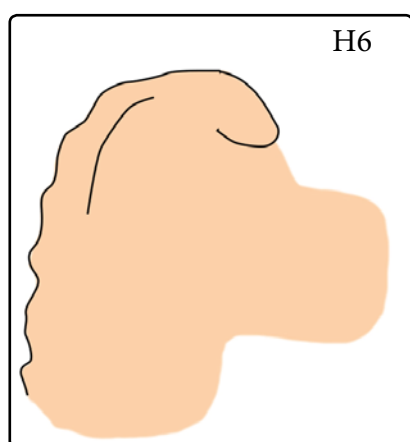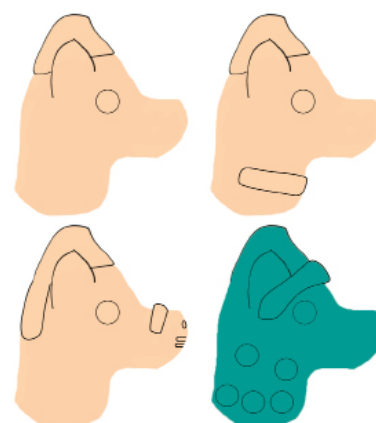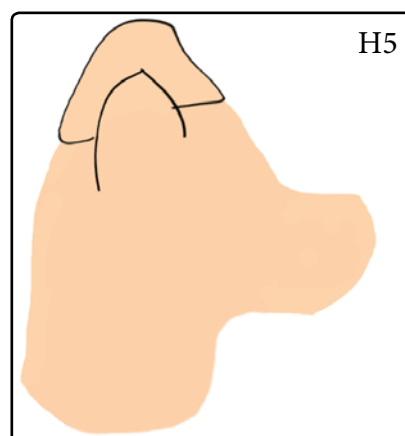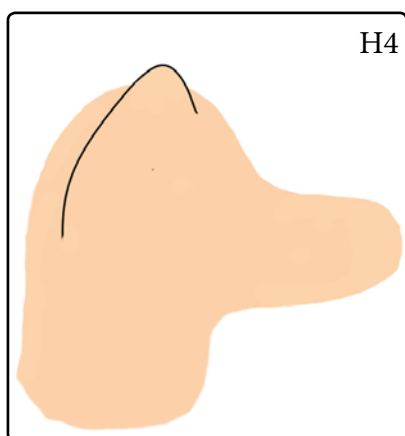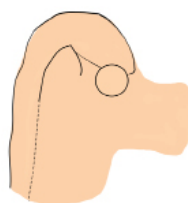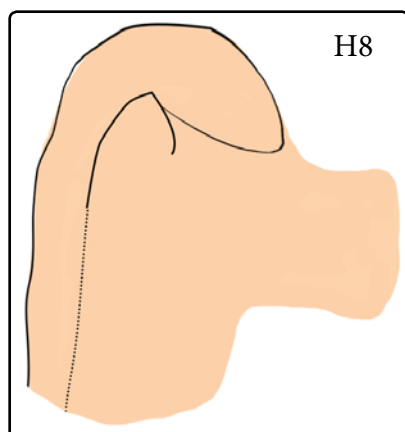
EU_HSHR_Heads-Unica

HU1

HU4

HU2

HU5

HU3

HU6

F1

F2a

F2b

F3a

F3b

F4a

F4b

F4c

F5a

F5b

F5c

F6

F7a

F7b

F7c

F7d

F7e

F8

F9

F10a

F10b

F10c

F11

EU_HSHR_Foreparts

F12
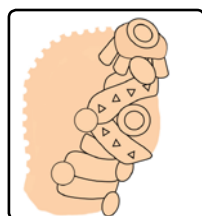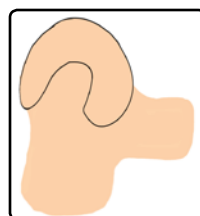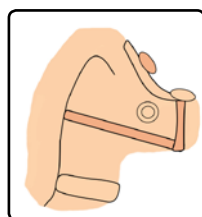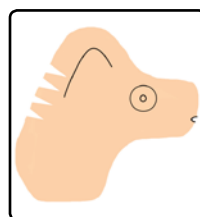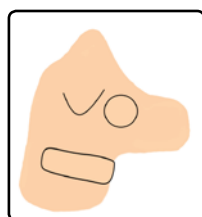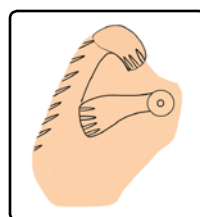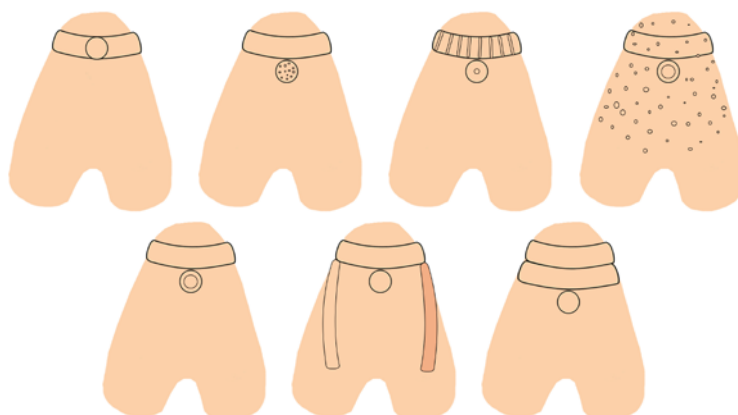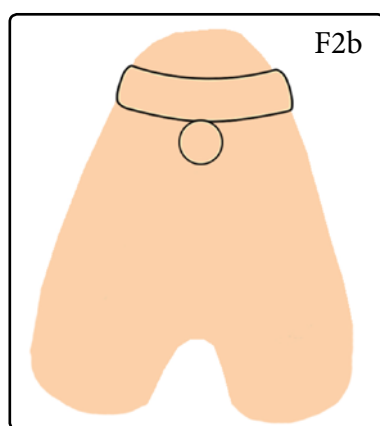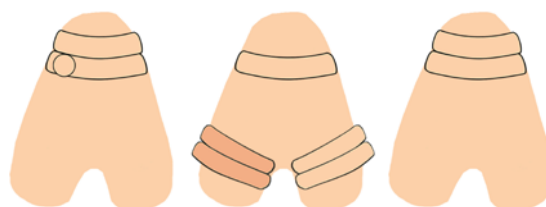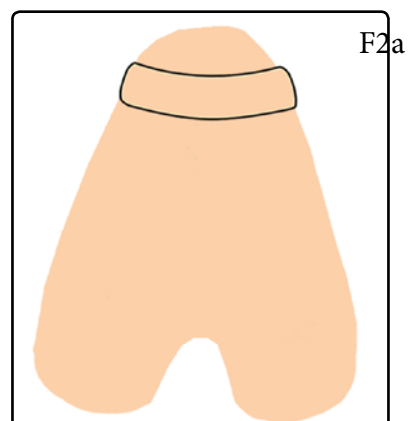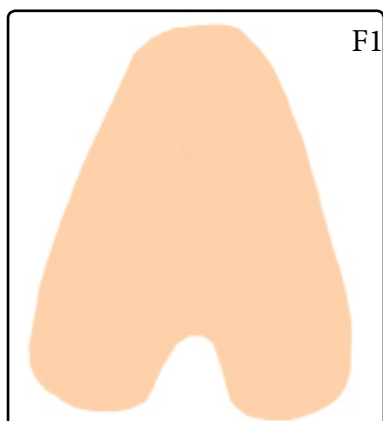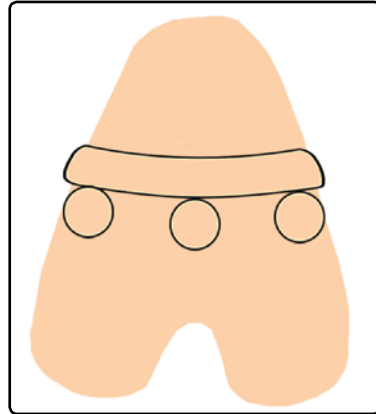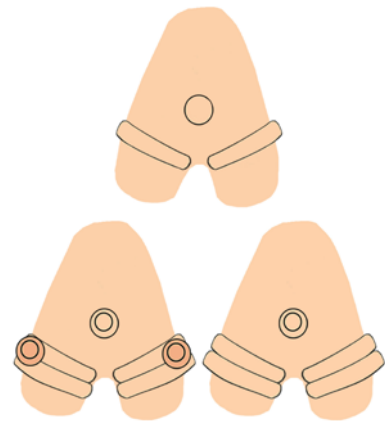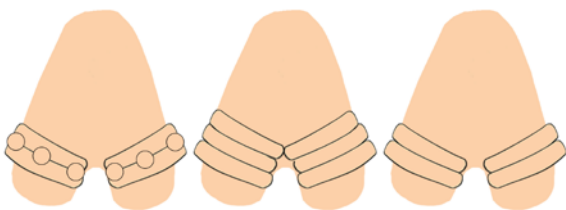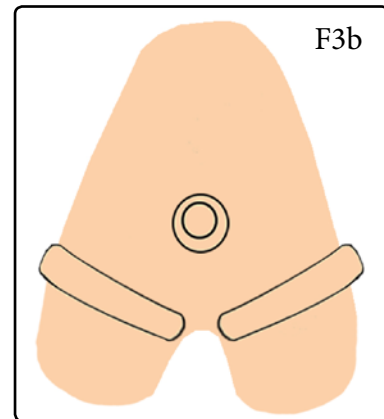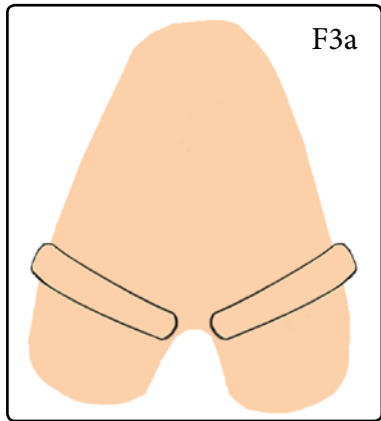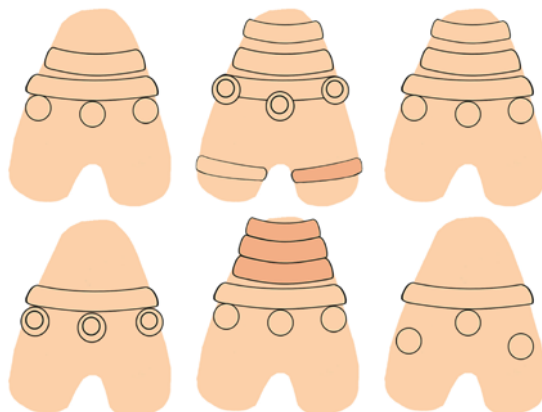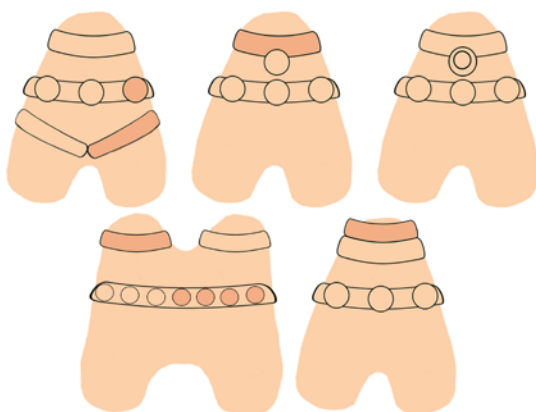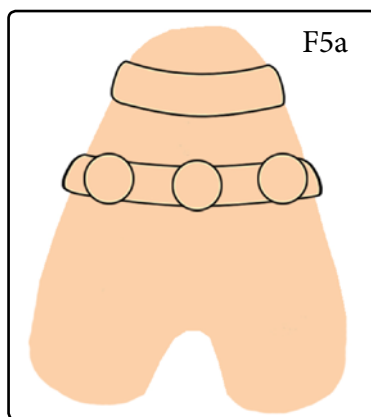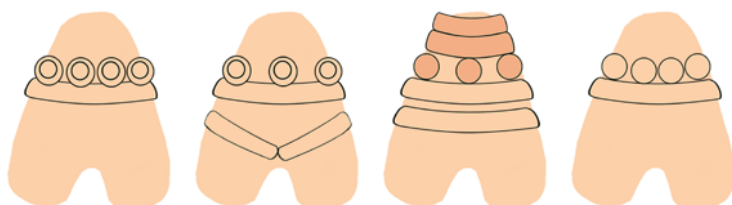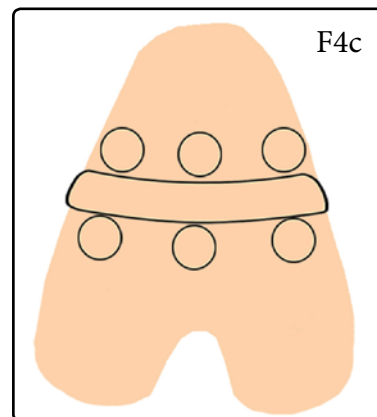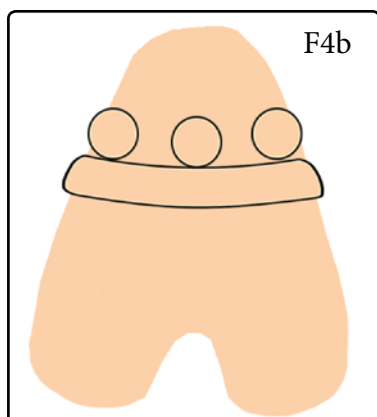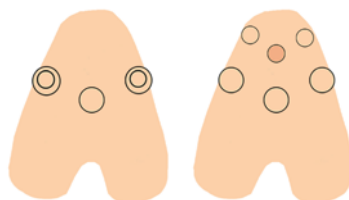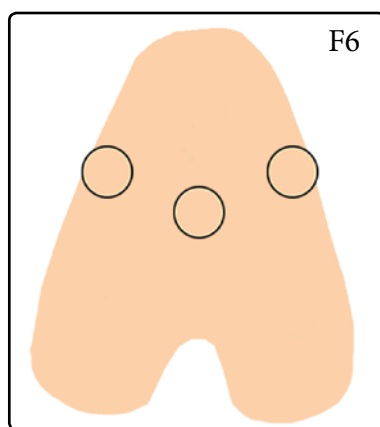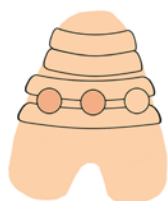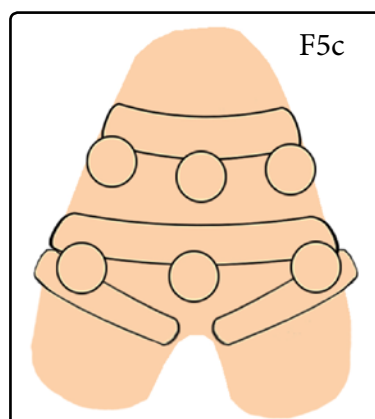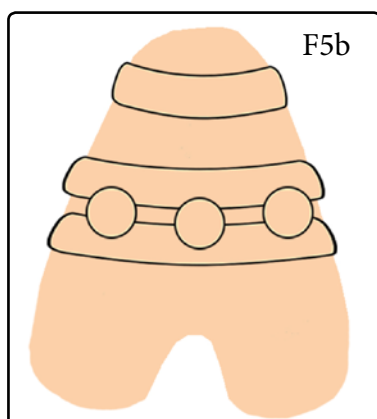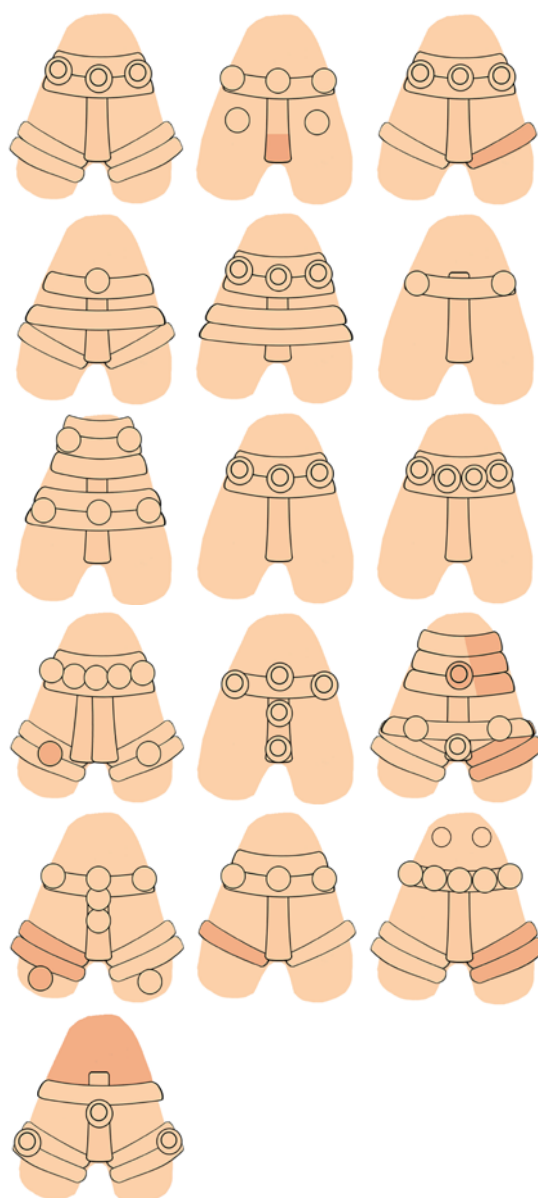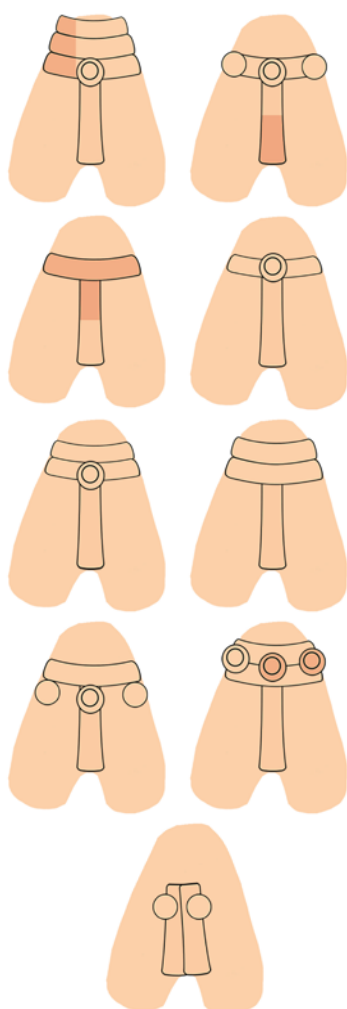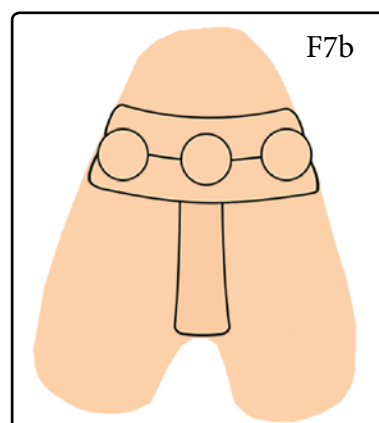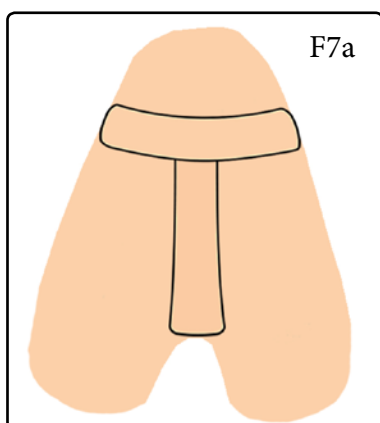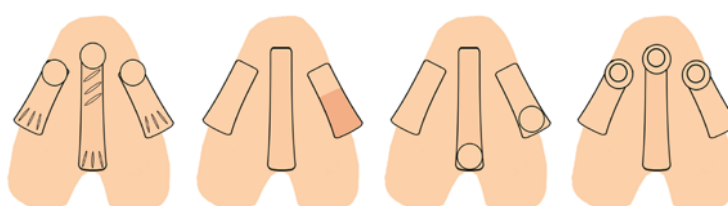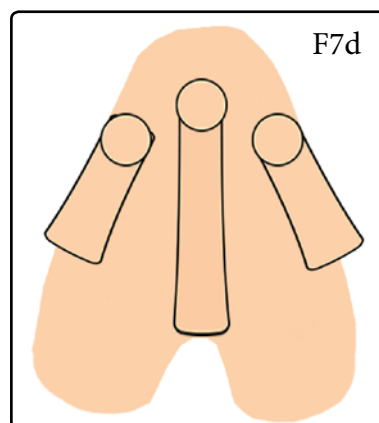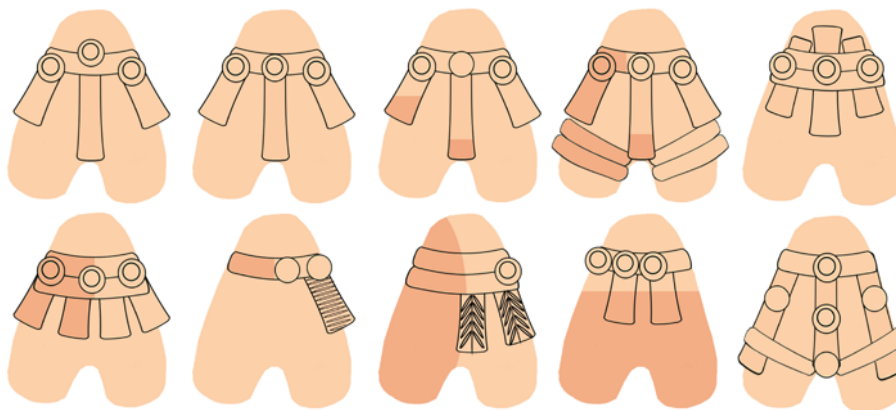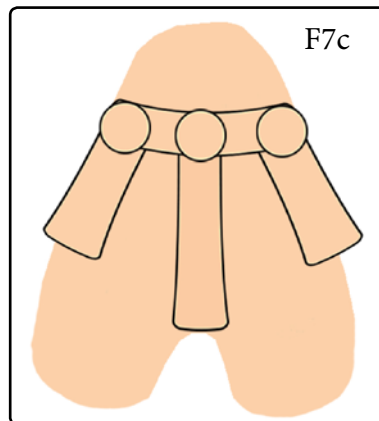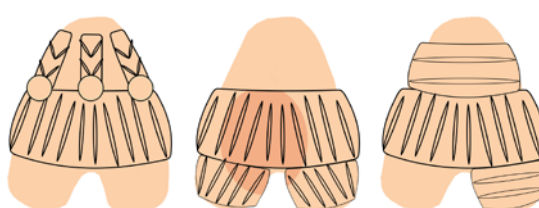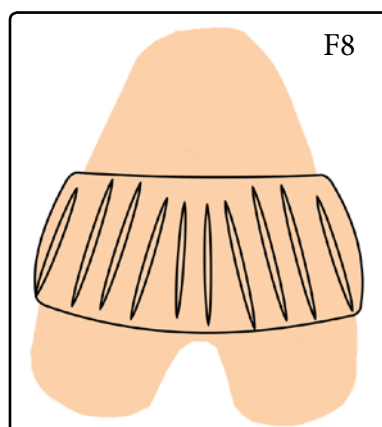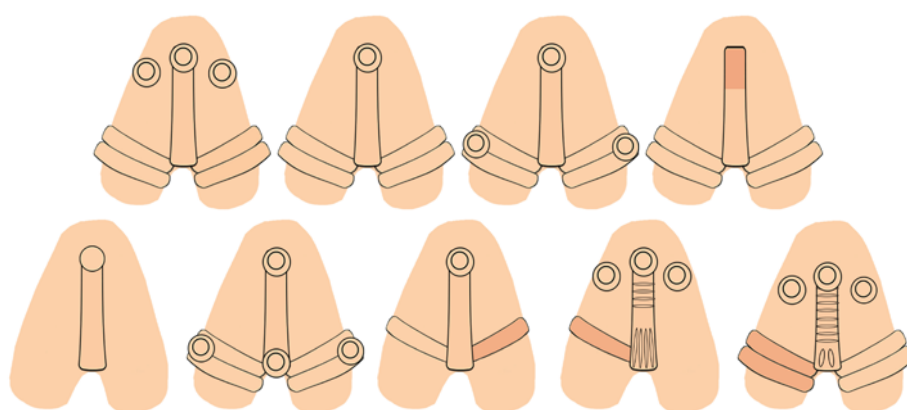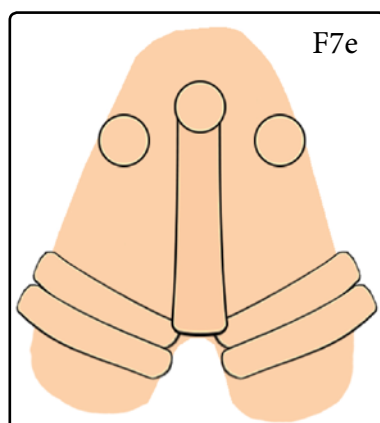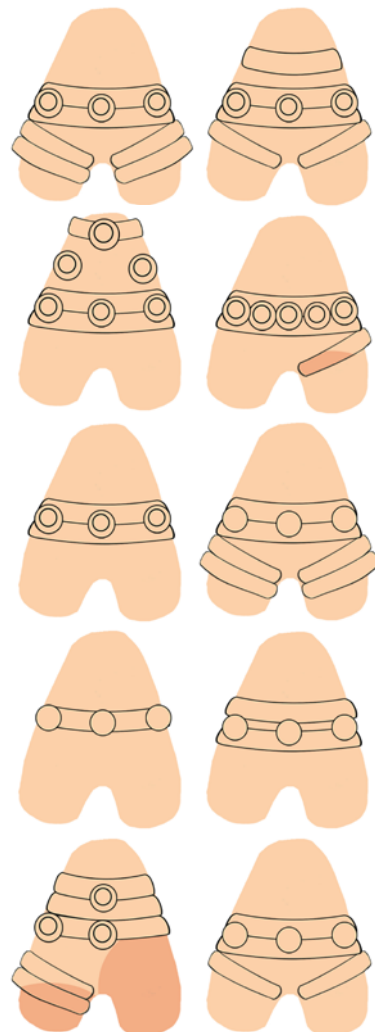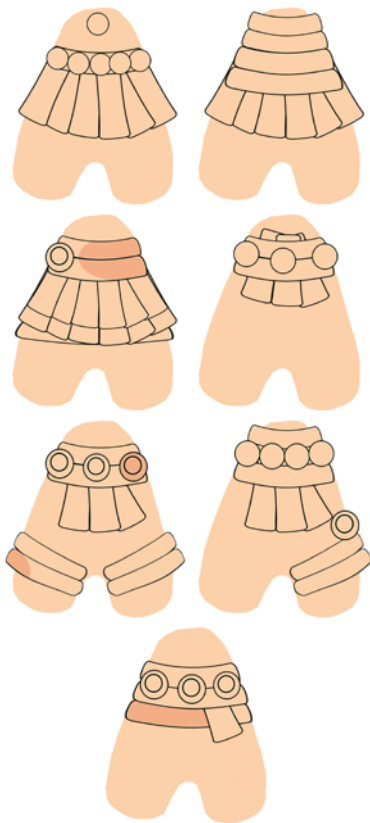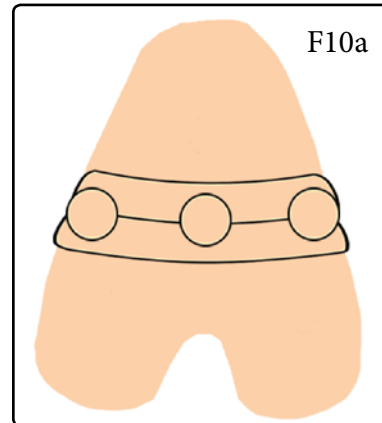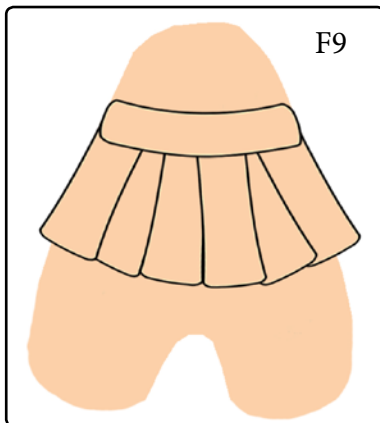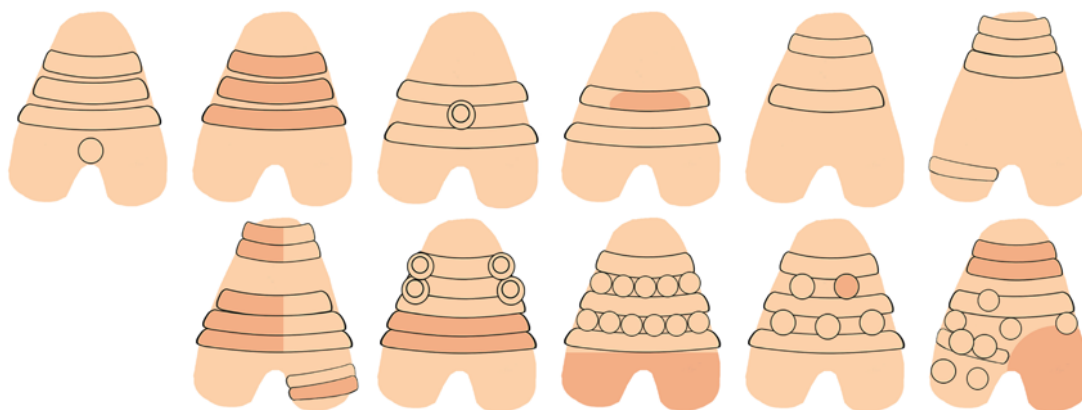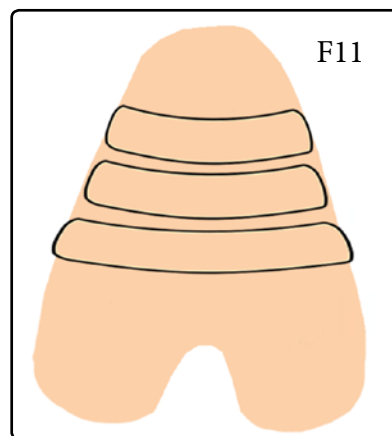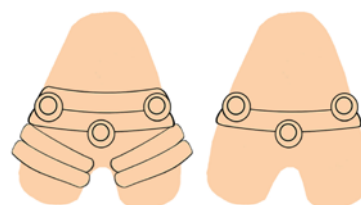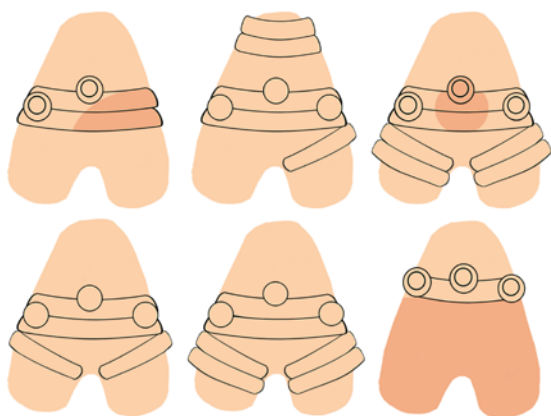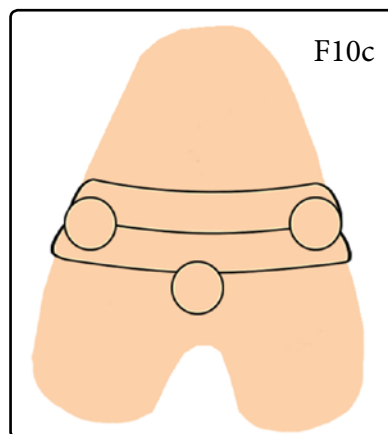
EU_HSHR_Foreparts-Unica

FU1

FU5

FU2

FU6

FU3

FU7

FU4

B4

B5a

B5b

B6a

B6b

B6c

B6d

B6e

B6f
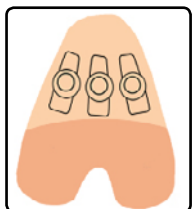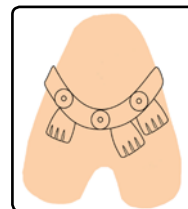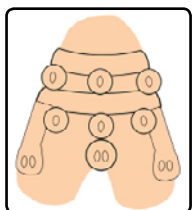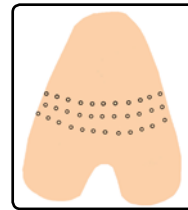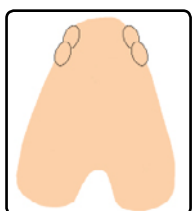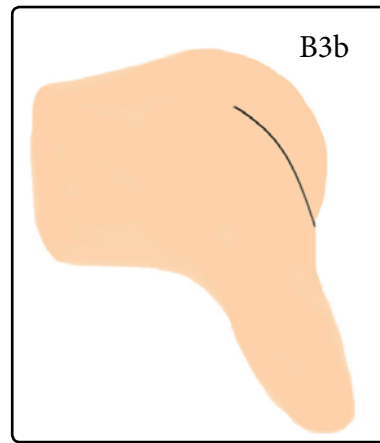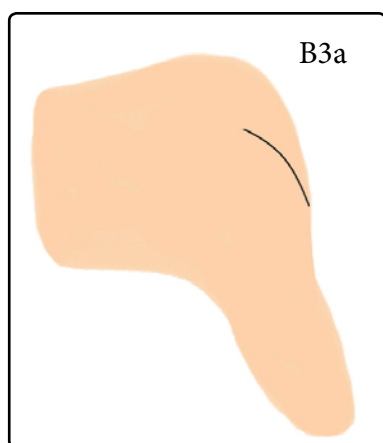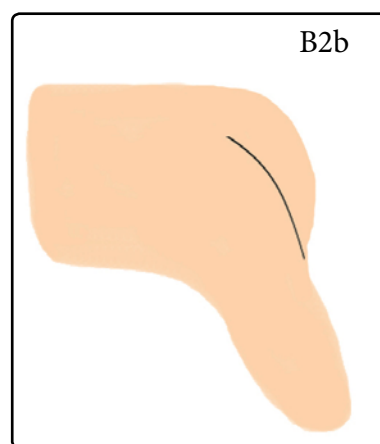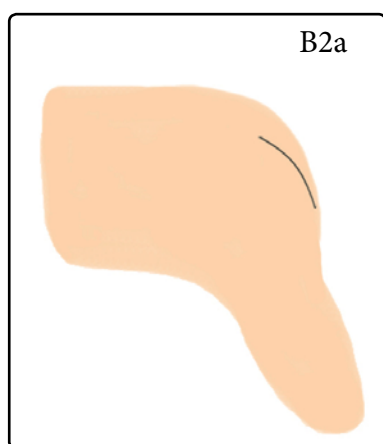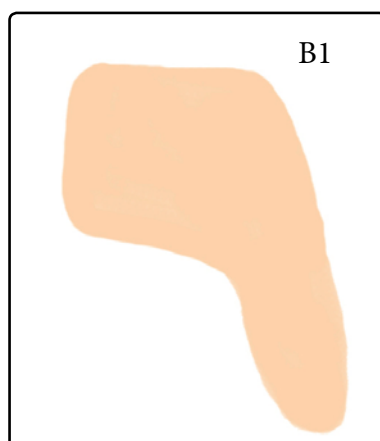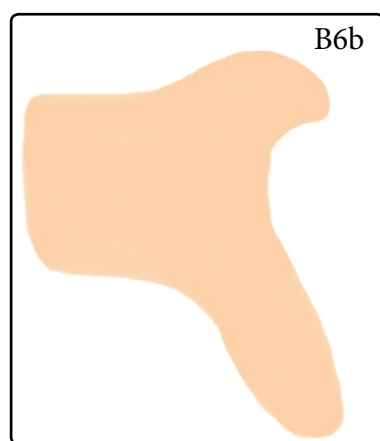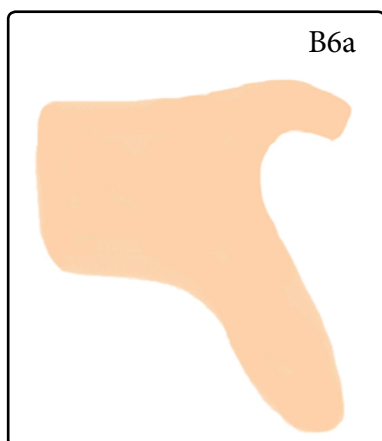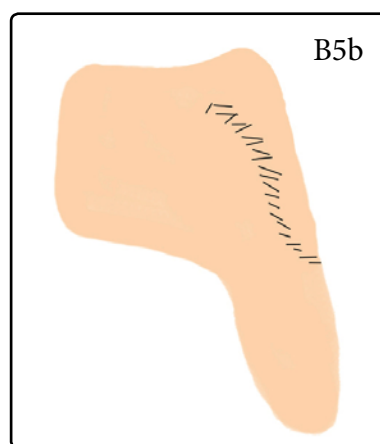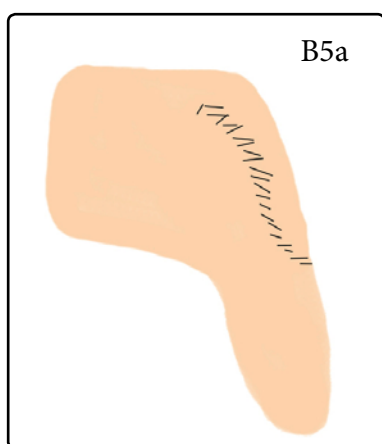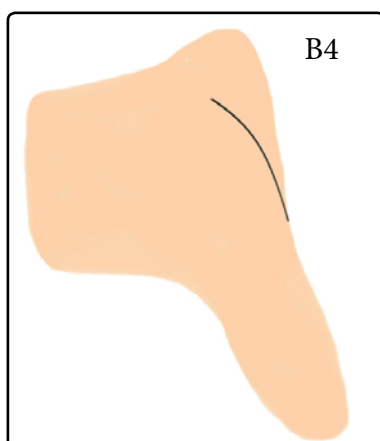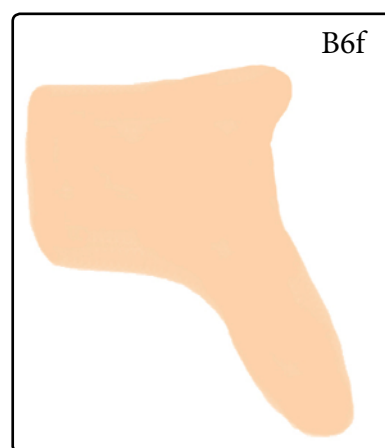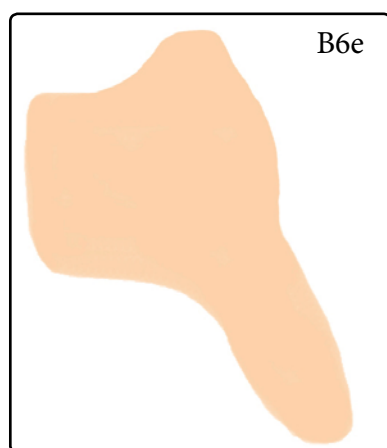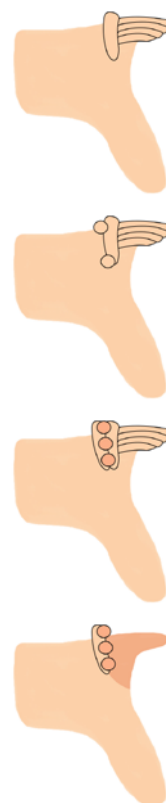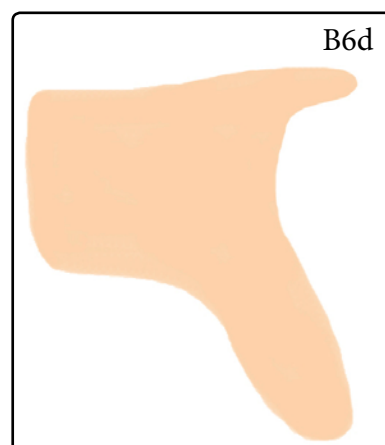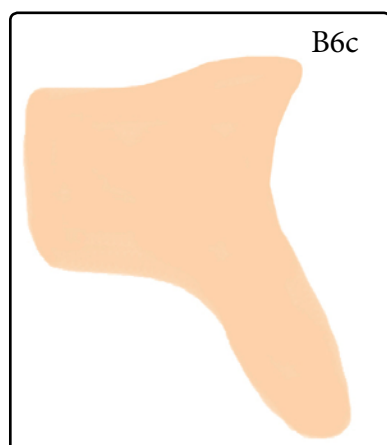
EU_HSHR_Buttocks-Unica

BU1

BU2

BU3

EU_HSHR_Legs

L1

L2a

L2b

L2c

L2d

L2e

EU_HSHR_Legs-Unica

LU1

LU2

LU3

LU4

LU5
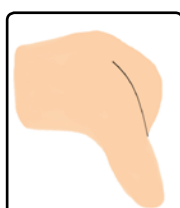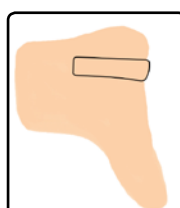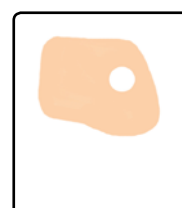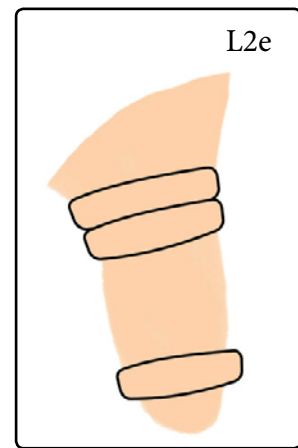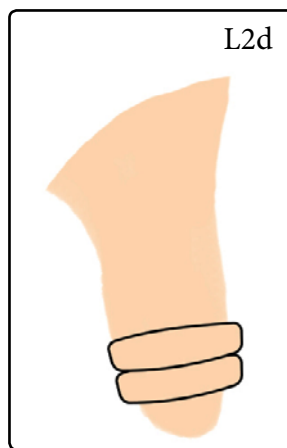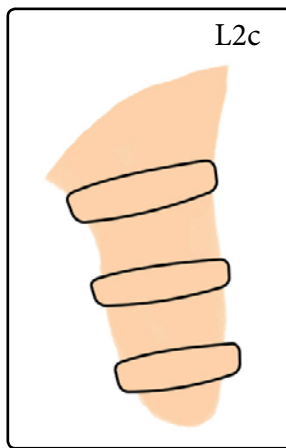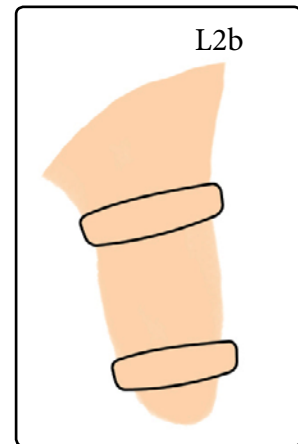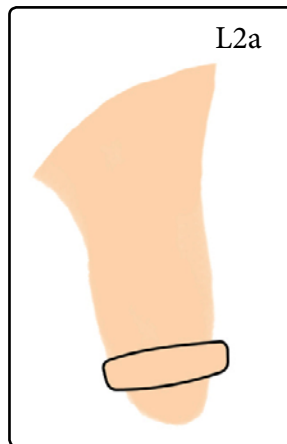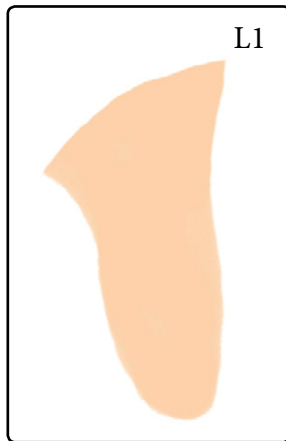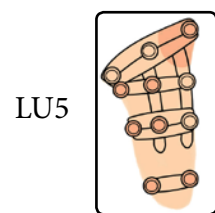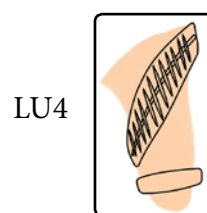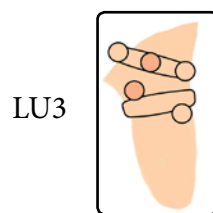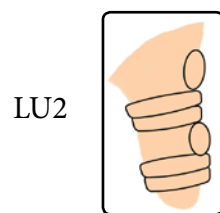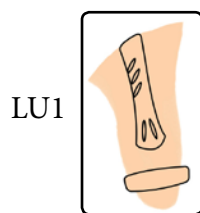
Contexts

Unlike horse figurines from the IA Cyprus which are mostly attested in sanctuaries (Young, Young 1955; Gjerstad *et al.* 1935; Fourrier 2007), as far as known until now EU_HSHR specimens from Karkemish are not directly connected to cultic areas. As for the rest of the retrieval contexts, stratified figurines at Karkemish have been mostly found in public streets and courtyards, while we do not have any data from domestic buildings.[238]

As well as the EU_SPF's, also the EU_HSHR's were mostly found in funerary context. From the analysis of graves excavated at Yunus by the British Museum Expedition (§ **1.3.2, Yunus**) emerged that EU_HSHR's tend to be deposited in group of two or more figurines and the average number of specimens is basically composed by horses without riders. Since horse with rider figurines are less frequent and they are usually used as single or pairs in a larger group of horse specimens. As already stated, this circumstance evidently indicates a precise internal narrative order, meaning that those animal figurines were meant as a crew or - using the animal terminology- they were a herd.

Among the graves excavated by the Turco-Italian expedition at Yunus, the only exceptionally preserved grave is G.1751 which includes 10 complete EU_HSHR figurines. In this case, it seems relevant to detect a certain variety of portrayed subjects. Especially horses could be divided in 3 main groups: 4 simple harnessed horses compose the major one, then we have 3 horses with riders and, in the last group we may identify 2 horses with tentative young-looking features (**Fig. 99**). What could tell us such a kind of diffe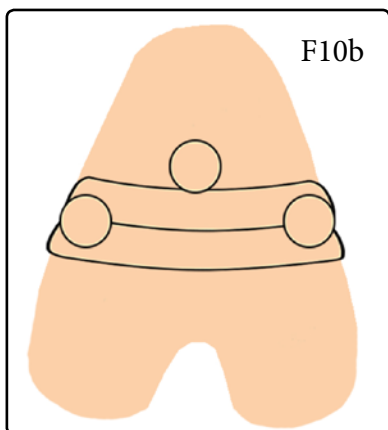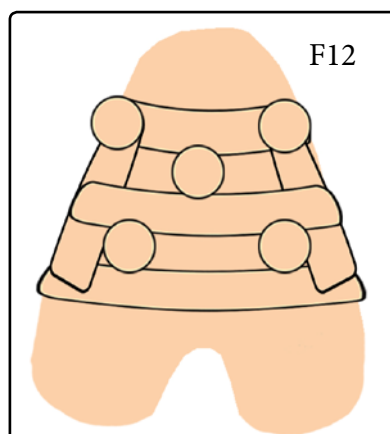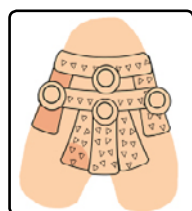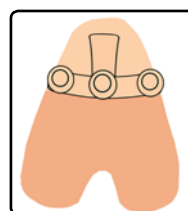rentiation? In the absence of any intracultural comparison, the ethnographic approach could in this case suggest a possible explanation. A recent Ph.D. dissertation by Gala Argent (2010) has investigated the relationship between humans and horses within the IA Pazyryk culture (Altai Mountains, Siberia). The central and most innovative part of this research concerned a reassessment of some human-horse burials. The burials in question are underground single chambers (*kurgans*), containing single or more rarely double inhumations. Bodies were deposited in wooden coffins together with personal belongings, drinking vessels and, food offerings. In the same chamber, outside the coffin, up to 22 harnessed horses were sometimes sacrificed (Argent 2010: 39-46, fig. 2.17). With regard to horse remains, Argent observed a great variability in harnesses' complexity. This data became more interesting when she compared the osteological analysis – indicating the age of the animal- with the associated harness from a single grave (Pazyryk 1). Grave Pazyryk 1 presented 10 complete horses with different harnesses and different ages. This comparison revealed a univocal relationship between harness complexity and the trend upwards in the animals' age. In other words, outfits were used to indicate the social function of the horse and this function was strictly connected to the age of the animal (Argent 2010: 47-48, 151-159, tab. 6.1). According to harness types, horses were distinguished in three main categories: hunting (10-11 years old), battle (16-17 years old) and, ceremonial (18-20 years old) (**Fig. 100**).

This comparison - despite being far in a cultural point of view and without aiming at a precise correlation in horse roles - suggests that probably horse figurines from G.1751 were meant as a varied set of "useful animals". Although we absolutely cannot affirm any precise social function performed by the EU_HSHR figurines, apart from those with riders. At least the figurines' size range as well as their decorations demonstrates that those horses were actually conceptualized differently one each other and we cannot ignore this fact. For instance, the braiding of the mane in a single specimen (**Cat. No. 678**) could perhaps indicate the role performed by that animal in particular occasions, when this hairstyle would have prevented the hair from tangling in riding, farming or eventually during weaponry activities. Or else the purpose of braids would have suggested prestigious horses within the herd too. Essentially speaking, if those figurines from the Middle Euphrates were representing similar male activities compared to the almost contemporary Pazyrik culture, it seems quite interesting to note that those activities followed those performed in the royal Neo-Assyrian art.[239] The following iconographic analysis of horse figurines would in fact lean towards the association to the Neo-Assyrian culture.

In the contextual and iconographic analysis of the EU_SPF's (§ **2.3.1**) we have seen as the human specimens might have acted as miniaturized images of people performing funerary rituals. Considering the horse specimens by a semantic analogy and as just seen with the Pazyrik culture comparison, the EU_HSHR's

238   Apart from the tentative finds recovered during the British Museum expedition § **1.3.1.**
239   On the ideology beyond Neo-Assyrian royal art see Matthiae 1994: 106-120; Winter 1997.

were much likely the miniaturized representations of real horses. As already other scholars reported (Kletter 1996: 78; Press 2012: 6, 183), the majority of figurines produced in cultures in the Levant are zoomorphic, but scholars have dealt mainly with anthropomorphic specimens. As we will see in a while, during the late IA period this numeric discrepancy in representing horse and human figurines clearly reflects important historical changes.

Fig. 99 Coroplastic assemblage from G. 1751 (Yunus), presenting one standing soldier (**Cat. No. 70**) and nine horse and rider figurines (**Cat. Nos. 670-678**) (graphic by the Author).

Fig. 100 Differentation in the type of harness according to the role of the animal and its age in the Pazyrik culture, Altai Mountain, Siberia (graphic by the Author after Argent 2010: figs. 6.10, 11, 14).

Horses and the Riders among Hittites and Assyrians

The horse training is not at all a matter for amateurs! Local people from northern Syria were aware about this statement when Zimri-Lin (ca. 1779-1757 BC), ruler of Mari, asked as tributes white horses to some vassal rulers including those of Qatna and Karkemish. His request was sadly not satisfied due to the absence of well trained horses in the region and a palace official suggested him to use instead much simpler mule-drawn carts (Cotterell 2004: 43-44, 50-51).[240] Over two centuries later, in the same geographical area, textual evidence refers about foreign overlords in the Mitannian kingdom owning a military elite known as the *maryannu,* literally "chariot-warriors" (Cotterell 2004: 67-68; Curtis, Tallis 2012: 19; Cline 2014: 30). Particular skills of Mitannian people in horse training are also attested in the famous treatise by Kikkuli (ca. 1350 BC), a master Mitannian horse-trainer. The text was found at Hattusa and contained instructions on how to train horses for a period of 214 days, namely 6 months (Cotterell 2004: 44, 72-74; Curtis, Tallis 2012: 19; Cline 2014: 31). However, this was just the period required to yoke the horse, that it mean a longer period was required in order to make it a perfect war machine (O'Daniel Cantrell 2011: 34).

The horse training was an important element also for the Hittite empire, where chariotry was considered the elite force of the Hittite army.[241] The importance of the horse in the imperial Hittite society is further testified by the division of commanders in the royal army. Just a step below senior officials (viceroys or country lords) the ranks of the aristocracy were organized as follow: The Chief of the Chariot Warriors of the Right, the Chief Chariot Warriors of the Left, the Chief of the Infantry on the Right, the Chief the Infantry of the Left and the Chief of the Shepherds of the Left (Cotterell 2004: 68-69, 79-82). The leading role of chariotry in Hittite military ranks is also portrayed on the temple walls at Karkak (Abu Simbel, Egypt) where Hittite chariots are attacked by the Egyptian army during the battle of Kadesh (1274 BC). Cavalries, even as well portrayed in these scenes, seem to have been rather used as messengers (Cotterell 2004: 8-14, 83). To use Cotterell's words (2004: 82) "the chariotry was the most prized part of the Hittite army, a position it kept in royal esteem from the earliest days of the empire down to the end". As a matter of fact, by that time the chariot was a crucial element in military tactics, but this was gradually substituted by ridden horses.

The use of the ridder horse is attested in the whole Eurasia by the beginning of the 1st millennium BC, causing a series of territorial expansions and migrations (Argent 2010: 65). In the Mediterranean world the chariot supremacy brought to a close during the 12th century BC (Cotterell 2004: 219). This change probably took place just during the 1st millennium BC by the fact that it might have been much easier training a horse for the chariotry than for the cavalry; especially if we consider that horseshoes were invented just during the Middle Age period (Cotterell 2004: 47-48). Nevertheless, though with a less importance, chariots continued to be used and developed even during the IA period. This is for instance attested by chariot finds dating to the 8th-7th centuries BC from the Cypriote necropolis of Salamis (Karagheorghis 1969; Crouwel 2002 (1987): 143-148, 171) or by the Neo-Syrian states chariots pulled by pairs of two or four horses (**Figs. 100, 102**). In Assyria, for instance, these elements became bigger with a passage from two until four horses and with a capacity up to four men (Littauer, Crouwel 1980: 32-35; Crouwel 2002 (1987): 143-148, 166; Crouwel, Tatton-Brown 2002 (1988): 425; Curtis, Tallis 2012: 21). jjThus the social role of chariots deeply changed, namely from being a war machine they progressively became means of transport of humans, weapons or goods (Littuaer, Crouwel 1979: 131-132; Noble 1990:61).

In late 8th and 7th century BC the cavalry took a new important role, replacing definitely the chariot in order to strengthen the Neo-Assyrian military power (Littauer, Crouwel 1979: 137-139; Crouwel, Tatton-Brown 2002 (1988): 424-425). As a matter of fact, horses to be ridden were provided to the Neo-Assyrian Empire from abroad since the Assyrian heartland was not a proper place for the horse breeding. Thus, according to textual sources, the need of well trained horses was mostly supplied by two territories with ideal landscapes; the Zagros and Taurus Mountains (Curtis, Tallis 2012: 20). However, with the expansion of the empire to the west horses need became even more persistent with concern to the success of the imperial program. Thus the Assyrians started to enlist horses in the list of tributes payed by vassal rulers, the aim was

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240 In another text we know for example that Karkemish was providing horses to Mari. Cf. Marchesi 2014: 83. Domesticated horses reached gradually Mesopotamian lands during the 3rd millennium BC from the Russian steppe. Cotterell 2004: 47; Curtis, Tallis 2012: 18.

241 Charioteers were likely at the top of military ranks in the later IA Aramean societies, as attested in an inscription from Sam'al (KAI 215:10). Kühn 2014: 61. This unit had a leading role in some independent reigns in Southern Levant too. O'Daniell Cantrell 2011: 61-63.

clearly that of empowering with fresh militia the Assyrian troops. These horses were not imported with the rest of the booty anyhow (Curtis, Tallis 2012: 20) and we might think that they were reemployed for new expeditions westward.

Therefore, we could easily imagine that medium-large groups of Luwio-Aramean people would have been directly involved by means of their proper war-trained horses. As a matter of fact, the geographical distribution of settlements on the Euphrates basin at a regular distance of 6 km has been interpreted as a military organization of this region during the IA period (Bachelot, Fales 2005: XVIII). The idea that the Neo-Assyrian army was constantly supplied by well trained horses from the Middle Euphrates region could also be explained by the fact that a huge quantity of horses requires particular necessities on the field. In the already seen Kikkuli tratise, suggesting a daily routine for war-horses, the horse trainer indicates that these animals should be keep constantly clean. The suggested daily routine consisted in washing them four times in a day with warm water or, alternatively, bathering them in the river (Cotterell 2004: 74-75). Together with the cleaning routine, a horse in training required to be feed two or three times per day, considering that a horse consume 10 times more grain and water than humans.[242]

When Assyrians settled out in the Euphrates region, approximately during the reign of Shalmanesar III, as correctly reported by Clayton in her doctoral dissertation (2001: Part II) it seems reasonable to assume that parts of the local population were used as military personnel in order to guard the western frontiers of the Neo-Assyrian Empire. Indeed, in the Assyrian ideology, forts were considered as pivotal centres – "islands"- for the acculturation between local people and the rest of the empire (Parker 1997: 77). As affirmed by Liverani (1979: 299), they were "centres of ideological diffusion". This is effectively what happened when during the reign of Tiglath-Pileser III foreign soldiers became an integral part of the Assyrian army and the affiliation to different ethnic groups progressively disappeared at least in their uniforms.[243] This is particularly true also according to Sargon's annals; the king in fact enlisted foreign contingents into the royal corps of his army including those from Karkemish after the conquest of the city (Oded 1979: 45). A new inscription from Karkemish confirms this information, specifying that this ruler reinforced his army taking from this city 50 chariot units, 200 cavalries and 3000 local foot soldiers (Marchesi *in press*: 07'). Loyal vassals were usually involved in the Assyrian army, as clearly attested in an inscription from Sam'al (KAI 215: 12-13; 216: 8-9; Herrmann, Schloen 2016: 270), where it is stated that Bar-Rakkab would have runned at the wheel of Tiglath-pileser III (Kühn 2014: 58-59).

The highly militarized society that characterized populations living on the Euphrates basin is especially testified by the Tell Shiuk Fawqani written corpus. In these Aramaic and Assyrian texts several military figures are mentioned as having close relationships with the Assyrian army. These figures are high rank military personnel, as the *kṣr mlk* corresponding to the Assyrian term *kiṣir* šarri (king's cohort), part of a unit that responds directly to the Assyrian ruler.[244] Or the *turt*ānu (commander-in-chief); the *qurbutu* (royal retainer); the *šaknu* (prefect), the *tašlišu* (third man on the chariot); the *mukīl appāte* (charioteer); and especially the *ša pitḫalli* (cavalrymen) (cf. Fales *et al.* 2005: 620-621). It is important to note that the term *pitḫallu/i* might be used to indicate cavalrymen, but should be interpreted as well as cavalry horses (Oded 1979: 7), which were usually distinguished in Assyrian terminology from the horse in general.[245] Such a kind of distinction has to be considered important in terms of economic resources. Indeed, horses used as cavalry units need a different and longer treatment and they were usually taken as war booties, especially from Syrian cities (Yamada 2000: 261-263).

Regarding war tributes, it is worth noting that Assyrians were used to confiscate especially chariots, horses and soldiers after their victories (**Tab. 35**). As one may see resumed below, in the list of tributes offered to Ashurnarsipal II by some important towns in the Syrian territory, horses and related things are rarely offered, while those kind of tributes seem to be those interested by the Assyrians (cf. Grayson 1991:

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242   For a calculation of precise quantities of grain and water pro horse see O'Daniel Cantrell 2011: 53-55. Regarding economic problematics related to horse needs see also Postgate 1979: 203-204.
243   Oded 1979: 53-54. On the contrary, as attested in the Neo-Assyrian sculpture dating from the 9th century BC, in that period the Assyrian army was composed just by Assyrian soldiers. Read 1972:101.
244   We know that Neo-Assyrian provinces were commanded by means of a four level hierarchy: the governor, the commander, the cohort commander, and the rest of the army. Postgate 2007: 343-347; Harrison 2016: 254.
245   On the bivalence among terms referring to riders and horses during this period see also Bordreuil, Briquel-Chatonnet 1997. For the importance among Assyrians in distinguishing between riding horses and yoke horses see O'Daniel Cantrell 2011: 52-53.

216, RIMA 2, A.0101.1, iii 56b-76). Indeed, during battles the main aim of Assyrians was not that of killing enemies' horses but that of capture them since capturing already trained horses was an advantageous matter for military purposes (O'Daniel Cantrell 2011: 34, 41).

Tab. 35 List of tributes offered from Syrian rulers to Ashurnarsipal II versus tributes taken from the Assyrian king.

	TRIBUTES OFFERED →	TRIBUTES TAKEN ←
Bit-Bahiani	Harnessed chariots, horses, silver, gold, tin, bronze, bronze casseroles.	Chariots, cavalry, infantry.
Azallu	Harnessed chariots, horses, silver, gold, tin, bronze, bronze casseroles, oxen, sheep, wine.	Chariots, cavalry, infantry.
Bit-Adini (town not specified)	Silver, gold, tin, bronze, bronze casseroles, ivory dishes, ivory couches, ivory chests, ivory thrones decorated with silver and gold, gold bracelets, gold rings with trimming, gold necklaces, a gold dagger, oxen, sheep, wine.	Chariots, cavalry, infantry.
Karkemish	20 talents of silver, a gold ring, a gold bracelet, gold daggers, 100 talents of bronze, 250 talents of iron, bronze (tubs), bronze pails, bronze bath-tubs, a bronze oven, many ornaments from his palace, beds of boxwood, thrones of boxwood, dishes of boxwood decorated with ivory, 200 adolescent girls, linen garments with multi-coloured trim, purple wool, red-purple wool, gišnugallu-alabaster, elephants' tusks, a chariot of polished (gold), a gold couch with trimming — (objects) befitting his royalty.	Chariots, cavalry, infantry.
Kunulua	20 talents of silver, one talent of gold, 100 talents of tin, 100 talents of iron, 1,000 oxen, 10,000 sheep, 1,000 linen garments with multi-coloured trim, decorated couches of boxwood with trimming, beds of boxwood, decorated beds with trimming, many dishes of ivory and boxwood, many ornaments from his palace, 10 female singers, his brother's daughter with her rich dowry, a large female monkey, ducks.	Chariots, cavalry, infantry, hostages.

Iconography and Meaning

We have just seen by means of written sources the importance of horses and riders as pivotal figures in Middle Euphrates societies, especially during the 8th-7th centuries BC. Additional information concerning these figures are also provided by the artistic repertoire.

Indeed, if we look at the official art one might observe that the rich harnesses worn by our clay figurines are not at all comparable to the Neo-Syrian army iconography. As a matter of fact, horses portrayed within the figurative program of Karkemish wears much basic and simpler harnesses (**Fig. 99**). These are well represented during the IA IIa tradition both in the Long Wall of Sculpture (Orthmann 1971: Karkemis C/5-8; Gilibert 2011: Carchemish 19-22) and in the Herald's Wall (Orthmann 1971: Karkemis E/2; Gilibert 2011: Carchemish 50). Other reliefs pertaining to the same artistic tradition and portraying horse figures with simple harness were found at Tell Halaf (Orthmann 1971: T.Halaf A3/59, taf.9a, A3/56, taf. 11b, a3/57-58, taf.11c-d), Malatya (Orthmann 1971: Malatya B/1-2), Tell Tayinat (Orthmann 1971: Tainat 2) and Zincirli (Orthmann 1971: Zincirli B/1). While some stylistic correspondences are visible just towards the 8th century BC, when the first Assyrian influences in local costumes started appearing in the official art. A period culturally and historically very close to the end of the Assyrian "conquest phase" and as already seen in the iconographic analysis of pillar figurines (**§ 2.3.1, Iconography and Meaning**) this resulted in a marked foreign accent in local costumes. Similarly, this is observable through military costumes as fully testified again in the official art. Rich harnesses are in fact represented both in civil art especially at Sakçagözü (Orthmann 1971: Sakçagözü B/1), Arslan Tash (Gerlach 2000: pl.9), but also on the appearance of harnessed horses in the funerary monumental art. A finely carved and not very well known stele from Maraş (Orthmann 1971: Maraş B/15, Bonatz 2000a: 20, 23, cat. nos. C44, C66), testified this change not just in military costumes, but even with regard to social ideals. In this stele is in fact portrayed a child riding a young horse, a subject that clearly indicated how the cavalry culture was radicalized within social components (**Fig. 100**). Indeed, an interesting phenomenon that one can observe towards the end of the Neo-Syrian kingdoms is the diffusion of horse head statues decorated with rich harnesses. Two examples of these heads were found at Zincirli (von Luschan 2011: figs. 248-249; Orthmann 1971: K/3).

As a matter of fact, the closest parallel for our military costumes comes from the official art under the Neo-Assyrian hegemony. Rich harnesses worn by the karkemishite army are, for instance, clearly portrayed in a bronze band from the Balawat Gates (**Fig. 101**). The closest and probably more accurate comparison comes from the wall paintings from the ancient Til Barsip (**Fig. 102**). It is in fact with the provicialization of the Euphrates basin that we assist to a complete *Assyrianization* of local costumes, consisting in a baroque taste of dresses expressed through the abundant use of decorations and colours. Both ridden and riderless horse figurines show horizontal, vertical and oblique straps often decorated with circular blobs. Some heads present event blinkers at the sides, while in a unique case (**Cat. No. 873**) it was observed also the head piece with a crest holder, finding a direct comparison both with the local (**Fig. 104**) and the Assyrian homeland repertoire (**Fig. 105**). Foreparts are frequently adorned with multiple bands of strips and these are quite always covered in nodal points with single or double blobs. Sometimes a dense carpet of vertical strips is applied indicating pendant tassels. The position of these blobs and their shapes fits perfectly with discoid metal elements or rosettes frequently decorating both the headstall and breast trappings of Neo-Assyrian horses. The vertical strips of clay are instead tasselled chest decorations, which are common among high rank or royal cavalry units (**Figs. 104-105**).[246]

Concerning riders, looking at figurines one might ask whether those riders were the representation of local men or, as supposed by Clayton (2001: Part II, 2013: 104), they were rather military personnel of the Assyrian empire, namely Assyrians. As seen before, the presence of foreign soldiers used as auxiliary corps in the Assyrian army is widely attested in written sources. These soldiers were recruited among prisoners-of-war, following the massive deportations caused by invasions of enemy cities. They had a multi-ethnic origin, but once they entered in the Assyrian infantry, they were usually considered as part of the same army. This conceptual *Assyrianization* of foreign units belongs to the civilizing process carried out by Assyrians. In the same manner as stranger territories were becoming part of the kingdom under the

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246 For detailed iconographic studies on Assyrian military fashion during the Neo-Assyrian period see Reade 1972 and Dezso 2012b.

"blessed" administration of the king, also auxiliary troops were incorporated in the Assyrian *microcosm*.[247] The "military acculturation" of foreign soldiers was considered only for the infantry unit[248], the cavalry and chariotry forces were exclusively managed by Assyrian soldiers (Reade 1972: 103-104; Postgate 1979: 210, 2000: 99). These two units, which have in common the use of horses, constituted an aristocratic and powerful symbol of the Assyrian force (Noble 1990: 65). Their use in war was less crucial compared to the strategic use of free-armed men during sieges or assaults of fortresses, that were in the fact positioned in the frontal lines. It is not a case if the cavalry and especially the chariotry were usually occupying the last position in marshes. Chariots in particular were too heavy and their marginal arrangement would not have hampered infantry's military actions (Nadali 2005: 224-225, 227-229). In the Assyrian royal reliefs, the auxiliary corps are distinguished by Assyrians throughout distinctive garments, weapons and positions (**Fig. 106**). Auxiliary bowmen, for instance, are bare headed or they wear just a headband sometimes with flaps covering ears, some of them are equipped also with a long sword. Small differences in headbands could be related to the ethnic origin of soldiers (**Fig. 107 a-c**). Contrary to the Assyrian bowmen, they never hold shields because during battles they occupy a secondary position, being protected by the auxiliary spearmen, deployed in the front line. Auxiliary spearmen usually wear crested helmets and a typical armour made by crossed straps with a metal disc in the centre of the breast. A round-shaped or a more long rectangular shield made by wickerwork is used to protect them bodies (**Figs. 108-109**). Some soldiers hold also a long sword. Less represented are pioneers and slingers, which physical aspect is halfway between bowmen and spearmen. They usually wear the same crossed straps of spearmen, but they don't have anything covering them head, sometimes a headband like the bowmen. Generally speaking, auxiliary soldiers wear simple short tunics tied with belts, fabrics can be sometimes decorated with geometrical patterns (**Figs. 110-111**).[249]

By the just presented Neo-Assyrian artistic repertoire emerges a certain discrepancy with local sources. From one hand, as seen local written sources tell us that Middle Euphrates men were actively involved in the Assyrian military corps. From the other hand, the Neo-Assyrian official art but also written sources from the homeland clearly shows us that to foreign soldiers was not permitted joining cavalry units. Should we really think that the horse and rider figurines from the Middle Euphrates valley represented solely Neo-Assyrian soldiers, namely a minority of the entire population? And then should we also postulate that Assyrians were capturing enemies' horses without their riders?[250]

The importance in obtaining both war trained horses as well as skilled riders was a basic element in the Neo-Assyrian ideology. One might understand this assumption by a sarcastic sentence from an Assyrian commander to Jerusalemites: "I will give you two thousand horses if you can produce riders to mount them" (2Kgs 18:23 quoted in O'Daniel Cantrell 2011: 34). As stated before, when western territories were all provincialized, namely at the end of the "conquest phase" and with the early "imperial phase" (Postgate 1979: 194), we should think that auxiliary troops were probably totally fused to the Assyrian army. For instance, Postgate (2007: 346) has supposed that auxiliaries might have been even integrated to the king's troops, though in a minor number compared to Assyrians. Moreover, the provincialisation of western territories produced a homogenization of the local material evidence reflecting the new political system. This homogenization is particularly evident in official aspects and military costumes could be considered part of this official component. As a matter of fact, in the wall paintings from Tell Ahmar none attempt in distinguishing foreign and Assyrian soldiers is provided (**Figs. 102-104**). As we will see in chapters dedicated to the Middle Euphrates sites (§ 3.1, 3.2), under the Neo-Assyrian hegemony this military component could be seen as the most cohesive part characterizing the ethnically mixed populations living during the course of this river.

In conclusion, the iconographic analysis of horse and rider figurines with the contemporary artistic repertoire as well as by the analogy with the pillar counterpart - EU_SPF's - prove that these figurines represented miniaturized real horse and riders. In the same manner as some contemporary horse Cypriot specimens (cf. Crouwel, Tarron-Brown 2002 (1988)), the major part of EU_HSHR's are likely to be connected

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247 Liverani 1979: 301-310; Nadali 2005: 230. For *microcosm/macrocosm* ideas see Lamprichs 1995: 314.
248 The Assyrian army is divided in *corps* by the weapon used in battle: bowmen, spearmen, slingers and pioneers. Each corp can be organized in large *units* made by infantry, cavalry and chariotry. Nadali 2005: 222.
249 For a detailed description of differences between Assyrian and foreign soldiers see Nadali 2005; while for the terminology regarding military dresses in Neo-Assyrian sources see Postgate 2001.
250 O'Daniel Cantrell refers about the use of Judahite army of hamstring captured horses after victories in order to keep them all together. O'Daniel Cantrell 2011: 42-43.

to military functions. This attitude is testified both by the presence of the rider as an unquestionable battle element and by means of typical military equipments (harnesses, shields and holes for spears, armours). In other terms, these horse and rider figurines were not intended as supernatural beings. Identical interpretations were advanced for contemporary productions in Philistia (Press 2012: 187) and Transjordan (Dornemann 1983: 137-138; Prag 2001: 227). The clarification on this matter is essential for our purposes since a diffused idea on horse and rider figurines is that of relating them with the cult of solar deities[251] or as images of a general warrior goddess on horseback (Stern 2001: 207). This second hypothesis was mainly based by a comparison of the standing position of some riders on the animal's withers (Pruss 2010: 245). This is not the case of the here presented ridden horses. At the same time, no real written or iconographic correspondences are available with regard to the diffused theory in seeing these figurines as representation of heroic horsemen (Mazzoni 1995: 513-515; Nunn 2002: 12; Oggiano 2005: 206). A theory that is often proposed for the later Persian riders and the Hellenistic plaques (Jackson 2006: 89).

The massive production of these horse and rider figurines in the Middle Euphrates valley should be explained by two historical facts. From one hand, as already observed in Philistia, Phoenicia and Cyprus (Karageorghis 1995: 61-62; Moorey 2003: 62; Press 2012: 186-187;) the new central role that the cavalry encountered between the 8th and 7th centuries BC might have favoured the growing of certain male ideals, especially in terms of social hierarchies.

From the other hand, from a strictly local perspective the sudden appearance of these figurines towards the very end of the IA II period may have reflected a local specialization of populations under the Assyrian agency. This was naturally in accordance with the Assyrian imperialist idea to exploit primary resources of the conquered territories. The rich harnesses worn by the EU_HSHR figurines probably suggests some male roles connected to high-ranking military activities, representing occupations in which "men played leading roles if not the most visible public role" (Clayton 2001). The analysis of graves containing figurines from the Yunus cemetery (**§1.3.2, Yunus**) has revealed a certain trend towards the presence of elite burials. As reminded by Moorey (2003: 62), in Near Eastern history male figurines tend to appear in those historical periods characterized by socio-political changes, as already happened during the 3rd millennium BC Sumer and Syria with the introduction of the chariot. Consequently, during the late IA period the role of the horseman was seen as a "social prestige conferred by identification with it on men of all ranks" (Moorey 2003: 62).

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251   For the association with the "sun-disk" of the Judean horses cf. Kenyon 1971: 120, 1974: 142; Holland 1977: 149-150; Ahlström 1984: 22-23; contra Oggiano 2005: 142. For the dedication of horse and chariots to Ba'al see Dever 2005: 155-157. For horse related rituals in Assyria and Babylonia see O'Daniel Cantrell 2011: 57-59, n.95-98.

Fig. 99 Cavalcade of charioteers from the Long Wall of Sculpture of Karkemish (late 10th century BC), Museum of Anatolian Civilizations, Ankara (Photo by the Author).

Fig. 100 Funerary stele from Maraş, Kahramanmaraş Museum (8th century BC) (Photo by the Author).
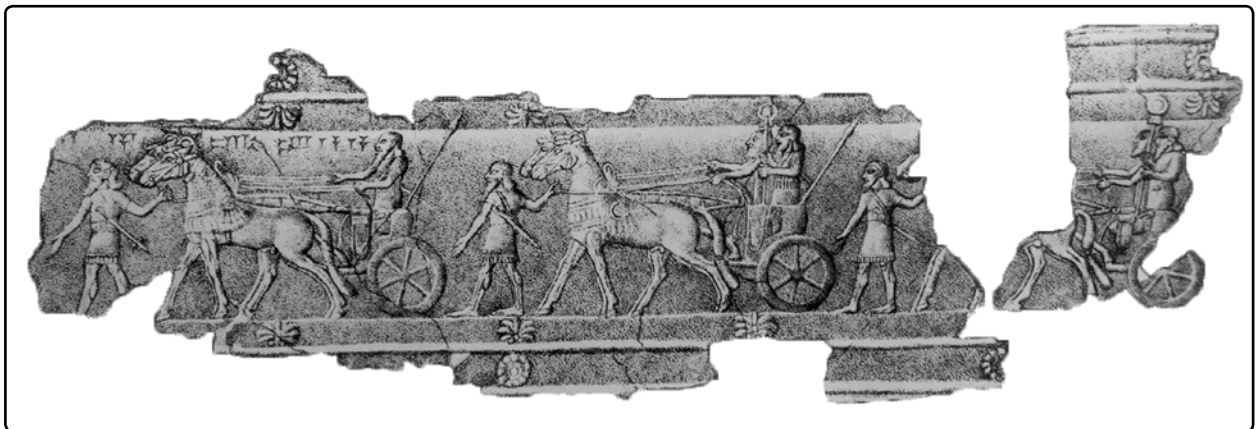
Fig. 101 Tribute from Karkemish in the bronze band from the Temple of Mamu, Balawat, Mosul Museum ? (after Curtis, Tallis 2008: fig.58).

Fig. 102 Wall paintings representing a royal hunt with charioteers from Til Barsip (Tell Ahmar), 7th century BC (after Parrot 1961: fig. 345).

Fig. 103 Wall painting representing the killing of an enemy from Til Barsip (Tell Ahmar), 7th century BC (after Parrot 1961: fig.116).

Fig. 104 Wall painting representing rich harnessed horses and a spear man from Til Barsip (Tell Ahmar), 7th century BC (after Parrot 1961: fig. 347).

Fig. 105 Neo-Assyrian horses with official harness from the Sargon's Palace in Khorsabad (end of 8th century BC) (photos by the Author) © Louvre Museum, Paris.
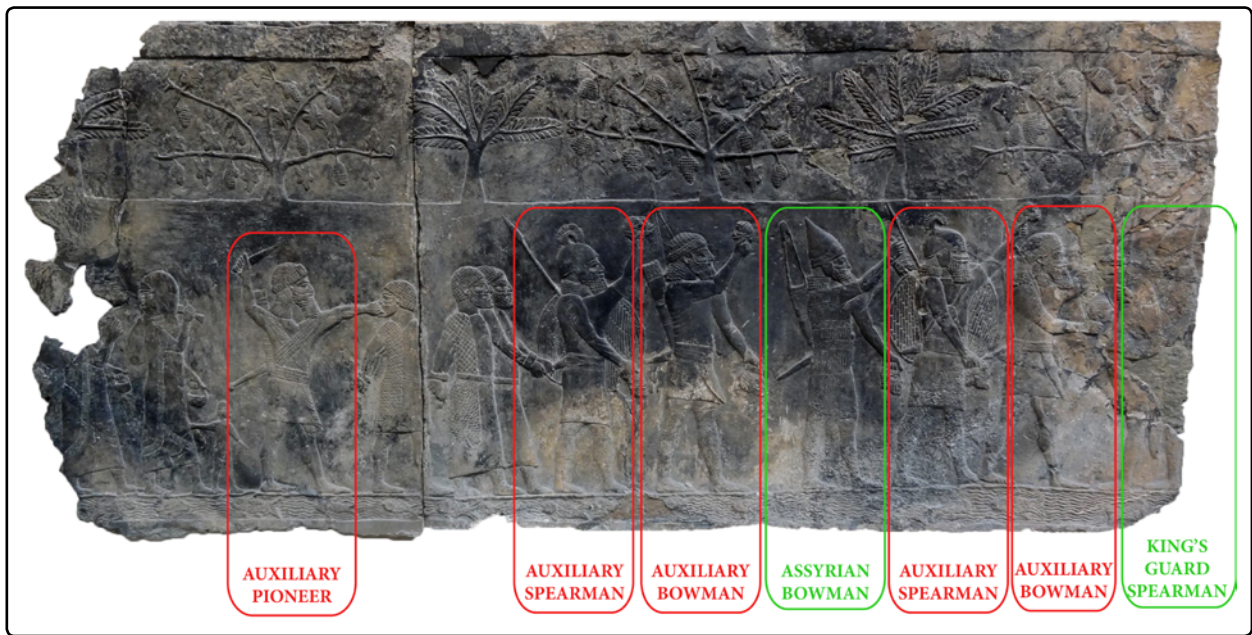
Fig. 106 Assyrian and auxiliary soldiers presenting the heads of slain prisoners from Alammu to an officer of the king's guard. Room XIV (K), panels 13-15, South-West Palace, Nineveh (photo by the Author) © The Trustees of the British Museum.
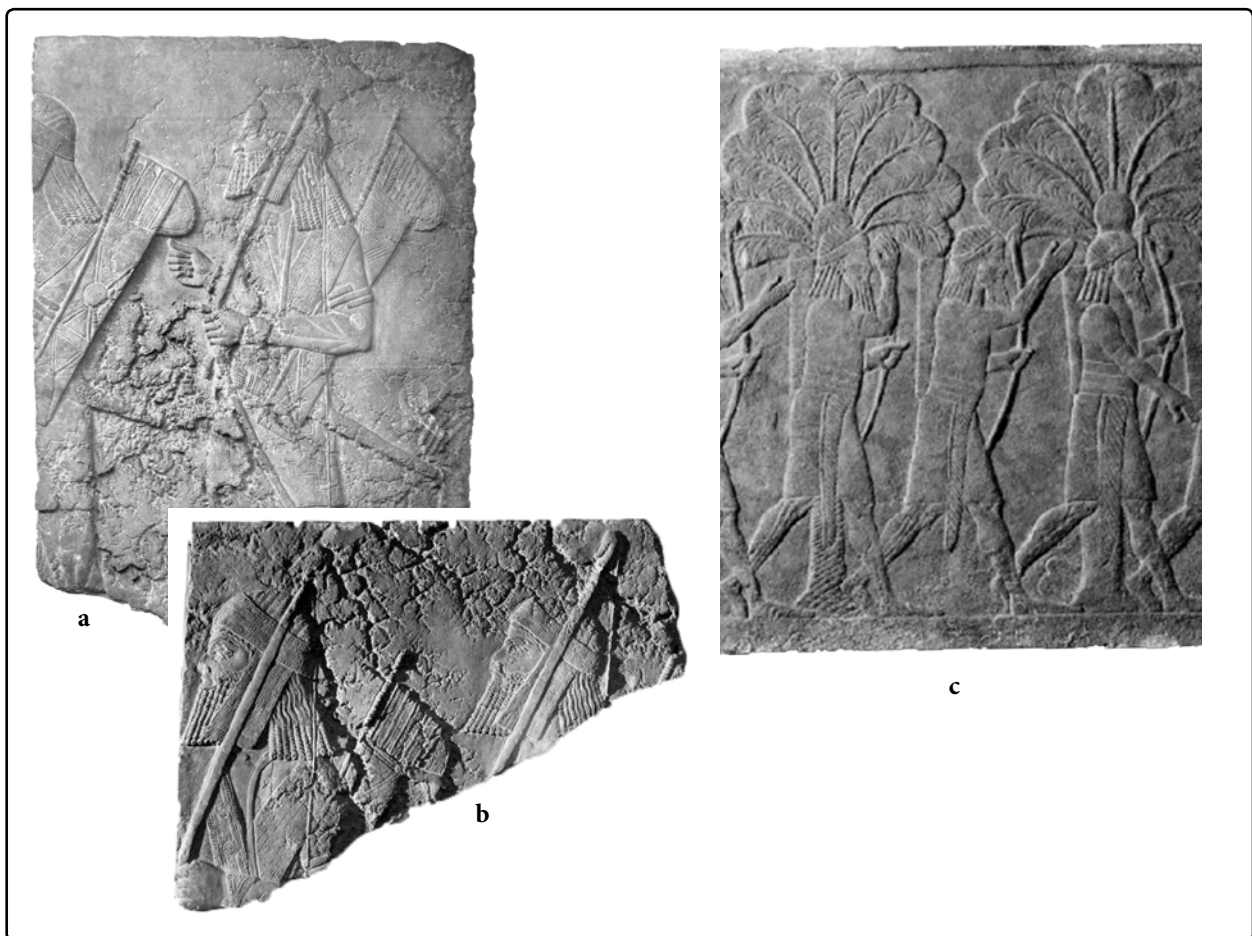
Fig.107 a-c. Auxiliary bowmen, to the right of Caldean origins (c). South-West Palace, Nineveh (a-b) and North Palace, Room M, Nineveh (c) (images source www.britishmuseum.org) © The Trustees of the British Museum.
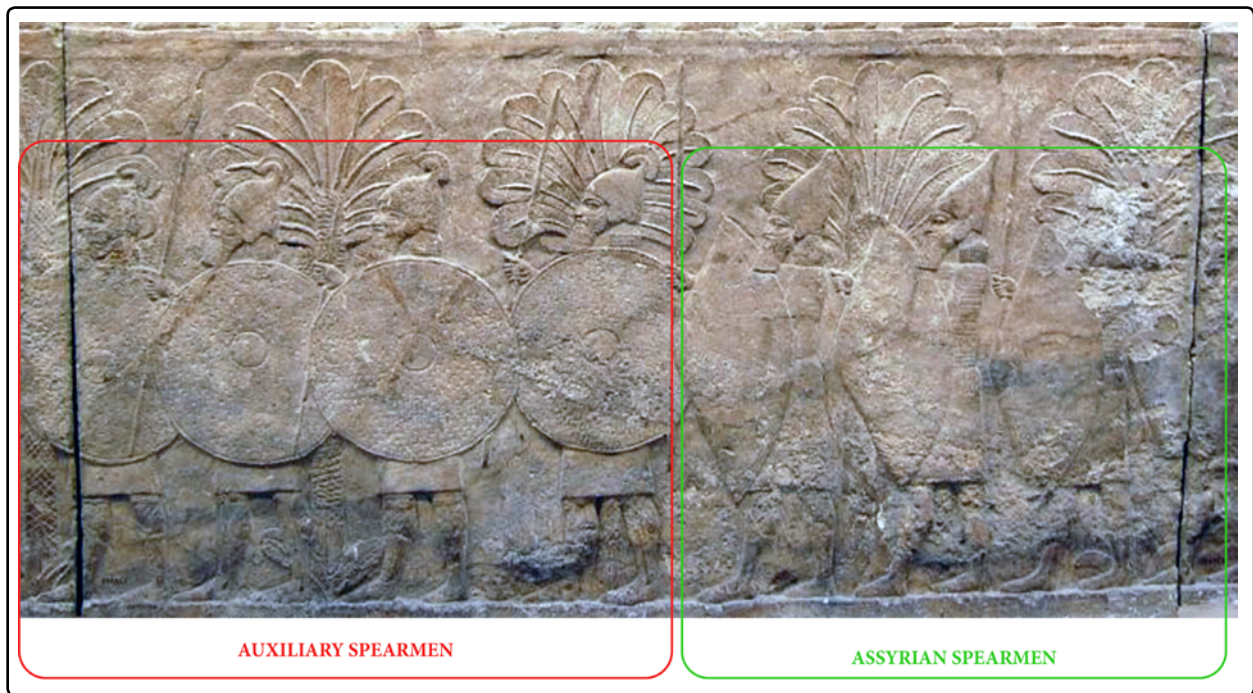
Fig. 108 Different features between auxiliary and Assyrian spearmen. Room XXVIII (FF), Panel 11, South-West Palace, Nineveh (image source www.britishmuseum.org) © The Trustees of the British Museum.

Fig. 109 Auxiliary spearmen, the four on the left wearing a headband and holding a pointed shield, the three on the right wearing a crested helmet with a rectangular shield. North Palace, Room C, Panel 6, Nineveh (image source www.britishmuseum.org) © The Trustees of the British Museum.

Fig.110 Auxiliary spearmen with crested helmets and crossed bands. Central Palace, Nimrud, reused in South-West Palace, Nimrud. (image source www.britishmuseum.org) © The Trustees of the British Museum.

Fig. 111 King's bodyguards. Auxiliary bowman and auxiliary. Possibly Palestinian uniform. Corridor between South-West Palace and Ishtar Temple, Nineveh (image source www.britishmuseum.org) © The Trustees of the British Museum.

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PART 3.

THE IRON AGE COROPLASTIC PRODUCTION IN THE EUPHRATES BASIN

3.1 The Middle Euphrates Valley

This chapter presents all the comparisons known until the present about the EU_HSHR's and the EU_SPF's production. As it is already evident by the title, these are all sites located on the Euphrates band and the major part of them were previously identified by Clayton (2013: 2). The research was extended by the Author to all excavated sites on the Euphrates which returned back an IA phase with a material culture comparable to Karkemish and especially with evidences of a Neo-Assyrian occupation. In the following paragraphs, published and unpublished figurines from these sites will be presented and a particular attention to archaeological contexts will be devoted. The considered sites are located both south and north of Karkemish and both west and east of the bank of the Euphrates (**Fig. 112**).

Fig. 112 Map showing all sites considered in the research for the Middle Euphrates Valley. In black those presented in the following paragraphs (graphic by the Author).

3.1.1. Tell Ahmar

Kār Šalmanezer, Masuwari, Til Barsib, Tarbusiba[252]

36°.40'00.00" N, 38°.07'00.00" E

The large size site lies on the right bank of the Euphrates, just 20 km south of Karkemish. The ancient town was divided into three main parts: the Acropolis (250/150 m wide x 25 m high), the Middle Town (350 m of extension), and the Lower Town (another 1200 m) (Bunnens 1989:1, 1990:2, 1992: 1,1997: 18). A first French archaeological exploration (1929-1931) was carried out by the Louvre Museum (Thureau-Dangin 1929; Thureau-Dangin, Dunand 1936). The French expedition was focused just on the Acropolis, where the palace of Shalmanaser III was brought to light. The site was object of a new exploration during the 90s due to the construction of the Tishrin dam. Thus within the greater "Tishrin Dam Salvage Project" a rescue expedition was conducted by the University of Melbourne (1988-1999) and the University of Liege (since 2000) under di direction of Guy Bunnens. The main aims of the new exploration were of better understanding interactions among Arameans and Assyrians, investigating the Neo-Assyrian evidence and clarify the stratigraphy at the site (Bunnens 1990: 5, 1992:1; Rooabert, Bunnens 1999). The site today is sadly completely submerged (Clayton 2013:2), but we know that it was continually occupied from the Chalcolithic until the Byzantine period (Bunnens 1989:1, 1990:3; Rooabert, Bunnens 1999: 163).

Current Location of Figurines

With regard to figurine finds from the French expedition, none of them is stored at the Louvre Museum.[253] Thus it is likely that the old expedition materials were abandoned somewhere in Syria, hopefully in a still standing museum. As for the University of Melbourne expedition, small finds should be store at the National Museum in Aleppo.

Archaeological Contexts

The excavated areas from the French expedition on the Acropolis partially cleared the so-called "Palace of Shalmanaser III"[254] of which none small find was ever published (Bunnens 2013: 185). The palace was contemporary excavated together with a city gate, the Lion Gate (Rooabert, Bunnens 1999: 167). The Australian expedition at Tell Ahmar focused the research in 5 different areas (A-E). Specifically, two trenches were opened on the Acropolis (Area A), two in the Middle Town (Area B-C) and other two in the Lower Town (Area D-E) Evidence of the Neo-Assyrian occupation was securely intercepted in Area C and E, where wealthy domestic contexts were excavated (Bunnens 1990, 1992, 1997: 20). According to the doctoral research by Victoria Clayton (2001; 2013: 1), the IA figurines were all found in a 7th century BC complex of buildings from Area C.[255]

Area C (C1a-C2)

As just stated, this area lies in the Middle Town, very close to a funerary area (Bunnens 1992: 2). Under a first Roman phase, a Neo-Assyrian building complex with at least three sub-phases (a-c) was brought to light. This was soon divided in two main buildings.[256] The first one is an elite residency (C1a) presenting a public area, *babanu*, and a residential wing, *bitanu*. Further to the north, another similar building was partially excavated (C1b) and this was generally interpreted as a structure to house animals (Jamieson 2012: 4-8, 160). In Building C1b all the rooms were organized around an open courtyard (III) paved with limestone slabs covered by mud plaster and provided with a stairway, probably leading to an upper floor. In the northern corner of this courtyard several ovens were excavated. According to the ceramic horizon found within this courtyard, this large space served for the food processing, consumption and storage (Jamieson

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252 Site no. 11. Bunnens 2004: 43. See also Anastasio 1995: 193; Bachelot, Fales 2005: XIX. The identification of Tell Ahmar with Til Barsip was firstly proposed by Hogarth. Cf. Carchemish I: 183; Bunnens 1997: 19, n.1.
253 Personal verification. Updated to March 2015.
254 This is an arbitrary label given to the building by the French expedition since none clear evidence speaks in favour of this ruler as the real executer. Bunnens 2013: 184-185.
255 To be truth, Clayton seems to have ignored in her study some figurines retrieved in Area D, E, and S. Cf. Clayton 2013: Appendix D.
256 At the end of the excavations this area compromised 4 different buildings - C1a-b, C2 and C5 – but until the present research contextual information have been published just for Buildings C1a, here C1, and C2.

2012: 145-150, tab. 4.2). Further to the north of it other ovens were located in a room (I) to be interpreted as a reception room aimed at the food preparation (Jamieson 2012: 140, 178, tab.4.2). Among the 13 excavated rooms, the most characteristics are the entrance hall (V) with the annexed reception room (VI). These, together the another room (IV) were the only passages by means the two buildings were communicating one another. To the opposite wing the proper administrative area provided with rooms furnished with luxury limestone doorframes and doorsockets (XV), and rooms filled with more than 20 cuneiform tablets of economic content (XI, XII). The second building (C2) was also an egalitarian house, but slightly smaller compared to the first one. This was built in a later period, when building C1a already existed and small modifications were applied in the planimetry. In Building C2 rooms were organized around a typical Neo-Assyrian checkboard court (VII). Within this second building a productive corner (Rooms I-III) aimed at the textile industry was distinguished so far. This building included also two reception rooms (VI-V) and an ablution area (IX-XI) (Bunnens 1992: 3-4, 9, figs. 3-7, 1997: 20-23, 25; Roobaert, Bunnens 1999: 171-172; Clayton 2013: 73-78). The architectures of these buildings are very comparable to the Sargonide palace at Karkemish (Area C) and much similar checkboard courtyards were excavated at Arslan Tash (Thureau-Dangin et al. 1931: 43-44), Tille Höyük (Summers 1991: 4-5, fig.4, pl.1.1) and Ziyaret Tepe (MacGinnis 2001, 2003; Matney *et al.* 2004: figs. 8-10). The area C complex at Tell Ahmar could be described at the final outcome as a mixture between an administrative-industrial (C1a) and residential (C2) district, but its main characteristic is for sure its wealthy character. In Building C1a, for instance, several carved ivory fragments, cylinder and stamp seals, iron weapons, basal vessels, sherds of Palace ware were retrieved and according to the before mentioned inscribed tablets that building pertained to a certain Hanni (Bunnens 1992: 5, 1997:21-22, 25 -28; Rooabert, Bunnens 1999: 168-169). The building was in fact firstly erected as a wealthy residency and just later converted in an industrial area aimed at the textile production, while Building C2 seems to have been erected just with residential purposes. The proposed interpretation is that weaving and dyeing were here performed, perhaps contemporary with other productive activities (Bunnens 1997: 21-22; Jamieson 2012: 7; Clayton 2013:74).

Types and Dating

In Clayton's doctoral dissertation (2001: Part II), percentages and relationships among subjects of the local coroplastic production are quite strange. Indeed, the total number of clay figurines from Tell Ahmar amount to 112 specimens. 55 of them are labelled as EU_HSHR's and precisely they are 41 riders and just 8 horses with rider's marks. The rest, 57 specimens, are EU_SPF's divided in 17 complete and 25 fragmentary. Since the Author was not able to see the catalogue, this information should be proved in future studies, perhaps when all the IA figurines will be published. Nevertheless, the same scholar has published a selection of 48 specimens composed by 11 EU_SPF's and 37 EU_HSHR figurines (cf. Clayton 2013: 20-24, 26-38, pls. 1-48). This number is further contradicted in some tables annexed to the publication, where it is affirmed that 13 EU_SPF's and 37 EU_HSHR figurines (14 with rider) were collected (cf. Clayton 2013: 214-216, tabs. 1-2). The here proposed plan (**Fig. 113**) has been produced according to contextual information included in those tables. Unfortunately, the spatial analysis is much limited since just figurines with a precise location – number of the room - were allocated, but we do not know to which sub-phase they pertained. As far as known, they also might come from superficial layers within rooms. Clayton's spatial analysis (2013: fig.19) concerned just the presence of figurines in every room, but any attempt in providing specific numbers, find spot or a precise identification of subjects is provided.[257] Nevertheless, according to the tentative data at our disposal it seems that the major part of figurine finds is concentrated in the central part of the complex, specifically around rooms I-III of Building C1a and in rooms I-II of Building C2. Thus figurines from Building C1a tend to be in proximity of a wing of the building aimed at the food preparation, while from Building C2 they are more concentrated in rooms where textile activities were performed. The association of figurine finds with productive spaces has been observed also for Karkemish (Area C) and Tell Shiuk Fawqani (Area G, § **3.1.5**). However, as already expressed before, the fragmentary nature and the disposable use of clay figurines let us to think that those figurines were not deposited in a primary context. So that any interpretation regarding their use cannot be proved in any case at the moment.

Regarding the dating of figurines, all the specimens from Area C date to a secure 7th century BC, but

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257 The spatial analysis proposed in the publication contradicts some contextual data included in the dissertation. Clayton 2001: Part III. By a confidential communication provided by the expedition director, most of the figurines were found out of context since they were collected in filling layers of these rooms, namely not in the context they were properly used.

nothing more precise can be advanced. Generally speaking, none of the IA layers excavated at Tell Ahmar in the Middle and Lower Town are more ancient than the 7th century BC (Bunnens 1997:18). Focusing just on Area C, clay tablets found within the destruction layer of the earliest sub-phase (Phase C) of Building C1a - dating from 683-648 BC- suggest a very late 7th-early 6th century BC as the latest phase of occupation of this area, which corresponds to the abandonment phase (Bunnens 1997: 25; Roobaert, Bunnens 1999:171; Jamieson 2012: 11). Consequently, the building complex was in use for no more than 50 years (Jamieson 1999: 288; Clayton 2013: 73). The end of the earliest sub-phase is to be correlated with Neo-Babylonian siege, which anyway did not mark the end of the occupation of the building. As seen before, at least other two sub phases (Phases B-A) were distinguished indeed. The use of the building during these sub-phases remains unknown. In Bunnens opinion[258], the buildings complex survived for a short period at the end of the Neo-Assyrian Empire, but losing its administrative role. This was later abandoned - together with the rest of Tell Ahmar - sometime after the siege of Karkemish in 605 BC. As just stated, we do not know the precise location of figurine finds within these sub-phases, but their presence in the Neo-Babylonian phase is not at all surprising. At Karkemish a good percentage of figurines was in fact collected within the Neo-Babylonian destruction attested in Area C (§ **1.3.2 Area C**), although in the Author's opinion this data should be considered just with regard to the dating rather than the use of figurines.

Given the non-reliability of Clayton's published data, the here presented figurines from Tell Ahmar are limited just to the official data published by the Australian expedition (**Cat. Nos. 814-815**). Focusing on the French expedition, the retrieval contexts are much doubt as well. Indeed, two EU_HSHR (**Cat. Nos. 816-817**) figurines were collected on the Acropolis in an area of the "tombes achéménides", but effectively the two published specimens did not come the Achaemenid period graves. They were in fact collected within a filling layer covering the frontal court of the Palace of Shalmanaser, and as hypothesized by excavators, they probably once pertained to some disturbed graves (Thureau-Dangin, Dunand 1936: 80). As for the attested types, no particular observations are here advanced, since the published figurines are in line with the rest of the Middle Euphrates coroplastic tradition.

Fig. 113 Topographic plan of Buildings C2-C1-C5 from Tell Ahmar with tentative location of figurine finds according to Clayton's work (redrawn by the Author after Roobaert, Bunnens 2009: fig 7).

258 Personal communication.

3.1.2. Tell Amarna

36°.74'5271" N, 38°.01'3273" E

The site – 200/300 m wide x 23 m high - lies on the left bank of the Euphrates, 8 km south of Karkemish and it is surrounded by a wadi from which the site took the name (Tunca 1992: 24, 1993: 29, 1999:129; Waliszewski, Chmielewski 2000:347). Tell Amarna was firstly discovered by Woolley during the excavation campaigns at Karkemish. As happened for other cemeteries in the region (see below), local villagers conducted some illegal excavations in a funerary area on the mound. Part of the many objects and funerary assemblages mostly dating to the EBA period were acquired by Woolley (Woolley 1914, 1953), but nothing more than this information is known. The site was again explored by a survey between 1977-1979 seasons, but a proper investigation was conducted just during 90s. Indeed, as the already seen for Tell Ahmar, the site was taken part of the "Tishrin Dam Salvage Project". Between 1991-1998 seasons the University of Liege, under the scientific direction by Önhan Tunca, begun again digging activities at the site (Tunca 1992: 14, 1993: 29, 1999:129; Tunca *et al.* 2005:15). The end of excavations was followed by a restoration season carried out by a Belgian-Polish-Syrian team (Waliszewski, Chmielewski 2000). Since just three preliminary reports have been published for the 8 excavation seasons (Tunca 1992, 1993, 1999), just much general information can be proposed for the occupation of the site. So the phasing of the site should cover a chronological range from the Neolithic until the Byzantine period, although all these chronological periods were not documented in all the excavated areas (Tunca 1999:130, 134, fig. 3; Tunca *et al.* 2005:15).

Current Location of Figurines

The exact location of small finds from Tell Amarna is not known to the Author. Nevertheless, considering the regional position of the site, clay figurines might be stored at the National Museum of Aleppo or in the expedition house near the site.

Archaeological Contexts

The Belgian expedition opened six excavation areas (A, D, F, H, L, N) at the site (Tunca 1992: 24). Evidence for an IA occupation were tentatively detected just to the south of the tell and in Area A, which stood on the tell itself (Tunca 1992: 24, 1999: 129). The available published data from the expedition are limited just to the Halaf period (Tunca *et al.* 2004, 2005), some EBA structures (Tunca 1999: 130-131, figs. 4-5) or to the later Byzantine structures and mosaics (Waliszewski, Chmielewski 2001; Tunca *et al.* 2005, 2011). No contextual description is provided for the IA period, which seems absent from an archeological point of view (cf. Tunca 1999: fig.3). Nevertheless, a good percentage of EU_HSHR's and SPF's were collected from superficial layers from Areas C, D, F, and H. Especially Area D returned the highest number of specimens. This area is located to the western side of the tell, very close to the wadi and in fact superficial layers were the outcome of the riverine deposit. According to reports, this inundation phase covered a much ruined building dating from the LBA period according to the few archaeological evidence (Tunca 1992: 27). At the actual state of the research, no substantive comments could be made for archaeological contexts. In any case, the fact that all figurine finds were retrieved in superficial layers exclude *a priori* any reliable contextual analysis.

Types and Dating

According to Clayton (2001: Part II, The Figurines), the few figurines from Tell Amarna dates to the MBA. Nevertheless, figurines included in this study pertains all to a late IA tradition. Specifically, these are three EU_SPF specimens (**Cat. Nos. 818-820)** and at least eight EU_HSHR's (**Cat. Nos. 821-828**).

3.1.3. Deve Höyük

Deve Hüyük[259]

36°.75'55.63" N, 37°.73'47.13" E

The site, actually just part of it, was accidentally discovered due to illegal excavations by local peasants. Peasants were attracted by the emergence of some burials during the construction works of the Aleppo-Baghdad railway (Woolley 1914: 1, 1914-1916: 115; Moorey 1980: 1, 2005: 228). They collected and sold some materials to Woolley, who was busy excavating Karkemish. The British Museum thus decided to undertake systematic excavations in the area during the 1913 season (Moorey 1980: ii; Bertoglio 2004: 112).[260] Two cemeteries were brought to the light: an earlier cremation necropolis (Deve Höyük I) and a later cemetery characterized by inhumation cist graves (Deve Höyük II). In this research just Deve Höyük I was taken into account.

Current Location of Figurines

The major part of materials from Deve Höyük both recovered during the excavation and those bought from local peasants arrived to UK in 1913. They were divided into five museum collections (Moorey 1980: ii). Clay figurines are today dispatched among the Ashmolean Museum in Oxford, the British Museum in London, The Fitzwilliam Museum in Cambridge and the Vorderasiatisches Museum in Berlin. All the contacted museums in Liverpool apparently do not hold any clay figurine. More figurines might be stored in some local museums in Turkey, since according to Moorey (1980: 5) just part of the materials from Deve Höyük I were brought to England.

Archaeological Contexts

Deve Höyük is well known just with concern to funerary contexts. Moorey (1980: ii, 8-10) has defined the cemetery of the 5th century BC as a "military" one and this is the most well described (cf. Woolley 1914-1916). With regard to the cemetery relevant for this research – Deve Höyük I - the same statement cannot be affirmed since no weapons nor harness trappings were retrieved (Moorey 1980: 50). As stated above, this was an incineration necropolis exactly of the same type attested at the Yunus cemetery (Woolley 1914: 95, 1914-1916: 116). With regard to figurine findings, the information at our disposal are frankly poor and uncertain. The only attested data concerns the association of a pillar figurine with a painted pot (Moorey 2005: 229), likely of the same type of those found at the Yunus cemetery. Unfortunately, no other contextual information was provided for graves containing clay figurines. According to the materials found within the graves, Moorey (1980: 5) proposed a full 8th century BC dating of the Deve Höyük I cemetery. The most diagnostic feature considered was the diffused presence of painted cinerary urns, Cypriote juglets and other single findings like a Phrygian jug and a jug with anthropomorphic neck (Moorey 1980: 12-16, 18, figs. 2 nos. 3-7, 3 nos. 13-14, 26-27). Other artefacts less considered are a steatite libation spoon (Moorey 1980: 46-47, fig. 8 no. 140), some typical golden earrings of Syrian manufacture (Moorey 1980: 80-82, fig. 13 nos. 198-299), a few fibulae (Moorey 1980: 86-88, fig.14 nos. 327-330, 333) and a stamp seal (Moorey 1980:111, fig. 19 no. 465). Nevertheless, a good percentage of graves could be assigned to the very early 7th century BC due to the presence of typical Aegean wares (Moorey 1980: 16-17; fig. 3 nos 16-18, 20-21), Neo-Assyrian glazed jars (Moorey 1980: 17, fig. 3 nos. 23-25), a few stone vessels (Moorey 1980: 45, fig.8 nos. 133-135), a golden earring with floral pattern (Moorey 1980: 83, fig. 13 no. 303), a few fibulae (Moorey 1980: 87, 90, fig.14 nos. 331-332, 345), some Neo-Assyrian style and local Syrian seals (Moorey 1980: 106, 112, figs. 18-19 nos. 444-447, 466-468). Others could even date to the late 7th-early 6th century BC – namely the Neo-Babylonian period- as attested by a "Bes" Jar, two "New Year" flasks, a fibula, and few Neo-Babylonian seals (Moorey 1980: 20, 42-44, 88, 112 figs. 4 no. 28, 8 nos. 131-132, 14 no. 334, 19 no. 469).

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259 Site no. 76. Bertoglio 2004: 112.
260 In Moorey's opinion the excavations were not much controlled neither by Hogarth nor by Woolley. Moorey 1980: 1-2.

Types and Dating

Only 5 complete clay figurines are published from Deve Höyük I (cf. Moorey 1980: 100-102, fig. 17 nos 426-430, 2005: 229, cat. 358, 360). These are four EU_SPF specimens (**Cat. Nos. 829-832**) and two EU_HSHR figurines (**Cat. Nos. 833-834**). One unpublished EU_HSHR specimens now in Berlin (**Cat. No. 835**) As for the dating of the figurines, by a comparison with Karkemish and in the absence of any secure context, a general mid-8th- full 7th century BC dating of the figurines is here proposed.

3.1.4. The Middle Euphrates Cemeteries

Merj Khamis, Yurtbağı[261]

36°.86'17.95'' N, 38°.00'46.88'' E

Kefrik, Kourik[262], Yeşerti

36°.85'.30.77'' N, 37°.84'.60.05'' E

Gavourilla, Gaiourilla[263], Gavurtepe (?)[264]

Karadashli

Shebib

Unknown locations

All these locations pertain to several small cemeteries in the neighbourhood of Karkemish excavated by the British Museum together with the greater Deve Höyük cemetery. The rescue excavations were conducted between 1913 and 1914 (Woolley 1939; Benati 2014: 58), albeit materials were not properly published. Information at our disposal are much general and confused, we even do not know the exact location of some of the mentioned cemeteries as, for instance, Gavourilla, Karadashli (modern name maybe Karataşlı), Shebib, Germayir, and Serni. Other locations are known, as for instance, Zolmagara/Zolmara, an ancient hilltop a few km S of Karkemish and Membij, the ancient Napiggi, south of Tell Ahmar.[265] However, in these two last locations apparently no IA figurines were found, but just Persian period Astarte plaques and riders. The cemetery of Merj Khamis was defined by Woolley (1939: 16) as the third cemetery of Karkemish, probably due to its close vicinity to the site. This cemetery lies a few km north of Karkemish near the contemporary village of Yurtbağı. From Merj Khamis cemetery only 8 graves were properly excavated, while about a hundred presumed urns despatched into 30 graves were plundered by local villagers (Woolley 1939: 20). With regard to Kefrik, this cemetery is located about 15 km north-west of Karkemish, near the village of Yeşerti. No proper excavations were conducted at this site, from which some objects were acquired by Woolley and Lawrence (Moorey 1980: 146).

Current Location of Figurines

Some figurines from Kefrik and Gavouirilla are now at the Ashmolean Museum in Oxford.

Archaeological Contexts

All these necropolises are likely of the identical type of those of Yunus and Deve Höyük, being urns with cremated remains. Woolley affirmed that the graves from Merj Khamis were likely of bath A type (Woolley 1939: 20). Just one of the excavated graves is described and partially published (Woolley 1939: 37), but unfortunately this did not contain any clay figurine. Two pillar figurines from Kefrik (**Cat. Nos. 836-837**) were probably retrieved within the same tomb group, but the total absence of documentation and the attestation of much later objects in the same museum box make this data much uncertain (Moorey 1980:146, 2005: 229). For the rest of the necropolis, no contextual information is provided. The general dating assigned to the graves from these necropolis was fixed by Woolley (1914: 88) between the end of IA II and a full IA III period. Nevertheless, at least at Merj Khamis no graves earlier than late Iron Age period were counted in Woolley's opinion (1939:19). The secure presence of IA III graves in this necropolis is also testified by the recovery of typical Neo-Assyrian blue-green glazed vessels (cf. Woolley 1939: 20, pl. XXI).

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261 Marchetti 2014

262 Dussaud 1927; Moorey 1980: 146, n.1, 2005: 229.

263 Woolley 1914: 88.

264 Clayton hypothesized that the site of Gavurtepe, located on the course of the Çakal Deresi and a few km east of Akpınar (Adiyaman), could be identified with Gavurilla.; Clayton 2001: Part II after Özdağan 1977: 155, 200, pl. 17, no. T50/18.

265 Woolley cited the major part of these locations in his only contribution on the Middle Euphrates cemeteries. Cf. Woolley 1914.

Types and Dating

Two complete EU_SPF's from Kefrik were published by Moorey (1980: 147-148, fig. 24 nos. 566, 567, 2005: 229-230, cat.362-363). A single EU_SPF specimen and another of the type EU_HSHR from Gavourilla (Moorey 2005: 230, cat. 365, 369). Other from unknown provenience and pertaining to the EU_SPF's (Moorey 2005: 230, cat. 365-367) and EU_HSHR types were also published (Moorey 2005: 230, cat. 364, 368). Given the nature of the context and the objects which are usually associated with these graves, the dating of all these figurines should be tentatively fixed between the mid 8th-7th century BC.

3.1.5. Tell Shiukh Fawqani

Tell Shioukh Faouqâni, Tall Šiyuḫ Fawqānī, Burmarina[266]

36°.78'84.48'' N, 38°.03'74.68'' E

The site lies on a medium size tell - 250/150 m wide x 25 m high - located on the right bank of the Euphrates, just 5 km south of Karkemish. Tell Shiukh Fawqani was excavated by the *Groupe International de Recherches Arquélogiques* (GIRA) under the co-direction of Luc Bachelot (CNRS, Paris) and Mario Fales (University of Udine). The excavation period took place between years 1994 and 1998, for a total of 5 seasons. The archaeological deposit covers a chronological period spanning from the Chalcolithic until the Islamic era, with a remarkable sequence dating to the EBA I-II period as main cultural phase (Bachelot 1999: 143; Bachelot, Fales 2005: I-III).

Current Location of Figurines

The exact location of small finds from Tell Shiukh Fawqani is not known to the Author. Nevertheless, considering the regional position of the site, clay figurines might be stored at the National Museum of Aleppo or in the expedition house near the site.

Archaeological Contexts

Digging activities at the site were concentrated in 7 different areas (A-H). The IA III phase dating from the 7th century BC was intercepted just in Areas D, F, G, and H (Bachelot 1999: 143). This phase at the site is well documented both in private, productive, and funerary contexts. Clay figurines pertaining to the Middle Euphrates tradition were found just in Areas F and G.

Area F

This area lies approximatively on the south-eastern hilltop of the tell. Here a home once pertained to a certain *Še-Ušni* was brought to light. The excavation in this area documented a wealthy domestic house composed by four rooms (783, 1462, 1436, 1138) arranged around an open courtyard (1454), where an elite group lived in a constant process of acculturation and emulation with the Neo-Assyrian costumes. Indeed, the house is a perfect example of an elitist building during the Neo-Assyrian domination of the Euphrates basin. According to the material evidence excavated in each room, the building was a mixture of an administrative and residential unit. Room 783 was in fact probably devoted to the production and commerce of textiles, as suggested by the presence of several inscribed clay tablets, glyptic, stone weights, and spindle whorls. Room 1462 was likely connected to the previous one and this has been interpreted as a deposit area, as suggested by the presence of clay lumps, storage wares, and a basalt weight. The proper domestic area was identified in rooms 1436-1138, where the first one was probably aimed as kitchen by the presence of a circular installation, a *tannur* and countless animal bones. The other room was instead the residential part and this was filled with *Palace Ware,* storage ware, stone weights and a bronze spindle. A fifth incomplete ambient was also excavated to the western side of the complex, here a small room (700) furnished with 7 *pithoi* and aimed at the food preparation and storage was excavated (Makinson 2005: 412-432). In this area just a single figurine was retrieved, that is a much fragmentary head of horse with rider (**Cat. No. 841**). The figurine in question was collected from a filling layer (425) of Phase IX (7th century BC), namely in phase with the building.[267]

Area G

The area is located on the eastern slope of the mound, in a peripheral area between the elite residency (Area F) and the necropolis (Area H). Here, in 6 soundings 10 x 10 m, beneath an Achaemenid period inhumation cemetery (Phase X), a multifunctional productive area dating from the Neo-Assyrian period was excavated (Phase IX, Levels B-A) (Luciani 2005: 978). The productive area was partially sealing an archaeological deposit probably dating to the IA II period (Phase IX, Level C). With the regard to the period of our interest,

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266 Burmarina is the ancient name of the site during the Neo-Assyrian period. Bachelot, Fales 2005: XVIII.

267 From this area comes another zoomorphic figurine, which was interpreted as a horse figurine. Nevertheless, the general squat shape of the animal and the typical protruded neck are features of bovines. Furthermore, the figurine cannot be considered a good comparison for the EU_HSHR specimens, but could be considered a good one for other mammal figurines. See Makinson 2005: 556-557, pl. 38, no. 260.

the Neo-Assyrian productive area had two main constructing phases, named Level B and A. Level B was rebuilt into three sub-phases (Sub-phases 3-1). In a first moment (Sub-phase 3a-b) the major part of the area was levelled and terraced, so that a new complex of 9 consecutive rooms (Rooms A-F) facing an open court (Room K) was constructed. Each room had a different purpose, but just for rooms C-D this was ascertained. In those rooms in fact the diffused presence of iron slags, bronze objects and some hearth installations led to think that they were both aimed at metallurgical activities. In the following sub-phase (Sub-phase 2 a-b) some internal modifications to the structures were applied. The attestation of more objects from this phase permitted to better reconstruct the activities that were taking place in the complex. For instance, in Room A, a very high number of basalt tools war retrieved together with clay bobbins, probably used as weights for weaving and in general for craft activities. The room was interpreted as a passage between the proper forging area (Rooms C-D) and the open court (Room K). To the other side, Room E – presenting some mudbrick installations - was instead interpreted as a storage area. A similar function was assigned to Room B, but with a more specific aim, i.e. that of storing raw materials or tools linked to the metallurgical activities. Finally, in Room H, a completely different productive area was distinguished, that of the preparation and consumption of food due to the presence of barley, vine and olive seeds. During the latest sub-phase (Sub-phase 1a-b), a diffused renewal of internal floors was recognized, while Room F fell into disuse. At the very end of this late sub-phase all the rooms were filled with deposit layers, probably took from of the preceding sub-phase. Thus the entire area was converted in a dumping area to discard rubbish and waste materials (Luciani 2005: 719-759). This abandonment sub-phase was immediately followed by a new building activity, i.e. that of Level A. This second period - within the Neo-Assyrian phase - was characterized by the lack of defined rooms and a discontinuity both in architectures and constructing technique with the preceding period was observed. All the excavated installations seem to pertain to an open area indeed. Furthermore, the most remarkable change occurred in small finds, which also suggested a change in the use of this space. Thus to a less attestation of iron slags, a considerable high number of clay figurines was observed[268] (Luciani 2005: 759-775). The major part of Middle Euphrates specimens pertained to this latest phase. Just two of them were instead collected from the abandonment layer in-between Levels B-A (Luciani 2005: 926). The following table (**Tab. 36**) illustrates the stratigraphic sequence of clay figurines:

Tab. 36 Figurines finds within Area G at Tell Shiuk Fawqani.

PHASE	SUB-PHASE, FIND SPOT	EXCAVATION NOS.	FIGURINE CAT. NOS.
Level A	Sub-phase 1a	293/1, 1327/1	**844, 845, 848**
	Sub-phase 1b	943/1	**843**
	Sub-phase 2b	801/1	
	Sub-phase 2c	1028/1, 767/1, 874/1	**847, 849**
	Sub-phase 2d	1201/1	**842**
Level B	Sub-phase 1a, Room A	1273/3	
	Sub-phase 1a, Room C	1185/1	

Types and Dating

13 terracotta finds dating to the IA III period were collected in total from Area F and G, of them 11 are securely attributed to the EU_HSHR class. In particular, these are a body of a rider (**Cat. No. 842**) and the others are part of horse figurines (**Cat. Nos. 843-851**). A single figurine from Area F portrays a horse and rider figurine (**Cat. No. 841**). No pillar figurines were found at Shiuk Fawqani, while two more coroplastic specimens are not included in this study since one of them is a female plaque (Luciani 2005: pl.64, no.1) and the other one is a concave mould-made fragment probably part of a ceramic ware (Luciani 2005: pl. 65, no.4). Generally speaking, the analysed specimens could be completely ascribed to the Middle Euphrates horizon, while a small distinctive trait was observed in decorations. The usual single or double blob, often used to characterized harness trappings, are in a few specimens further decorated with a dotted point at the centre. In conclusion, regarding the dating of all these specimens, a general 7th century BC dating is securely proposed.

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268 Luciani has also suggested as a possible explanation a change of use of the area from the metal-working to the terracotta arti-facts. But, as admitted by the scholar, no terracotta-related tools or productive installations were found. Luciani 2005: 767.

3.1.6. Şaraga Höyük

This small tell – 200/150 m wide x 22 m high - is situated on the left bank of the Euphrates, 17 km south of Birecik and 10 km north of Karkemish. The site was one of the excavated mounds part of a greater project by METU TAÇDAM[269], which aimed at providing documentary evidence and partially preserving many sites endangered by the construction of the Carchemish and Ilisu dams. The rescue excavation for a total of 5 excavations seasons (1999-2003 campaigns) were carried out by the Archaeological Museum in Gaziantep under the co-direction of Kemal Sertok (Gaziantep Museum) and Fikri Kulakoğlu (Ankara University). (Sertok, Kulakoğlu 2001: 454, 475, 2002a: 107-108, 2002b: 351; Sertok *et al.* 2003: 139, 2005: 282). The excavated archaeological sequence spans from the Late Uruk Period until the Islamic Era (Sertok, Kulakoğlu 2002b: 351; Sertok *et al.* 2004: 308).

Current Location of Figurines

Clay figurines from Şaraga Höyük are probably stored in the expedition-store in the Archaeological Museum in Gaziantep.

Archaeological Contexts

When digging operations begun in 1999, construction works of the dam were almost finished. So that the excavations were gradually concentrated in those part of the site that were not submerged (Sertok *et al.* 2005: 282). Two major areas were opened on the eastern side of the tell, the smaller area to the south-east was further divided into 6 squares (Soundings A-F), while the bigger area to the north-east into 10 squares (Soundings G-O). The Persian phase[270] was the uppermost phase after the topsoil layers and this was intercepted in Soundings I, H, O, P. A series of horse-shoe shaped furnaces directly cut some cobbled floors pertaining to the late IA period, likely dating from the Neo-Assyrian occupation. Beneath one of these floors a skeleton was recovered. A wealth of grave goods was also associated with the burial. These consisted in two cylindrical copper tubes, a bronze mirror, some silver and agate beads once pertained to a necklace, and a few copper rings and bracelets. Next to the skeleton 7 complete amphorae were deposited too. Further to the north of this burial, a group of horse figurines was collected together with an Astarte plaque (Sertok, Kulakoğlu 2001: 459-460, 463, figs. 1, 15, 17, 2002a: 114; Sertok *et al.* 2004: 308-314).

Types and Dating

As just seen in the contextual description, some fragmentary horse figurines were collected in the proximity of a burial dating from the Neo-Assyrian period. These figurines are typical EU_HSHR specimens, we do not know the exact number[271] but a selection – 9 specimens - of them were published (Sertok, Kulakoğlu 2001: fig. 15) and are thus presented in this study (**Cat. Nos. 853-860**). The assigned subtypes are much tentative due to the fact that just one view is available for each figurine. In any case, generally speaking these HSHR specimens all pertain to already known subtypes. The dating of these figurines could be tentatively proposed to the 7th century BC according to the type of burial and the ceramic wares of this phase.

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269 tacdam.metu.edu.tr/

270 In the reports this phase is generally called "Iron Age Period", but according to the contextual description the presence of horse-shoe shaped furnace is a typical feature of the Persian period. Much similar installations were found in Area C at Karkemish (§) and most of the times these were cut within Neo-Assyrian structures.

271 By a confidential dialogue with Kemal Sertok.

3.1.7. Zeytinli Bahçe Höyük[272]

This is a very small tell - 2.6 ha x 31 m high – with a double concentric mound lying on the right bank of the Euphrates, 2 km south of Birecik and about 20 km north of Karkemish. As well as the just seen site of Şaraga Höyük, this site was also interested by a rescue excavation within the salvage project by METU TAÇDAM. Zeytinli Bahçe was investigated through five excavation seasons and some study seasons (1999-2012 campaigns), carried out by a team from the University of Rome "La Sapienza" directed by Marcella Frangipane (Frangipane, Bucak 2001: 109-110; Alvaro *et al.* 2004: 191; Balossi *et al.* 2007: 355).[273] The stratigraphic sequence attested at the site spans from the late Chalcolithic to the late Byzantine period (Alvaro *et al.* 2004: 191; Frangipane *et al.* 2002: 94-96, 2004: 35-36, 2005: 23; di Nocera 2010: 341-342), with a chronological gap between the MBA II and the late IA period (Balossi *et al.* 2007: 361, 377-378).

Current Location of Figurines

All the figurines found from the Italian expedition are stored in the expedition-store in the Şanliurfa Archaeological Museum.

Archaeological Contexts

Six excavation trenches were opened in total (Soundings A-F) (Frangipane *et al.* 2005: 23), but IA III figurines were collected just in three areas and two of them are nearby trenches. Therefore, the following contexts description is limited just to those trenches.

Soundings C 5-6, D 5-6, D 2

Soundings C 5-6 and D 5-6 were opened in the south-western side of the mound, just on the top of it at the highest point (Alvaro *et al.* 2004: 193; Frangipane *et al.* 2002: 83, 2005: 23). In this part of the site, the uppermost structural phase, dating from the Islamic period, is characterized by some domestic structures with earthen installations, likely very similar to those found in some areas at Karkemish. These structures were encircled by a deep fortification wall interposed at a regular distance by alternate buttresses and tower-like structures (Frangipane, Bucak 2001: 116; Alvaro *et al.* 2004: 193-195, figs. 3-4). According to the excavation reports (Frangipane *et al.* 2005: 25), this phase was directly resting on a 2ⁿᵈ Millennium BC fortified building (Building VII). Scattered evidence of a Roman occupation is testified by the presence of a few pits, while for the IA period this part of the site was likely devoted to a funerary area. As a matter of fact, here two IAIII inhumation burials (S60) were brought to the light.[274] These were directly cut I the MBA structures. The burials in question consisted in two different units; i.e. a terracotta sarcophagus (T1) and an inhumation in *pithos* (T2) (Frangipane *et al.* 2005: 14, 25, fig. 5a-b). The sarcophagus contained the skeleton of a tall male and the funerary assemblage consisted in an iron blade[275], a small jar, and an upturned bowl beside feet. Again next to feet a strange accumulation of bird bones was collected, while ovocaprid bones were found lying on the human remains (Frangipane *et al.* 2005: 26, 30). The *pithos* burial was instead much disturbed and this contained a skeleton with the legs missing. The funerary assemblage here was limited to a typical Neo-Assyrian glazed vase with geometric patterns, a bronze pin, and bone knob (Frangipane *et al.* 2005: 26, fig. 6a).

Types and Dating

The Zeytinli Bahçe excavations returned back 6 fragmentary specimens pertaining to the Middle Euphrates production. In particular these are two EU_SPF's (**Cat. Nos. 861-862)** and four EU_HSHR's

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272 The site's name means literally "mound of olive garden", although the area around the site is cultivated with pistachio trees. Nevertheless, the historical significance of the name could come from the old settlement. Recent discoveries at the site testified the presence of a MBA sector aimed at external cooking area, where several carbonised olive seeds were collected. See Frangipane, Balossi 2009: 258.

273 antichita.uniroma1.it/node/5953/

274 In one of the first reports, this funerary area was wrongly dated from the Byzantine period. Cf. Frangipane, Bucak 2001: 116-117.

275 According to the excavators, the blade was found between the thorax and the right arm of the man, probably suggesting the cause of death. Frangipane et al. 2005: 25.

(**Cat. Nos. 863-866**). All the attested figurines pertain to known subtypes. With regard to the dating of the figurines, these were all collected within trenches C-D in a phase made by patchy pebble floors and preliminary dated from the Roman period.[276] Nevertheless, the above described context revealed that a disturbed funerary area dating from the late IA period was excavated in those trenches. Looking closer at the find spots, we could add also that apart from the specimens collected in depositional layers between the Byzantine and MBA structures, the other specimens were recovered in layers very close to grave S.60. So that one could hypothesize that those figurines were part of the funerary assemblage of those burials or at least they pertained to the same phase. The pottery assemblage and the type of burial, namely inhumations, suggest a full 7th century BC dating for this phase.

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276 Detailed contextual information was kindly provided by Francesca Balossi during an informal speech with the Author, materials from the IA phase are still under analysis and the late dating of this phase was attributed just according to the stratigraphic sequence.

3.2 Chronology and Cultural Matters

3.2.1 Regional Production and Spread

The just seen Middle Euphrates comparisons (§ 3.1) showed us that analogues figurines with those found at Karkemish were retrieved in other key sites arranged during the course of the river. However, contrary to expectations and according just to published data, figurines of similar types apparently do not appear or appear less frequently in some of these sites. At Tell Jurn Kabir, Tell Qadahiye, Tell Ausrahiye, that were all excavated by the University of Copenhagen, the annuals reports do not contain any figurine find (Cf. Eidem, Pütt 1994, 1995, 1999, 2001). As a matter of fact, the final reports of these three sites are still in progress and by an email correspondence with the scientific director, Jesper Eidem, we now know that about 100 specimens were collected from these excavations. None clay figurine was instead retrieved in some sites with a secure Neo-Assyrian phase, such as Tell Sheikh Hassan (cf. Boese 1986-1987,1989-1990), Tell Qara Quzaq, Tell Qara Quyu Tahtani, or at Tell Khamis (cf. Matilla Séiquer 1996, 1999; Gonzáles Blanco, Matilla Séiquer 2004). To be honest, in this last mentioned site some general comments to figurines are dedicated in the doctoral work by Matilla Séiquer (2001: 83, n. 123), where it is affirmed that some female figurines found in the Hellenistic/Persian period phase could be interpreted as representations of Kubaba. Although we do not know if the scholar meant for female figurines the typical Persian period Astarte plaques or rather the EU_SPF's. This comment let us to think that a local production was attested indeed. The sporadic presence of late IA figurines is further attested in a harnessed horse specimen from a domestic context (superficial layer no. 2000), surely ascribable to the EU_HSHR class and effectively pertaining to the Neo-Assyrian phase (cf. Matilla Séiquer 2001: 361-362, n. 401). Thus the presence of EU_HSHR specimens at Tell Khamis could be securely affirmed, as also confirmed by the scholar himself, when while commenting the above mentioned specimen he declared that "En Tell Jamîs está relativamente bien documentado el arnés aplicado para el mundo asirio". Similar problematics are attested at Mezraa-Teleilat, where a monumental Neo-Assyrian building and some contemporary graves were excavated. Preliminary reports from the rescue excavation mention about the presence of "goddess figurines holding babies" belonging to the Neo-Assyrian period (cf. Özdoğan *et al.* 2001, 2004; Karul *et al.* 2002a, 2002b, 2003, 2004).
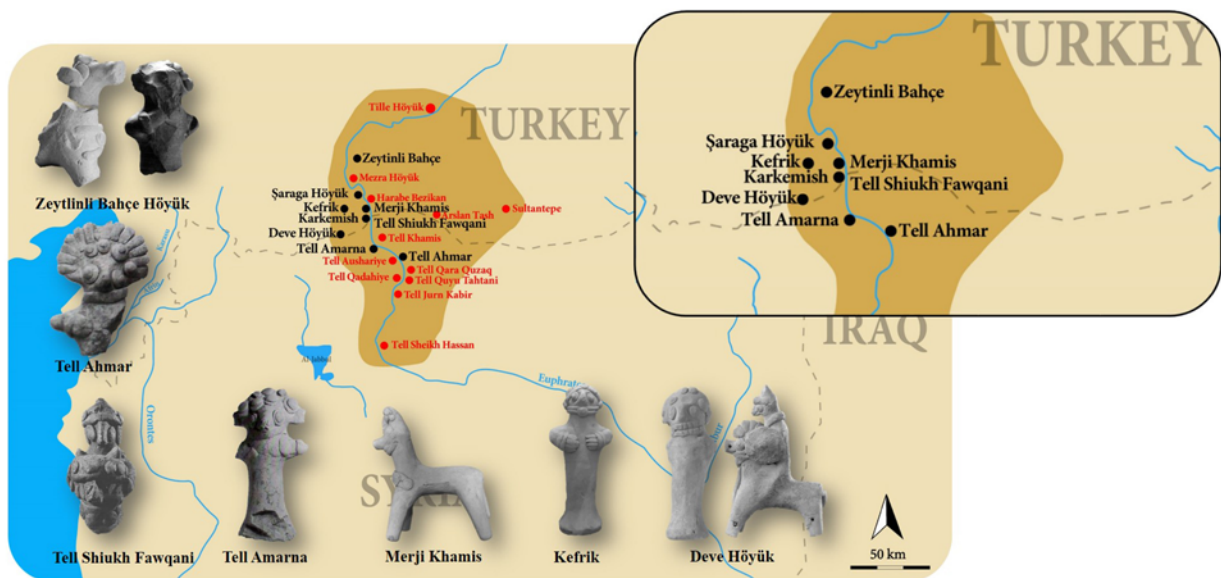
Fig. 114 Map showing sites with secure (black) and tentative (red) presence of EU_SPF's and HSHR's (black) on the Middle Euphrates Valley (graphic by the Author).

The tentative evidence at our disposal demonstrates that the EU_SPF and HSHR specimens are securely attested in those sites south of Karkemish (**Fig. 114**). Effectively, Tell Shiuk Fawqani and Tell Ahmar with their productions are already a good starting point. What stands out from the analysis of contexts is that clay figurines are mostly retrieved in wealthy contexts and productive areas somehow to be connected with the Neo-Assyrian provincial system. This is for instance what happens at Tell Shiuk Fawqani or Tell Ahmar, where figurines are usually deposited in multifunctional - administrative, residential, productive - complexes

pertaining to local people directly related to the Assyrian agency. Marta Luciani (2005: 978, n. 300) observed the curious presence of figurines within productive areas aimed at the metallurgy. Raising the intriguing question whether productive contexts during this period were contemporary used as domestic-cultic areas. The Author thinks that despite the relatively high number of figurines from this kind of contexts, we should not forget that all the collected specimens are effectively fragmentary. Furthermore, they mostly come from filling layers. So that those contexts cannot be considered of primary use, while the most interesting cue is the proximity of these buildings to funerary areas. As seen, both at Tell Ahmar and Tell Shiuk Fawqani, these wealthy-productive complexes are a few meters far from a necropolis. Indeed, necropolises are the only primary context at our disposal for the study of these figurines and the few sites south of Karkemish are the best examples.

In the sites north of Karkemish, where the situation is more interesting, figurines were all retrieved in funerary contexts in close proximity both to cremation and inhumations burials dating from the Neo-Assyrian period. The burials in question are all located in small sites and they could be part of an organized cemetery as, for instance, at Deve Höyük or being single *intra-moenia* inhumations directly cut in previous periods structures. These are the cases attested at Saraga Höyük and Zeytinli Bahçe Höyük. In any case, from the collected data appears that - together with less important elite residences and productive areas - burials are the best find spots for figurines under analysis. A remarkable absence of figurine finds from the Tell Shiuk Fawqani necropolis must be signalized (cf. Bachelot, Tenu 2002; Bachelot *et al.* 2003; al Bahloul *et al.* 2005: Tenu 2009, 2012: 279, 2013), though this might be due to the partial excavation of this.

Apart from the analysed sites from the Euphrates' catchment area, the Middle Euphrates coroplastic production is known also in other sites west of the river and sometimes quite far from this valley (**Fig. 115**). Figurines pertaining to the Middle Euphrates tradition are surely attested at Tell Abou Danne (**§ 4.4.3**), Tell Judaidah, Chatal Hoyuk, Tell Tayinat (**§ 4.1**) and Zincirli (**§ 4.2**), while some tentative specimens could be also traced back at Tell Rifaat (**§ 4.4.1**) and at Neirab (**§ 4.4.2**). The presence of a few specimens in those sites must be interpreted as the spread of this production that followed movements of people during the Neo-Assyrian period. Although no petrographic analyses were made from those specimens, the Author is convinced that those figurines were all imported from the Euphrates Valley, being stylistically and materially far from the IA local productions.[277] Concerning the territory east of the river, the here presented research did not find any archaeological evidence, so that we might tentatively think that this production was not attested eastward. Nevertheless, this absence might be due to the fact that the few archaeological investigations between the Euphrates and the Khabur Valley have produced less data. Victoria Clayton (2013:13), for instance, affirmed the presence of figurines from the Middle Euphrates also at Sultantepe.[278]
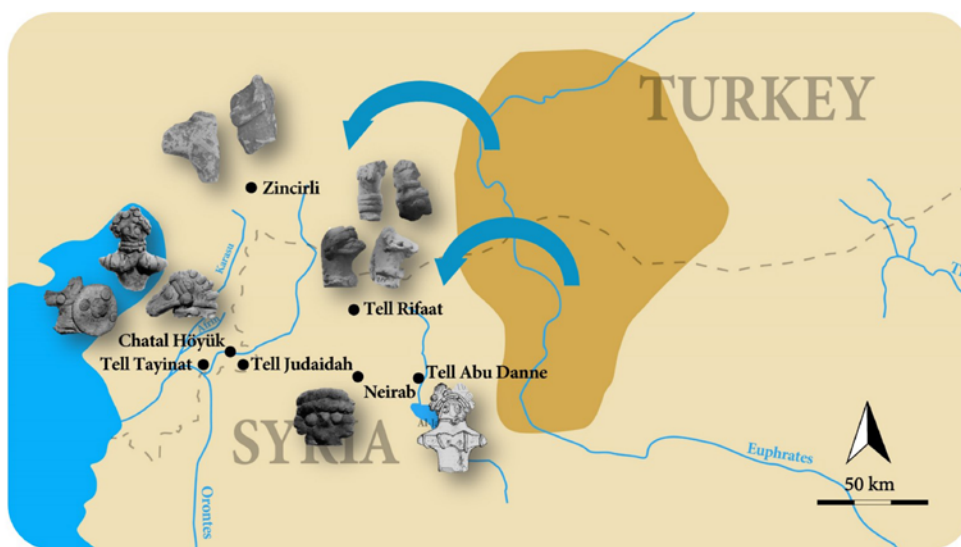
Fig. 115 Sites in the Northern Levant where the EU_SPF's and HSHR's are spread (graphic by the Author).

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277   This topic is better analysed in descriptive paragraphs of each site.
278   Although this hypothesis is not supported by any reference, since the excavation reports from Sultantepe do not mention about figurine finds. Cf. Lloyd, Gökce 1953, 1954.

3.2.2 Defining a Cultural Chronology

As already seen in the stratigraphic analysis (**§ 1.3.2**), the EU_SPF's and the HSHR's figurines are attested at Karkemish during the mature IA, approximately between the mid-8th and 7th centuries BC. Such artefacts usually come from upper levels dating to the Neo-Assyrian period, but the origin of this production may be identified during the end of the Neo-Syrian period. This trend was also noted after the British excavations, as in the final reports Woolley speaks about a *Late Hittite* production and the recovery of figurines towards upper levels (Carchemish III: 257-258). From the Turco-Italian campaigns, only a small number of figurines were retrieved in IA contexts. Among them the majority date to the IA III period, while only a few fragments belonged to the end of IAII levels (**§ 1.2.3, Fig. 14d**). If future campaigns at Karkemish will confirm this trend, we might suppose that similar to other contemporary productions[279] the pillar and horse figurines from the Euphrates Valley were already common at least in the second half of 8th century BC. Their production significantly increased through the rest of the late IA, reaching a peak during the 7th century BC, which is also the latest dating for their use and appearance.

Comparisons from the Middle Euphrates Valley generally support this hypothesis (**§ 3.1**). Scattered finds in other sites in the Syro-Anatolian region speak also in favour of this dating. Other specimens from the Amuq Plain date to the end of the IA period indeed (**§ 4.1**). At Zincirli, for instance, two EU_HSHR specimens were collected in layers very close to the Katumuwa stele, which is dated under the reign of Panamuwa II, a local ruler contemporary with Tiglath-Pileser III (**§ 4.2**).

Nevertheless, the presence of EU_HSHR's and SPF's in late IA II contexts at Karkemish suggests a first appearance of this production at least during the mid-8th century BC, which is before the Neo-Assyrian conquest of the city by Sargon II. According to written sources, Karkemish lays beyond the Assyrian political and military horizon since the reign of Sangara, who ruled in the city during the second half of the 9th century BC (**Chrono. 3**) However, the Assyrian control upon Karkemish during this first contact was probably limited to a vassalage relationship and this city on the Euphrates was used by Assyrians as a secure bridge through the Mediterranean coast. At the same time, the neighbouring Bit-Adini Kingdom started already suffering by the Assyrian presence on the Euphrates, especially since the reign of Shalmaneser III (Liverani 2014: 438). As affirmed by Liverani (2014: 441), the Assyrian interest on western cultures was initially expressed by the acquisition of luxury goods and the exploitation of local sources, but this was soon transformed in an increasing of hostilities with the subjugated kingdoms. This process led to an impoverishment of these local sources, causing a temporary cultural decline. Nevertheless, toward the end of the IA II period one could observe a completely new phenomenon, namely the "Assyrianizing" tendency on local customs and, especially, on the material culture. With regard to this, again according to Liverani (2014: 441) some Syrian centers operated as imperial outposts producing luxury goods for the Assyrian heartland. Furthermore, in the Author's opinion this persistent and progressive need of tributes might have caused an incredible internal economic growth of these states at the very end of their independent story. The Neo-Assyrian agency on this region and especially on the Middle Euphrates basin, caused a certain work specialization of local populations that became progressively skilled in the production of luxury goods. This phenomenon has been observed, for instance, in the Aramean societies where groups of artisans and traders of ivories and textiles are well documented (Kühn 2014: 44, 68-69). Regardless of the material evidence, the Author thinks that determining a workforce's specialization was not as much the ethnic origin of workers as more their territorial radicalization. This, for example, can be seen at Til Barsip, an Aramaic center with a material culture and a historical-artistic apparatus much similar to that of Karkemish (Bonatz 2014: 221-222), which was mostly populated by Luwian-speakers. The common background between these towns was for sure the territory and the related local resources. Therefore, how could be explained the Assyrian agency towards the end of these kingdoms?

The gradual "Assyrianization" of Karkemish might be identified in the first half of the 8th century BC, when the city was reshaped under the reigns of Yariri and Kamani (Mazzoni 2014: 687, 692). Thus, this marked Assyrian orientation, as fully expressed in the costume analysis of figurines, seems to be significant in the archaeological record especially with regard to the official artistic style. This is particularly true in the Yariri and Kamani slabs from the Royal Buttress of Karkemish (Carchemish I: pls. B6-8), where the Assyrian

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279 Perhaps the most well-known are the Judean Pillar Figurines and the Handmade Horses from the S Levant. For the dating of this production see Kletter 1996: 40-42.

influence is visible only in some decorations but the figurative patterns refer to a typical Hittite arrangement scheme (Orthmann 1971: 35, pl. 31; Mazzoni 1972: 194, 204, 1997: 311, 2000a: 52, 2014: 692-693, fig. 45.3; Hawkins 2000: 78). Other slabs in the Great Staircase area (Carchemish III: pls. B 35c-d, 36a-b) - later erected by a son of King Sastura (Astiru II?) - have typical Assyrian subjects (Orthmann 1971: 35-36, pls. 21d, e, 22; Hawkins 2000: 79; Mazzoni 1972: 187, 2014: 692). As seen before, the proliferation of EU_SPF's and HSHR's seems to pertain to the beginning of the 7th century BC, when we detect a "deculturation" phenomenon into an Assyrian *koiné*. According to Mazzoni (2014: 697-198) indeed, the historical period between Tiglath-Pileser III and Sargon II is marked by the decline of native cultures and the "(…) end to the autonomy and a halting in the urban and artistic growth of the native kingdoms". This acculturation in the Assyrian Empire produced a "(…) sudden deculturation in arts and decline of genres sponsored by local patrons; and assimilation or emulation of Assyrian culture in the towns under Assyrian administration".[280]

We therefore must ask ourselves how this deculturation took place in an intra-social dynamic sense and how this was locally manifested by means of the coroplastic art. As seen in the paragraph concerning the horse and rider culture during the 1st Millennium BC (§ 2.3.2), toward the reign of Tiglath-Pileser III we assist to a strong militarization of western provinces and a simultaneous enrichment of the entire region. With the conquest of Karkemish by Sargon II, the Lower Palace area was totally transformed, a new royal palace was erected partially obliterating the Neo-Syrian orthostates, while a huge enlargement of the city is attested with the urbanization of the Outer Town (§ 1.1, 1.2.3). According to local written sources, new people from Assyria were brought to the city and karkemishean citizens were moved to the Outer Town. Furthermore, in the inscribed cylinder from the well in Area C (§ 1.3.2 Area C), several lines are dedicated to the flourishing period encountered by cultivated lands around the city (Marchesi *in press*). As already well expressed by Herrmann and Schloen (2016: 270), though we still know little on the urban organization of the newly founded cities in the Assyrian provinces, the attestation of large elite residences and administrative buildings would match with Joffe's model of "disembedded capitals". Namely those cities founded by a new emerging elite and reshaped with new cultural elements in order to weaken inner contrasts and contemporary strength a new sense of authority (Joffe 1998: 549).[281]

With regard to power relations, we should not forget that more than 85% percent of the IA figurines from Karkemish are harnessed equids or at least equids associated to riders. This percentage may indicate the predominant pattern of this renewed and dynamic society. This gradual social militarization could have had effects in the daily life not just with respect to those humans strictly connected to the military life, but in a general social reorganization rotating around military rank's ideals. The new military setup of the Middle Euphrates Valley can be seen perhaps as an element of social cohesion in a multicultural society. So that power ideals expressed in the Neo-Assyrian art, especially under the reign of Sargon II, could have handed down in this type of minor art.

If the EU_HSHR figurines could be interpreted in this semantic sense, one now might ask what was the relationship among these and the EU_SPF's, which are the other productive counterpart indeed. A possible explanation on the origin of people behind this production could come again from the Assyrian written sources. Assyrians were used to deport different types of human groups, i.e. royal family members, high officials, soldiers, craftsmen, and slaves. Nevertheless, Oded (1979: 22-25, 47) observed that deportations were selective and people were usually grouped by family units. So that a soldier was deported together with the whole family. The intention was that of maintain the community framework by moving them from a place to another and establish new settlements with homogenous small groups. Thus people were selected according to cultural affinities and specific skills. Assyrian deportations became more persistent since the 8th century BC onwards. This fact was strictly connected to the expansive policy of the Empire under which some Levantine outposts became crucial administrative centers composed by highly specialized human beings (Oded 1979:33). These large urban centers - as for instance Karkemish after Sargon's conquest - were literally conceived as international communities, where Assyrians and locals were living together since just part of the local population was moved to Assyria. Thus the lifestyle of the provincialized regions became much similar to the Assyrian homeland and Assyrian rulers themselves were particularly concerned about the welfare of these western provinces. The attention dedicated to the mixture of peoples and the particular treatment reserved to deportees led these last to be generally faithful to Assyria (Oded 1979: 33, 47). The rich

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280   See also Mazzoni 1995.
281   About interactions among strangers during the Neo-Assyrian period in the Levant see also Rimmer-Herrmann 2011.

coroplastic production at Karkemish and during the course of the Middle Euphrates would mirror this rich reality. Where the river was seen as a natural border to guard and defend by means of a militarized society, based on a set of ideals running around military ranks.

3.2.3 Who Were Those Ladies and Gentlemen?

Clayton's (2001; 2013: 94, 104, 108, 136, 144-145, 149, 152 158-159) interpretation about the Middle Euphrates figurines was that the EU_HSHR's represented "mounted cavalry of the Assyrian army", namely they were Assyrians. The "female" counterpart represented by the EU_SPF's, in her opinion were the miniaturized representation of local female textile workers producing goods for the Neo-Assyrian empire. Figurines were produced by these ladies in a sort of complaint of their social status. These small objects would have been used in order to renegotiate common social relationship by depositing them in unusual contexts. They were thus a lively product of a colonised culture, which interacts in power dynamics with the dominant coloniser by means of the mimicry.[282] This passive resistance to the Assyrian occupiers, would have been manifested by this non-verbal and visual form of communication. To use Clayton's words (2013: 158) "as a collective group, the women use the medium of clay to form representations of themselves and that social group which dominates their lives. The 'inspiration' for the figurines is taken directly from their life experiences".

This hypothesis was justified by the following statements based on the Tell Ahmar production:

❖ Figurines represented both male and female characters, but they were recovered in places lived by women. In particular figurines at Tell Ahmar were concentrated in a building compound (Areas C1-C2) aimed at the textile manufacture, especially in those rooms attended by weavers. Those weavers were probably female servants/slaves, likely victims of war purchased by a certain Hanni, a man in business with Neo-Assyrians.[283] If clay figurines were found in those rooms, that is mean they were produced by these ladies (Clayton 2013: 11, 87, 91, 94, 100, 102).

❖ In accordance with the Mesopotamian history related to the production of clothes, workers of Hanni's workshop since they were slaves were automatically alienated by families and had little possessions (Clayton 2013: 92).

❖ Subjects portrayed in pillar figurines are only small groups of people in the whole society, since each figurine is a single unit and collective representations are omitted (Clayton 2013: 18).

❖ Pillar figurines and horse and riders are not particularly engaged in any action; they simply stand in the first case or they are static in the second. (Clayton 2013: 20, 26).

Although Clayton's hypothesis is much interesting from a social point of view, her idea about the presence of two opposed social groups at Tell Ahmar and the related form of passive resistance by the subjugated counterpart totally lacks of a proof evidence. In a first instance, Clayton's theory was based just on the Tell Ahmar contextual evidence and her point of view is highly influenced from this. The scholar apparently did not take into account other contexts as, for instance, the many funerary areas in the Middle Euphrates basin. Furthermore, her theories are based on the assumption for which populations on the Middle Euphrates were a coherent group of people. But this was not the reality, the neighbouring site of Karkemish was populated by Luwian-speakers and, as far as known until now, this and not Tell Ahmar was the main productive centre for the Euphrates figurines.[284] As seen in the history chapter (**§ 1.2.3**), Karkemish was the last town on the Euphrates that fell under the Neo-Assyrian joke, but clay figurines were likely produced also before this event. Indeed, figurines are found at the Yunus cemetery, a funerary area already in use before the Neo-Assyrian conquest. More figurines are found both in cremation and inhumation burials during the

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282   Regarding a similar interpretation of pillar figurines during the Neo-Assyrian domination in Judah see Byrne 2004. Contra Douglas-Wilson 2012: 266.
283   She also admitted that textual evidence from Tell Ahmar does not explicitly say that women purchased by this Hanni were engaged as weavers. Clayton 2013:99.
284   This is deductible just in terms of numeric finds.

course of the Middle Euphrates, indicating a complex social basis. Even if we consider valid the hypothesis for which this coroplastic art was made by local people that had a sort of direct relationship with the Neo-Assyrian empire - a hypothesis that the Author considers highly probable - any evidence speaks in favour of marginalized slaves within the social component. On the contrary, Neo-Assyrian sources tell us that groups of families deported from the Neo-Assyrian army were almost never divided, since this was against the Assyrian ideology of a great empire. The Author does agree with the hypothesis stated by Luciani (2005: 979) for Tell Shiuk Fawqani, where the productive area of the site (Area G) was tentatively connected to the presence of wealthy domestic contexts settled on the acropolis. So that productive areas were part of a very well organized system playing around local ruling families. These areas, which are relatively small in character, were used by elites not for a mass production, but on the contrary they were highly specialized depending on needs of these families.[285] This statement could be further confirmed by the topographical position of the metal working area at Karkemish, which is in fact located inside the Sargonide palace (Area C) (§ 1.3.2). At Tell Ahmar spinning activities are supposed to be performed in a wing of a wealthy residential complex as well (§ 3.1.1).[286] Thus we should look at the population of these important towns as an ethnically mixed but contemporary culturally coherent group of people, where a process of acculturation took place at each level of the everyday life. The division between Assyrians and Luwio-Areameans at Karkemish after the conquest by Sargon must be seen just in an urbanistic sense, if materially real. The same could be affirmed for Tell Ahmar where before the Australian expedition it was believed that the Neo-Assyrian presence was restricted just to a few isolated administrative areas on the Acropolis, but the new material evidence revealed a much more diffused pattern (Rooabert, Bunnens 1999: 169).

The understanding of these just stated social dynamics is a fundamental requirement with regard to the coroplastic production, because this newly emerged social substratum is at the base for a creation of a characteristic *koine*. As previously affirmed, in a first instance the need of luxury goods and secondary the progressive growth of local elite families would have influenced the internal economy of each town. A basic factor that contributed to this incredible flourishing period was for sure the presence of Neo-Assyrian military outposts on the Euphrates. Military needs - such armours and harnesses or armies - in this region would have favoured from one hand, the importation of primary sources like the iron from elsewhere thanks to the tributes' system (Luciani 2005: 980; Tenu 2009: 91-95), and from the other, the emergence of highly specialized workshops (textiles, bronze and iron manufacts). This resulted in the development of a characteristics Middle Euphrates koine under the Assyrian hegemony (Roobaert, Bunnens 1999:169), a tradition under which the coroplastic art is completely permeated in line with the rest of the material culture, like the ceramic repertoire.[287] Furthermore, we should firmly state that the Assyrian character of this production must be seen just in a stylistic sense, since figurines of these types are not produced by Assyrians and they are not attested in the Assyrian homeland indeed (cf. van Buren 1930, 1931: 48-54, pls. XVII-XIX; Klengel, Brandt 1978).

Concluding, the coroplastic production of the Middle Euphrates valley during the late IA period should be seen as a local response to the penetration of the new Neo-Assyrian dominant elite. The contemporary coroplastic production of the Kingdom of Judah was also interpreted by some scholars as a material response to this political expansion. However, scholars tend to see this material evidence as an affirmation of local ethnic identities and tradition upon the dominant foreign element (Bryne 2004; Douglas-Wilson 2012: 267- 270). The popularity of figurines during the 8th-7th century BC is thus explained in terms of power dynamics among cultures. Nevertheless, this argument would be valid if in those figurines symbols of the local culture were somehow represented or overrepresented. The analysis of the EU_SPF's and the EU_HSHR's has demonstrated that these figurines show clear Neo-Assyrian influences in costumes and the evident disproportion among portrayed subjects - pillars vs. horses – suggests their production within a rich warfare society. In order to build up such a kind of society, a strong cohesive cultural pattern is needed. Indeed, in the Author's opinion no real contrasting features are observable in these figurines. As observed by

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285   According to chemical analysis, Luciani has also observed that in the portion of area aimed at the metallurgy, the iron ore was not reduced. This let deduce that the building was an artisanal area, probably frequented by highly skilled workers. Luciani 2005: 777.

286   The rest of Clayton's statements are argued in chapters dedicated to the EU_HSHR's and SPF's.

287   For the Assyrian influence on local pottery see Jamieson 1999: 192, no.15. The Author does not agree with the Roobaert and Bunnens when they affirm that the only category that seems out of this Neo-Assyrian influence are the clay figurines. Cf. Roobaert, Bunnens 1999: 169.

Lesure (2002: 587) and Brumfield (2012: 152, 160-161) analysing Mesoamerican figurines in their diachronic development, the frequency of figurines usually increases as the state became centralized. The theory at the base is that the mass production of figurines is highly related to the penetration by urban-based elites, which contribute to the redefinition of gender roles and official cults. In this perspective, figurines presented in this dissertation should be seen as expressions of female and male roles in a male-dominant society and in highly political centralized centers. A society in which roles are represented just within the official sphere, literally that of the public performances for the female counterpart and that of the military parade for the male one. In this way, figurines are the material support used by local societies in order to consolidate their own cultural apparatus.

PART 4.

THE IRON AGE COROPLASTIC PRODUCTION
IN THE SYRO-ANATOLIAN REGION

4.1 The Amuq Plain: Chatal Höyük, Tell Judaidah, and Tell Tayinat

Between the 1933 and 1938 the Oriental Institute of Chicago conducted a survey and archaeological expedition in the Amuq Plain. The expedition was carried out in order to investigate the Syro-Hittite monumental remains of some important sites in a territory once belonging to northern Syria (Braidwood, Braidwood 1960: 1-4). Six different mounds were investigated, among which especially Chatal Höyük, Tell Judaidah and Tell Ta'yinat (**Fig. 117**) revealed a stratigraphic sequence far wider than what archaeologists would have expected, spanning from the EBA period to the late IA. The earliest phases (A-J) were published 22 years later (Braidwood, Braidwood 1960), while for the later phases (K-S), only architecture and stratigraphic sequences were included in a second volume (Haines 1970). A comprehensive summary of the historical phases was firstly proposed by a physical anthropologist (Krogman 1949) and a detailed archaeological sequence for part of the IA (period O with sub-phases) was suggested in an unpublished dissertation (Swift 1958). As remarked by Pruss (2010: 3), the publication of the small-finds from the later periods that were dispatched between Antakya and Chicago, was firstly assigned to W. Orthmann. However, those materials have never been extensively studied (Pucci 2008a: 127; 2013: 90). Pucci (2008b: 17) estimated that, for instance, for Chatal Höyük something like the 95% of finds and the related stratigraphy have never been fully analysed. Baked clay figurines from the three main sites of the Amuq Plain were finally published in 2010, thanks to Alexander Pruss, who has catalogued 569 terracottas spanning from the late 3rd millennium BC to the Hellenistic period.

More recently just one of these sites, Tell Tayinat, has been interested by a new investigation. The Tayinat Archaeological Project (TAP)[288], directed by Timothy Harrison of the University of Toronto, started again field activities at the site since 1999. The site (No. AS 126) is part of the Amuq Valley Regional Project (AVRP), which aims at documenting the archaeology of a wider region since 1995 (Batiuk *et al.* 2005: 171; Batiuk 2007; Harrison 2007: 64; 2009a: 179-180). The TAP purposes are instead those of better defining the intra-situ archaeological sequence with an innovative and well-documented method in order to include it within a greater regional study.

Small finds from both three sites are now under analysis of three different scholars (§ **Preface**), the here presented study is based just upon a selection of figurines from the doctoral dissertation by Pruss, some unpublished data from Chatal Höyük by Marina Pucci, and some new data achieved by the viewing of new materials from Tell Tayinat. None proper contextual analysis could be proposed until final publications of both three sites, the description of contextual data is provided just with regard to intra-social aspects. The following exposition aims mainly at providing a general development of the local coroplastic production during the whole IA period. New tentative data based on the work by Pruss are also presented in order to underline limits and future research goals for this complicated and intriguing coroplastic tradition.

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288 http://sites.utoronto.ca/tap/index.html.

Fig. 116 Map showing all sites considered in the research for the Amuq Plain (graphic by the Author).

Chatal Höyük

36°.29'76.77''N, 36.54'63.81''E

The site is particularly important for understanding political and social changes that effected the region between the LBA and IA I period (Pucci 2013: 90). As it was already manifested in the Oriental Institute excavations, the IA stratigraphy documented at Chatal Höyük covers just the IA I-II periods (**Chrono. 4**). Regarding the IA I, this is characterized by the appearance of LH III C pottery and related local imitations (Braidwood 1937: tab. I, Cultural Period V, Pucci 2008b: 21; 2013: 91). The following period, the IA II phase, is instead characterized by the production of red-slipped, burnished and bichorome wares, likely imitations of LH III C and Cypriot pottery (Braidwood 1937: tab. I, Cultural Period IV; Pucci 2013: 91). According to Pucci (2008b: 22), the almost absence of Assyrian style pottery would suggest the non-military occupation of the site toward the end of the IA II period and consequently the entire IA III.

Tell Judaidah

Aribua, Hazazi[289]

36°.26'76.76''N, 36°.58'73.37''E

Similar to the other two sites in the Amuq Plain – Chatal Höyük and Tell Tayinat- the IA I period at Tell Judaidah is locally characterized by the appearance of LH III C pottery (Braidwood 1937: tab. I, Cultural Period V). This period was identified in three sub-phases (Levels 11-9) (Haines 1971: 27-28, Harrison 2009a: 180). The following IA II period was instead divided into four sub-phases (Level 8-5) (Haines 1971: 28-31) (**Chrono. 3 Tell Judaidah**).

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289 Tentative ancient names of the site according to Neo-Assyrian royal annals. Pucci 2008: 127, no.710 after Luckenbill 1926.

Tell Tayinat

Kunulua, Kinalua, Kunalia, Kinalia, Kullania[290]

36°.37'54.41''N, 36°.24'76.40''E

The site, with its 20 ha, is the largest mound in the Amuq Plain (Batiuk *et al.* 2005: 171) and it is divided in an upper and lower town. Tayinat is located about 30 km north-east of Antakya, near the modern town of Reyhanli, precisely towards the northern bend of the Orontes (Harrison 2001a: 124; 2009a: 175). The central position along the crossroads between the Islahiye valley to the north, the Inner Syria to the east, the Orontes valley to the south and the nearby Mediterranean coast has fostered the growth of its economic and political power in the Northern Levant. The Oriental Institute expedition excavated the site between 1935-1938 for a total of four campaigns (Haines 1971: 37, pl.92). 22 areas were opened and the expedition was particularly focused on exploring the upper mound, while minor areas were opened in the lower city and on a nearby small mound. The stratigraphic sequence concerning the IA II-III periods was divided into 5 building periods (BP I-X, Phase O, 950-550 BC) (Haines 1971: 64-66; Harrison 2001a: 124, 2001b:140, 2007: 62, 2009b: 176; Batiuk *et al.* 2005: 172). As for the urbanism of the city, we now know that the inner town was resettled towards the end of the IA I period (Harrison 2007), while the site significantly expanded during the IA II period (900-800 BC), correspondingly to the establishment of a Luwian kingdom (Batiuk *at al.* 2005:172). According to geroarcheological surveys (Batiuk 2007), the lower town was occupied in two different phases during the IA II period. A first phase in the early 9th century BC when the city was encircled by a 2.5 m wide city wall and naturally protected by a small shallow lake, while later during the 8th-7th centuries BC this wet area around the city was drained and reduced to a marshy land.

As illustrated in the chronology chart (**Chrono 4. Tell Tayinat**), the Oriental Institute expedition established for the IA IIa-b periods two structural phases: Building Period I-II (henceforth BP I-II). During the BP I two imposing structures arranged around an open courtyard were exposed (Buildings XIII, XIV) (Haines 1971: 38-40, 64, pl.94; Harrison 2001a: 125, 2001b:140, 2007:62, 2009a: 176, 178; Batiuk *et al.* 2005: 172). These buildings were later levelled during BP II and another more complex building compound was erected (Harrison 2001a: 125, 2001b:140, 2007:62; Batiuk *et al.* 2005: 172). This consisted in two *ḫilani* buildings (Building I floors 3-2 + VI, IV floor 2) arranged again around a paved courtyard (Courtyard VIII) (Pucci 2008: 142, pl. 27; Harrison 2009a: 176). The access to this complex was by means of a gate (Gate XII), likely to be connected with an external gate (VII) in the lower town whose existence is uncertain during the first part of this period. Towards the end of the IA II period are also dated other citadel gates (Gates III, XI). During the IA III period (BP III-IV), a new temple in antis flanked with two columns (Building II) was annexed to the Building I (floor 1), while to the north another *ḫilani* (Building IV floor 1) was constructed. As the preceding phase these were arranged around an open space (Courtyard VIII), while to the north of Building I a large platform was erected (Platform XV) (Harrison2001a: 125, 2001b:141, 2007:62, 2009a: 176-177; Batiuk *et al.* 2005: 172 Pucci 2008: 142, pl. 28). Furthermore, to the south a separate Assyrian style complex was built (Building IX). Towards the end of the IA III period (BP IV), Building II was abandoned, to the latest IA phase (BP V) is tentatively dated a new structure (Building IX) in front of the eastern gate (VII). Figurines were collected just in few of these buildings, covering a chronological sequence from BP I to BP III, but presenting evident stratigraphic limits due to the ostensible absence of the early IA period.[291]

The opened problematic regarding the apparent absence of the IA I period has been undoubtedly solved by the TAP expedition (Harrison 2009a). New explorations at the site between 2004-2016 seasons returned an almost interrupted stratigraphic sequence spanning from the EBA until the Hellenistic period. Seven big areas were opened (Fields 1-7). Some of these new areas were opened in the proximity of the already

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290   Kunulua is the name of the site during the IA II period, when the city was capital of the Kingdom of Patina/Unqi. Kullania/ Kinalia/Kunalia is instead the name of the site after the Neo-Assyrian conquest. Harrison 2001a: 117, 2016: 253- 254; Batiuk *et al.* 2005: 171, 174.

291   By a confidential communication with James Osborne, who is now publishing the pottery from the 1930s dig, emerges that the Oriental Institute excavators went through a significant amount of IA I material and possibly they excavated part of this phase without fully realizing it. The consequence was that while excavating the early II layers, especially in proximity of Building XIV foundations, they probably mixed all together materials pertaining both to Phase N and Oa-b. As we will shortly see, this is particularly evident throughout the coroplastic production.

investigated part of the site. This is for instance the case of Field 1; this area was in fact opened during the first season (2004) with the main aim of reinvestigating Building II. The stratigraphic sequence defined in this area covers 8 architectural phases with the earliest sequence (FPs 3-6) dating from the 12th century BC until the latest of 7th century BC. The archaeological evidence of IA I period here is characterized by the presence of large storage *silos* and pits containing several loom-weights and other objects connected to the textile production as well as Mycenean IIIC pottery. This phase was directly cut by Building II foundations (Harrison 2007: 64-65; 2009a: 180-183, 2009b: 179; Lumb *et al.* 2008). In Field 2, another big sounding was opened with the main aim to deeply understand the structures of the already excavated Buildings I and XIV. The new expedition discovered in real the existence of a new rectangular structure – *ḫilani's* style - further to the east, with a stone staircase as access and a portico flanked with two bases of columns. The building overlooks a cobbled courtyard to the south and it is much similar in planimetry to Building II, while this was in phase with Building XIV which is now tentatively interpreted as a palatial complex pertaining to the Padasatini/Wadasatini period. The interiors of the newly emerged structure have produced a good quantity of luxury objects (ivories, gold and silver foils), cultic paraphernalia and furniture remains. This structure has been in fact interpreted as a temple dating to the early 10th-9th centuries BC, with a refurbishment made during the Neo-Assyrian period, namely mid-8th-7th century BC (Harrison 2007: 65, 2009a: 183-186, 2009b: 180, 2016: 258-259; Lumb *et al.* 2008). Other minor areas were instead opened in new part of the cities, such as Field 4, being close to the city's fortification, where a small-scale metal production complex dating from the IA I period was documented or in Field 5, where a domestic context dating to the end of the IA II period was excavated. This is a complex of white-plastered mudbrick walls arranged around a courtyard in the typical Neo-Assyrian style (Lumb *et al.* 2008).

Current Location of Figurines

Figurines from the Oriental Institute expedition are divided between the Archeological Museum in Antakya and the Oriental Institute in Chicago. Although museums numbers are here provided according to Pruss's dissertation (2010), these are tentative since the author have never had the chance to see materials by real. Therefore, the precise location of figurines will be provided in future official publications. New specimens from the TAP are stored in the expedition depo in Antakya.

Types and Dating

The here presented figurines from the Amuq Plain are just a selection of the whole, since at the actual state of the research just a few and much general classifications can be proposed. The typology used for the Amuq Plain figurines is mostly based on the work by Pruss (2010) and when modifications are produced, these are always specified. The following classifications are based both on stratigraphic and stylistic grouping, but an in-depth contextual analysis is still needed. The classification was made just according to black and white pictures published by Pruss, but by the Author's experience, a reliable study of figurines must be made observing objects in person or at least with an excellent quality images presenting all views. Given the nature and the scope of this dissertation, figurines dating the late IA period have been treated more carefully. Although, in the Author's opinion, the most interesting future data regarding the Amuq Plain will be provided by the early IA coroplastic tradition. The description of classes follows a chronological and geographical order, from the oldest to the youngest class and from local productions to importations. Every class is mainly based on the Oriental Institute expedition materials, while these finds were integrated when available with the new data achieved by the TAP expedition.[292]

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292   Contextual data from the TAP were collected by means of a database kindly provided by the expedition and after a one-day visit made by the Author to the site. During that visit about 80 fragmentary specimens were analysed. The major part of the fragments was unfortunately discharged for this study since they were undiagnostic, pottery fragments or EBA period figurines. Others were instead not included in the analysis because of the uncertain retrieval context and the shape. This was the case of a group of some horse figurines, stylistically much similar to the Bronze Age tradition.

Amuq, Aegean Style Figurines (AM_ASF's)

In this general classification are grouped all those figurines presenting typical Aegean and specifically Mycenaean decorative patterns (**Tabs. 37-38**). These are handmade figurines presenting painted decorations. Decorations usually consist in painted geometric patterns all over the figurine's body, the colour of these patterns ranges from reddish to a dark brownish. These decorations are both visible in human and animal figurines; in the first case they are used mostly to characterize dress fabrics but also facial features, while in the second case dotted lines indicate the mantle and other marks stress anatomical features. By the visual experience of the Author, these figurines are smaller compared to specimens dating to the late IA (see below), from which they are also well distinguishable by the fabric, basically more depurated. Nevertheless, at the actual state of the research this class present a problematic.

These figurines are characteristic of the IA I-mid IA II period (Phases N-Oa) and they are probably produced contemporary to LHIIIc pottery and Aegean style loomweights.[293] Their appearance is strictly related to the "Sea Peoples" phenomenon (§ **1.2.1**) and, therefore, the main question is asking whether they were locally manufactured or rather if these were imported from the Aegean area. Unlike pottery, figurines are often personal possessions and, as it has been observed for the late IA Euphrates production, the attestation of peculiar figurines outside the productive region usually suggests movements of people. With regard to this, the Author totally agrees with Pucci (2013: 102), when she affirms that the local imitation of LHIIIc pottery at Chatal Höyük can be explained only by the intrusion of foreign elements. Precisely this intrusion was probably based not to a mere material influence, but on the presence of "external peoples" within the local social fabric.[294] Future studies on this class should therefore consider this social aspect, a petrographic analysis of the row material and a comparison with the local manufactured wares will probably clarify this matter. In the Author's opinion, these specimens might be the coroplastic counterpart of the LHIIIc ware local imitations that were clearly distinguished both at Chatal Höyük (Pucci 2013: 98-99) and Tell Tayinat (Janeway 2006-2007).[295]

Comparisons for this coroplastic production are much rare in the Northern Levant and they are attested just toward the eastern Mediterranen coast, such as at Tarsus (Goldman 1963: pls. 153, nos. 1-3, 154, no. 9, 160, nos. 69, 79-80) and Cyprus (Karageorghis 2000: 258-259, figs. 13.4-13-6). Analogues figurines were collected at Tell Sukas in the destruction level marking the passage between the LBA and IA I period (Riis 1970: 29, 31, fig. 8c-f), at Ras Shamra/Ugarit (Manloup 1987: 311-312, 320-324, 328, pl. 2 nos. 15-29) and at Tell Kazel (Dunand *et al.* 1964:pl. XIV, fig. 4; Badre *et al.* 1994: 315, fig. 43b). The first two sites cannot be considered good comparisons since both towns were abandoned toward the end of the LBA period (§**1.2.1**), while the few finds from Tell Kazel pertain both to the LBA and IA I levels. Mycenaean style figurines are instead much more frequent in the Southern Levant, especially in Philistine settlements.[296] Differences in finds percentages between the Northern and Southern Levant are observed – though in more quantities- in the ceramic horizon too. According to Janeway (2006-2007: 140), "Unlike the southern Levant, and its evidence of urban transformation, there is no indication that large numbers of immigrants arrived in the Amuq Plain and imposed themselves and their material culture wholesale on the pre-existing cultural substratum. Indeed, the structural remains uncovered thus far suggest a more rudimentary existence".

This statement would therefore once again suggest, as already stated, that the Aegean part was a minor element in the Northern Levant. Nevertheless, supposing that this was effectively an ethnic minority mixed to locals, future distinctions between the local manufactured coroplastic art and imported figurines could provide us important information regarding relationship among indigenous and these foreigners. For instance, an interesting analysis was proposed for Cyprus by Patrick Begg (Begg 1991; quoted in Karageorghis 2000: 258-259). The scholar observed that typical local figurines and Aegean-inspired specimens were deposited in different kind of contexts, namely the first one in domestic foundation deposits and the others in ritual contexts. The theory at the base was that a new exotic economic élite of Aegean derivation was settled in many Cypriot centres and the coroplastic art was used in order to legitimatized their power throughout the religion element. This economic power was ensured by metallurgical and agrarian industries that have

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293   For the apperance of LH IIIc pottery and loomweights at Tell Tayinat see Janeway 2006-2007; Harrison 2009a.
294   Harrison has tentatively supported this hypothesis. Harrison 2009a: 187.
295   Although Janeway considers the whole IA I ceramic production local in character.
296   The closest site is Kamid-el Loz. Hachmann 1983: 77, fig. 43; while the most recent discoveries are offered by Ashkelon. Press 2012: 141-160, where one might see also a complete excursus on the history of studies.

securely promoted the growth of local sanctuaries and the related coroplastic production. We do not know if future studies in the Amuq Plain coroplastic production will result in such an outcome, but what seems certain at the moment is that a foreign element was stressed in the local coroplastic production and this might have been related to the clear intention in distinguishing an ethnic component of the society.

Regarding the division of this production, according to the portrayed subjects three major types can be distinguished:

AM_ASF_I Female Pillar figurines

To the first type (AM_ASF_I) pertains just two figurines from Chatal Höyük and Tell Judaidah. These are female pillar figurines traditionally manufactured in the Mycenaean world and are known in literature as PSI figurines and in fact Pruss labelled this class as "Ψ Figuren" (Pruss 2010: 200-202, n. 556-570 with related bibliography). These two specimens are the only attested early IA pillar figurines among all the three sites and they were both collected in Phase N contexts.

AM_ASF_II Bell-Shaped Riders (?)

In this category are grouped just three figurines from Chatal Höyük and Tell Tayinat. They belong to the bigger Pruss category of "Gleiderfiguren" and specifically of "Subtyp IA-B" (Pruss 2010: 202-206, nos. 206-222). These figurines have a hollow body and they often present a hole in the upper part of the head and at the base. Holes at the base were likely used for the application of legs, which were modelled apart.[297] Generally speaking, the rider's categories distinguished by Pruss in 3 different subtypes ("Subtypen I-III") with related variants (Pruss 2010: 202-210, nos. 206-250) is highly problematic due to great heterogeneity of physical features. The here presented three figurines were chosen according to their stylistic similarity and to the general characteristic of the Aegean style figurines. Unfortunately, just one of them (a-1108) was found stratified within a context dating to Phase Ob. The major part of rider's figurines in both three sites were collected within Phase Ob contexts and in Pruss' opinion (2010: 202) this production should be dated between the 10th-7th centuries BC. The chronological range is evidently too large and stylistic dissimilarities among figurines would let us think that the classification of riders from the Amuq Plain should be fully revised. Nevertheless, an interesting aspect of this class is their incredible stylistic similarity to some contemporary (?) specimens from Cyprus.[298] Comparisons with Cypro-Archaic male figurines with bell-shaped body and applicable legs suggest that these figurines were probably free-standing (Karageorghis 1995: pls. XI-XVI)[299], thus they might not even be riders but instead standing warriors. As a matter of fact, none of these "riders" was found anchored to a horse figurine.

AM_ASF_III Mammals

To this big class pertain some figurines labelled by Pruss as "Tierfiguren" (Pruss 2010: 312-316, nos. 502-522). They are effectively some animal figurines mostly representing equids and bovines. The presented selection does not consider a good quantity of specimens which are much similar in style, but apparently do not present painted traces on the surface and the general shapes are quite different (Cf. Pruss 2010: nos. 521-536). Most of finds are in N-Oa contexts, although their attestation in Phase Ob-c is also frequent at Tell Tayinat.[300] The IA I phase in fact was not intercepted by the Oriental Institute expedition. The evident similarity in shapes among these figurines would suggest that, as already noticed, some stratigraphic problems might have stood in this site. This is particular evident comparing these specimens with the few new finds from the TAP excavation. Those finds were in fact all recovered in IA I contexts (**Tab. 38**). In this class was also included a wheel specimen (t-3244), attributed by Pruss to the class of "Wagenmodelle und Rädern" (Pruss 2010: 321-322). The presence of painted marks and the fact the most of the animal figurines were perforated in the rear part, would suggest that this wheel was not part of a chariot, but this was rather attached to one of this kind of figurines.

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297   Some examples are published by Pruss. Cf. Pruss 2010: 423, pl.29, nos. 242-250.
298   A similar observation was stated also by Pucci (2013: 99) in the few imported LHIIIc ware at Chatal Höyük. Pruss' conclusive remarks on these riders was that a comparison with Cypriot specimens was needed. Pruss 2010: 326.
299   Indeed, in the same class Pruss grouped also a free-standing pillar figurine with upraised arms. Cf. Pruss 2010: pl.29, no.241.
300   The observation regarding the chronological problem was firstly stated by Pruss. Pruss 2010: 316

Tab. 37 Amuq, Aegean Style Figurines (AM_ASF's) from Chatal Höyük, Tell Judaidah, and Tell Tayinat.

EXCAVATION NO. (Museum No.)	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION	REFERENCES
			CHATAL HÖYÜK		
b-1124 (A26843)	**AM_ASF_I**	Q-4, Lev. 2a-b, Phase N	3.7 x 3.3 x 2	Headless human pillar figurine with applied breasts. Decorated with painted geometric reddish patterns. Perforated at the base. Upraised arms.	Badre 1980: 263, pl. 24, no. 12: Pruss 2010: 201, pl. 24, no. 204.
b-1807 (Ant_b-1807)	**AM_ASF_II**	K-6, Unknown Level	5.6 x 4.2 x 3.2	Upper part of a rider figurine with applied eyes. The head is perforated and painted geometric patterns are all over the body.	Pruss 2010: 204, pl.26, no. 213.
a-1108 (A3123)	**AM_ASF_II**	V-13, Lev. 4, Phase Ob	7.2 x 4	Nearly complete rider figurine with applied eyes. The head is perforated and painted geometric patterns are all over the body.	Pruss 2010: 203, pl.25, no. 207.
a-1923 (A3126)	**AM_ASF_III**	M-12, Lev. 1c-2a, Phase Od	9.3 x 9.1 x 6.6	Concave horse-shaped vessel with applied eyes. Painted geometric patterns are visible on the whole surface. The horse legs are perforated for the allocation of wheels.	Pruss 2010: 313, pl.67, no. 502.
b-637	**AM_ASF_III**	M-12, Lev. 1c-2a, Phase Od	9.3 x 9.1 x 6.6	Forepart of horse (?) with performed body and legs.	Pruss 2010: 313, pl.68, no. 503.
b-186	**AM_ASF_III**	Unknown	2.3 x 3.1 x 3.2	Head of bovine with applied eyes and traces of painting.	Pruss 2010: 313, pl.68, no. 504.
b-2740	**AM_ASF_III**	M-13, Lev. 10, Phase N	5.8 x 4.7	Head of bovine with applied eyes, pupils are incised. Painted geometric patterns. Ears are broken.	Pruss 2010: 313, pl.68, no. 505.
b-26 (A17351)	**AM_ASF_III**	M-12, Lev. 2, Phase O, surface	10.1 x 5.2 x 6.1	Head of bovine with applied eyes and incised nose and mouth. Black painted patterns all over the body, which is hollowed.	Pruss 2010: 313, pl.68, no. 506.
b-1430	**AM_ASF_III**	K-4, Lev. 2a-b, Phase Ob	5.7	Complete indeterminate mammal, perhaps a camel, with applied ears. Two protuberances on the withers and on the croup.	Pruss 2010: 313, pl.68, no. 508.
a-2316 (A3111)	**AM_ASF_III**	W-15, Lev.4-5, Phase Oa-b	9.7	Complete horse with incised marks on the head. The rear legs present a hole, probably for a wheel, while a smaller hole is in proximity of eyes. A protuberance on the nape might have served for the object manipulation.	Pruss 2010: 314, pl.69, no. 509.
b-943	**AM_ASF_III**	N-13, Lev.11, Phase N	17 x 5.9 x 7.8	Headless horse with applied mane and modelled tail. The rear legs present a hole, probably for a wheel. The forelegs are broken.	Pruss 2010: 314, pl.69, no. 510.

b-19	**AM_ASF_III**	N-12, Unknown Level	5.7 x 3.3 x 3.2	Buttock of a horse (?) with painted geometric patterns. The rear legs are performed, probably for a wheel.	Pruss 2010: 314, pl.69, no. 511.
a-2415	**AM_ASF_III**	N-13, Lev.9, Phase N	5.2 x 3.5 x 4.8	Indeterminate part of an animal figurine with painted geometric patterns.	Pruss 2010: 314, pl.69, no. 512.
a-2693 (A3274)	**AM_ASF_III**	N-13, Lev.10, Phase N	9.3 x 4 x 5.1	Nearly complete animal figurine, likely a horse, with painted patterns.	Pruss 2010: 314-315, pl.69, no. 513.
b-1023	**AM_ASF_III**	G-6, Phase N?	3.4 x 4.1 x 3.6	Bovine head with incised eyes and mouth. Painted patterns all over the head. Horns are partially broken.	Pruss 2010: 315, pl.69, no. 514.
a-55	**AM_ASF_III**	U-15, Unknown level	4.2	Animal head, in Pruss opinion a ram, but the absence of horns should rather suggest an ovo-capris. Painted patterns around eyes and on the neck.	Pruss 2010: 315, pl.69, no. 515.
TELL JUDAIDAH					
x-1261 (A 3508)	**AM_ASF_I**	F-8, Lev. 8, Phase Oa	4.5 x 4.1 x 1.7	Headless human pillar figurine with applied breasts. Decorated with geometric painted patterns. Upraised arms.	Pruss 2010: 201, pl. 24, no. 205;
TELL TAYINAT					
t-3833 (A3411)	**AM_ASF_II**	North pits, Unknown level	6	Upper part of a rider figurine with applied eyes. Painted geometric patterns are all over the body.	Pruss 2010: 205, pl.26, no. 222;
t-2311	**AM_ASF_III**	Building XII, Floor 2, Phase N-Ob	7.7 x 5.6	Nearly complete figurine of an indeterminate animal, likely a mule, with a protuberance between the withers and the croup.	Pruss 2010: 315, pl.70, no. 516
t-3063	**AM_ASF_III**	Building XIII, Floor 1, Phase Ob	8.2 x 5.3	Complete figurine of a mule (?) with painted patterns and a protuberance between the withers and the croup.	Pruss 2010: 316, pl.70, no. 517
t-3207	**AM_ASF_III**	Building XIV, Floor 3, Phase N-Ob	5.3 x 3.8	Buttock of an indeterminate animal, likely a mule, with protuberance near the croup.	Pruss 2010: 315, pl.70, no. 518
t-3095	**AM_ASF_III**	Building XII, floor 2, Phase N-Ob	4.1	Head of an indeterminate animal, likely a mule, with applied eyes.	Pruss 2010: 315, pl.70, no. 519.
t-3144	**AM_ASF_III**	Building XIV, Floor 3, Phase N-Ob	3.2	Head of an indeterminate animal, likely a ovo-capris, with applied eyes.	Pruss 2010: 316, pl.70, no. 520.
t-3244	**AM_ASF_III**	Building XIV, Floor 3, Phase N-Ob	Ø 8.2	Wheel with painted patterns. Probably once attached to an animal figurine.	Pruss 2010: 316, pl.75, no. 565.

The new Tell Tayinat expedition has not yet produced similar finds for the early IA pillar figurines, while one rider's head (746) is here tentatively associated to the problematic rider/warrior figurines (AM_ASF_III). Unfortunately, even for this new specimen a general IA II-III dating is proposed according to the stratigraphy, probably indicating that these male figurines appear much later during the IA period. Other

two animal figurines (938, 979) are instead firmly ascribable to the type of the Aegean style figurines dating from the early IA period. Contextual data for these specimens speaks in favour of an IA I dating indeed.

Tab. 38 New finds of Amuq, Aegean Style Figurines (AM_ASF's) from Tell Tayinat.
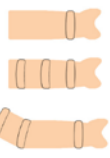
REGISTERED NO.	EXCAVATION NO.	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION
746	TT.07.G3.34.1	**AM_ASF_II?**	Field G3, Square 34, Locus 1	2.8	Head of a rider figurine with applied eyes. The head is perforated.
938	TT07.G3.34.44	**AM_ASF_III**	Field G3, Square 34, Locus 44	6.3	Head of a bovine (?) with long horns.
979	TT07.G3.34.44	**AM_ASF_III**	Field G3, Square 34, Locus 44	4 x 2	Head of a deer (?) with painted reddish patterns.

Amuq, Syrian Pillar Figurines (AM_SPF's)

In this restricted group pertains 7 figurines (**Tabs. 39-40**) corresponding to Pruss' class "Nordsyrische Pfeilerfiguren" (2010: 216-225, pls. 33-35, nos.282-292). Pruss divided this class into three types ("Typen Ia-c, II, III") according to macro differen

ces in headdresses/hairstyles. To "Typ Ia-c" belong a mixed group of "female" figurines characterized by "eine fächerförmig gestaltete Frisur"(cf. Pruss 2010: 218-221, pls. 33-34, nos. 282-289), these are distinguished from "Typ II" figurines attested just in the Euphrates valley and in inner Syria (cf. Pruss 2010: 223, nos. 288-289) and from those of "Typ III", a group formed just by torsos (cf. Pruss 2010: nos. 290-291). The typological classification proposed by the scholar presents some limits:

❖ All the specimens from the Amuq Plain are fragmentary, apart from a single case (a-1226), thus types are based just according to the preserved parts. This has generated a mistake in the method. For instance, figurines belonging to "Type Ia" are just head fragments, while those of "Typ III" are just headless torsos. Therefore, one might note that the proposed types cannot be unequivocally distinguished since neither of their anatomical and ornamental features unequivocally tell us they belong to different types. Indeed, the Author thinks that those heads and those torsos might have pertained to the same type of pillar figurine (**Fig. 117**).[301]

Fig. 117 Anatomical and decorative features of the Amuq, Syrian Pillar Figurines (AM_SPF's).

❖ Pruss' tentative classification was also based according to some figurines found in other sites in the Northern Levant. Doing so, Pruss did not consider regional variants and some evident differences among specimens which he assigned to the same type. This mistake was iterated in all the distinguished

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301 The Author had a fruitful exchange of opinions with Pruss, who admitted that he did not consider this possibility.

types. For instance, figurines belonging to the Euphrates production were considered good variants in "Typ Ia-c" (Pruss 2010: 219-224); or the only complete figurine (a-1226) from Tell Judaidah was assigned to "Typ Ic" (Pruss 2010: 220-221), a type of pillar figurines characterized by having the body covered by clay blobs and exclusively attested in the Euphrates valley. The same happened for "Typ III", in which pillar figurines from Chatal Höyük (a-375, a-1845, e-208) were stylistically compared to specimens from Zincirli (Pruss 2010: 223-224).[302]

The here presented research proved the existence of regional productions so that, in the Author's opinion, a SPF from Karkemish cannot be stylistically compared to a SPF from the Amuq Plain.[303] The comparison could be valid just in terms of general considerations for the chronology and stylistic influences, but two specimens produced in two different regional areas cannot be ascribed to the same type. The existence of two distinguished productions, namely Amuq and Euphrates based, is incredibly testified by the Amuq finds themselves. At least one of the identified pillar figurines (Pruss 2010: pl.34, no. 285) has an exotic origin and this was wrongly identified with the local production.[304] Given the paucity of finds, in the Author's opinion a definite type or subtype grouping cannot be securely distinguished for pillar figurines from the Amuq valley.[305]

The here proposed grouping is therefore very general, but some observations must be underlined for future studies. All the presented specimens, apart from one case (e-1126), were retrieved at Chatal Höyük. These figurines can be easily distinguished from the Euphrates production by some anatomical and technical features:

- ❖ HEADS. Heads are sharpened and adorned with radial strips side by side and in the back. It is not easy to determinate if these applied strips are used to render hair strands or a tall headdress, while facial features are markedly characterized. The mount, for instance, is always rendered with two applied strips of clay and pupils are pointed with incised marks (cf. a-1611, a-1769, b-1684).

- ❖ BODIES. Bodies are all pillar shaped, the base might be concave or bipartite. Especially the base of one specimen (a-375) seems to have applied feet, which are also slightly forward protruding. Focusing just on the torso, these figurines are characterized by their claw-shaped hands and their emphasized breasts. Breasts in particular are round bottomed and rather different in shape with pillar figurines from Zincirli, being more pointy (§ 3.3.1, Zincirli, S 384, S 1797).

- ❖ GESTURES. At least three different gestures are distinguished: hands holding a child (but covering breasts), one hand cupping a breast and the other in the groin zone, and both hands nearly joint at the belly. The first two described gestures were observed in the Euphrates production too (**§ 2.3.1, Sexuality, Gestures, and Attributes"**) but the shape of hands here is different. It is not yet clear whether these gesture are variants corresponding to shared social codes or should be interpreted as a sign indicating another form of communication, perhaps with a different message.

Finally, there is a unique specimen that must be distinguished from the others and this is the only complete figurine (e-1126). The figurine in question is evidently different and this seems to pertain to a distinguished type or subtype. Differences here are mostly visible in the shape of the head, being roundish with radiant hair strands and with applied eyes; but also along the body, fully covered with painted patterns and applied blobs on the neck. Furthermore, this figurine does not present pronounced breasts and hands cover this part reminding the most common subtype of pillar figurines of the Euphrates valley. Lastly, the

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302   In any case, his study would have never been done in another way, since the common issue in studying figurines is mainly the lack of data. When Pruss studied the Amuq production, the closest and solely comparisons at that time were some specimens collected by old expeditions at Karkemish, Zincirli, Tell Abou Danne, Tell Rifaat, Tell Ahmar, Tell Amarna, Tell Halaf. The other problematic was that the scholar had to deal with a relatively small corpus of figurines, but much heterogeneous in terms of styles and chronologies. Pruss

303   This observation has been already proposed by the Author in a forthcoming contribution. See Bolognani: *in press*.

304   See below in the category "Euphrates, Handmade Syrian Horses and Riders and Syrian Pillar Figurines (EU_HSHR's, EU_SPF's)".

305   In the forthcoming contribution by the Author, two types from the Amuq Plain were distinguished following Pruss typology. In that contribution also a few specimens from Zincirli were thought to pertain to this grouping. The vision of those figurines in Berlin, just at the very end of this research, slightly changed the Author's idea that those figurines might have pertained to the same class. The Author would like also take distance from the proposed types, which according to latest data are imprecise.

groin zone presents an applied U shaped strip of clay.

Tab. 39 Amuq, Syrian Pillar Figurines (AM_SPF's) from Chatal Höyük.

EXCAVATION NO. (Museum No.)	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION	REFERENCES
			CHATAL HÖYÜK		
a-1611	**AM_SPF**	V-13, Lev. 4, Phase Ob	6.3 x 4.7 x 4.3	Head of a human pillar figurine with applied eyes, lips, hair strands, and necklace. Pupils are rendered with incised marks.	Pruss 2010: 218-219, pl. 33, no. 282.
a-1769	**AM_SPF**	H-5, Lev. 2b, Phase Ob	6.5 x 4.1 x 5.4	Head of a human pillar figurine with applied eyes, lips, hair strands, and necklace. Pupils are rendered with incised marks.	Pruss 2010: 219, pl. 33, no. 283.
a-1684	**AM_SPF**	H-4, Lev. 2a-b, Phase Ob	5.8 x 4.1 x 3.5	Head of a human pillar figurine with applied eyes, lips, hair strands, and necklace. Pupils are rendered with a blob.	Pruss 2010: 219, pl. 33, no. 284.
a-375	**AM_SPF**	L-3, Lev. 4a, Phase Ob	7.5 x 5.5	Headless human pillar figurine with applied breasts and bracelets. The base is bipartite, while arms are holding a child.	Badre 1980: 263, pl.25, no. 14; Pruss 2010: 223-224, pl. 34, no. 290.
a-1845	**AM_SPF**	V-12, Unknown level, Phase Ob?	8.2 x 5.4	Headless human pillar figurine with applied breasts and bracelets. The right arm cups a breast, while the left one is in the groin zone.	Pruss 2010: 224, pl. 34, no. 291.
a-208	**AM_SPF**	Q-8, Unknown level	8.5 x 5.5	Headless human pillar figurine with applied breasts and bracelets. Hands joint at the belly.	Pruss 2010: 224, pl. 34, no. 292.
a-1226	**AM_SPF?**	U-13, Lev. 4, Phase Ob	14.4 x 5.5	Complete human pillar figurine with applied eyes, hair strands and decorative blobs. An indeterminate U-shaped strip of clay is also applied in the groin zone. Bipartite base. Arms covering breasts. Painted patterns all over the surface.	Pruss 2010: 220, pl. 34, no. 286.

Tab. 40 New finds of Amuq, Syrian Pillar Figurines (AM_SPF's) from Tell Tayinat.

REGISTERED NO.	EXCAVATION NO.	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION
233	TT05.G4.65.6	**AM_SPF?**	Field G4, Square 65, Locus 6		Base of a pillar figurine?

Regarding the dating of the AM_SPF's, Pruss proposed a general 8th -7th century BC, but this dating was mainly based according to comparisons from all over the Northern Levant (Pruss 2010: 222-225, tab. 16). As a matter of fact, figurine finds from Chatal Höyük speaks in favour of a full IA II period (Phase Ob), namely a 9th-8th century BC. So that it seems that the pillar figurines production in the Amuq Plain preceded that of

the Euphrates Valley, thus both productions were probably not contemporary. The single find from the TAP does not clarify this matter. Nevertheless, future publications on these small finds with a precise location of objects might change this tentative hypothesis.

Amuq, Handmade Syrian Horses and Riders (AM_HSHR's)

This is another restricted selection of 8 horse figurines (**Tabs. 41-42**) corresponding to the greater Pruss' class "Handgemachte Reiterfiguren des 1. Jahrtausends" (Pruss 2010: 230-254, pls. 36-46, nos. 303-364). This large group of figurines comprehends two main types ("Typen Ia-d, II"). To "Typ II" pertains some horse and rider figurines which are not object of this study (cf. Pruss 2010: pls.41-46, nos. 330-364). Indeed, they are a kind of transitive production between the end of the full handmade HSHR figurines and the well-known Persian riders. These figurines are in fact very similar if not sometimes identical to the Persian horse, but with a marked difference in the manufacturing of the rider's head. The rider's head is completely handmade indeed. The general shape of the head is also very characteristic, this "alien-shaped" head is in fact elongated with simple applied blobs for the rendering of eyes. This head is well distinguishable both from the late IA riders and from the Achaemenid period mould-made faces. According to Pruss' study (2010: 253-254, tab.19), these figurines are attested in many sites in Syria and they are usually found in levels dating between the early 6th-5th centuries BC, namely they might be an evidence of the Neo-Babylonian occupation.[306]

The selection included in this analysis is part of "Typ I" horse and rider figurines divided by Pruss in four variants ("Typ Ia-d"). Horse and rider figurines from the Amuq Plain are included within a mixed group of specimens comprehending comparisons from other sites in Syria. So that the methodological limits already encountered for the classification of the AM_SPF's are attested also in this class. For instance, to "Typ Ia" pertain two rider figurines from Chatal Höyük, which are completely different in shape and no comparisons from other sites are available (cf. Pruss 2010: 233-234, nos. 302-303). To "Typ Ib" pertain some rider figurines with pointy head that were compared to some specimens from the Euphrates valley, namely a completely different production (cf. Pruss 2010: 234-236, nos. 304-307). The same was proposed for "Typ Ic" made by riders with round head which are all different one another (cf. Pruss 2010: 236-237, no.308). The latest variant "Typ Id" are riders presenting a transversal band applied on the head (cf. Pruss 2010: 237-238, nos. 309-310). As seen, Pruss' proposed grouping is critical in some points[307]. For all these reasons, it has been decided not to include any rider figurine in this study for the following statements:

1. None of the Amuq Plain rider is securely associated to a horse specimen, that is mean we are not sure that these riders are ascribable to the same coroplastic tradition.

2. All the published riders are slightly different in anatomical features one another, so that riders with different shapes might have belonged to different regional productions.

3. The retrieval contexts of these riders is often unclear.

On the contrary, some preliminary data can be affirmed for the horse figurines production. First of all, within the Amuq Plain finds are well distinguishable some specimens imported from the Euphrates valley (Pruss: 2010: pl. 38., nos. 313, 320, 321). In a second instance, among all the published horse specimens there is a group – the 8 here presented specimens- with peculiar anatomical features:

❖ HEADS. Just one specimens can be securely associated with this identified subtype (b-2356). This head is characterized by an oversized and squared snout, slightly flared toward the end. The eyes and the headstall are applied. The mane was probably firstly applied and then modelled scratching

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306 The Author is completely in agreement with Pruss tentative dating and has observed that at Karkemish this kind of figurines are usually attested in layers just beneath the Achaemind phase or within first layers of this phase. An in-depth study of this figurines, together with the Astarte plaques, will be soon presented. The attribution of this production with the Neo-Babylonian period is much interesting since these figurines might be used in the future in distinguishing this historical period in the stratigraphy. The Neo-Babylonian phase is in fact still a demanding issue in Near Eastern sites, because of the general absence of architectures.
307 In the Author's opinion, this happened because the aim of Pruss's work was mainly that of inscribing the coroplastic production of the Amuq Plain into the greater northern Levantine IA production. In the absence of the Oriental Institute final publications, including a detailed stratigraphic description, Pruss' catalogue aims just at providing a base for future coroplastic studies.

it downwards the horse's withers. Nostrils and the mouth are also characteristic, being both incised.

❖ BODIES. The rest of the figurines (b-16, e-305, a-2560, b-443, z-712, z-48, -t3569) are headless horses, but with the mane being modelled exactly in the same way as the unique horse head. These horses are characterized by having rich harnesses, usually fringed or with multiple bands alternated to rows of blobs, although simple foreparts are also attested. Bottoms are of two types: with both the croup and the tail upward protruding or with the tail detached from the body and outward protruding.

❖ RIDER'S MARKS. At least three of these specimens (z-712, z-48, t-3569) present some marks on the neck and on withers reminding the presence of a rider. Thanks to these marks we know that the rider was anchored to the animal by stretching the legs along the horse's sides and sometimes rolling them forward until the forepart.

Tab. 41 Amuq, Handmade Syrian Horses and Riders (AM_HSHR's) from Chatal Höyük, Tell Judadaih, and Tell Tayinat.

EXCAVATION NO. (Museum No.)	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION	REFERENCES
CHATAL HÖYÜK					
b-2356	**AM_HSHR**	V-15, Lev. 4-5, Phase Oa-b	7.6 x 4 x 3.5	Horse head with applied eyes and headstall. Nostrils and mouth are incised. The surface is red slipped.	Pruss 2010: 239, pl. 38, no. 316.
b-16	**AM_HSHR**	N-12, Unknown level	7.7 x 5.4 x 8.7	Headless horse with applied harness, the legs are all partially broken.	Pruss 2010: 242, pl. 39, no. 329
e-305	**AM_HSHR**	T-8, Unknown level	8.5 x 11	Nearly complete horse with applied harness, the snout is missing.	Pruss 2010: 242, pl. 39, no. 326
a-2560 (A3206)	**AM_HSHR**	T-9, Surface	9.2 x 4.5 x 7.6	Nearly complete horse with applied harness, the head is partially broken as well as all four legs.	Pruss 2010: 241, pl. 39, no. 323
b-443	**AM_HSHR**	H-9. Lev. 2c-d, Phase Oc	10.3 x 4.2 x 4.3	Forepart of horse with applied harness, the head is partially broken as well as the forelegs.	Pruss 2010: 242, pl. 39, no. 324
TELL JUDAIDAH					
z-712	**AM_HSHR**	E-7, Lev. 3-5, Phase Oc-Q	8.4 x 7 x 6.7	Headless forepart of horse and rider (?) with applied harness. The forelegs are both broken.	Pruss 2010: 242, pl. 39, no. 326
z-48	**AM_HSHR**	L-14, Surface	6.9 x 5 x 8.7	Headless horse and rider with applied harness. All legs are broken.	Pruss 2010: 242, pl. 39, no. 325
TELL TAYINAT					
t-3569	**AM_HSHR**	Platform XV, Phase Od?	7.5 x 7	Nearly complete horse and rider with applied harness.	Pruss 2010: 242, pl. 40, no. 328.

The secure association of the only selected head of horse (b-2356) with this type of horse body was made thanks to a complete specimen from the new finds from Tell Tayinat. This specimen (labelled as "unknown") presents a much similar head to the Chatal Höyük head (b-2356), while the body is comparable to a headless specimen with analogues rider's marks from the same site (t-3569). The rest of the figurines pertaining to this class from the TAP are unfortunately fragmentary specimens, made by headless horses and legs. However, the buttocks observed in these specimens are similar to the Oriental Institute finds. The complete specimen from Tell Tayinat revealed us another important information regarding surface treatments. In the same manner as the complete specimen of AM_SPF (a-1226), the surface of this horse is decorated with painted patterns. Furthermore, this is not the only attested surface treatment, because the already mentioned horse

head (b-2356) is fully covered by a reddish slip, reminding the contemporary (?) red slipped ware attested in this region during the IA II period (Janeway 2006-2007: 136-137; Harrison 2009a: 183; Pucci 2013: 91).

Tab. 42 New finds of Amuq, Handmade Syrian Horses and Riders (AM_HSHR's) from Tell Tayinat.

REGISTERED NO.	EXCAVATION NO.	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION
234	TT05.G4.65.6	**AM_HSHR**	Field G4, Square 65, Locus 6		Headless forepart of a horse. Both the forelegs are missing.
2544	TT12.F6.92.1	**AM_HSHR**	Field F6, Square 92, Locus 1		Headless horse with all legs missing. The croup is upward protruding.
1094	TT08.F5.98.3	**AM_HSHR**	Field F5, Square 98, Locus 3	8.5 x 3.3	Headless horse with all legs missing. The mane is pinched, while the croup is slightly upward protruding.
90	TT05.G4.92.2	**AM_HSHR**	Field G4, Square 92, Locus 2		Fragment of horse leg with an applied single strip.
1086	TT08.F5.98.3	**AM_HSHR**	Field F5, Square 98, Locus 3	2.5 x 1.8	Fragment of horse leg.
Unknown	Unknown	**AM_HSHR**	Field 5, Locus L.18		Complete horse with

Regarding the dating of the AM_HSHR's, by a comparison with horse and rider figurines from Cyprus (Kourion, Amanthus), Cilicia (Tarsus), Assyria (Assur), Southern Levant (Jerusalem), and other sites in north Syria Pruss proposed a general dating between the 10th-8th centuries BC. Although the scholar leaves open the possibility that "Typ I" figurines could have been produced until the 6th century BC. (Pruss 2010: 243-245, tab. 18). As stated before for the AM_SPF's, this dating is evidently too large. New finds from Tell Tayinat generally dates to a late IA III period. Specifically, the complete horse specimens (unknown) was retrieved in a post occupational debris dating to the late-mid 8th century BC and within a domestic context. So that in the Author's opinion, in the same manner as the Euphrates production also the AM_HSHR's should be rather inscribed within the Neo-Assyrian occupation of the region, namely between the 8th-7th centuries BC.

Syro-Judean Head's (SJH's)

The here presented 3 specimens (**Tab. 43**) were associated by Pruss with other 6 specimens generally labelled as "Levantinische 'Pfeilerfiguren' und Verwandtes" (2010: 225-230). Indeed, the origin of this class of figurines seems not local and Pruss has suggested that they were imported from the Southern Levant (2010: 227-228, 230). These three heads might have pertained to female pillar figurines manufactured with a mixed technique. Bodies, having a typical hollow bell-shaped form and pronounced breasts are in fact handmade, while facial features are usually mould with a stamp (Kletter 1996: 29-30; Dever 2005: 179; Oggiano 2005: 117). According to Pruss (2010:226), these figurines are widely attested especially in Cyprus and in the Southern Levant, while the Amuq Plain is considered by the scholar as a peripheral area. Comparisons for these three heads were found by the scholar in Syria at Tell Rifaat (§ **3.5.1**), Al-Mina (Woolley 1938: 19, fig.6), and Tell Abou Danne (§ **3.5.3**). Another example, though different in style, was found at Tell Afis (§ **3.5.4**), while more doubtful is instead a comparison from Assur (van Buren 1930: pl. XVIII, no.91). However, observing carefully the base of these heads one cannot see a proper neck but instead a kind of spout. For this reason, the Author finds much interesting the hypothesis advanced by D'Amore (1998: 418) who observed burnt traces in one specimen from Tell Afis. This use mark and the small protuberance at the base led to scholar to think that those heads were used as lump stoppers.

Pruss divided the Levantine figurines into two main types ("Typen I-II")[308]. To the first type pertains these three head fragments (b-1212, b-1213, y-418) very similar one another. We do not know their productive region, but their exclusively attestation in some sites in Syria let to think their effectively local. In any case, stylistic similarities with the Southern Levantine pillar figurines are much evident, that is the main reason why they were so renamed in this study. The so-called *Judean Pillar Figurines* (JPF's) were manufactured in the biblical Judahite area (Kletter 1996). The many studies conducted on this production, which is probably the most studied IA coroplastic tradition in the Levant, led to understand that differences in facial features depend on the manufacturing area (Holland 1977; Kletter 1996). For instance, according to the detailed study by Kletter, regional variants can be distinguished for the costal-northern Southern Levant and the Transjordan area (Kletter 1996: 28-36). None of the specimens found in the Amuq Plain seems to pertain to one of the Kletter's regional types.[309] Stylistically two of them (b-1212, b-1213) were likely produced with the same type of stamp and facial features vaguely reminding the costal-northern production of the Southern Levant (cf. Kletter 1996: 33-33, 89, fig. 7, App. 5.III). The third specimen (y-418) is slightly different, having a round face with big almond-shaped eyes and a wide nose (cf. Kletter 1996: 29-39, 88, fig. 6), making it more comparable to Judaihite specimens.

Generally speaking, the JPF's are much popular in the Judahite area but are also well attested in Phoenicia and Transjordan between the 8th and early 6th centuries BC.[310] Many interpretations regarding the meaning and the use of these have been proposed. Some scholars think in fact that these ladies were in real miniaturized representations of Asherah (Kletter 1996: 205-206; 2002: 290; Keel, Uehlinger 1992; Hadley 2000: 204; Dever 2005: 185-189, 194; and many others), a Canaanite goddess known in Ugarit texts as being the wife of El (Moorey 2003: 48). Others are more skeptical both on the attribution with a specific goddess (Oggiano 2005: 119) and for the identification with a supernatural figure, leaning more towards the human beings (Meyers 1988: 162-163; Moorey 2003: 48-50; Briffa 2015, 2017). The only aspect that seems to be commonly accepted is the domestic and folk religious sphere.[311] The Author thinks, as already stated by Moorey (2003: 48, 50, 61), that these female figurines should be rather studied together with other contemporary figurines. As for instance, horse and rider figurines that sometimes are found in the same contexts. Furthermore, the IA population in the Southern Levant as that of the Northern was ethnically mixed, with the consequence that the only "national" and shared element was probably not religion believes but the material culture produced under the Neo-Assyrian hegemony. As seen in this dissertation, the association of female pillar figurines with horse and riders seems a constant element of the IA productions in the whole Levant, especially towards the end of this period. With regard to this, the most innovative study on JPF's has been recently proposed in a recent Ph.D. research by Josef Mario Briffa (2015; 2017). The scholar interpreted the JPF's together with horse and rider figurines, other animals, and models of furniture as a miniaturized world of everyday life in ancient Judah. The study was mainly based on the spatial analysis of these finds within primary contexts of some key sites (Jerusalem, Lachish, etc.), where JPF's were mostly connect to domestic and funerary areas but less to others (city gates).

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308   This division has been adopted in this study too, though just a selection of these figurines is here presented.

309   A selection of these heads from different sites in Judah is published also in Byrne 2004: 144.

310   The stratigraphic location of the three specimens in the Amuq Plain speaks in favour of this dating too.

311   The nowadays disagreement among scholars in discerning whether these figurines were representing human beings or Asherah herself is due to the incredible standardization of their shapes. However, as this dissertation tried to prove, sometimes devotees of a particular deity shared with it costumes and gestures, so that iconographies sometimes are clearly ambiguous. The natural consequence is that a figurine might have had represented at the same time both the deity and the person devolving that object. In any case, as stated by Dever, since any written evidence speaks clearly on the use of these objects with a particular cult, these are all just tentative even highly probable hypothesis. Dever 2005: 195. Kletter has also pointed out that another limit in the study of these figurines is that they have always been related to Old Testament studies. Kletter 2002: 292.

Tab. 43 Syro-Judean Head's (SJH's) from Chatal Höyük and Tell Judadaih.

EXCAVATION NO. (Museum No.)	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION	REFERENCES
CHATAL HÖYÜK					
b-1212 (A3445)	**SJPF**	M-12, Lev. 1c-2a, Phase Od	7.5 x 5.1 x 3.7	Mould-made head of a lady.	Pruss 2010: 226, pl. 35, no. 293.
b-1213	**SJPF**	M-12, Lev. 1c-2a, Phase Od	6.1 x 4.5 x 2.6	Mould-made head of a lady.	Pruss 2010: 226, pl. 35, no. 294.
TELL JUDAIDAH					
y-418	**SJPF**	E-8, Lev. 6, Phase Ob	9.2 x 5 x 4	Mould-made head of a lady.	Pruss 2010: 227, pl. 35, no. 295-

Euphrates, Handmade Syrian Horses and Riders and Syrian Pillar Figurines (EU_HSHR's, EU_SPF's)

Among the pillar figurines and the horse and rider figurines described by Pruss as pertaining to the Amuq Plain production, there are certainly 4 specimens presenting exotic characters. Specifically, these are 3 EU_HSHR's (**Cat. Nos. 879-881**) and one EU_SPF (**Cat. No. 878**). These figurines pertain to the Middle Euphrates coroplastic tradition indeed (**Tab. 44**). They were collected within all three sites and their presence is associated to the Neo-Assyrian occupation of the region towards the end of the IA IIb-full IA III period.[312] All the specimens are well ascribed to known subtypes, except for one figurine (b-417). This is a horse head of subtype EU_HSHR_H3, but presenting a small variant in the rendering of the mane being more comparable to another identified subtype (EU_HSHR_H2a).

Tab. 44 Euphrates, Handmade Syrian Horses and Riders and Syrian Pillar Figurines (EU_HSHR's, EU_SPF's) from Chatal Höyük, Tell Judaidah, and Tell Tayinat.

EXCAVATION NO. (Museum No.)	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION	REFERENCES
CHATAL HÖYÜK					
a-1607 (A3118)	**EU_HSHR_H1d + EU_HSHR_RT2**	W-12, Lev. 4, Phase Ob	4.1	Horse head with headless rider holding a shield. Single blobs are applied on the horse headstall and on the shield.	Pruss 2010: 239, pl. 38, no. 313.
b-417 (A17376)	**EU_HSHR_H2-3**	M-12, Lev. 1a-c, Phase Od	6.1 x 4.1 x 2.7	Horse head with applied eyes, mane, and headstall.	Pruss 2010: 241, pl. 38, no. 320.
TELL JUDAIDAH					
z-1057	**EU_SPF_H1a_T1a**	E/F-7, Lev. 3-5, Phase Oc-Q	9 x 8 x 3.5	Upper part of a human pillar figurine with round headdress, applied eyes, double necklace and multiple bracelets. Hands covering breasts.	Pruss 2010: 220, pl. 34, no. 285.
TELL TAYINAT					
T-2490	**EU_HSHR_H3?**	Building VI, Phase O	1.9 x 1.9 x 2.3	Snout of horse with applied harness.	Pruss 2010: 241, pl. 38, no. 321.

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312 For a more detailed explanation of these finds in some sites far from the Euphrates band see Zincirli § 4.2.

General Observations

This brief, partial and much general excursus on the IA coroplastic production in the Amuq Plain showed a varied panorama. Unfortunately, the still awaiting final reports and the nature of the published data - black and white pictures, general contextual information - have raised more doubts and fewer certainties. Nevertheless, in accordance with Pruss' conclusions (2010: 325-328) we could affirm that an interesting coroplastic tradition for the IA I period is attested in all three sites with a productive peak to be identified with the site of Chatal Höyük. As a matter of fact, Chatal Höyük seems to be the main reference site for the Amuq Plain coroplastic tradition even for the IA II-III periods. On the contrary, Tell Tayinat is the poorest site in terms of numeric finds (cf. Pruss 2010: t332-334). This trend might be tentatively confirmed by the new TAP finds, being denser for the EBA than the whole IA period.

With regard to the identified classes, the IA I period (Phase N) but perhaps also the first half of the IA II period (Phase Oa-b) are characterized by a strong Aegean influence in the manufacturing technique as well as in the portrayed subjects (AM_ASF's). As already stated by Pruss (2010: 326) future research goals will try to understand whether the early IA Amuq Plain tradition was unique within the Northern Levant or the Aegean style figurines could be ascribed in a wider and interregional perspective. In the Author's opinion, the most compelling research goal should be an in-depth study of the Amuq Plain figurines both in terms of typology and chronology. In other terms, we must firstly understand this production before comparing it with other sites. With regard to this, the first aim is distinguishing importations from the local production in the same manner as this has already been done for the ceramic production and, as previously affirmed, understanding how these two productions are spread within the sites both in topographic and contextual terms.

A specific problematic concerns the site of Tell Tayinat of which the Oriental Institute expedition apparently did not recognized the early IA phase. New archaeological investigations (TAP) have on the contrary focused on this period, producing new promising data. Problematics concerning the IA chronology are not limited just to this early phase since, from a coroplastic point of view, the most problematic period is that of the IA II. This a transitive period between the early Aegean style production and the beginning of a new tradition, characterized by the appearance of pillar figurines[313] (AM_SPF's) and horse and rider figurines (AM_HSHR's). Future research goals will clarify when this passage took place, the precise chronology of these classes and their relationships in terms of findspots. Furthermore, another interesting data to be achieved is determining if these classes appeared more or less at the same time with other productions in the Northern Levant, such as the Euphrates SPF's and HSHR's. The Amuq Plain SPF's and HSHR's seem to be a standardized and strongly local in character. Therefore, in the same manner as the Aegean style figurines, also for these two classes an intra-situ in-depth study is needed.

In conclusion, during the late IA period (8th-7th centuries BC) the coroplastic production seems to mirror the multi-ethnic society characterizing this region towards and during the Neo-Assyrian occupation. This research has partially demonstrated that the Amuq Plain was a pivotal centre for cultural and material contacts both between the Southern and Northern Levant and the western and eastern Syria. With regard to this, future research goals on the coroplastic art will aim at understanding the social background at the base of all these imported figurines (Pruss 2010: 328); namely from where, why, and who brought these exotic figurines in this region. The most interesting social aspect will be also comprehending the economic influence of the Assyrian Empire upon the Amuq Plain centres, which in accordance with Pruss' opinion (2010: 328) is slightly less tangible from a material point of view compared to the rest of north Syria.

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313 Although pillar figurines are attested also in the preceding period. Cf. Pruss 2010: pls. 30-32.

Amuq, Aegean Style Figurines (AM_ASF's)

(images after Pruss 2010)

ASF_I

b-1124   x-1261

ASF_II

b-1807   a-1108   t-3833

ASF_III
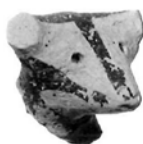
a-2740   b-1023   a-55   b-186

b-26   a-2415   b-637

(images after Pruss 2010)

ASF_III

b-943

b-1430

a-2693

b-19

a-2316

a-1923

t-3144
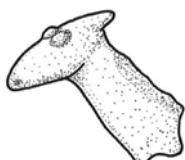
t-3095
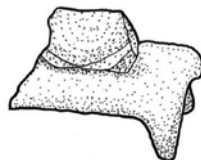
t-3207
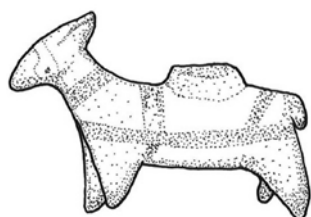
t-3063
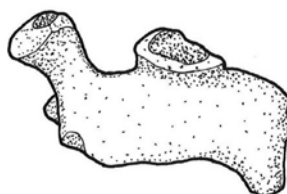
t-2311

t-3244

Amuq, Syrian Pillar Figurines (AM_SPF's)

(images after Pruss 2010)
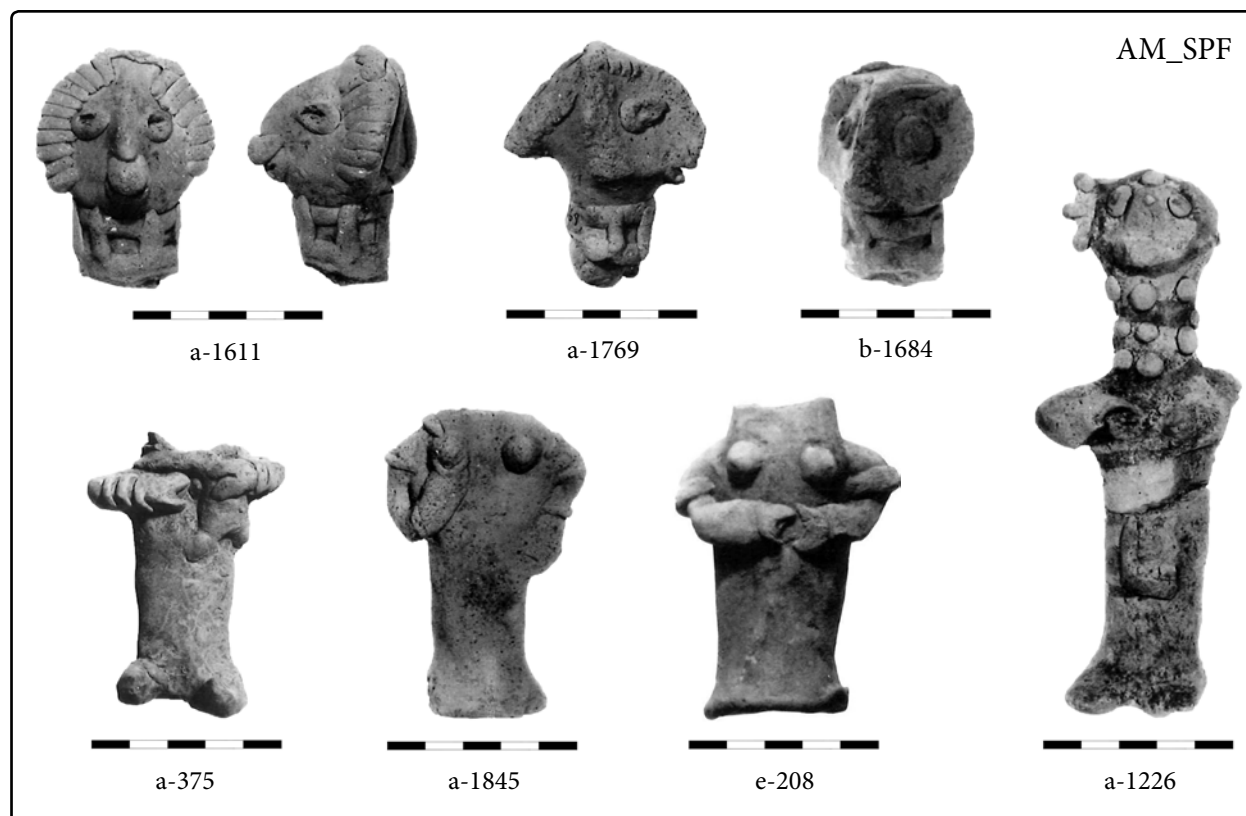
a-1611   a-1769   b-1684

a-375   a-1845   e-208   a-1226

AM_SPF

Amuq, Handmade Syrian Horses and Riders (AM_HSHR's)

AM_HSHR

b-2356   b-16

e-305   a-2560   b-443

Amuq, Handmade Syrian Horses and Riders (AM_HSHR's)

(images after Pruss 2010)

z-712   z-48   t-3569
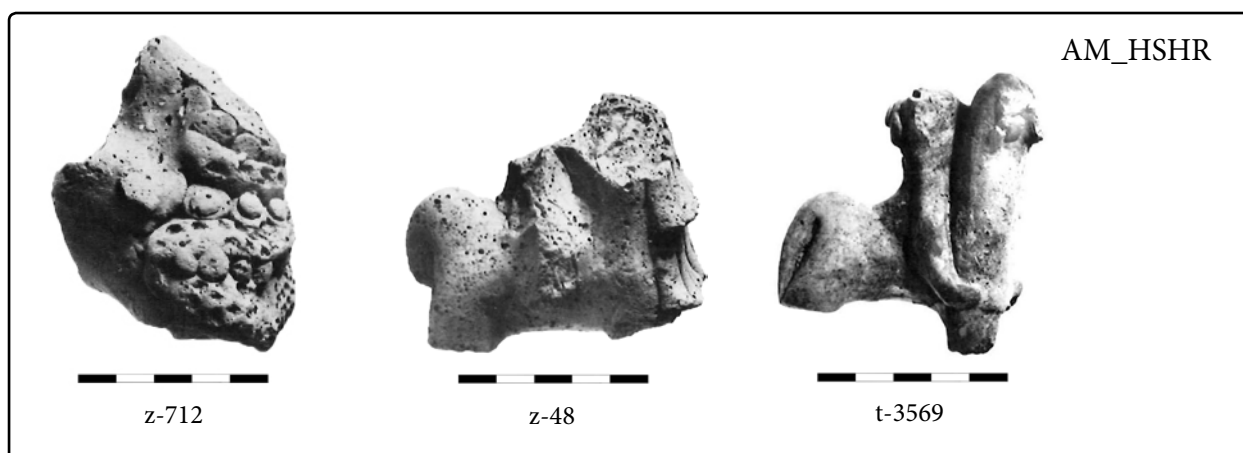
AM_HSHR

Syro-Judean Pillar Figurines (SJPF's)

b-1212   b-1213   y-418

SJPF

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AM_ASF_II

746

AM_ASF_III

938

979

AM_SPF ?

233

AM_HSHR

1094

234

2544

90

1086

Unknown no.

270

4.2. The Islahiye Valley: Zincirli

Defining a typology as well as a stratigraphic sequence for the IA coroplastic art from the Islahiye valley is still demanding due to the paucity of excavated sites and finds. At the moment, the only case of study that has returned promising new data is the site of Zincirli (**Fig.118**). However, the relatively isolated geographical position of Zincirli (Schloen, Fink 2009:217) and its unique coroplastic production do not allow at the moment determining regional studies. In the future good coroplastic comparisons might be retrieved within IA strata from neighbouring sites as Taşlı Geçit Höyük or Coba Höyük (Sakçagözü)[314], while the site of Tarsus - one of the neighbouring major centres in the Cilician Plain - apparently had a few in common with Zincirli. The reason of this cultural non-affinity might lie in the geographical position of both sites, which are quite difficult to reach one another (Schloen 2014: 30).

Fig. 118 Map showing all sites considered in the research for the Islahiye Valley. In black the single one presented in the following paragraphs (graphic by the Author).

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314   By a confidential information provided by Nicolò Marchetti, the 2009-2010 campaigns at Taşlı Geçit Höyük did not return any IA figurine. See also Marchetti 2011. The same could be stated for Garstang's excavations at Sakçagözü. Cf. Garstang 1980, 1913; Garstang *et al*. 1937; du Plat Taylor *et al*. 1950; French, Summers 1988. However, unlike pottery which is a much more common find, when dealing with figurines the lack of finds is usually related to the size and political power of the site. Indeed, as observed for the IA III production in northern Syria, figurines are usually found in those centres with a certain political power.

The site is located in the narrow valley of Islahiye, about 60 km south of the Taurus Mountains and at the east foothills of the Amanus Mountains. To the east the site is naturally protected by the Kurt Dağ hill complex, so that it is all around protected by medium-high peaks (Schloen, Fink 2009a: 1, 2009b: 204-205; Casasa, Herrmann 2010: 57; Schloen 2014: 27-30). Zincirli was first explored and excavated between 1888-1902 by Felix von Luschan and Robert Koldewey on the behalf of the German Orient-Comité and the Pergamon Museum in Berlin (Lehmann 1994: 105; Schloen, Fink 2009a: 1-3, 2009b: 203; Casasa, Herrmann 2010: 57-59). The exploration of the old expedition was limited to the 8-hectare citadel mound, while the lower town - about 40-hectare- was practically neglected apart for two gates (Schloen, Fink 2007: 109, 2009b: 203, 205; Casasa, Herrmann 2010: 59; Schloen 2014: 31). As a matter of fact, the German excavators focused their efforts on the fortified royal citadel, unearthing monumental architectures (von Luschan *et al.* 1898) and collecting several basal reliefs, statues, inscriptions, and small finds (von Luschan 1902; von Luschan *et al.* 1893, 1911; Andrae1943). At that time, it was already clear that the city was provided within a double walled fortification system, in particular the second wall with three massive city gates and the lower mound were later formed between the 9th and 7th centuries BC (Schloen, Fink 2007: 109-110, 2009a: 1, 2009b: 207). Since 2006 the University of Chicago's Oriental Institute began a new project financed by the Neubauer Family Foundation (Schloen, Fink 2007: 109, 2009b: 203; Casasa, Herrmann 2010: 59). From the 2015 campaign onwards the expedition is co-directed by David Schloen and Virginia Rimmer Herrmann in partnership with the Institute for Near Eastern Studies of the University of Tübingen (Rimmer-Herrmann, Schloen 2016: 159). The aim of the new expedition is to shed light on the IA lower town – constituting the 80% of the whole city- investigating the entire neighbourhoods as a coherent architectural and social unit. Other research questions concern both chronological matters (BZ-IA stratigraphic sequences) and social related aspects (Luwian-Aramaic components, organization of the town's districts) (Schloen, Fink 2007: 109-110, 2009a: 3, 2009b: 216; Schloen 2014: 33-34).

Current Location of Figurines

Part of the published specimens of the German expedition are now stored in the Archaelogisches Zentrum of the Vorderasitisches Museum in Berlin, while all the specimens recovered during the current excavation are permanently stored in the expedition depo in Gaziantep. More figurines from the old expedition could be also held by the Istanbul Archaeological Museums.

Archaeological Contexts

With regard to the Neubauer expedition, despite the fact that the site has returned a stratigraphic sequence spanning from the EBA until the Hellenistic period (Schloen, Fink 2009a: 1, 2009b: 208-209), the description of the following contexts is limited just to the IA phases.

Area 1 – The Northeast Gate

This area was opened during the first season (2006) of the Neubauer expedition, bringing to the light the lower town double walled fortification with 2 of its 100 projecting towers (Schloen, Fink 2007: 110). This sounding permitted to reconstruct the building technique of this midst IA fortification, being a massive 3 m wide stonework foundation with a mudbrick elevation (Schloen, Fink 2009b: 207; Casana, Herrmann 2010: 63). The walls were built 7 m far one each other and between them was set the Northeast Gate (Casana, Herrmann 2010: 64). This was partially excavated in the tower foundations, inner chambers and in the stone-slab entryway (Schloen, Fink 2009b: 209).

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315   From the Turkish word "zincir", literally chain. Whilst the ancient name Sam'al means "North-Left", because this was settled by Semitic people whose settlements are usually located southwards, so from their perspective Sam'al was a northern settlement. The term "Samalla" was instead used by the Assyrians referring to the kingdom. Schloen, Fink 2009a: 6, 2009b: 204; Schloen 2014:27, see also zincirli.uchicago.edu/page/site-and-setting.

Area 2 - The Eastern Citadel

This area lying on the citadel was opened due to the recovering of an unfinished lion sculpture, very similar to those found in numbers in the neighboring Yesemek quarry (Schloen, Fink 2009b: 210). The area was excavated since 2007 onwards resulting in two much fragmentary IA II walls resting on a thick MBA destruction layer covering a much burned MBA building. In particular, the IA II structures were a kind of retaining walls built in order to stop the erosion of the citadel and as foundations of a fortification wall (Rimmer-Herrmann, Schloen 2016: 159-161, figs. 2-3).

Area 3 - The Southern Citadel

This area was opened during the 2007 season in order to investigate the inner town fortification system (Schloen, Fink 2007: 112). The wall consisted in a stone faced earthen rampart erected on the top of the MBA mound. This stood at the base of a stonework foundation 3 m wide running on the crest of the slope. This first wall line was later replaced by a narrower wall pertaining to the Neo-Assyrian phase (Schloen, Fink 2007: 112, 2009b: 211-212; Rimmer-Herrmann, Schloen 2016: 162-164, fig. 6 a-b). Four IA II-III phases were distinguished in this area:

-   Phase 4 (IA III) building associated with Phase 5 fortification wall, within this a large pit containing 7th century BC Cypriote wares.

-   Phase 5 (IA III) narrow wall line dating after the 750 BC according to some fragments of Cypriot Bychrome IV found below the foundation trench.

-   Phase 6 (IA II) building constructed abutting the rampart and the IA II wall fortification, likely part of the same fortification. The building presents stonework foundations and mudbrick elevations, which were levelled by the Neo-Assyrian occupational phase.

-   Phase 7 (IA II) earthen rampart with mixed material (EBA-IA III pottery) provided with an IA II wall fortification.

Area 4 - The South Lower Town

The area was investigated from the 2007 onwards. Here, a 7th century BC chariot road was exposed, this was joining the citadel fortification to the lower town South gate (Schloen, Fink 2007: 112, 2009b: 212). Beside it were exposed a series of administrative or storage (?) buildings which were unfortunately found empty from pottery and small finds as well as the road (Schloen, Fink 2009b: 212). Beneath the IA III phase, a several stonewall foundations were recently excavated. These laid in different orientation compared to the gate's structure and they were built at a still interminable point during the IA II period. These recovered structures testify the occupation of the lower town in a period preceding the construction of the fortification wall, but still within the IA period (Rimmer-Herrmann, Schloen 2016: 164-165, fig. 7).

Area 5 - The North Lower Town

Together with Area 6, this area was opened in order to gain more information about the northern sector of the lower town neighborhood. In this area was brought to the light a IA street. To the north of this were unearthed a series of stone paved rooms provided with drainage channels and basins. Those rooms were tentatively interpreted as horse stables or in general they were likely used for industrial purposes. To the south of the street was instead excavated a complex of domestic buildings (Schloen, Fink 2009b: 214-215). The excavated buildings had different phases of flooring, tentatively used for a century or two. The planimetry of these houses is characterized by rectangular rooms arranged around an open courtyard, resembling Neo-Assyrian buildings both from the Assyrian heartland and the western provinces (Herrmann, Schloen 2016: 268-269, fig.24.4). Nevertheless, their relatively small dimensions and the non-uniformity of the orientation let them being more comparable to the northern Levantine domestic architecture, especially from the eastern areas (Casana, Herrmann 2010: 66-67). Within the household group (Complex A, Building II), during the 2008 season, an inscribed mortuary stele dating to the mid-late 8th century BC and once pertained to a man called Katumuwa (Luwian name) was discovered (Rimmer-Herrmann, Struble 2009: 15-16; Schloen 2014:

27). The man was a royal Samalian official at the service of the local ruler Panamuwa II[316] (745-733 BC). The stele was found in an elite domestic context, precisely in the corner of a room which was interpreted as mortuary chapel in remembrance and for the worship in honor of the deceased (Schloen, Fink 2009a: 10). The function of the room is further suggested by the inscription carved on the stele in which Katumuwa declares that he commissioned the stele to favor regular food-offerings to several gods and his soul (Schloen, Fink 2009a: 215).

Area 6 – The North Lower Town

This area revealed a portion of the lower town which was occupied during the Neo-Assyrian presence in the town (Schloen, Fink 2009b: 214). Beneath this phase was exposed a larger building with a different orientation dating earlier within the IA II-III periods (Schloen, Fink 2009b: 214). The domestic character of these buildings could be comparable to those found in Area 5.

Area 7 – The South Gate and the Temple

This gate was firstly excavated by the German expedition in 1890s (Schloen, Fink 2007: 110). The area was reopened during the end of the 2008 season, about 60 m south of the outer town wall. Geomagnetic evidence in this area suggests the presence of a processional road leading to the city and flanked by carved orthostats. Furthemore, this road was directly connecting the South Gate to a newly discovered extramural small temple located to the E (Schloen, Fink 2009b: 216, Casana, Herrmann 2010: 65).

Area 8 – The South Lower Town

This area was opened very recently during the 2015 season. Geomagnetic data in this area did non reinstitute any plan of big size buildings similar to those found in Area 5 and 6. Current opinion maintains that this part of the site could have been dedicated to non-elite residences, characterized by a dense and much smaller residential area. Although the geomagnetic evidence could be also influenced by the lack of farming activities in this part of the site (Casana, Herrmann 2010: 68). The excavation revealed a much disturbed situation and tentatively confirmed the hypothesis stated with the geomagnetic survey. The 7th century BC phase here is characterized by a central large courtyard partially paved with pebbles surrounded by semi-enclosed spaces. This was probably a portion of a larger domestic space with an industrial character, as attested by the several hammerstones and pestles found within it. Beneath these a previous phase with identical orientation consisting in two tentative elongated rooms was partially excavated. Within this phase the most interesting finds are numbers of loom weights (Rimmer-Herrmann, Schloen 2016: 165-167, figs. 8-9).

Types and Dating

Figurine finds from Zincirli have never been studied before. A small chapter on the coroplastic art is dedicated in the old German expedition (Andrea 1943: IV. Tonfiguren). In this first publication figurines from different periods are treated together within a general classification for subjects, i.e. humans, animals, chariots, and miscellanea. For the major part of the specimens only interpretative drawings were published and this has contributed in generating confusion among scholars. Indeed, a few clay figurines were included as good comparisons for the Amuq plain production by Alexander Pruss (cf. 2010: 31, 223-224, 243, see below IS_ZLP). The clay figurines presented in this study were analysed by the Author by real. This research method allowed establishing that at Zincirli a few figurines have something in common with the Amuq Valley production, while some southern Levantine and Cypriote influences are visible in decorations.

The total number of figurines considered in this study is of 39 specimens, they pertain both to the old German expedition and to the new Neubauer expedition. Form the old expedition 13 (3) figurines were viewed in the

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316   There is still a certain hesitation about the precise identification of the ruler, who might have matched with Panamuwa I too. However, according to stylistic features the identification with Panamuwa II is preferred. Schloen, Fink 2009a: 4-5, 2009b: 215; Rimmer-Herrmann, Struble 2009: 16.

Vorderasitisches Museum in Berlin[317], while from the Neubauer expedition 68 (here 36) specimens collected between 2006-2013 seasons were analysed.[318] According to the current state of the research, we could divide the coroplastic art of IA Zincirli in 3 major types: the Zincirli Decorative Plaques (ZDP's), the Zincirli Local Production (ZLP), and the Euphrates Handmade Horses and Riders (HSHR's).[319] The first two groups are locally manufactured and in the same manner as the contemporary associated pottery[320] they are highly local in character. These groups tentatively belong to the greater Islahiye Valley production (IS)[321], thus the proposed denomination are IS_ZDP and IS_ZLP. A third imported type was also identified and it belongs to the Upper Euphrates Valley Production (EU), namely EU_HSHR.

Islahiye, Zincirli Decorative Plaques (IV_ZDP's)

As suggested by their name, these are medium size sculpture fragments applied on ceramic wares. We are probably dealing with plaques decorating cult-stands or pedestal bases of incense burners. The plaques, 11 in total, were probably crudely mold made and then secondary impressed and hand modelled on the ware, thus the manufacturing technique in this type is mixed. Anatomical features or decorative details were later applied with some incised marks or lines. Unfortunately, most of the specimens are washed[322] with the natural consequence that we cannot surely determinate any surface treatment. The most attested surface color is the reddish yellow (RY), while a light reddish brown (LRB) surface has been observed for the inner face. It is important to remind that the visible inner surface belongs to the ware and not to the plaque, whose inner surface is hidden between the coroplastic manufact and the ware's outer surface. This also suggests that the inner surface of the ware was treated with a particular brighter slip, which might indicate a peculiar use of the container. The inner surface of R10-458 is slipped, nothing more detailed could be stated for the rest of the plaques. Regarding fabrics composition, these plaques are generally made by fine clay mixed with frequent small mineral inclusions (10%).

The main subjects represented are human beings. In particular human faces of indeterminate sex similar to masks are the most attested subjects. A single nude lady with pronounced breast and pubis is shaped on a pedestal base (R08-329). R10-458 is the only animal subject portrayed, probably a lion or a sphinx. This plaque has a concave inner surface and it might be a base of a small ware (vase/bowl?) or at least a very small stand. We have 6 fragmentary specimens that probably belong to the same plaque, but unfortunately, they do not match (R10-191/2, R10-193/1/2/3, R10-228/1/2). The suggested subtypes are based on the few fragments retrieved from the Neubauer expedition, since the German expedition apparently did not recover this kind of artifacts. The number of specimens and their generally bad preserved shapes do not allow determining a reliable typology. Thus this grouping should be considered much provisionary, subtypes are divided into 3 subjects:

IV_ZDP_I Human profiles
IV_ZDP_II Nude lady
IV_ZFD_III Mammals

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317 Among them just 3 specimens were securely associated to the IA production, the others were EBA specimens. As one can observe from the images, the surface colour of these figurines is very different from the contemporary specimens collected by the Neubauer expedition. The reason lies in the state of preservation of the figurines stored in Berlin. As a matter of fact, they were much dirty and covered by a calcification stratum laid down after the blaze of the World War II that affected the storerooms of the museum. Thus Munsell colours measured from those specimens must be taken with a pinch of salt.

318 Among them just some specimens were considered in this study. The other non-considered specimens are EBA specimens (R09-544, R10-231, R10-355, R10-485, R10-629), 4 fragments of indeterminate wares, some of them likely part of stoppers or bottoms (R10-125, R10-131, R10-235, R10-346). A series of indeterminate and much fragmentary figurines were also excluded from the study. A third presumed class of ZLP (IS_ZLP_III), namely that of mammals, was not considered in this dissertation because of the uncertainty in distinguishing EBA specimens from those of IA. This observation is due to the fact that all the animal specimens collected by the German expedition were found much deep in stratigraphy, suggesting an earlier dating for this class. Therefore, a detailed stratigraphic analysis of the new specimens is needed in order to distinguish productions one another. Cf. Andrae 1943: 157, pl. 36 a-d, f-l.

319 Due to the absence of any preceding study, the presented types were created and renamed by the author.

320 The local character of the IA pottery from Zincirli was already observed. Cf. Schloen, Fink 2009b: 217.

321 The Author cannot be certain about this statement since at the state of the research no regional studies could be proposed. However, in line with other coroplastic productions in northern Syria (Amuq, Euphrates, etc.) we could hypothesize that the site of Zincirli was part of a wider regional core.

322 This is a diffused problematic among ceramic objects at Zincirli. Washed surfaces are attested in a very high percentage due to the presence of underground streams from Karasu River, especially in the N part of the lower town.

EXCAVATION.NO	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION- Munsell COLOURS
R09-475	IV_ZDP_ind	Area 5, L08.5134	2.7 x 6.8 x 4.5	Rectangular base. In 2.5YR6/8, out 2.5YR6/8 (washed)
R10-225/1	IV_ZDP_ind	Area 7, L08.7003	2.1 x 3.4 Ø 1.6	Decorated plaque fragment. Out 5YR7/6 (washed)
R10-225/2	IV_ZDP_ind	Area 7, L08.7016	3.2 x 2.9 Ø 1.4	Plaque fragment. Out 7.5YR7/6 (washed)
R10-191/1	IV_ZDP_1	Area 7, L08.7016	7.8 x 4 x 3.1 > < 1.5	Concave plaque of human face, modelled nose with incised naris. The mouth is rendered with an incised horizontal line. One oval eye mark, this was once applied. In 5YR6/3, out 5YR7/6 (washed)
R10-191/2	IV_ZDP_1	Area 7, L08.7016	7.8 x 4.9 x 2.6 > < 1.9	Concave plaque of indeterminate subject. Might be a human face with part of right eye incised. Rim and part of the neck are partially preserved. In 5YR6/4, out 5YR7/6 (washed)
R10-192	IV_ZDP_1	Area 7, L08.7016	6.5 x 6.6 x 3.6 > < 0.9	Concave plaque of human face, just part of nose and upper lip are preserved. In 5YR7/6, out 5YR7/6 (washed)
R10-193/1	IV_ZDP_1	Area 7, L08.7016	4.2 x 2.5 x 2.5 > < 1.7	Concave plaque of human face (?). Incised marks resembling part of an eye. In 5YR6/4, out 5YR7/6 (washed)
R10-193/2	IV_ZDP_1	Area 7, L08.7016	5.7 x 2.6 x 1.8	Squared corner of a plaque with an incised line. Likely part of decoration. In 5YR6/5, out 5YR7/6 (washed)
R10-193/3	IV_ZDP_1	Area 7, L08.7016	4.3 x 5.1 x 2.8 > < 0.9	Concave plaque of indeterminate subject. In 5YR6/6, out 5YR7/6 (washed)
R10-458	IV_ZDP_2	Area 3, L10.3090	5.5 x 6 x 3.2 > < 0.5	Lion or sphinx profile. Just left side is shaped, the other part of the body is fused with the vase. Only the fore leg is preserved, claws are rendered with incised lines. In 5YR7/6, out 5YR7/6 (slipped ?)
R08-329	IV_ZDP_2	Area 5, L08.5097	10.8 x 5.8 > < 1.7 Ø 4.8	Hollow and tubolar vase with flat base, similar to pillar figurines. Lady figure applied, breast and pubis are visible. In 5YR6/6, out 7.5YR6/6 (slipped?)

As illustrated in the table (**Tab. 45**) the majority of these plaques were collected within IA III strata of Area 7, which is thought to be a cultic area (see above). The other fragments come from Area 5 and 3 and were collected during the first seasons, so they were likely lying within late IA strata. Thus a tentative general 7th century BC dating could be proposed for this production. Incense burners with bichrome decorations and applied petals were retrieved in the 7th century BC destruction layer by the German expedition (Andrae 1945: 56-57, pl. 23e-d, figs. 64-65; Lehmann 1994:114-115, nos. 5-6, 1998: fig. 7.12). We might tentatively associate these vessels within the same coroplastic-pottery tradition. Nevertheless, we should bear in mind that from the Neubauer specimens none of them could be matched with the German expedition stands. Especially for the subtype I, we really cannot imagine how and where exactly those human faces were applied on stands. As well as for R08-329, which could be also interpreted as a footed base for a vase or the square shape of R10-458, which in the fact resembles more the famous late 10th century BC stand from Tell Ta'anach.[323] Regarding comparisons, as far as known until now, the use of cultic stands within the IA Syria is still less attested. A few other examples were collected in the latest IA phase from Temple A (Area A) at Tell Afis (Soldi 2009: 113-114, fig. 12a-b), within level 8 at Al-Mina (Lehmann 1996: pl. 30 nos. 1-2), in levels 9-10 at Tell Kazel (Badre *et al.* 1994: 282-283, fig. 20), and stratum 2 at Tell Mastuma (Egami *et al.* 1984: fig. 6 nos. 9-10; Lehmann 1996: pl. 30 no. 3; Iwasaki *et al.* 2009: Color pl. 5). The use of cultic stands is mainly attested in the southern Levant (Moorey 2005: 202) and at Cyprus (Karageorghis 1996: 78-80, pl. XLV, nos.

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323 Hestrin 1987; Taylor 1993: 24-37. For more cultic stand from Tell Ta'anach see also Beck 1994.

1-7 . These stands are widespread during the whole IA period, ranging in date from the 12th until the 7th century BC. From the 12th century BC is dated the unique example of the fenestrated offering stand from the village of 'Ai (NE of Jerusalem) (Dever 2005: 112-113). The major part of these specimens dates to the end of the 11th- 10th centuries BC, as clay model shrines from Tell el-Far'ah (Chambon 1984: pl.66) and Megiddo (May 1935: 12-26, pls. XIII, XV, XX; or cultic stands likely used for incense burners again from Megiddo (May 1935: 12-26, pls. XIX, XX; Grutz 2007: figs. 7.6.1 no. 1, 7.6.2 no 5), Tell es-Safi (Grutz 2007: fig. 7.7.2-3), Tel 'Amal (Levy, Edelstein 1972), Lachish (Aharoni 1975: fig.6, pl.43), Ashdod (Dothan 1964: 93, fig.3.10, 1970), Tel Dor (Stein 2006: 389, fig.2a) and Tell Qasile (Mazar 1980: 87-89, fig. 23, pl.32; Stein 2006: 389, fig.2b). Other examples of the 8th-7th centuries BC were recovered at Yavneh (Kletter 2006: 146-159, Kletter *et al.* 2010), Ekron (Gitin 1993) and Beth-Shean (Rowe 1940: pl. 17.1,3),

Islahiye, Zincirli Local Production (IS_ZLP)

This is the largest attested group of figurines, consisting in 28 specimens (**Tab. 46**). In the same manner as the IS_ZDP type, these figurines were likely locally produced. An autoptical examination of figurines shows that their fabrics are very similar to the local IA Common Ware indeed. All the figurines are handmade; details are usually applied or incised. Like the IS_ZDP specimens most of the surfaces are washed; only one fragment (R11-7) had a light brown slip, while two specimens are burnished (R10-485, R13-422). These burnished surfaces are very well preserved and this indicate that probably this production was originally characterized by this surface treatment. A burnished surface was also observed in one figurine from the old German expedition (S1129), which tentatively confirms this trend. The most attested surface color is the red or the light red (R, LR), similar colors might be ascribed for the inner fabrics with some exceptions for those fragments with a medium firing. Regarding fabrics composition, these figurines are made by fine clay mixed with frequent small mineral inclusions ranging between the 5% and the 10%. At least two different subtypes were identified:

IS_ZLP_I Human pillar figurines (future IS_SPF's?)

As one could observe, this is in real a much heterogenic group comprehending different types of pillar figurines. As a matter of fact, bodies are clearly different in shapes and sizes (cf. R10-23, R10-126, R10-630), the same could be stated among heads (R10-104, R10-630). In absence of intra situ or other sites comparisons determining the subject of these much fragmentary figurines is still challenging. The group in fact also comprehends two specimens from the German expedition (S 384, S 1797). In the German report, no particular comments are provided for the two specimens (cf. Andrae 1943: 62-64), on the contrary the authors seem ignore the two much singular specimens that were generally ascribed within the 3rd millennium BC production. The new analysis of contexts by Pucci (2008a: 47) revealed that at least one of these figurines (S 1797) was recovered in the western area of "Obere Palast" (Building G) on the citadel. Here several arrow heads were collected and according to Pucci this area should be associated to the reuse phase of this building, namely within the Neo-Assyrian period. The other one (S 384) was unfortunately collected in a trash pit with mixed material around the same area to the south. Those specimens were already noticed by Pruss (2010: 223-225), who labelled them as "Nordyrische Pfeilerfiguren" (henceforth NPF) of type III. This type is characterized by having claw-shaped hands usually holding one or both breasts. The breasts are roundish and much pronounced. The major part of the specimens – a few honestly - were collected at Chatal Höyük within phase Ob. Thus Pruss dates this type between the 8th-7th century BC. However, watching carefully the specimens from Zincirli one could observe that the breasts are pointier than those of the Amuq valley (§ **4.1**) and the surfaces are smoother. The idea is that as a matter of principle these figurines are much similar in style, but they still pertain to two different productions. The claw-shaped hands appear to be a variant in style within the Euphrates pillar figurines too. Indeed, claw-shaped hands were observed at least in one torso subtype (EU_HSHR_T2d). An intriguing problematic concern also the existence of various type of pillar figurines. For instance, the specimens collected by the German expedition are much different from the half preserved figurine holding the breasts, whose hands are unfortunately washed and practically merged to the breasts (R10-630). Some of these specimens, especially those smaller, could also be associated to fragmentary legs which were included in the miscellanea group (see below). This hypothesis if confirmed in future would enlarge our view on human figurines at Zincirli, both from a subject and chronological division. In conclusion, in the future, when more specimens will be recovered from the Neubauer expedition and a specific typology will be proposed for pillar figurines this class could be probably changed in IS_SPF's.

Tab. 46 Zincirli Local Production figurines from the Neubauer Expedition to Zincirli.

EXCAVATION.NO	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION- Munsell COLOURS
R10-23	IS_ZLP_I	Area 3, L10.3002	4.5 x 5.1 x 2.4	Upper part of a human figurine (torso), head and part of arms are missing. Arms seem pushed on the breast. A indeterminable applied decoration near the neck (necklace?). In 7.5YR6/2, out 2.5YR6/6 (washed)
R10-504	IS_ZLP_I	Area 3, L10.3077	4.1 x 1.4 x 2.5	Human head with a tall tiara decorated with two rows of impressed marks. Nose is pinched, while eyes are not rendered. In 7.5YR6/3, out 2.5YR6/6 (washed)
R10-630	IS_ZLP_I	Area 5, L09.5126	7.8 x 5.6 x 3.9	Fragmentary female pillar figurine, only the upper part is preserved. Breast is visible and it is partially covered by hands, the right one is missing. Single necklace applied. Nose is modelled, while eyes and mouth are incised. Hairs are bent to the back and are rendered with incised lines starting from the forehead. In 2.5YR5/6, out 2.5YR6/6
R10-126	IS_ZLP_I	Area 7, L10.7013	5.7 x 4 x 2.3	Body of human figurine of indeterminable sex. Head, part of arms and legs are missing. Arms seem upraised, while legs were probably divided. Abdomen is protruding. In 5YR6/3, out 2.5YR6/6
R13-422	IS_ZLP_II	Area 3, L13.3019	3.4 x 2.3 x 2.1	Horse leg. Out 2.5YR5/4
R09-363	IS_ZLP_II	Area 5, L08.5125	5.3 x 3.1 x 2.7	Horse leg. In 2.5YR6/8, Out 2.5YR6/8 (washed)
R10-112	IS_ZLP_II	Area 5, L10.5028	4.5 x 5.6 x 2.6	Horse head. The snout is partially missing, at the end of it something which reminds a loop was originally created to render nostrils or the mouth. Eyes, ears and mane are applied, as well as the headstall being two strips of clay side by side the cheeks. Out 2.5YR6/6 (washed)
R10-502	IS_ZLP_II	Area 5, L10.5097	7.9 x 5.7 x 2.3	Human figurine of a rider. Nose and eyes seem pinched. Arms are upraised, while legs seem to bent the horse withers. Armour is fringed to the right side. Out 2.5YR6/8 (washed)
R11-7	IS_ZLP_II	Area 5, L08.5053	4.8 x 2.3 x 1.7	Horse leg. In 2.5YR6/8, 7.5YR6/4 (washed, slipped)
R10-1	IS_ZLP_II	Area 7, L08.7007	4.6 x 4.4 x 1.9	Horse head. Eyes and ears are applied. The mane is pinched although hairs are rendered with applied strips of clay. In 2.5YR6/8, out 2.5YR6/8 (washed)
R10-4	IS_ZLP_II	Area 7, L08.7016	4.1 x 2.6 x 1.6	Horse leg? In 2.5YR5/4, out 2.5YR5/6
R10-127	IS_ZLP_II	Area 7, L10.7013	3.6 x 8.1 x 2.9	Much fragmentary horse body. Head and all the legs are missing, just the upper part of the tail is partially preserved. In 7.5YR5/3, out 2.5YR5/6 (washed)
R10-228/1	IS_ZLP_II	Area 7, L10.7013	4.3 x 1.7 x 1.4	Horse leg with lower part slightly outward protruding. Out 5YR6/6 (washed)
R10-228/2	IS_ZLP_II	Area 7, L10.7013	3.1 x 1.7 x 1.7	Horse leg with lower part slightly outward protruding. Out 5YR7/6

R10-234	IS_ZLP_II	Area 7, L08.7003	2.7 x 3.1 x 1.4	Horse head. Horse head. Eyes and ears are applied. The mane is pinched.
R10-311	IS_ZLP_II	Area 7, L10.7017	6.4 x 7.4 x 2.9	Horse body. The buttock, the fore legs and the snout are missing. The mane is pinched. In 2.5YR5/3, out 2.5YR5/6
R10-312	IS_ZLP_II	Area 7, L10.7021	6.5 x 6.1 x 2.3	Horse head. The snout is missing. Eyes and the mane are applied. Two strips of clay running aside the head are used to render the headstall. In 2.5YR5/6, out 2.5YR6/6 (washed)
R10-370	IS_ZLP_II	Area 7, L10.7027	3.7 x 1.3 x 1.2	Horse leg. Out 5YR6/6
R10-421	IS_ZLP_II	Area 7, L10.7021	3.6 x 1.6 x1.8	Horse leg. Out 2.5YR5/6
R10-422	IS_ZLP_II	Area 7, L10.7021	2.4 x 0.9 x 0.9	Very small horse leg? Out 5YR6/6
R10-462	IS_ZLP_II	Area 7, L10.7017	5 x 5 x 2.3	Horse head. Eyes, ears and the mane are applied; the snout is partially missing. Two strips of clay running aside the head are used to render the headstall. Out 2.5YR6/8
R10-580	IS_ZLP_II	Area 7, L10.7025	4.3 x 2.4 x 2.8	Horse leg. Out 2.5YR5/6
R10-582	IS_ZLP_II	Area 7, L10.7027	4.1 x 2.8 x 1.9	Horse leg. In 2.5YR6/8, out 2.5YR6/6
R10-595	IS_ZLP_II	Area 7, L08.7016	7.4 x 3.9 x 2.7	Horse forepart, only part of the head and the neck are preserved. Ears and mane were probably applied (cf. R10-1, R10-234) In 7.5YR5/3, out 2.5YR5/6
R10-596	IS_ZLP_II	Area 7, L08.7016	7 x 8.3 x 2.7	Horse buttock. Only the right leg and part of the tail are preserved. In 2.5YR4/1, out 2.5YR5/6

IS_ZLP_II Horse and rider figurines (future IS_HSHR's?)

A much more uniform production seems to be the second type, from which only one rider with a fringed harness is preserved (R10-502). Among the horses we could tentatively identify four head's subtypes. The first one is the only secure attested and we could rename it has the "seahorse head" (R10-01, R10-234, R10-595, R10-311?); these heads are in fact very reduced in size, the neck is thin and long, the snout is tapered and ears are fused to the head. The mane is here represented in a very similar way as the EU_HSHR_H2 subtype, namely by applying small horizontal strips of clay from the forehead down until the croup. The second tentative subtype has similar anatomical features with the first one but in this case the mane is pinched and upward protruding on the crest, which is also partially covered by two applied strips of clay (headstall?). The single specimen (R10-462) portraying this profile vaguely resembles EU_HSHR_H5 subtypes. However, the snout here is partially broken away so that this assumption should be taken as not for certain. The following head's subtype -subtype three- is doubtful too. The snout of the single specimen in question (R10-312) is in the fact totally broken. In any case, this specimen could be considered different by the presence of a detailed headstall. The mane seems pinched as the previous subtype and this is fully covered by multidirectional strips of clay. The fourth and last head's subtype has a kind of squared and larger head (R10-112), the snout is very long and a wide strip of clay running on it could represent a throatlatch or the cheek piece. Nostrils were originally perforated and the mane in this case is applied. Generally speaking, these horse heads do not have comparisons among the considered sites in this dissertation. Although, as just seen, some of the identified subtypes remind in style the Euphrates contemporary specimens. Associated to these heads there are squat and crudely made forepart, that could be without harness (R10-595, R10-311,

R10-127) or in the unique German expedition specimen (S 106) the harness could consist in a row of blobs of clay. With regard to this last harness type, this is identical with the EU_HSHR_F6 subtypes. Buttocks are varied too. Tails could be detached and suspended (R10-596) as the EU_HSHR_B6 subtypes or gently upwardly protruding but attached to the buttock (S 106) as the EU_HSHR_B3 subtypes. With the regard to other anatomical features, horse legs are usually the most common part of the body recovered and it is not usually a diagnostic element being all much simple. Generally speaking, these horses are crudely modelled, but it seems that a great attention is given to their anatomical features - especially in the head part – and sometimes to the harness. Regarding the associated riders, just one headless almost entire specimen was recognized (R10-502). This is a standing and straight rider as EU_HSHR__RT3 subtypes, the arms which are partially broken away are opened and they were likely employed in holding a weapon or a defensive element (shield). The rider's harness is a unicum, while the position with the legs astride on the animal's withers seems also confirmed by another horse specimen from the German expedition (S 106). Regarding the contextual analysis of the German expedition figurine (**Tab. 47**), the presented specimen (S 106) was recovered within "Neo-Assyrian" layers (7th century BC) from the citadel gate (D-Burgtor).

This specimen and another horse figurine (S 942[324]) were also included as good comparisons by Pruss (2010: 243, HR.1(P).34-35) for the headless horses from the Amuq plain dating between the 10th and 6th century BC, with a productive peak around 800 BC. However, as affirmed before the comparison must be considered just bearing in mind the distinction among regional productions. In fact, this production might be a regional variant of the well-known Handmade Syrian Horses and Riders from the Euphrates valley. So that as proposed for the pillar specimens, also these horses might be a day ascribed to the IS_HSHR production.

Tab. 47 Zincirli Local Production figurines from the German Expedition to Zincirli.

EXCAVATION.NO	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION- Munsell COLOURS	REFERENCES
S 384	IS_ZLP_I	To the S of G, Obere Palast, BP III	5.3 x 7 x 2.7	Female figurine preserved just in the upper part. Breasts are applied. Out 2.5YR 6/4	Andrae 1943: 62, 156, pl. 33f; Pruss 2010: 224, NPF.III.2; Pucci 2008a: 48.
S 1797	IS_ZLP_I	G, Obere Palast, to the W BP III -1 m	7.4 x 7.8 x 3.2	Female figurine preserved just in the upper part. Breasts and arms are applied. Hands holding breasts. Out 2.5YR 5/6 (burnished)	Andrae 1943: 62, 156, pl. 33i; Pruss 2010: 224, NPF.III.1; Pucci 2008a: 47.
S 106	IS_ZLP_II	D, Burgtor, NE corner BP III - 1m	7.4 x 10.9 x 5.9	Body of a horse figurine with rider. Front legs are completely missing, while the back ones with the tail just partially. From the rider remains just the legs. Head of animal missing. Harness rendered with applied bobs. Out 2.5YR 5/6	Andrae 1943: 157, pl. 36e; Pruss 2010: 243, HR.1(P).34; Pucci 2008a: 43.

As for the dating of these figurines, only very general considerations could be stated. Following intra-situ contextual data, iconographic comparisons with the Cypro-Archaic period, and a general correlation among the pillar figurines and the handmade horses and riders with other coroplastic production in northern Syria a tentative 8th -7th century BC dating is here suggested. The spatial analysis of finds seems to confirm this dating too.[325]

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324   This specimen cannot be used as good comparison since according to contextual data this figurine was collected in an unknown location at the site in a pit very down in the stratigraphy (- 3m). Thus I would rather be more inclined in attributing a general EBA dating to this specimen. Cf. Andrae 1943: 157.
325   See below in "General Observations".

Euphrates, Handmade Syrian Horses and Riders (EU_HSHR's)

Among all the analyzed specimens, two much fragmentary figurines belonging to the EU_HSHR type were distinguished (**Cat. Nos. 876-877**). These are two fragments of horse specimens, in particular a forepart (R10-141) and a head (R11-6). The specimens in question were likely imported from the Euphrates Valley, as attested by their totally different whitish core. This is in fact a characteristic type of fabric used in the Euphrates figurines and not locally attested in Zincirli neither for the pottery.[326] The two figurines are made by fine clay with a low frequency of mineral inclusions (5%) and despite the fact that they are both washed a very fine layer of pale brown slip is still observable.

Tab. 48 Euphrates, Handmade Syrian Horses and Rider specimens from the German Expedition to Zincirli.

EXCAVATION.NO	SUBTYPE	CONTEXT	MEASURES (cm)	DESCRIPTION- Munsell COLOURS
R10-141	EU_HSHR_H1?	Area 5, L10.5012	4.8 x 4.5 x 3.7	Horse forepart. The head and the left leg are missing. In 10YR7/3, out 2.5Y8/3 (washed)
R11-6	EU_HSHR_T0	Area 5, L10.5078	4.5 x 2.4 x 2.5	Horse head. Harnessed with a double applied bend under the snout. In 7.5YR6/4, out 10YR8/3 (washed)

These two fragmentary horse specimens were excavated in a wealthy domestic context from Area 5 (**Tab. 48**), although the close vicinity of the Katumuwa stele led us to think that these figurines might have had funerary purposes.[327] As a matter of fact, at least part of this domestic complex was converted into a mortuary chapel during the 8th century BC (Rimmer-Herrmann, Struble 2009: 33). The Author thinks that the use of these figurines must be seen within a funerary rather than a domestic sphere. Contextual comparisons from the Middle Euphrates (**§ 3.1**) clearly suggest that the funerary sphere was surely connected with the use of these figurines, while we do not have enough data for the domestic one. If these two fragmentary pieces were part of a funerary assemblage, as attested elsewhere on the Euphrates, there once might have stood at least a grave in this area. Nevertheless, at the moment no graves were found associated to the Katumuwa stele (Rimmer-Herrmann, Struble 2009: 33). In any case it seems important here observing two social aspects linked to the presence of these figurines at Zincirli, especially in this excavation area.

In first instance, these two coroplastic fragments are important markers on the real existence at the site of members deriving from the Euphrates region. The mixed character of locals at Zincirli has been a long debated and the relationship among Luwian and Aramean elements still remains an open question.[328] It is worth noting that Samalian rulers had both Anatolian and Semitic names (Schloen, Fink 2009a: 7; Liverani 2014: 439). The Luwian element in Area 5 is also represented in the inscription carved in the Katumuwa stele. As a matter of fact, among the deities mentioned in the inscription Kubaba is also included. This goddess never appears in the Samalian royal inscriptions, since she is a member of the Luwian pantheon, but this stele testifies that she was venerated at least by part of the local population. The general absence from royal inscription of the "queen of Karkemish" has been associated to the fact that she belonged to the land of Hatti, i.e. a rival kingdom (Schloen, Fink 2009a: 8). So we already have two tentative evidence speaking in favour of the Luwian element at Area 5, namely the stele and these two horse figurines which are not are not at all local in character. How one might explain their presence at Zincirli if not within the movement of people from other part of the northern Levant, perhaps from a Luwian kingdom?[329]The Author admits that though much fascinating this is a completely speculative idea, but if not ethnically suitable this hypothesis could be valid at least from a geographical point of view.

The second social element which is much interesting in relation to these figurines is understanding the movement of people itself. As just stated, the attestation of clay figurines from the Euphrates region should be in fact related to movements of people from the Euphrates basin. These movements were favoured by the close proximity of the site of Zincirli to the major caravan routes running towards the Cilician Plain

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326   Hopefully, future petrographic analyses will confirm this hypothesis.
327   The prosperity of the context is testified not only by the stele, but also by the presence of other prestigious objects like a high number of basalt vessels. Rimmer-Herrmann, Struble 2009: 35. A detailed contextual analysis will be provided in the final report, since this goes beyond the aim of this dissertation.
328   On this problematic see Schloen, Fink 2009a: 7-11; 2009b: 217-218. For a similar problematic at Tell Afis see also Soldi 2009.
329   Honestly speaking, these figurines were found both in Luwian and Aramean settlements, the major examples are for instance Karkemish and Tell Ahmar. So that we might affirm just a general Euphrates region as for the provenience of these people.

and connecting the Mediterranean coast to the inner Syria far until Mesopotamian lands. Migratory flows were in the fact quite common both from south (Amuq) and east (Euphrates) (Schloen 2014: 29-30). The consecutive question is arguing by what channels these figurines were moving and especially if they were associated to voluntary movements or deportations. Answering to this question is honestly a true challenge, the only indicative suggestions are based on Neo-Assyrian sources which testifies just non-voluntary movements. Nevertheless, the idea that the Neo-Assyrians were the main promoters of people's movement is due to a series of convergent observations. As seen in the iconographic analysis of figurines, there is a clearly Assyrian influence in figurines' style and costumes. The harness worn by horse figurines have a correspondence with the Assyrian royal army and in general, the care used to render different parts of the harness can be adopted just by a person who works or lives every day in direct contact with these trained animals. The headdress worn my female figurines is probably inspired by the local female fashion, but the style with clay pellets (stylized rosettes) is an Assyrian influence on this fashion. Thus the Neo-Assyrian element is the *fil rouge* connecting this production to their formation and spread in the northern Levant. Figurine finds exported out of the Euphrates region would in fact be strictly connected to the expansion of the Neo-Assyrian political power to the west. This fact implies that this kind of objects were carried as personal possessions from place to place by Levantine people which had direct relationships with the Neo-Assyrian Empire. Whether they were prisoners, merchants or vassals nothing is known.[330] Nevertheless, the general attestation of these figurines in wealthy contexts[331] would indicate that this was a production related to an acculturative process rather than just a political subjugation. Indeed, the EU_HSHR and SPF figurines would testify that particular historic phase in which Aramean and Luwian states acted as imperial outposts for the Assyrian homeland. A period characterized by a marked 'Assyrianising' tendency on the local material evidence and by the production of luxury goods for the Empire (Liverani 2014: 441). A period in which a consistent part of the population in the Assyrian provinces were made by deportees settled in order to serve the imperial administration (Oded 1979: 47). Effectively, if we look at the dating of the specimens recovered at Zincirli by comparing them with the Euphrates basin, one would suggest a mid-8th-7th century BC. Contextual evidence at Zincirli seems to confirm this dating indeed. The two specimens both come from Area 5 and in particular one of them was recovered in the phase immediately before di Katumuwa stele (mid-8th century BC) and the other is from a phase tentatively dating to the 7th century BC.[332]

General Observations

From the here proposed map of the site with finds distribution (**Fig. 119**), one might observe that generally figurines are found within three major areas, namely area 3, 5 and 7. Leaving apart area 3, which in the fact partially rest on the Inner Town defensive wall, so that figurine finds from different periods could be mixed in the earthen rampart. Area 5 and 7 are instead much interesting in terms of use of the figurines. Indeed, area 5 seems having the most "exotic" character. This is effectively an area in which all the attested types were found and this is probably due to the wealthy context, that might have stimulated the circulation of objects or people from different Levantine regions. Regarding area 7, the cultic character was already observed with the diffused presence of clay plaques (ZDP) probably applied to cultic stands. Nevertheless, horse and rider figurines (ZLP II) are predominantly attested within the same area. This let us suppose that both productions were conjunctly used and they were therefore contemporary. From one head, a future goal concerning figurines from Zincirli will be understanding whether all the attested types - namely ZDP, ZLP and the EU_HSHR- are contemporary productions pertaining to the late IA period or some of them were diffused also during the IA II period. From the other hand, another key point concern the use and the interaction among these figurines. A more detailed contextual analysis of finds will probably clarify all these matters.

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330 On numbers and types of people deported during the Neo-Assyrian period see Oded 1979.
331 See for instance the Yunus cemetery, contexts from Tell Ahmar or the Area 5 in Zincirli itself.
332 Contextual information kindly provided by Virginia Rimmer Herrmann.
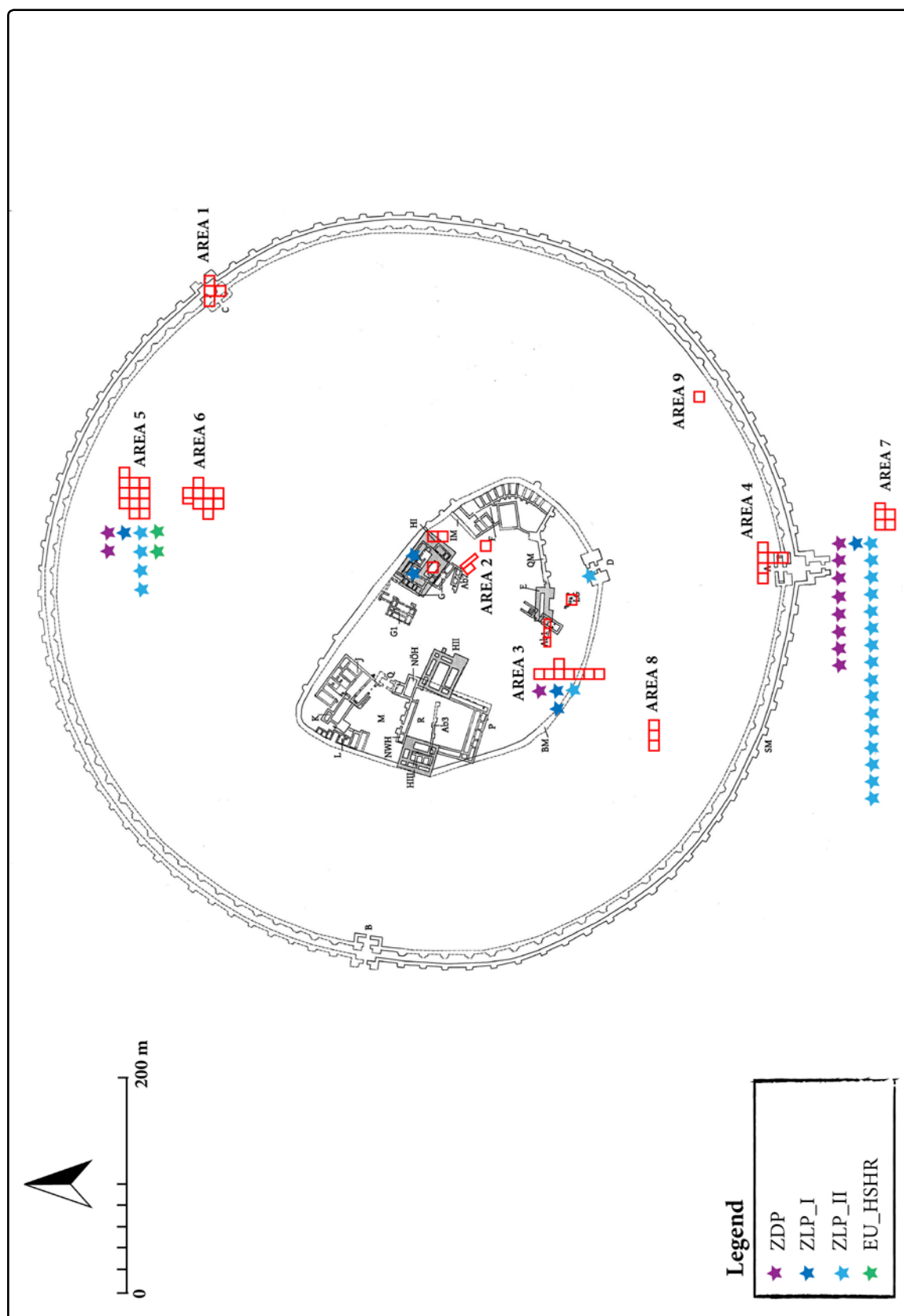
Fig. 119 Distribution of figurine types at Zincirli (modified by the Author after Pucci 2008a: pl.1)

Islahiye, Zincirli Decorative Plaques (IS_ZDP)

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ZDP_ind

R09-475

R10-225/1

R10-225/2

ZDP_I

R10-191/1

R10-191/2

R10-192

R10-193/1

R10-193/2

R10-193/3

ZDP_II

R08-329

ZDP_III

R10-458

ZLP_I

R10-23

R10-126

R10-104

R10-630

S 384

S 1797

ZLP_II

R10-1

R10-234

R10-595

R10-311

R10-312

R10-462

R10-112

285

ZLP_II

R10-127

R10-596

R09-363

R10-4

R10-228/1

R10-228/2

R10-370

R10-422

R10-421

R10-580

R10-582

R11-07

R13-422

R10-502

S 106
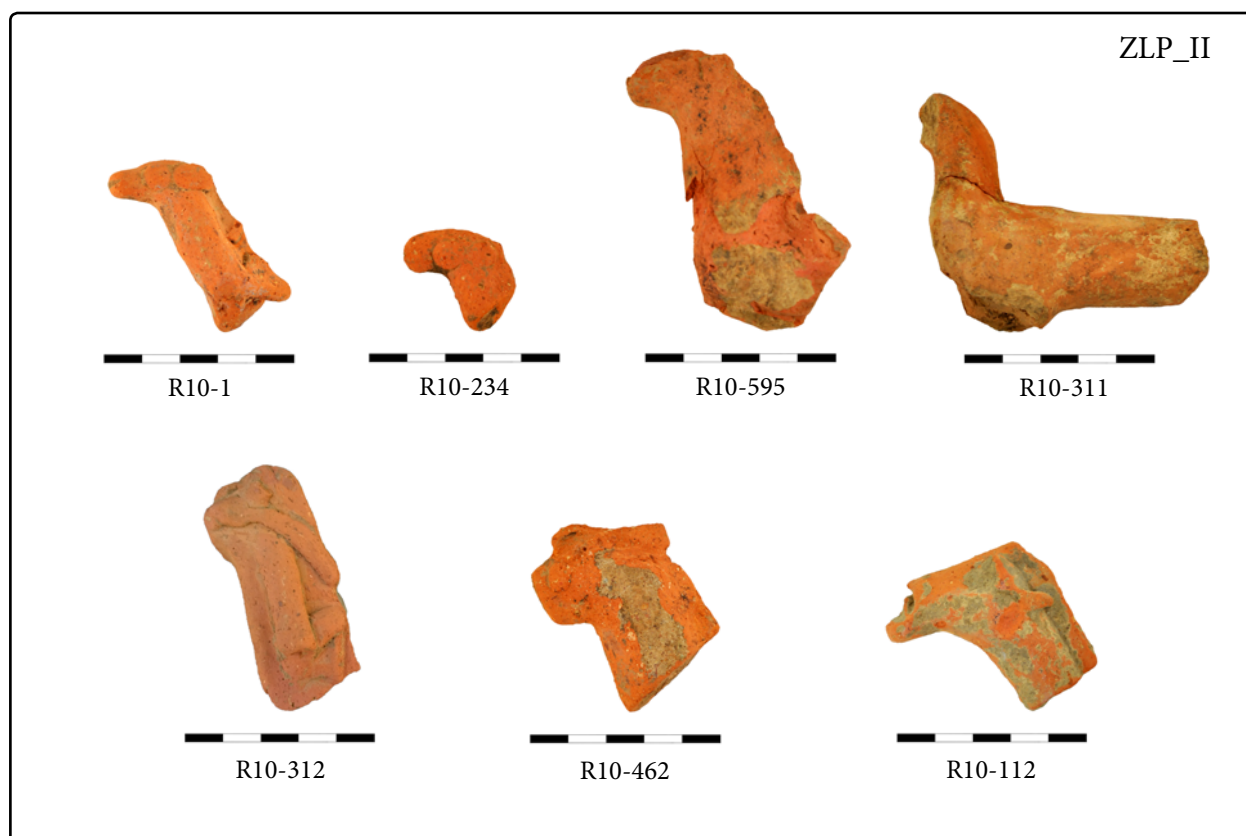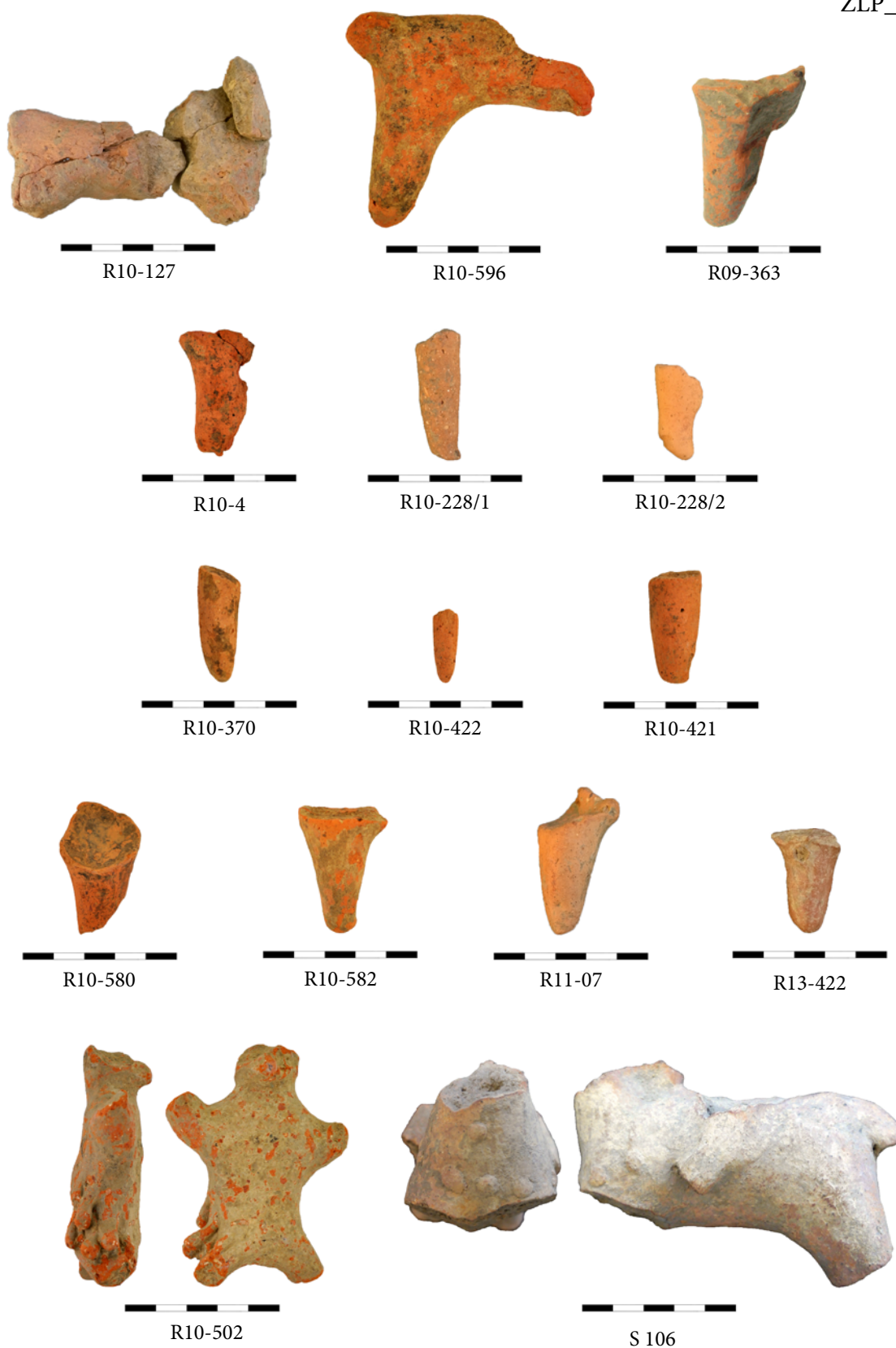
4.3. The Khabur Valley: Tell Halaf

As correctly stated by Moorey (2005: 220), with the exception of the Assyrian heartland, IA figurines east of the Euphrates are generally poor known. Indeed, with the exception of Tell Halaf, which is also the solely considered sites. As far as known, the Khabur Valley does not yet offer a proper coroplastic tradition dating to the IA period. Not even the recent excavations at Ziyaret Tepe have returned figurine finds (cf. Matney 2002, 2004; Matney *et al.* 2002, 2004, 2005, 2006, 2007, 2008, 2010, 2012, 2013). The nearby sites of Sultantepe to the west and Girnavaz to the east with their Neo-Assyrian phases will probably provide good comparisons for this site (**Fig. 120**).

Fig. 120 Map showing all sites considered in the research for the Khabur Valley. In black those presented in the following paragraphs (graphic by the Author).

Halaf

Guzana

36°.82'66" N, 40°.75'.00.68" E

Tell Halaf – 1000/600 m wide x 26 m high – is a large site located in north-eastern Syria and in the fertile Khabur Valley, very close to the Turkish border. The site was explored by a German team directed by Max von Oppenheim between 1911 and 1929 for three excavation seasons. A new Syrian-German team directed by Lutz Martin and Mirko Novak from the Pergamon Museum in Berlin has begun since 2006 new explorations at the site, but this expedition was sadly interrupted in 2010 with the outbreak of the Syrian civil war.[333] Figurines presented in this study are limited just to the old German expedition since the new IA figurines are currently under analysis by Helen Gries from the Archaeologisches Zentrum in Berlin. Although the archaeological reports from the old German expedition have never been published, the archaeological sequence used in this study follows that proposed by Pucci (2008), while all the presented figurines were already published in the small finds volume (Hrouda 1962).

Current Location of Figurines

All the objects from the old German expedition are today stored at the Pergamon Museum in Berlin, small finds are precisely located in the nearby Archaeolgisches Zentrum. As well as some figurines from the German expedition to Zincirli (**§ 4.2**) the few IA specimens from Tell Halaf were heavily damaged by the blaze that destroyed the museum during the World War II.

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333   grabung-halaf.de/index.php?l=eng

Archaeological Contexts

Unknown for figurine finds.

Types and Dating

Khabur, Syrian Pillar Figurines and Handmade Horses (KH_ SPF's, HH's) ?

Among the many figurine finds published by the old German expedition (cf. Hrouda 1962: 11-pls. 13-22), just three specimens dating from the IA III period were securely identified and are therefore presented in this study (**Tab. 50**). The first one is a pillar female figurine (VA 12762), very similar both in shape and in the performed gesture to the EU_SPF's. This headless specimen - though being fragmentary in arms - is in fact portrayed covering the breasts, which are quite pronounced. This pillar figurine reminds a lot the most attested pillar figurines at Karkemish, namely those having both hands on the breast (**§ 2.3.1, torso subtype T1**). This figurine was generally dated to the 1st millennium BC due to stylistic similarities with figurines from Tell Beit Mersin (Hrouda 1962: 12). The just seen similarity with the Middle Euphrates corpus would lean toward an 8th-7th century BC dating. The other two specimens are instead horse heads, very similar to the Euphrates production too. The first one (TH 4055) presents a very easy shape, having the head undersized compared to the neck, which is long and provided with a pinched mane. Ears are just outlined as well as eyes that were probably modelled. This head vaguely reminds a mixture between H4-H5 heads' subtypes from the EU_HSHR's. The other specimen (TH 4169) is instead clearly similar to subtype H3 with its rich headstall and the long snout. Finally, probably to the same coroplastic tradition should be also ascribed another horse head (Hrouda 1962: pl. 20, fig. 175), whose shape reminds the well attested H2 specimens from the Euphrates valley. The "Tier-Terrakotten" are treated just in a few lines in the German publication (Hrouda 1962: 17-18), nothing concerning their retrieval context is provided as well as no attempt in proposing a general dating was observed. Nevertheless, stylistic comparisons with the Euphrates basin would suggest also in this case the attestation of these horse heads within the Neo-Assyrian phase.

Tab. 50 Late IA figurines from Tell Halaf.

EXCAVATION.NO	CONTEXT	MEASURES (cm)	DESCRIPTION- Munsell COLOURS	REFERENCES
VA 12762	From trench within the city wall	10.1 x 6.3 x 4	Female pillar figurine, head and part of arms are missing. Breasts are pinched. Hands position (once) on the breasts. Out 7.5YR 6/4	Hrouda 1962: 22, pl. 13, no. 95
TH 4055	Unknown	6.1 x 4.1 x 3.1	Head of horse with pinched mane. Out 10YR 7/3, slipped surface.	Hrouda 1962: 25, pl. 20, no. 177
TH 4169	Unknown	7.1 x 5.8 x 2.8	Head of horse. Harness and eyes are applied, naris are impressed. Mane is pinched, while ears are broken. Out 2.5Y 7/3, slipped surface.	Hrouda 1962: 25, pl. 20, no. 176

VA 12762   TH 4055   TH 4169

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4.4. The Aleppo Plateau

The here presented sites are in real a non-coherent group in terms of coroplastic productions and regional distribution. These sites were grouped all together for two main reasons. From one hand, at the actual state of the research no regional studies are available for Inner Syria since sites presenting an IA coroplastic tradition are quite few, so that one cannot precisely distinguish regional productions. From the other hand, the coroplastic production of the following sites reflects the geographical position of the sites themselves, namely a crossroad between the coastal and eastern Syria. The coroplastic corpus from these sites is, as we will shortly see, in the fact a mixture between the eastern and western IA traditions. For instance, in Clayton's research, figurines from Tell Rifaat, Neirab and Tell Abou Danne were included in the catalogue together with the Middle Euphrates tradition, because stylistically very similar (Clayton 2001: Part II, The Figurines). However, if this statement is true for some of these specimens, there are some problematic figurines that do not allow us determining a secure attribution of these specimens both in terms of stratigraphy and typology. At Tell Afis, for instance, the local production shows a local character of the coroplastic art. Thus even one cannot exclude that the proximity of these sites to the Euphrates basin might have favoured importations from this region, the presence of a local production here seems the most probable hypothesis. Moreover, future researches should also consider a range of nearby sites with IA phases that were not considered in this study due to the absence of published data. Promising sites are, for instance, Ain Dara, Tell Deinit, Tell Tuqan, Tell Mardikh, Tell Mastuma and Khan Sheikoun (**Fig. 121**).
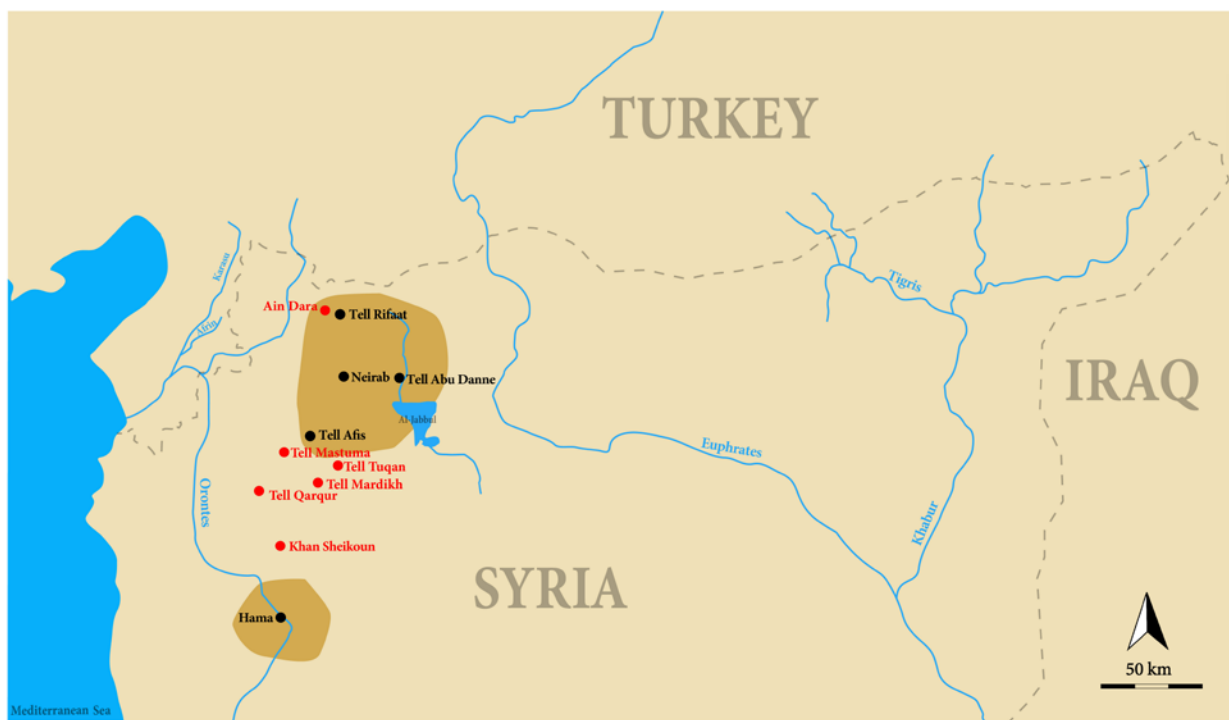
Fig. 121 Map showing all sites considered in the research for the Aleppo Plateau. In black those presented in the following paragraphs (graphic by the Author).

4.4.1 Tell Rifaat

Er-Rifaʾat, Arpad, Iaḫan [334]

36°.47'27.17" N, 37°.09'51.21"E

The site – ca. 123-250 m wide x 30 m high - is located 35 km north of Aleppo and it was explored by three different expeditions. A first three-months campaign was organized in 1924 by the Czech philologist Bedrich Hrozný. A second expedition made by two excavation seasons was conducted in the 60's with the support of many institutions in UK and elsewhere under the direction of Seton Williams (Seton-Williams 1961; 1967). The third and last expedition was limited to a survey conducted during the 70's by Matthers (Matthers 1978; 1981). The archaeological deposit attested at the site spans from the Chalcolithic (Level VI) to the Roman period (Level I). (Seton-Williams 1961: 75). Regarding the IA history of the site, we know that Tell Rifaat corresponds to the ancient Arpad, capital of the Aramean Kingdom of Bit-Agusi, which remained independent until 740 BC when it was subjugated to the Neo-Assyrian empire (**§ 1.2.3**).

Current Location of Figurines

Materials from the first expedition were sent to the castle complex in Benešov nad Ploučnicí (Czech Republic). Unfortunately, in 1969 a blaze destroyed part of the Bedrich Hrozný collection (Nováková 1971a: 9) and what remained was moved to the Collection of Oriental Art of the National Gallery in Prague. Figurines that should have been analysed in this research went destroyed by the blaze.[335] Other unpublished figurines from the latest expedition are instead stored at the National Museum in Aleppo.

Archaeological Contexts

Nothing is known about the retrieval contexts of figurines both from Hrozný expedition and that of Seton Williams. Generally speaking, we know that Seton-Williams distinguished two main levels for the IA period. In Level II were included the "Neo-Babylonian" (IIa), the "Neo-Assyrian/Aramean" (IIb) and the "Aramean" (IIc) phase (Seton-Williams 1967: 16), which should more or less correspond to this dissertation division in IA IIIb (Neo-Babylonian), IIIa (Neo-Assyrian) and IA IIb-a (Neo-Syrian). This big level was followed by Level III that was divided into two phases, namely the "Aramean settlement" (IIIb) and the "Pre-Aramean" (IIIa) (Seton-Williams 1967: 17). Level III corresponds to the IA I period and the preceding LBA/IA I transition. It seems useless providing here any contextual information since figurines are quite never mentioned in reports. The only general comment is about the recovery of a good quantity of figurines in layers between Level Ic (Achaemenid) and IIa (Neo-Babylonian), described as "Scythian" horse and riders and therefore belonging to those historical periods (Seton-Williams 1961: 78; 1967: 18, 24).

Types and Dating

Looking at the material at our disposal, we could affirm that none figurine is published from Matther's survey. According to Seton-Williams (1976: 24-25), more than 150 clay figurines were retrieved during the 60's expedition. A minor part of them consisted in some animal specimens, including literally "equids, *bos*, and *cervus*", which, in the scholar opinion, were common during the Neo-Assyrian period together with a single lion specimen. These figurines were handmade with a surface colour ranges from buff-brownish to pinkish and they were often red painted.[336] Nothing is known about those specimens since they were never published. According to Pruss (2010: 29), Matther's had the chance to analyse some figurines held in Aleppo from the Seton-Williams expedition, the original manuscript should be now hold by Gunnar Lehmann.[337]

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334   Arpad was the Aramean name of the site, while during the 9th century BC the town is sometimes called Iahan. Seton-Williams 1961: 70, ns. 1-3. The identification of the tell was firstly recognized by Albright during his journey from Jerusalem to Aleppo. Albright, Dougherty 1926: 8-9.

335   Communication provided by Zdenka Klimtova, curator of the Collection of Oriental Art at the National Gallery in Prague. Update to February 2015.

336   This last observation let us think that figurines from different periods were considered in the same group.

337   Lehmann has kindly confirmed this information. Those materials are in the fact part of Juliane Stein Ph.D. research and they will be soon published. In any case, according to Lehmann, figurines from the Seton-Williams expedition are mostly dating to the Achaemenid period.

The only available, though much partial, corpus is that of Hrozný expedition. A study of those figurines was presented by another philologist (Nováková 1971a, b). According to Nováková, the analysis of those figurines that are for the major part lost, was conducted comparing the Czech finds with new finds from Seton-Williams. This happened mainly because nothing more than a general article was produced for the first expedition, so that as already affirmed we do not know anything about retrieval contexts (Nováková 1971a: 10-13). Thus Nováková proposed a tentative classification of Hrozný corpus considering the stratigraphic sequence exposed by Seton-Williams. That is mean, the classification and a chronology of those figurines is mainly based on comparisons and historical-artistic similarities. This, in the Author's opinion, has resulted in a much confused work. As a matter of fact, figurines belonging to different period were mixed all together in macro-categories. This is at least what was observed for the IA period. Nováková's work comprehends 391 specimens, but effectively the major part of figurines is just described since only 48 images are published. Among these 48 published figurines, just 6 are of interest for this study and they were tentatively divided into two or three main classes. The following distinction is still problematic due to some details of figurines that do not allow us clearly distinguishing regional productions. All these problematic are now being carefully described.

Aleppo Plateau, Handmade Syrian Horses (AP_ HSH's) (?)

The first class comprehends 3 figurines that could be tentatively ascribed to the AP_HSH's (**Fig. 122 c-e**), whose main reference site is Tell Afis (§ **4.4.4**). In detail, these are 2 human heads (**Fig. 122 a-b**) and 3 horse specimens (**Fig. 122 c-e**). All these figurines are much similar in style to the Middle Euphrates coroplastic tradition, but none of these specimen could be unequivocally identified with one of the subtypes defined in this dissertation. Small differences are for instance observable in the rendering of the horses' snout, being quite pointy, in some very thin strips of the headstall, and in the general squat shape of the only preserved buttock. Given the uncertain retrieval context, the Author reserves some doubts regarding their secure identification within the Middle Euphrates coroplastic horizon. Needless to say that the stylistic similarity with the Karkemish corpus would suggest their appearance at least towards the end of the IA II period. This seems confirmed by Nováková (1971a: 61), who stated that these figurines usually appear at Tell Rifaat in Level II, namely assigning them to the "Neo-Assyrian/Aramean" phase. Nevertheless, we know that Level II at Tell Rifaat comprehended at least three different archaeological and cultural phases. As we will see in a while, the non-consideration of this important stratigraphic element resulted in the grouping of some figurines - evidently of different chronologies - into the same type.

According to Nováková, one of the human heads (**Fig. 122a**) pertains to "figurines féminine III C", a variant of the type "figurines féminine III" that the scholar included just in the catalogue (cf. Nováková 1971b: 5, 42), but curiously not in the analysis (cf. Nováková 1971a: 5, 33-39, pl. XI, no. 69). As a matter of fact, this specimen is a unicum among the Tell Rifaat (presumably) female figurines and this variant was created just in order to include the specimen in the catalogue. The absence of the rest of the body, the unknown retrieval context, and the impossibility to find a comparison in the whole Syrian region, let us doubt much about the attribution of this head to a female specimen. Nováková has in the fact correctly observed that facial features of this head are much similar to male specimens of her type II (Nováková 1971b:42), but this of course does not suggest the identification of this head with a male specimen. The similarity of facial features is not due to an analogy among subjects, but probably by the fact that these figurines are ascribed to the same coroplastic production. The other human head (**Fig. 122b**) pertains undoubtedly to a rider figurine as suggested by the helmet with hackle. This figurine and the other horse specimens (**Fig. 122c-e**) were included in the type of the "figurines masculines II" (Nováková 1971a: 57-61, 1971b: 45-56, pls. XI-XXXVIII, nos. 93-146). This is in real a problematic grouping, comprehending figurines belonging to different cultural and chronological phases. Nováková sometimes lacked in distinguishing a "Neo-Babylonian" and a "Neo-Assyrian" tradition. So that one rider produced toward the end of Neo-Babylonian period was equated in style and chronology to those typical of the Neo-Assyrian phase (cf. Nováková 1971a: pls. XIV no.63).[338] A similar problematic, has been observed in the Neirab corpus (§ **3.5.2**)

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[338] The "Neo-Babylonian" horse and riders were identified by Nováková in her type "figurines masculines III", although some horse specimens could once have belonged to the Achamenid period. Cf. Nováková 1971a: 61-65, 1971b: 57-74, pls. XV-XIX, nos. 93-146.
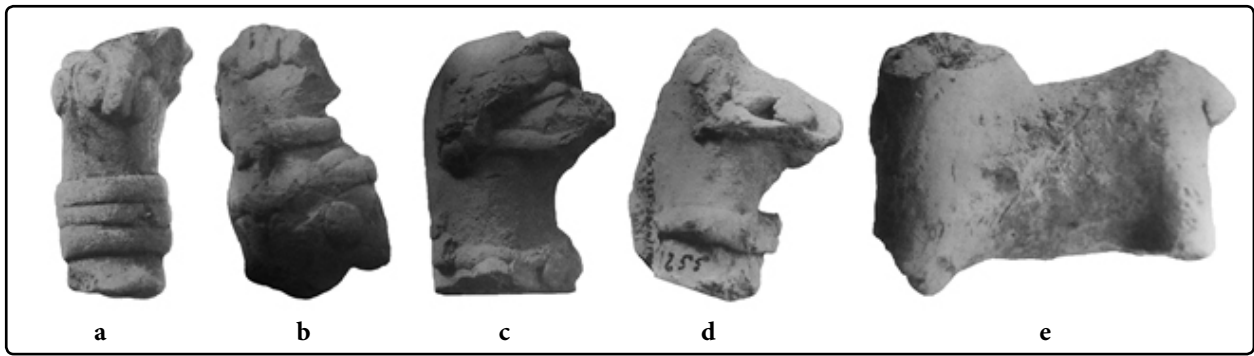
Fig. 122 a-e IA figurines from Tell Rifaat (from left to right after Nováková 1971b: pls. XI, nos. 69, 64, XII, nos.75, 76, XIII, no.83).

Syro-Judean Heads (SJH's)

The last analyzed figurine is a mould-made female head (**Fig.123**) already encountered in the Amuq Plain production (**§ 4.1**) and in the fact included here under the same class. As already stated, despite the name adopted in this study, the SJH's in real do not have a precise comparison with the Southern Levant, strongly suggesting that these were produced in the Syrian territory. This head presents anatomical features very similar just to one of the Amuq Plain specimens (**§ 4.1, y-418**), although the Tell Rifaat head has also some applied blobs encircling the head. This head pertains to Nováková's type of "les figurines humaines divers" (Nováková 1971b: 149-153), together with other unpublished specimens. Nothing precise than what already stated in the Amuq Plain chapter could be affirmed regarding the dating and the use of this class.

Fig. 123 Syro-Judean Head (SJH) from Tell Rifaat (after Novakova 1971a: pl. XXXVII, no.353).

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4.4.2 Neirab

This is a site lying approximately 10 km south-east of Aleppo. Neirab was explored in just two excavation seasons (1926-1927) by the Ecole Biblique et Archéologique Française de Jérusalem (Carrier, Barrois 1927; Abel, Barrois 1928). The excavation in the upper part of the mound revealed a stratigraphic sequence covering the Neo-Assyrian, the Neo-Babylonian, and Persian periods, with scattered evidence of a Hellenistic and Byzantine phase. The latest phases, namely the Persian and Neo-Babylonian occupation, were characterized by an extended funerary area. The many graves from this cemetery directly cut a destruction layer, covering some mudbrick structures with stone foundations of indeterminate dating according to the French expedition (Carriere, Barrois 1927: 127; Abel, Barrois 1928: 187-188, 191). It is much likely that the destruction layer must be connected to the Neo-Babylonian siege, while those structures of unterminated nature are ruins of domestic buildings of the Neo-Assyrian phase. As we will see below, coroplastic finds would strongly support this interpretation. Nothing is known from the site for the IA II period, when Nirabu was part of the Bit-Agusi Kingdom (§ **1.2.2**).

Current Location of Figurines

Figurines should be all stored at the National Museum in Aleppo, although it is also possible that some specimens may have reached Jerusalem together with some inscribed tablets. As already stated in the Preface, at the Louvre Museum none clay figurine from Neirab is stored.[340]

Archaeological Contexts

During the short excavation period, the French expedition opened a relatively high number of irregular trenches. In the first campaign eight random trenches were in fact opened on the tell (A, S, T, F, PR, N, Q), these were in-depth analyzed during the second season. The confusing exposition of reports does not offer a clear idea about the stratigraphic sequence encountered by the French expedition. As already said, the only secure archaeological evidence is the presence of a cemetery dating from the end of Neo-Babylonian period.[341] The below Neo-Assyrian structures were intercepted in Trenches A, S, T, CH (Carrier, Barrois 1927: 127, 129, 132, 141, pl. XXXIII), these might be tentatively interpreted as domestic buildings by the presence of kitchen ware from Trench CH (Carrier, Barrois 1927: pl. LX, fig. 118).

Despite the fact that a good number of figurines was collected and published by the French expedition, data regarding retrieval contexts are not accurate. We just know the IA figurines were found in lower layers in Trenches S, F, PR, and CH. From Trench S some horse specimens and a lion figurine (**Fig. 124, no. 9, Fig. 125 nos. 1,11,19, 20**) (Carrier, Barrois 1927: 131); from Trench PR "une figurine à décor pastille" but not published was collected in the bottom of a Byzantine pit (Carrier, Barrois 1927: 137-138), while more figurines with unspecified retrieval context came from Trench F (**Fig. 124, nos. 2,15, 16**), Trench PR (**Fig.124, no.12, Fig. 125, nos. 3, 17**), and Trench CH (**Fig.124, nos. 7,8,10, Fig. 125, nos. 5,6**) (Carrier, Barrois 1927:142). In the second seasonal report we also know that figurines with applied blobs were retrieved in the funerary area of Trench F. In particular a rider specimen was collected in a grave with a very rich funerary kit containing among the many objects some Egyptian artefacts (Cf. Abel, Barrois 1928: 196, grave no. 4).

Types and Dating

The Neirab corpus is problematic due to a stratigraphic and historic misunderstanding. Indeed, all the published figurines were divided in two stratigraphic and historical phases, but at least three different productions pertaining to three different stratigraphic and historical phases can be distinguished. According to reports, to the first phase pertains all those figurines retrieved in the lower layers. These figurines are

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339 Pruss 2010: 26.
340 Personal verification in March 2015.
341 The Neo-Babylonian period is also well attested due to the recovery of 27 inscribed tablets. Edouard 1927, 1928; Cagni 1990; Tolini 2015.

characterized by a plentiful use of applied blobs and they were generally dated to the "civilisation hittite" (Carrier, Barrois 1927: 201, fig. 10, pl. XLIX). To the second phase were instead attributed some female plaques (Astarte Plaques) and horse and rider figurines (Persian Riders) dating to the Achaemenid period (Carrier, Barrois 1927: 203-206, pls. L, LI, LII). As a matter of fact, reports ignored the presence of a transitive coroplastic production between the wrongly interpreted "Hittite" phase, namely the Neo-Assyrian phase, and the mould-made figurines that are typical of the Achaemenid period.[342] Many figurines belonging to the Neo-Babylonian production were mixed with both groups. Leaving apart the second group, which is not the topic of this research, Neo-Babylonian figurines are well distinguishable in the first group. The excavators were aware of the fact that the first defined group presented some inconsistencies. This is understandable throughout two observations (Carrier, Barrois 1927: 201):

1) "Malgré la monotonie de cette technique, la diversité des types est assez grande"

2) "Quelques-unes des ces figurines ont été trouvées exceptionnellement à des niveaux supérieurs"

**AP, Handmade Syrian Horses and Riders (AP_HSHR's) (?)**

The great variety in the attested types and the fact that some specimens were collected in upper layers suggest that figurines belonging to different productions were mixed all together under the same category. Indeed, as it has been here highlighted (**Figs. 127-128**) the Neirab figurines belonging to this first group present mixed features. Some figurines have typical decorations of the Middle Euphrates production (marked in yellow) and they could be tentatively ascribed to this coroplastic horizon indeed.[343] Others, on the contrary (here in red) cannot be ascribed to the same corplastic production since they are a material evidence of a late Neo-Babylonian phase. As already shortly said in the Amuq Plain chapter (**§. 4.1, no.19**), between the end of the Neo-Assyrian and the Persian period production, it is attested a transitive production which is yet not very well known. These are some handmade horse and rider figurines usually attested in layers just beneath or very early during the Persian period.

The most interesting data from the Neirab corpus is the attestation of the passage between the Neo-Assyrian and Neo-Babylonian horse and riders. The transition is visible at least in two published figurines, one rider with an "alien" style head and applied blobs (**Fig. 125, no. 9**) and a forepart of a horse with a typical Neo-Babylonian-Persian body, but enriched with a fringed harness which is typical of the Neo-Assyrian tradition (**Fig. 128a**). According to the Author, a similar transition is observable in a horse specimen from Tell Ahmar (cf. Thureau-Dangin, Dunand 1936: pl. XVI, no.13).

Lastly, a complete figurine of a lion (**Fig. 126**) with a particular decoration on the body, namely with some impressed small circles especially concentrated in the forepart, let us identify with this animal a headless specimen from Karkemish (**Cat. No. 695).**

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342 For the Achaemid period figurines from Neirab see also Ronzevalle 1927: 171-177, pls. XVI-XIX.

343 These figurines were not included in the catalogue of this dissertation because of the uncertainty in shapes and retrieval contexts. As a matter of fact, most of these figurines were published just in sketches, so that determining a reliable typology is highly difficult.
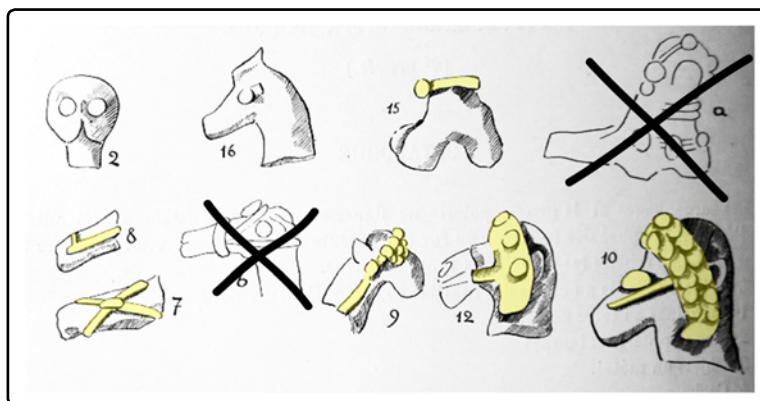
Fig. 124 Figurines with Neo-Assyrian (yellow) features from Neirab, cancelled skteches are comparisons from other sites (modified after Carrier, Barrois 1927: fig. 10).
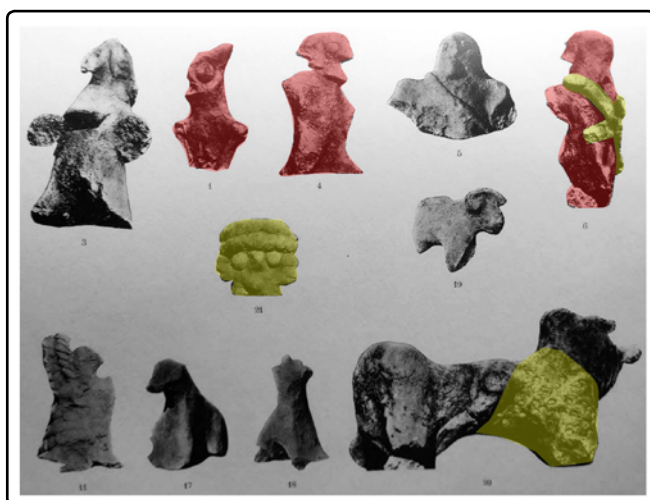
Fig. 125 Figurines dating to the Neo-Assyrian (yellow) and Neo-Babylonian (red) period from Neirab (modified after Carrier, Barrois 1927: pl. XLIX).
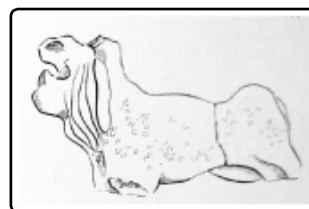
Fig. 126 Lion figurine dating to the Neo-Assyrian (?) period from Neirab (after Carrier, Barrois 1927: fig. 11).
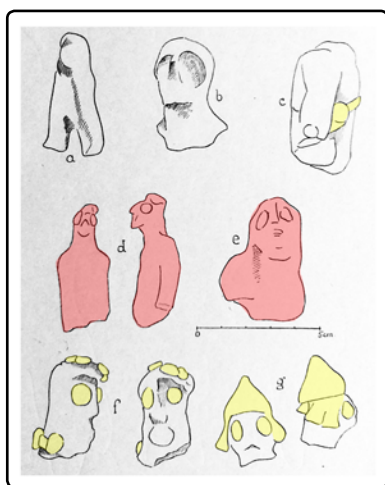
Fig. 127 Figurines with Neo-Assyrian (yellow) and Neo-Babylonian (red) features from Neirab (modified after Abel, Barrois 1928: fig. 10).
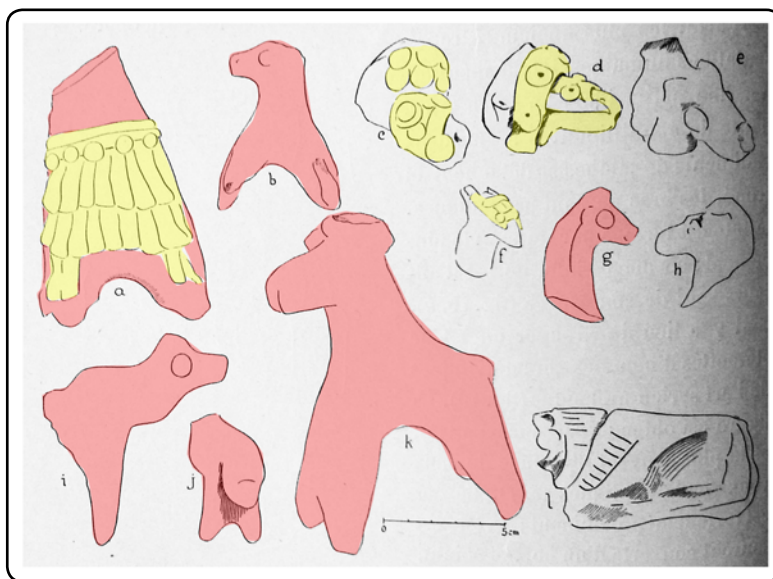
Fig. 128 Figurines with Neo-Assyrian (yellow) and Neo-Babylonian (red) features from Neirab (modified after Abel, from Neirab (modified after Abel, Barrois 1928: fig. 11).

4.4.3 Tell Abou Danne

36°.18'12.85" N, 37°.45'27.52" E

Tell Abou Danne lies north of the lake Al-Jabbul and 25 km east of Aleppo, near the road to Raqqa (Tefnin 1976: 62-63, fig.3; 1978-79:145, 1979: 44, 1980b: 179, 1986:14; Tefnin *et al.* 1980:113). The site was excavated between 1975-1978 by a Belgian expedition (University of Bruxelles) under the direction of Roland Tefnin. This was surrounded by a modern cemetery that partially prevented research activities. During the first two campaigns a step trench towards the northern slope of the tell was opened (Area SI) in order to obtain a chronological sequence of the site (Tefnin 1980b: 183, 1981-82: 202; Tefnin *et al.* 1980: 113zs). Seven levels were ascertained spanning from the EBA II to the Hellenistic period (Tefnin 1978-79: 147, 1979: 45-49, 1980a: 8, 1980b: 184-199, 1986: 141-142). During the 1980-1978 campaigns another area (Area A) was excavated to the SE side of the tell, this area returned just a restricted stratigraphic sequence, i.e. from the 7th century BC until the Augustan age (Tefnin 1978-79: 147; Tefnin *et al.* 1980: 111, 113).

Current Location of Figurines

All the objects collected by the Belgian expedition should be stored at the National Museum in Aleppo.

Archaeological Contexts

According to the published data, the sounding SI returned IA I(?)-II levels (Tefnin 1980b: 188-190, pl. VI, fig. 11) but apparently no clay figurines were recovered within the excavated strata. A unique IA clay figurine was instead collected from Area A. Three IA II-III phases were distinguished in Area A (IIb-d). However, as clearly suggested by the pottery assemblage found within each phase, the Belgian expedition never reached the IA II phase and those phases are instead a division within the late IA and the Persian period (cf. Tefnin *et al.* 1980: 35). Phase IId is the only IA phase excavated in this area[344], it stands on a series of domestic buildings arranged around an open courtyard. The description of these building is limited to a series of rectangular rooms, one of which with a much fragmentary pebble courtyard and provided with two *tannurs* built against the inner mudbrick walls. A narrow street was running to the north together with a circular spot of a pebbled floor. Within the complex was excavated also a square room lying to a depth of less than 1 m from the floor level, which was filled just with fine and dark soil (Tefnin *et al.* 1980: 17-18, fig. 8, pl. I.2.)

Types and Dating

Euphrates, Syrian Pillar Figurines (EU_SPF's)

Among the 70 clay figurines collected in Area A, just one figurine securely dating to the IA period was recovered within Phase IId (Tefnin *et al.* 1980: 43, 46, TAD 943 pl. X.1) (**Cat. No. 875**). This is a torso with head of EU_SPF, exactly of the same type of those attested in the Middle Euphrates region and it was likely imported. The head pertains to H1a subtypes, while the torso is the very common T1a subtype. Considering the figurine as a complete entity we could surely affirm that this is a SPF of type 1, i.e. the most diffused type. Unfortunately, no contextual information was provided in the publication, while regarding the dating of the figurine this was originally associated to the 3rd millennium BC Middle Euphrates coroplastic production (Tefnin *et al.* 1980: 46, n. 104a). According to the pottery assemblage, Phase IId was dated to the 650-500 BC (Tefnin *et al.* 1980: 21). However, the presence of sporadic fragments of red slip ware and some imported Cypriot Bichrome ware (cf. Tefnin *et al.* 1980: 20, fig. 9) would rather suggest an 8th-7th century BC dating. As well as the description of the much ruined architectures, reminding more typical Neo-Assyrian domestic buildings.

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344   Although in Belgian publications phases IIb-c were labelled as IA III phases, these were dated   according to pottery to 500-400 BC, i.e. full Persian period. Cf. Tefnin et al. 1980: 21-23.

Syro-Judean Heads (SJH's)

The last analyzed figurine is a mould-made female head (**Fig. 129**) much similar to other specimens from Tell Rifaat (**§ 4.4.1)** and the Amuq Plain (**§ 4.1**). This other finds testifies the local character of these heads that are a newly identified late IA coroplastic tradition at the border between the Southern and Northern Levant traditions. According to stratigraphic data, the Belgian expedition dated this specimen between the end 6th-early 5th century (Tefnin *et al.* 1980: 188). Howeve, comparisons from the previously mentioned sites would lean toward a full 7th century BC.

Fig. 129 Syro-Judean Head (SJH) from Abou Danne (after Tefnin et al. 1980: pl. V, fig.10).

4.4.4 Tell Afis

Hazrek, Hatarikka[345]

35°.90'45.79'' N, 36°.80'03.46''E

The site- 500-570 m wide - lies about 45 km south-west of Aleppo. Tell Afis has been for a long object of scattered soundings and surveys during the 70's (Ciafardoni 1987, Soldi 2009: 98), but was systematically excavated just since 1986 onward by an Italian expedition of the Universities of Pisa, Florence, Bologna, and Rome under the scientific direction of Stefania Mazzoni (Soldi 2009: 98). Thanks to the prolonged activates at the site (1986-2010 seasons) Tell Afis became the most well know IA site of northern Syria, presenting also a continuity of occupation spanning from the Late Neolithic to the Islamic period (Mazzoni 1999-2000: 5-7, 2002c: 5-7, 2005a). Focusing only on the IA development, we now know that the town expanded until the Lower Town just during the IA IIb period, while an imposing building program was carried out in IA III (Soldi 2009: 98; D'Amore 2015: 262, 265)

Current Location of Figurines

All the materials from the Tell Afis expedition should be now stored at the Aleppo National Museum.

Archaeological Contexts

During more than 20 years of archaeological investigation at Tell Afis 13 large areas were opened all over the site. These areas were divided among the Acropolis (A, C, E, G, J, L, N) and the Lower Town (B, D1-2, F, H, M). According to published data (D'Amore 1992, 1998, 2015), clay figurines were collected predominantly in the proximity of the Acropolis (Areas A, E, G, L), namely that part of the site aimed at official-cultic area, while in the Lower Town just one area was particularly prolific in finds (Area D). As one might observe, figurines at Tell Afis are found both in cultic, domestic, and productive contexts. This is of course non a surprising data, although nothing sure could be affirmed for the spatial or stratigraphic distribution of finds since figurines are still under analysis and the few D'Amore contributions do not give a precise idea on this data.[346] Nevertheless, a very short description of retrieval contexts is here provided in order to give a general idea on the type of contexts where figurines are usually found.

Area A

This area was opened for the first time during the 70's soundings by Paolo Matthiae (Matthaie 1979). The area, lying in a central position on the Acropolis, revealed the presence of an imposing temple *in antis* (38 x 28 m) with a tripartite plan, flanked by two towers and a plastered floor. This was likely the main temple of the town and it has been tentatively associated to the cult of Storm God. The phase of use of the temple covers at least the IA II-III periods and three distinct architectural phases were distinguished (A III-I), the earliest dating between the 11th-10th century BC (IA III). The latest phase of use of the temple should date to the Neo-Assyrian period, as attested by the many blue-green glazed funnels or pipes collected outside the structure and by the discovery of a bronze carinated bowl (D'Amore 2002, 2005, 2015: 264; Soldi 2005, 2009: 105-116, figs. 6a-b, 7a-b, 9, 10, 15).

Area D

This is the biggest excavated area lying on the southern side of the Lower Town. The area provided a full IA sequence, spanning from the Dark Age (Phase 9), the Aramean kingdom phase (Phase 8-4) until the Neo-Assyria occupation (Phase 3-1). The IA IIa-b period is characterized by the presence of large domestic buildings. In Phases 6-5, for instance, a large structure decorated with limestone orthostates and dating from the first half of the 8th century BC was erected. This was later substituted in (Phase 4) towards the end of 8th century BC with another domestic structure divided into three functional zones: the storage wing, the

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345   The identification of Tell Afis with the ancient Hazrek is due to the discovery of an Aramaic stele by king Zakkur, mentioning about the re-edification of Hazrek, new capital of the kingdom of Hamat. Hatarikka is instead the name adopted by the town during the Neo-Assyrian period. D'Amore 1992: 75, 2015: 262; Mazzoni 1994: 323; Soldi 2009: 98. Tell Afis was firstly noticed by Albright in 1926. Albright, Dougherty 1926: 9.

346   For instance, the average number of finds pro area is different in all contributions, while precise stratigraphic data are quite rare. Cf. D'Amore 1992, 1998, 2015.

kitchen, and a square courtyard. During the IA III period (Phases 3-1), the domestic character of this area was preserved, but in this later phase domestic units were divided by two cobbled streets. This phase is dated to a full 7th century BC. (Mazzoni 1987; Soldi 2009: 98-100; D'Amore 2015: 265-266).

Area E

The area lies on the western slope of the Acropolis. Excavations conducted since 1988 season have revealed an interrupted sequence just until the early IA II period (IA IIa). The IA I period is here characterized by a domestic district with two sub-phases, the earliest (Phase 9a-8) made by regular domestic unites divided by cobbled streets and the latest (Phase 7abc-6) marked by small and irregular houses. Towards the passage between the IA I and IAIIa period, an ashy layer was observed. According to stratified pottery from the latest level, the IA IIa period is should date from the mid-9th-century BC (Venturi 1999-2000, 2002, 2005; Bigazzi 2002; Soldi 2009: 100-102; D'Amore 2015: 264-265)

Area G

This is another wide area lying on the eastern slope of the Acropolis. Here a square court (15,5 x 15 m) probably connected to cultic area with mudbrick elevations and a cobbled flooring was brought to light. The building dates to a full IA IIb period, precisely to the 8th century BC, and it was erected cutting some IA I depositional layers. This structure collapsed towards the end of the IA IIb period, as attested by diffused mudbrick collapses upon it and the whole area was filled with rubbish materials at the very end of the 8th-beginning of 7th century BC (Cecchini 1999-2000; Soldi 2009: 103 -104, fig. 4a-b; D'Amore 2015: 265).

Area L

In this small area located in the south-eastern slope of the Acropolis a productive area was excavated for the IA I period. This consisted mainly in workspaces furnished with silos, while later during the IA II-III periodS only a public cobbled street was documented (D'Amore 1999-2000, 2015: 265).

Types and Dating

The IA coroplastic production of Tell Afis is characterized by a great variety in shapes and manufacturing technique, after the Amuq Plain sites this is probably the most heterogeneous corpus at our disposal. In D'Amore's opinion (1992: 76), the limited number of figurine finds at Tell Afis as well as their retrial context do not allow us determining defined typologies. The scholar divided this corpus into three macro classes: female figurines (Group A), male figurines (Group B), and animal figurines (Group C).[347] The female figurines were further divided into "pillar" and "Astarte Plaques", but as we will see in a while the second mould-made type cannot be ascribed under this class. Male figurines are instead divided into three types: the "snowman" type, the "pillar" type, and the riders, which the scholar considered a category apart from horses. In the latest category – that of animals - are grouped various mammals including horses, bulls, and sheep (D'Amore 1992: 76, 2015: 261-262, 266). Generally speaking, following D'Amore description (2015: 266), the manufacturing technique used for the Tell Afis production is much similar to the IA figurines of Karkemish. Indeed, the major part of figurines is handmade with applied decorations and pinched anatomical features. Figurines are well-fired with an orange fabric colour and sometimes a slip treatment. Painted traces are not visible.

The division adopted by D'Amore was here completely revised, because in the Author's opinion a distinction of figurines according to the portrayed subjects is highly confusing, especially when one has a heterogeneous corpus made by figurines produced in a time frame exceeding 500 years. The risk is to order under the same category figurines with the "same" subject but pertaining to different productions. For instance, a female pillar figurine cannot be grouped with an Astarte Plaque just because they are "female" since these figurines are securely ascribable to different productions. Therefore, in absence of published stratigraphic data, the criteria that should be used is following stylistic similarities both in terms of general shapes and decorations. According to this criteria, the Tell Afis coroplastic production was here divided in four macro-classes.[348]

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347 Other miscellaneous finds are also observable, such as chariot elements.
348 The Author would like to specify that the study did not include all published figurines from Tell Afis. Some figurines were in fact excluded because of their unique attestation or because of the impossibility in determining some iterated features. The Tell Afis corpus comprehends also various mammal heads, chariot wheels and other fragments of human bodies for which a class division seems to be premature for now.

Aleppo Plateau, Syrian Pillar Figurines (AP_SPF's)

This class is made by three pillar figurines (**Tab. 51**) corresponding to D'Amore's type "Pillared female figurines handmade".[349] We are probably dealing with female figurines, as suggested by their pronounced breasts. Their bases are stylistically similar to those of the late IA pillar figurines from the Middle Euphrates, but as already stated the base is usually not a diagnostic part of the figurine. In any case, these figurines have some peculiar physical features. These are, starting from the only preserved head (TA.97.G.330), a modelled face with a pinched nose, an open mouth (incised?) and two applied eyes with incised vertical marks vaguely reminding a coffee bean. The hairstyle is unfortunately not very well preserved, but probably these consisted in applying very thin strips of clay all around the head in a sort of radiant effect. The arms are usually applied at the side of the breasts and these are modelled with a quite thin strip of clay. Their position in both the two preserved specimens (TA.97.G.330, TA.09.A.31+45) is beneath the breasts in the proximity of the belly or groin zone, determining their exact position is not an easy matter since the pubis is not marked. According to D'Amore (2015: 267), one unpublished specimen (TA.08.A.13) presents also incised fingers, so this might be another recurring feature.[350]

D'Amore did not propose any precise dating for these figurines. General comments on comparisons with pillar figurines from sites in Northern and Southern Levant are provided by the scholar in the first publication (1992: 77-78), that are partially confirmed in the latest (2015: 267). In any case, the scholar seems aware that the Tell Afis production is completely different from that of other sites in Syria (D'Amore 1998: 416). A range of time between the 10th and 7th century BC was fixed (D'Amore 2015: 267), which is an unlikely very long productive period. The problem in determining a dating and especially finding comparisons might lie in the historical reasons. Stylistically speaking, these crude made pillar figurines are very similar to those from the Amuq Plain (§ 4.1) that are tentatively here to the early IA period, beginning of the IA IIa. So since, the IA I period is poor known in north-eastern Syria, it is really not surprising that the Tell Afis corpus cannot still find good comparisons in nearby sites.

The coffee bean style eyes and the thin applied arms are instead two important anatomical features that allow us ascribing to the same coroplastic production these female figurines and some male specimens; i.e. the bell-shaped warriors.

Tab. 51 Aleppo Plateau, Syrian Pillar Figurines (AP_SPF's) from Tell Afis.

EXCAVATION NO.	SUBTYPE	CONTEXT	DESCRIPTION	REFERENCES
TA.97.G.330	AP_SPF	Area G	Female pillar figurine with applied coffee-bean eyes, hairs strands, breasts and arms. The nose and the open mouth are modelled. Arms at the groin zone (?). The base is missing.	D'Amore 2015: 267, fig. 2a.
TA.09.A.31+45	AP_SPF	Area A	Headless female pillar figurine with applied breasts and arms. Arms at the groin zone (?). An applied vertical strip of clay drops from the arms' joint.	D'Amore 2015: 267, fig. 2c.
TA.08. A.14	AP_SPF	Area A	Base of a pillar figurine.	D'Amore 2015: 267, fig. 2b.

Aleppo Plateau, Bell-Shaped Warriors (AP_BSR's)

As just stated, the pillar female figurines are probably contemporary with these bell-shaped male specimens. The selection here is made by 4 fragmentary pieces specifically two leg fragments (TA.91.E.32, TA.88.D.148) and two nearly complete male bodies (TA.86.D.115, TA.72.A.40). In the Author's opinion,

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349   2015: 266-267. The scholar in previous contributions

350   Together with this the total number of figurines counted by D'Amore under this category is of 6 specimens. Some doubts are instead reserved for a head fragment found in level 3 of Area D (TA.87.D.21) whether this could be ascribed to the pillar type or not. The style is evidently different, while the Author does not agree with D'Amore in the iconographic similarity with Karkemish pillar figurines. Cf. D'Amore 1992: 77-78, fig. 1.4; 2015: 266, 269, fig. 4a.

these specimens belong to the same group (**Tab. 52**). As a matter of fact, in D'Amore's analysis these figurines were not grouped all together. In particular the leg fragments were considered part of pillar figurines (D'Amore 1998: 418), but we know that pillar figurines are so called because their tubular base allows them to freely stand. On the contrary, as already seen in the Amuq Plain coroplastic tradition (§ **4.1**), these legs are usually anchored to bell-shaped male specimens, likely representing warriors. This data is confirmed also by a figurine from Tell Afis (TA.72.A.40), being perforated at the base and likely indicating the presence of removable legs. Consequently, the nearly complete male specimens (TA.86.D.115, TA.72.A.40) are "riders" or rather warriors - since we do not know if they were associated to horse specimens – with bell shaped bodies and wearing armours. From a manufacturing point of view, they have the same coffee bean-shaped eyes, the same open mouth, and the same applied thin strips of clay rendering arms and decorative elements as the pillar female counterpart (O_APF's). These warriors were grouped by D'Amore under the category of "Riders", but together with figurines belonging to another tradition, namely that of the "Neo-Babylonian" riders (cf. D'Amore 1998: 417-418, 2015: 270-271, fig. 5a-c). The much general dating proposed for this production (IA II-III) was based just on comparisons from other sites in the whole Levant. Nevertheless, these comparisons are very different one another and especially they have nothing to do with this production, being unique in its kind. According to retrieval contexts, a tentatively late IA dating could be here proposed.

Tab. 52 Aleppo Plateau, Bell-Shaped Warriors (IS_BSW's) from Tell Afis.

EXCAVATION NO.	SUBTYPE	CONTEXT	DESCRIPTION	REFERENCES
TA.86.D.115	AP_BSW	Area D, Level 2	Body of a warrior with applied coffee-bean eyes, arms and armour. The nose and the open mouth are modelled. The right arm is open aside, while the left one is lowered near the groin zone. The base is missing.	Mazzoni 1987: 34, 82, fig. 24.2; D'Amore 2015: 270, fig. 5a.
TA.72.A.40	AP_BSW	Area A	Headless body of a warrior with applied arms and armour. The right arm is anchored to the chest probably grabbing the armour, while the left one holds a shield. The base is perforated.	D'Amore 2015: 271, fig. 5c.
TA.91.E.32	AP_BSW	Area E, Level 1, F.1024	Fragmentary human leg.	D'Amore 1998: 421, 422, fig. 1.4.
TA.88.D.148	AP_BSW	Area D, Level 6, F.688	Fragmentary human leg.	D'Amore 1992: 84, 98, fig. 5.1

Aleppo Plateau, Handmade Syrian Horses (AP_HSH's)

This is the most documented class at Tell Afis, at least in terms of numeric finds (**Tab. 53**). These are figurines portraying horses with a tubular and hollow body, although some unpublished full body might be ascribed to the same type. Terminal parts such as the head, the legs and the tail are modelled apart and later applied to this tube-shaped body. Legs are not always applied as clearly visible in some specimens (TA.87.D.32, TA.86.D.205), while if later added these are quite squat (TA.92.G.108). The buttock vaguely reminds some typical buttocks of the EU_HSHR's with upward protruding croup and an applied long tail. Heads are instead heterogenic in headstall decorations, but generally they have an applied and pinched mane, two blobs of clay as eyes with an incised point as pupil. Nostrils and mouth are frequently incised too. The snout might be pointy (TA.87.D.149, TA.86.D.205, TA.86.69) or large and squared (TA.03.A.303, TA.92.L.199, TA.92.G.108). The headstall consists in a network of thin strips of clay, while the use of applied blobs is also frequent. A characteristic that allow us distinguishing these horses from those of the Euphrates valley is sometimes the abundant application of blobs on the forehead. This is a peculiar feature of this production, already observed at the Tell Rifaat and Neirab (§ **4.4.1, 4.4.2**). More strips and blobs are applied down toward the animal's chest for the rest of the harness, which is radiant-shaped. Double -headed horses are also detectable (TA.91.E.94), while some specimens are much similar to the Euphrates horses

(TA.86.D.205), probably indicating some reciprocal stylistic influences.

In this study were grouped all together two types of D'Amore's Group C, namely the "Animals in 'snowman' technique" and the "Horses" (D'Amore 2015: 273-275, figs. 8-10). In the first type the scholar grouped all those figurines presenting a hollow body, while in the second type there are horses with full bodies having cylindrical shapes. The scholar did not publish any full body, so that we do not know their appearance. If the shape of the buttock was similar to hollow specimens, we might tentatively hypothesise that these full bodies are much similar if not identical to a buttock specimen from Tell Rifaat (**Fig. 122e).** In any case, this distinction into two different types is not properly correct for one reason. As a matter of fact, we cannot securely detect two different types if fragmentary pieces could match with both of them. This happened for some horse heads (TA.03.A.303, TA.92.L.199) that were attributed to the type "horses", but in real they are analogue to a head with a hollow body (TA.92.G.108). The Author thinks that those heads were in real part of the same class made by horses with full or hollow bodies, which are evidently body subtypes. Finally, under the same category was also grouped an hollow horse head (TA.89.D.253) which was ascribed by D'Amore to Group D "Varia" (2015: 277), but likely this pertains to this newly defined class.

The dating of this class was fixed by D'Amore (2015: 273) for the hollow shaped bodied during the second half of the 8th century BC. Indeed, according to the scholar these figurines were mainly found within Levels 3-4 of Area D.

Tab. 53 Aleppo Plateau, Handmade Syrian Horses (AP_HSH's) from Tell Afis.

EXCAVATION NO.	SUBTYPE	CONTEXT	REFERENCES
TA.03.A.303	AP_HSH	Area A	D'Amore 2005: 21, 157, fig. 17.4 2015: 275, fig. 10b.
TA.87.D.149	AP_HSH	Area D, Level 4, L.535	D'Amore 1992: 84, 97, fig. 4.4.
TA.86.D.205	AP_HSH	Area D	D'Amore 2015: 275, fig. 10d.
TA.03.A.220	AP_HSH	Area A	D'Amore 2015: 275, fig. 10a.
TA.92.L.199	AP_HSH	Area L, Level 6 L.1042	D'Amore 1998: 421, 424, fig. 3.2.
TA.89.D.253	AP_HSH	Area D	D'Amore
TA.97.G.18	AP_HSH	Area G	D'Amore 2015: 275, fig. 10bc.
TA.91.E.94	AP_HSH	Area E, Level 1, F.1024	D'Amore 1998: 425, fig. 4.1.
TA.87.D.32	AP_HSH	Area D, Unknown level	D'Amore 1992: 86, 97, fig. 4.1.
TA.92.G.108	AP_HSH	Area G, Level 4 F.1008	D'Amore 1998: 421, 424, fig. 3.1, 2015: 274, fig. 8.
TA.86.D.205	AP_HSH	Area D	D'Amore 2015: 274, fig. 9.
TA.86.69	AP_HSH	Area D, Level 4	Mazzoni 1987: 34, 83, fig. 25.1

Syro-Judean Heads (SJH's)

Two head fragments of the already seen mould-made heads were collected at Tell Afis in Area G (**Tab. 54**). These figurines are described by D'Amore (1998: 415, 2015: 268) as "dea nutrix" figurines or "Astarte Plaques", but effectively they have nothing to do with these classes. The Astarte Plaques are in fact completely mould-made, while in this case we are dealing with figurines with a mixed technique. As already seen for other sites, these are two examples of the here renamed SJH's.[351] Nothing particular could be add than what already has been observed for comparisons in other sites, such in the Amuq Plain (**§ 4.1**), at Tell Rifaat (**§ 3.5.1**), and Tell Abou Danne (**§ 3.5.3**). In particular specimens from Tell Afis confirm the mixed technique adopted for this production, having one specimen (TA.92.G.127) with the back part of head covered by 6 applied vertical strips of clay and single blobs framing the face. The other figurine (TA.97.G.20) is also embellished with an applied necklace. Tell Afis contextual data confirms also the late IA dating of these figurines, since both specimens were collected in the same area in IA III context (Cecchini 1998: 282-293; D'Amore 1998: 416-147, 2015: 268).

Tab. 54 Syro-Judean Head (SJH) from Tell Afis.

EXCAVATION NO.	SUBTYPE	CONTEXT	DESCRIPTION	REFERENCES
TA.92.G.127	SJH	Area G, Lev. 7b, pit L.1028	Female mould-made head. Facial features are stamped, while the back part of the head as well as decorations are applied.	D'Amore 1998: 416-417, 422, fig. 1.1, 2015: 268, fig. 3a; Cecchini 1998: 282-293.
TA.97.G.20	SJH	Area G	Female mould-made head. Facial features are stamped, while the back part of the head as well as the necklace are applied. The head wears a sort of veil.	D'Amore 2015: 268, fig. 3b.

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351   These two specimens are in real slightly different one another, but they could be generally ascribed to the same macro-class.

Aleppo Platea, Syrian Pillar Figurines (AP_SPF's)

(images not to scale after D'Amore 1992, 1998, 2015; Mazzoni 1987)
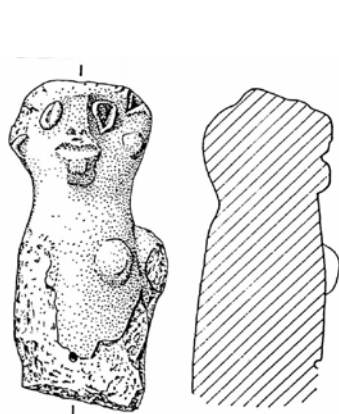
TA.97.G.330
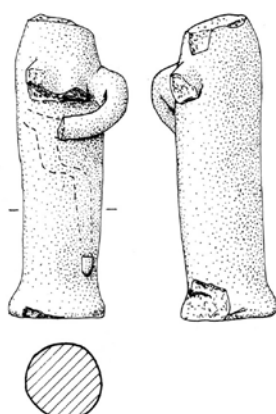
TA.09.A.31+45
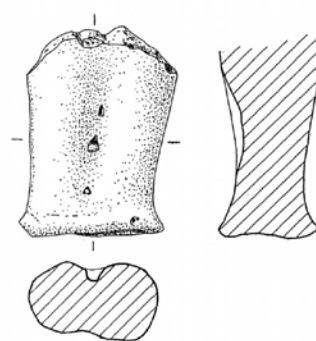
TA.08. A14

Aleppo Plateau, Bell-Shaped Warriors (AP_BSW's)
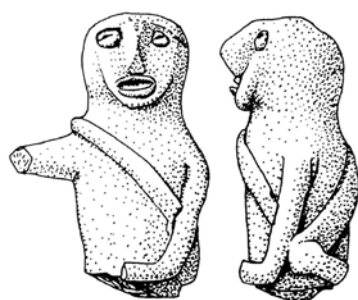
TA.86.D.115

TA.72.A.40
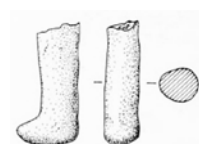
TA.91.E.32
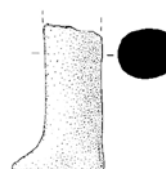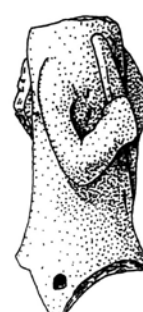
TA.88.D.148

Syro-Judean Heads (SJH's)

TA.92.G.127
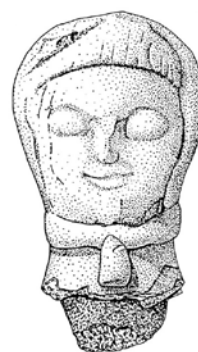
TA.97.G.20

(images not to scale after D'Amore 1992, 1998, 2015; Mazzoni 1987)
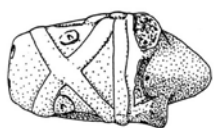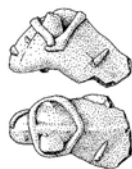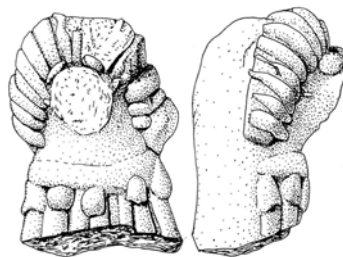
TA.03.A.303   TA.87.D.149   TA.86.D.205   TA.03.A.220

TA.92.L.199   TA.97.G.18   TA.91.E.94

TA.89.D.253

TA.92.G.108

TA.87.D.32

TA.86.D.205

TA.86.69

4.5. The Orontes Valley: Hama

As in the case of Zincirli for the Ishlaie Valley and Tell Halaf for the Khabur Valley, Hama represent for now the only documented site for the Orontes Valley IA production. However, contrary to Zincirli where one might observe some clear distinctions among productions, in the same manner as Tell Halaf even at Hama the number and the heterogeneity of finds do not allow determining secure types.

Hama

Hamat, Qal'at hama

35°.13'68.58"N, 36°.75'00.68"E

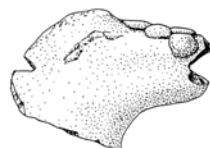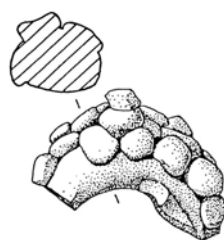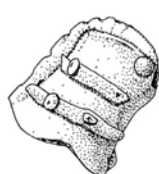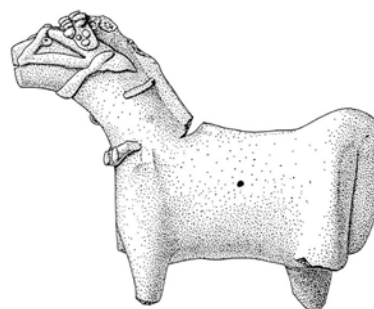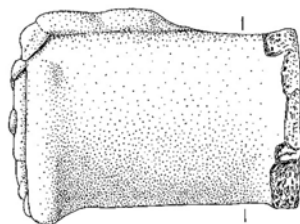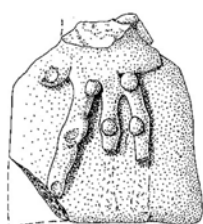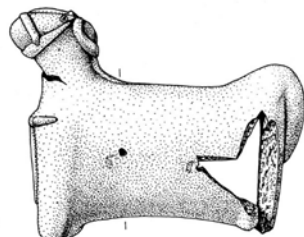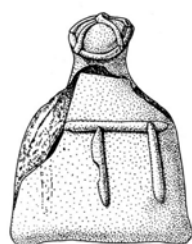The site lies exactly at the north-centre of the modern Hama and in the fact its extension today its limited to the imposing mound of the acropolis, 336/215 m wide x 46 m high (Ingholt 1934: 3-5, 1942: 469). Hama lies in central-western Syria in a strategic position on ancient trade routes running both north-south and east-west and in antiquity the site controlled accesses toward the Mediterranean coast. Between 1931 and 1938 a Danish expedition of the Carlsberg Foundation explored this ancient citadel mound under the direction of Herald Ingholt. The 8 years long expedition revealed an archaeological sequence divided in 12 phases (Periods A-K) spanning from the Neolithic until the Islamic era, as clearly suggested by the material evidence (Ingholt 1934, 1942). The site is particularly important for the IA period due to the fact that Hama was the capital of an Aramean Kingdom until the destruction by Sargon II in 720 BC (Francis, Vickers 1985: 151). Thus figurines from Period F2/1 (IA I) and E2/1 (IA IIa-b) are the materials that were considered in this study.

Current Location of Figurines

Small finds, including some unexcavated urns from the cemetery, were brought to Denmark are now part of the Department of Antiquities at the National Museum in Copenhagen. Other finds are stored at the Museum of Hama.

Archaeological Contexts

Despite the fact that Hama was extensively excavated, clay figurines were retrieved in a few contexts. According to final reports (Riis, Buhl 1990: 192), figurines were exclusively found in Phase I-IV of the cemetery or in Phase F-E of the citadel. However, if we look at find spots more closely we realized that figurines from the cemetery were retrieved in filling layers among urns, so evidently out of context (Cf. Riis 1948: 28). Therefore, any contextual description seems useless for our purposes. A resume of the chronological correspondence among the site and the cemetery is provided as follow, this short:

Hama	Cemetery	Riis Dating	Relative Chronology
F2	I	1200-1075 BC	IA Ia
F1	II	1075- 925 BC	IA Ib
E2	III	925-800 BC	IA IIa
E1	IV	800-720 BC	IA IIb

Types and Dating

Figurine finds from Hama dating from the IA period are unfortunately very few and especially a few common features could be identified (cf. Riis 1948: fig. 237; Riis, Buhl 1990: figs. 92-94), so that at the actual state of the research just a very general and partial division is here provided. The rest of figurines should therefore be treated as single finds, a research method which is usually adopted for coroplastic studies. Nevertheless, as we have already seen for the Amuq Plain and the Aleppo Plateau productions, this method is mainly based on stylistic similarities rather than real regional comparisons. The risk is that the scholar tends to compare objects which do not have anything in common both from a stylistic and chronological point of view. Therefore, the study presented in this dissertation was mainly based on a few fragments that were observed by the Author at the National Museum in Copenhagen. The aim in this case is to highlight

some limits and problematics that were observed by the naked eye. Indeed, in the same manner as the Oriental Institute excavations at Tell Tayinat, some problematics related to the stratigraphy are observable at Hama too. According to general stratigraphic data, differences in manufacturing techniques, and styles the coroplastic corpus of Hama was divided into two chronological groups:

Orontes, Hama Earlier Production (OR_HEP)

To this group pertains all those figurines that were mostly recovered in Period F2. Specifically, these figurines are two anthropomorphic specimens (4A732, 4B232) the first one from Period E2 and the other from Period F2 (Riis, Buhl 1990: figs. 92.709, 93.710), and two zoomorphic figurines (4A933, 4B230) both pertaining to F2 Period (Riis, Buhl 1990: figs. 93.718, 94. 719). They are all grouped under the same tentative class due to some technical features. All these figurines are in fact much crudely made, the surface is quite coarse and anatomical features seem just faint. The only viewed figurine (A4732) presented none surface treatment, a rough core with 10% of vegetal inclusions, well distinguishable also in surface. The two human specimens in particular are much similar even in gestures. There are both standing figurines with U-shaped legs, probably indicating their role as riders. Their arms are two pointy protuberances at the sides. The heads are quite different, but in general facial features are very squat being entirely modelled with fingers pressures. Another typical characteristic of this production is the rendering of eyes, being two thin hollows. According to stratigraphic data, these figurines might be example of an early IA production.

Hama Earlier Production (HEP)

(© National Museum of Denmark; bw pictures after Riis 1948; Riis, Buhl 1990)

4A732

4B232

4A933

4B230

Orontes, Hama Later Production (OR_HLP)

The early IA period production at Hama, might have been followed by a new tradition dating from the IA II (E2-1 Periods). In this group figurines are characterized by a finer core, the general colour of the fabric is creamy on the surface. Among them some human pillar figurines could be securely identified. Two figurines (5D14, 5D15) and probably a third specimen (8A206) are ascribed to the pillar type indeed (Riiis 1948: 186, 193, fig. 237A-C). These figurines are quite different from all pillar figurines documented in the Northern Levant. They are in fact very short in height, having a large and bell-bottom base. The position of the arms is generally in the breast zone and precisely two positions are observable: the first one with hands covering the breasts (5D14) exactly in the same manner as many specimens from the Euphrates basin and the second one with hands holding the breasts, but with the forearms lowered at the sides (5D15). The only preserved head (5D14) has a round shape with applied eyes and mouth. The head is slightly backward reclined, a choice probably linked to the performed gesture. Indeed, all these three specimens were collected within cinerary urns at the Hama cemetery. Thus a probable funerary function should be associated with the performed gestures. Regarding the dating, Periods III-IV of the cemetery of Hama were equated to the site's Phase E, namely a period ranging between 925-725 BC. Therefore, a much general IA IIa-b dating could be proposed for these pillar specimens. The only specimen that was observed at the National Museum in

Copenhagen (5D14) presented a fine core with a low frequency of mineral inclusions (5%), no slip treatment was measured. Probably contemporary to these pillar figurines are two horse specimens (5E94, 5B125), the first one a head fragment was collected within Period E1 and presented a creamy slip with clear traces of red paint on its surface, a fine core with 5% of mineral inclusions. The eyes are applied as well as a single neck collar around the neck. The mane is instead first applied and then modelled on the head. The second specimen is instead a horse buttock coming from the cemetery (G VIII) and belonging to Period III (Fugmann 1958: 193, fig. 245; Riiis 1948: 186, fig. 237.E; Riiis, Buhl 1990: 196, 201, fig. 93.720).

Hama Later Production (HLP)

5D14   5D15   8A206

5B125   5E94

CONCLUSIONS

❧ ✿ ☙

Figurines as Social Markers: Historical and Functional Interpretation of the Iron Age Coroplastic Art in the Neo-Syrian States.

> *Field archaeologists are often too much concerned with what happens below the ground and do not always raise their eyes above it for wider horizons, while theoreticians usually dwell too high above the ground with little contact with it. The combination of an experienced field archaeologist (sometimes called object oriented) and a theoretician (sometimes called ideas oriented) in the same person is seldom found.*
>
> Åström 1992: 27

The Euphrates Koiné and the Others

Defining regional trends for the coroplastic art of the Northern Levant is still demanding due to the current state of the research. A relevant issue is the relative paucity of raw data from other sites; this is basically caused by two factors: a general lack of findings in IA levels and the tendency not to publish figurines in excavation reports. If we look at the comparisons found for the coroplastic production of Karkemish one might conclude that there is a "distinct tradition centred on the (Upper) Euphrates Valley" (Clayton 2013: Part II: The Figurines). As rightly noted by Clayton, it is observable a general high percentage of finds in those sites situated along or in the vicinity of the Euphrates bands. Furthermore, all these sites are generally located west of the Euphrates. The area to which reference is made is a relatively small band, whose north-south borders are provisionally defined by Zeytinli Bahçe Höyük and Tell Ahmar. IA figurines belonging to this cultural *koiné* were found at Saraga Höyük, Kefrik, Deve Höyük, Tell Shiukh Fawqani and, Tell Amarna too. As for the attestation of figurines per site, the majority were found at Tell Ahmar which - after Karkemish- could be considered the main production center.

Apart from the already-mentioned comparisons, a general absence of IA figurines finds in sites located on or west of the Euphrates must be underlined. In contrast to the situation in the Khabur Valley, excavated evidences for the Neo-Assyrian control in the west are almost exclusively limited to a few urban-sized centres. According to Schwartz (Akkermans, Schwartz 2003: 382), this may be caused partly to the shorter period of Assyrian domination west of the Euphrates, but the scarcity of Assyrian control points outside the Jezirah is at least remarkable. This general absence seems to be related to figurines finds too. We might tentatively suppose that these figurines appear only in those sites with a strong Assyrian presence as a result of a prolonged military relationship with some North-Syrian centres. This gradual incorporation into the Neo-Assyrian imperial system took place in those centres ruled by well-established local dynasties. In other smaller sites of the Middle Euphrates, for example at Tell Khamis, the Neo-Assyrian invasion caused a socio-economic impoverishment (Matilla Séiquer 1996: 219-223, Jamîs IX and VIII) and effectively the presence of IA figurines is poorly attested. Moreover, in this site the Spanish expedition identified a deep change in part of the urban settlement during the passage IA II-III. In the Aramean period the site was characterized by a cultic area with a rectangular temple, which was later plundered and burned probably with the Neo-Assyrian conquest. Thus, a series of domestic and rural buildings were erected on the temple's foundations, causing a "(…) laicización sin solución de continuidad desde la concepción sagrada del lugar"(Gonzáles Blanco, Matilla Séiquer 2004: 39-40).

As a matter of fact, the EU_SPF's and EU_HSHR's were strictly connected to the impact of the Neo-

Assyrian colonialism to the west. Some hints in this respect are provided by retrieval contexts. As demonstrated in this dissertation (**§ 3.1**), after the funerary context, the greatest number of figurines in good layers from Karkemish were retrieved in Area C (Sargon's Palace), namely in a multifunctional residential building. The same phenomenon is also attested at Tell Ahmar (**§ 3.1.1**) where figurines were all found in an Assyrian elite house in Area C (Buildings C1, C2). It is remarkable to think that we are dealing with wealthy contexts related to the administration of Neo-Assyrian provinces. It seems even more curious that the only two specimens of EU_HSHR figurines from Zincirli were retrieved in Area 5 (**§ 4.2**), which is again a wealthy domestic complex dating from the Assyrian period as testified by the inscription of the mortuary stele of Katumuwa (Schloen, Fink 2009; Struble, Rimmer-Herrmann 2009, Rimmer Herrmann, Scholen 2014: 27-60). The spread of this production west of the Euphrates basin has been associated to movements of people across the western Assyrian provinces. Migratory movements that are ascribed within the greater Neo-Assyrian political geography and as a consequence to acculturation phenomena.

The Middle Euphrates coroplastic tradition appears as a territorially radicalized production, having a few if nothing to do with other contemporary productions. Indeed, this dissertation has also demonstrated as the coroplastic art of the Northern Levant during the whole IA period is characterized by a great heterogeneity both in terms of chronologies and types. Different traditions were tentatively identified in the Amuq Plain (**§ 4.1**) where the early IA figurines seems to be the most promising materials; at Zincirli (**§ 4.2**) the isolated site within the Islahiye Valley whose late IA coroplastic tradition probably reflects the ethnic variety of the local population under the Neo-Assyrian hegemony. More problematic instead are the coroplastic traditions of the Aleppo Plateau (**§ 4.4**) and the Upper Orontes Valley (**§ 4.5**). In the first case, sites as Tell Abou Danne, Tell Rifaat, and Neirab do not properly present their own coroplastic tradition and in particular the latest two sites appear to be a mixture between the Euphrates and Inner Syria traditions. Tell Afis is the only site within the Aleppo Plateau with a discrete coroplastic tradition, while Hama on the Upper Orontes Valley that has been used for decades as a reference for the IA period in Syria, does not offer a well definable tradition. Finally, Tell Halaf (**§ 4.3**) with the only three recognizable specimens constitutes another poor case of study, though promising in terms of late IA production.

The Intra-Social Dimension: Not Toys but Icons

Another aspect that this dissertation has addressed is understanding the social background beyond the Middle Euphrates coroplastic tradition. As seen both at Karkemish (**§ 1.3**) and in other sites on the Euphrates (**§ 3.1**), clay figurines seem associated both to cremation and inhumation burials as well as they are found both in Luwian and Aramaic speaking towns. Thus we are dealing with a culturally transversal material evidence that goes beyond different ethnic costumes. These figurines were probably manipulated by different kind of people in a multi-layered society, where citizens were linked one another by two aspects: the local cultic-official tradition (**§ 2.3.1**) and the new military social order (**§ 2.3.2**). This coroplastic tradition in the fact mirrors these two important social aspects of the Middle Euphrates populations. In this way, figurines acted as material means for the social identification of individuals. Indeed, as observed by Clayton (2001: Part II) "each figurines form operated in relation to the others". Effectively, the contextual analysis of the Yunus cemetery (**§ 1.3.2**) has demonstrated that a certain narrative order was observable among these figurines. Their deposition within cremated remains has been tentatively associated - though not exclusively - to young aged individuals. Furthermore, a tendency in distinguishing figurines per subject with a remarkable high percentage in male subjects was also observed, likely reflecting the dominant counterpart of the society. The iconographic analysis both of pillar and horse and rider specimens has demonstrated that these figurines portrayed real humans wearing official costumes, namely they were miniaturized images of people within the public sphere. With regard to this, the small chapter dedicated to the presumed relationship among figurines and toys (**§ 2.2**) served to remark how these figurines had nothing to do with playful aspects. On the contrary, these figurines should be rather seen as small idols portraying male and female public roles in the late IA societies living of the Euphrates basin.

Figurines as Markers of Complex Societies

As addressed in previous chapters (**§ 3.2**), the attestation of a mass production of figurines has been often associated to remarkable historical changes. The great heterogeneity of the coroplastic tradition in the Northern Levant as well as the discrepancy in terms of numeric finds, chronology, and types reflects the multi-ethnic character of these societies. This is observable in part during the early IA period, but especially towards the 8th-7th century BC. Therefore, future research frontiers should always deal with these traditions considering the real existence of intra-regional productions and the impossibility *de facto* of comparing figurines belonging to different regional productions. Considering political implications beyond these productions, it can be argued that the coroplastic production during the IA period was closely linked to intra-social dynamics. From one hand, the incursion of the Aegean foreign element has deeply stimulated the early IA production of part of the north-western Levant. From the other hand, toward the end of the IA II and full IA III period we assist to a new growth of figurine finds mirroring the penetration of a new wealthy economic model due to the Neo-Assyrian provincialization of the Northern Levant.

With regard to all these intriguing aspects, future research goals will try answering the following questions:

1. Does the absence of an early IA coroplastic tradition at Karkemish and elsewhere may be related to the tentative rural character of the site in this historical phase?

2. What happens between the end of the IA I coroplastic tradition and the IA III one? Namely, shall we identify a distinguished IA II tradition in the whole Syro-Anatolian region?

3. Can we define a more accurate chronology for the late IA coroplastic at Karkemish, i.e. distinguishing between IA IIb and IA III traditions?

4. What happens to the coroplastic tradition between the Neo-Assyrian and Neo-Babylonian periods?

Concerning the last question, according to Pruss (2010: 225) pillar shaped figurines are widely attested in the whole Levantine tradition and - unlikely horse specimens that evolved in the late Neo-Babylonian and Achaemenid period - these curiously seem to come to a conclusion at the end of the Neo-Assyrian Empire. Nevertheless, the well-known Astarte figurines might be seen as their natural development through later ages and in a different manufacturing technique. The change in the manufacturing technique – namely from a totally handmade to a mixed hand-mould technique - could be observed for horse and rider figurines towards the Neo-Babylonian period. As previously affirmed in this dissertation, defying this transitive period from a coroplastic point of view might in a future clarify open issues such as distinguishing this historical period on the field.

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ABBREVIATIONS

⇛ ❈ ⇚

The abbreviations used for serial publications and journals follow the Deutsches Archäologisches Institut system (2014 up to date) and that of the Reallexikons der Assyriologie und Vorderasiatischen Archäologie (2015 up to date), when the acronym is marked by an asterisk (*) it means that the source was not included in the list and other abbreviations systems were used.

Series

ANES: Ancient Near Eastern Studies
AOAT: Alter Orient und Altes Testament. Veröffentlichungen zur Kultur und Geschichte des Alten Orients und des Alten Testaments
ARCANE: Associated Regional Chronologies for the Ancient Near East and the Eastern Mediterranean
ARET: Archivi reali di Ebla. Testi. Missione archeologica italiana in Siria a cura della Università (degli studi) di Roma "La Sapienza"
ARES: Archivi Reali di Ebla, Studi. Missione archeologica italiana in Siria a cura della Università (degli studi) di Roma "La Sapienza"
ARM: Archives Royales de Mari
*ASRI-O: Asian Studies Research Institute Oriental Series
AulaOr.: Aula Orientalis. Revista de Extudios del Próximo Oriente Antiguo
AVO: Altertumskunde des Vorderen Orients
BAH: Bibliothèque archéologique et historique. Institut français d'archéologie du Proche-Orient
BAR: British Archaeological Reports (BAR) International Series
BiMes.: Bibliotheca Mesopotamica
KST: Kazı Sonuçları Toplantısı
GRPOP*: Gaziantep Regional Project Occasional Paper
JSOT: Journal for the Study of the Old Testament
MDOG: Mitteilungen der Deutsche Orient-Gesellschaft zu Berlin
MSAE: Materiali e Studi Archeologici di Ebla
*MOS: Mitteilungen aus den Orientalischen Sammlungen der königlichen Museen zu Berlin
OBO: Orbis Biblicus et Orientalis
OIP: Oriental Institute Publications
*OIAR: Oriental Institute Annual Reports
OIS: Oriental Institute Seminars
*OIMP: Oriental Institute Museum Publications
OLA: Orientalia Lovaniensia Analecta
SAOC: Studies in Ancient Oriental Civilizations
StOr.: Studia Orientalia

Journals

AAA: Annals of Archaeology and Anthropology
AAASyr.: Annales Archéologiques Arabes Syriennes. Revue d'archéologie et d'histoire
AfO: Archiv für Orientforschung
AJA: American Journal of Archaeology
Anadolu/Anatolia: Anadolu. Revue (annuelle) des études d'archéologie et d'histoire en Turquie
AnAnt.: Anatolia Antiqua
AnSt.: Anatolian Studies. Journal of the British Institute of Archaeology at Ankara
Antichthon: Antichthon. Journal of the Australian Society for Classical Studies
AoF: Altorientalische Forschungen
ASAtene: Annuario della Regia Scuola Archeologica di Atene e delle Missioni Italiane in Oriente
BAncOrMus: Bulletin of the Ancient Orient Museum
BASOR: Bulletin of the American Schools of Oriental Research
BCSMS: Bulletin of the Canadian Society for Mesopotamian Studies

Berytus: Berytus. Archaeological Studies
BiAr.: (The) Biblical Archaeologist
BICS: Bulletin of the Institute of Classical Studies of the University of London
CambrAJ: Cambridge Archaeological Journal
CMAO: Contributi e Materiali di Archeologia Orientale
Coll. Antropol.: Collegium Antropologicum
Dossiers d'Archéologie: (Les) Dossiers d'Archéologie
EgVicOr: Egitto e Vicino Oriente
ErIsr.: Eretz-Israel: Archaeological, Historical and Geographical Studies
EtrSt: Etruscan Studies. Journal of the Etruscan Foundation
Hesperia: Hesperia. Journal of the American School of Classical Studies at Athens
IrAnt.: Iranica Antiqua
IstM: Istanbuler Mitteilungen
JAEI*: Journal of Ancient Egyptian Interconnections
JAC: Journal of Ancient Civilizations
JBL: Journal of Biblical Literature
JCS: Journal of Cuneiform Studies
JHS: Journal of Hellenic Studies
JMedA: Journal of Mediterranean Archaeology
JCSMS: Journal of the Canadian Society for Mesopotamian Studies
JSOT: Journal for the Study of the Old Testament
Levant: Levant. Journal of the British School of Archaeology in Jerusalem
MUSJ: Mélanges de l'Université Saint-Joseph
NEA: Near Eastern Archaeology (ASOR)
Or.: Orientalia (Pontificium Institutum Biblicum)
OrAnt.: Oriens Antiquus. Rivista del Centro per le antichità e la storia dell'arte del Vicino Oriente
PolAMed: Polish Archaeology in the Mediterranean
SAAB: State Archives of Assyria
ScrMed: Scripta Mediterranea. Bulletin of the Society for Mediterranean Studies, Toronto
Syria: Syria. Revue d'art oriental et d'archéologie
SMS: Syro-Mesopotamian Studies
StrEt: Studi Etruschi
RA: Revue archéologique
RB: Revue Biblique
RDAC: Report of the Department of Antiquities of Cyprus
RSO: Rivista degli studi orientali
ScrMed: Scripta Mediterranea. Bulletin of the Society for Mediterranean Studies
UF: Ugarit Forschungen
ZA: Zeitschrift für Assyriologie und Verwandte Gebiete
ZDPV: Zeitschrift des Deutschen Palästina-Vereins

British Museum Expedition to Carchemish - Publications

Carchemish I

    HOGARTH, D.G.

    1914. *Carchemish. Report on the Excavations at Jerablus on Behalf of the British Museum. Part I: Introductory,* Trustees of the British Museum, London.

Carchemish II

    WOOLLEY, C.L.,

    1921. *Carchemish. Report on the Excavations at Jerablus on Behalf of the British Museum. Part II: The Town Defences,* Trustees of the British Museum, London.

Carchemish III

    WOOLLEY, C.L., BARNETT, R.

    1952. *Carchemish. Report on the Excavations at Jerablus on Behalf of the British Museum. Part III: The Excavations in the Inner Town and the Hittite Inscriptions,* Trustees of the British Museum, London.

British Museum Expedition to Carchemish - Quoted Notebooks and Albums

CE_Yunus

    WOOLLEY, C.L., 1913-1914

CE_Album1

    Carchemish 1-644

CE_Album 2

    Carchemish 645-

The Turco-Italian Expedition

Excavation No. : KH.11.O.1. KH. (Karkemish), 11. (season's year), O. (object), 1. (registred number)
Type of SU: L. Locus, F. Fill, W. Wall, P. Pit, D. Drain, I. Installation

Written Sources

KAI: Kanaanäische und Aramäische Inschriften I-III
RIMA 1: The Royal Inscription of Mesopotamia Assyrian Periods. Vol.1. Assyrian Rulers of the Third and Second Millennia BC (to 1115 BC).
RIMA 2: The Royal Inscription of Mesopotamia Assyrian Periods. Vol.2. Assyrian Rulers of the Early First Millennium BC I (1114-859 BC).
RIMA 3: The Royal Inscription of Mesopotamia Assyrian Periods. Vol.3. Assyrian Rulers of the Early First Millennium BC II (859-745 BC).
RINAP 1: The Royal Inscription of the Neo-Assyrian Period. Vol.1. The Royal Inscription of Tiglath-pileser III (744-727 BC), and Shalmaneser V (726-722 BC), Kings of Assyria.
RINAP 3/1: The Royal Inscription of the Neo-Assyrian Period. Vol.3/1. The Royal Inscriptions of Sennacherib, King of Assyria (704-681 BC)

Periodization	Geographical Areas
EBA: Early Bronze Age	**ME**: Middle Euphrates
EME: Early Middle Euphrates (ARCANE)	**NL:** Northern Levant
IA: Iron Age	**JZ:** Jezirah
LBA: Late Bronze Age	
LC: Late Chalcolithic	
MBA: Middle Bronze Age	
MME: Middle Middle Euphrates (ARCANE)	
NME: New Middle Euphrates (ARCANE)	
NNL: New Northern Levant (ARCANE)	
NJZ: New Jezirah (ARCANE)	
OME: Old Middle Euphrates (ARCANE)	
PN: Pottery Neolithic	

Wares

LH III C: Late Helladic III C

Myc III C: Mycenaean III C

Useful Links

www.antichita.uniroma1.it/node/5953

www.arcane.uni-tuebingen.de

www.ashmolean.org/ash/amocats/anet

www.britishmuseum.org/research/collection_online/search.aspx

www.coroplasticstudies.univ-lille3.fr

www.grabung-halaf.de/index.php?l=eng

www.equineheritagemuseum.com/additional-information/a-glossary-of-harness-parts-related-terms

www.orientlab.net/karkemish

www.pennchc.org/page/node/129

www.tacdam.metu.edu.tr/

www.zincirli.uchicago.edu

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CATALOGUE OF THE IRON AGE CLAY FIGURINES FROM KARKEMISH AND THE MIDDLE EUPHRATES

❧ ✿ ❧

This catalogue comprehends a collection of EU_SPF's, HSHR's and other miscellaneous coroplastic finds with a varied provenance. Apart those specimens with a secure archaeological context, a great number of figurines presents a limited set of information due to the process of acquisition. For this reason, it has been decided organizing the catalogue into three sections, adapting the catalogue cards when needed:

Generally speaking, measures included in each card are recorded in centimeters and they are so ordered: height, length, width. A red or green buttom next to retrival context suggest if the figurine was collective within a "bad" or "good" context in terms of chronology. Sometimes scattered finds from Karkemish were collected from the surface. Some abbreviations were adopted in order to indicate the part of the site where these surface finds were collected. Precisely, these are IT (Inner Town), LPA (Lower Palace Area), OT (Outer Town). Finally, figurine finds from each site follow this order:

Syrian Pillar Figurines_Adults

- Heads

- Torsos

- Bases

- Completes

Syrian Pillar Figurines_Children
Handmade Syrian Horses and Riders_Riders

- Heads

- Torso

- Bases

- Completes

Handmade Syrian Horses and Riders_Horses

- Heads

- Foreparts

- Buttocks

- Legs

- Completes

Miscellanea

- Chariot elements (wheels, structures)

- Bestiary (lions, bovines)

- Anthropomorphic Vases

- Rattles

- Indeterminate items

Catalogue No.1

Site	Karkemish
Excavation No.	KH.13.O.1099
Area	H **SU** F.2464
Type of context	Destruction of LBA floor L.2444 🔴
Context dating	IA II-III/LBA
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with round headdress. Eyes and decorations are applied. Part of the headdress details and the right eye are missing.
Dimensions	4.8 x 6.4 x 3.4
Fabric Colour	In 7.5YR, out 10YR8/2
Remarks	Sliped surface

Catalogue No.2

Site	Karkemish
Excavation No.	KH.13.O.1242
Area	IT **SU** Surface
Type of context	Topsoil 🔴
Context dating	Ottoman/Contemporay
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with round headdress. Eyes, decorations and necklace are applied. Part of the headdress details are missing.
Dimensions	4.4 x 4.5 x 2.8
Fabric Colour	In 10YR7/4, out 10YR8/2
Remarks	Sliped surface
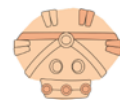
Catalogue No.3

Site	Karkemish
Excavation No.	KH.13.O.9
Area	G **SU** L.2301
Type of context	Public, pebble roadway 🟢
Context dating	IA IIb, Neo-Hittite (Phase 9c)
Type	EU_SPF_H1b
Description	Head of a human pillar figurine with squared headdress. Eyes and decorations and are applied. Part of the headdress details are missing.
Dimensions	5.2 x 6 x 3
Fabric Colour	In 5YR7/6, out 7.5YR8/3
Remarks	Sliped surface
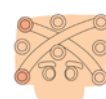
Catalogue No.4

Site	Karkemish
Excavation No.	KH.13.O.11
Area	G **SU** L.1079
Type of context	Public, pebble roadway
Context dating	IA IIIa, Neo-Assyrian (Phase 8 a)
Type	EU_SPF_H1b
Description	Fragmentary head of a human pillar figurine with squared headdress and applied decorations, only the upper part is preserved.
Dimensions	2.7 x 3.8 x 1.9
Fabric Colour	In 10YR 7/4, out 10YR 8/2
References	Sliped surface

Catalogue No.5

Site	Karkemish
Excavation No.	KH.13.O.1065
Area	D **SU** F.2229
Type of context	Public, fill post BM expedition
Context dating	Ottoman/Contemporary
Type	EU_SPF_H1b
Description	Head of a human pillar figurine with squared headdress. Eyes, decorations and necklace are applied. Part of the headdress details are missing.
Dimensions	4.1 x 4.9 x 2.8
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Sliped surface

Catalogue No.6

Site	Karkemish
Excavation No.	KH.13.O.1321
Area	**A West** **SU** F.33
Type of context	Public, W of the SGT on L.1823
Context dating	IAIII- Neo-Assyrian
Type	EU_SPF_H1b
Description	Head of a human pillar figurine with squared headdress. Eyes, decorations and necklace once applied now are missing.
Dimensions	6 x 4.5 x 2.5
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Sliped surface

Catalogue No.7

Site	Karkemish
Excavation No.	KH.14.O.803
Area	C North-East **SU** F.4374
Type of context	Palatial, fill on L.4373
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_SPF_H1b
Description	Head of a human pillar figurine with squared headdress. Eyes, decorations and necklace are applied. The right eye is missing.
Dimensions	5.2 x 7.1 x 2.5
Fabric Colour	
Remarks	
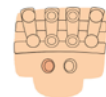
Catalogue No.8

Site	Yunus
Excavation No.	YU.15.O.12
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_SPF_H1b
Description	Head of a human pillar figurine with squared headdress. Eyes, decorations and necklace are applied. Partially broken in the upper part.
Dimensions	
Fabric Colour	
Remarks	
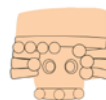
Catalogue No.9

Site	Karkemish
Excavation No.	KH.12.O.262
Area	H **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_SPF_H1
Description	Head of a human pillar figurine with inderminate headdress. Eyes, decorations and necklace are applied. Partially broken in the upper part.
Dimensions	4.8 x 4.7 x 3.2
Fabric Colour	7.5YR8/3
Remarks	

Catalogue No.10

Site	Karkemish
Excavation No.	KH.12.O.423
Area	G **SU** F.1074
Type of context	Public, clay deposit layer
Context dating	IA IIIa, Neo-Assyrian (Phase 7b)
Type	EU_SPF_HU1
Description	Head of a human pillar figurine with trapezoidal headdress. Eyes, decorations and necklace are applied.
Dimensions	5.8 x 3.1 x 3.5
Fabric Colour	
Remarks	

Catalogue No.11

Site	Karkemish
Excavation No.	KH.12.O.601
Area	H **SU** F.1245
Type of context	Levelling layer
Context dating	Roman
Type	EU_SPF_HU2_TU1
Description	Triangular head of a human pillar figurine with applied eyes, hair strands, beard, and decorations.
Dimensions	5 x 4.1 x 2.9
Fabric Colour	
Remarks	

Catalogue No.12

Site	Karkemish
Excavation No.	KH.14.O.193
Area	L **SU** F.3725
Type of context	Military discard in room 6
Context dating	Ottoman/Contemporary
Type	EU_SPF_HU3
Description	Oblong head with tall headdress of a human pillar figurine with applied eyes and decorations.
Dimensions	5.2 x 3.2 x 2.8
Fabric Colour	
Remarks	

Catalogue No.13

Site	Karkemish
Excavation No.	KH.13.O.858
Area	D **SU** F.2213
Type of context	Public, fill post BM expedition
Context dating	Ottoman/Contemporary
Type	EU_SPF_HU7
Description	Flat head of a human pillar figurine. Eyes are applied, while the nose and hairs are modelled.
Dimensions	4.7 x 2.8 x 2.6
Fabric Colour	In 5YR 6/6, 7.5YR 7/4
Remarks	Sliped surface

Catalogue No.14

Site	Karkemish
Excavation No.	KH.13.O.1300
Area	L **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_SPF_HU8_T1
Description	Torso of a human pillar figurine with flat head. Eyes and head decorations are applied. Hands covering the breasts.
Dimensions	3.9 x 3.2 x 4.3
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Sliped surface

Catalogue No.15

Site	Karkemish
Excavation No.	KH.15.O.61
Area	C North-East **SU** F. 5601
Type of context	Domestic, fill on L.5607
Context dating	Islamic (Phase 1a-b)
Type	EU_SPF_H0_TU2
Description	Upper part of a human pillar figurine, the head and arms are partially broken as well as applied decorations. One arm on the chest.
Dimensions	5.7 x 4.7 x 2.5
Fabric Colour	
Remarks	

Catalogue No.16

Site	Karkemish
Excavation No.	KH.14.O.801
Area	C North-East **SU** F.4370
Type of context	Palatial, debris layer beneath F.4365
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_SPF_H1_T1a
Description	Upper part of a human pillar figurine, the head is partially broken as well as applied decorations. Hands covering breasts.
Dimensions	5.7 x 4.7 x 2.5
Fabric Colour	
Remarks	

Catalogue No.17

Site	Karkemish
Excavation No.	KH.15.O.186
Area	C South-West **SU** F. 5801
Type of context	Palatial, fill of well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_SPF_H1a_T1d
Description	Upper part of a human pillar figurine with round headdress. Eyes and decorations are applied. Arms on the chest with hands cupping breasts.
Dimensions	8.6 x 5.9 x 2.9
Fabric Colour	
Remarks	
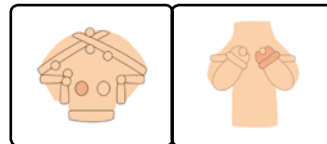
Catalogue No.18

Site	Karkemish
Excavation No.	KH.15.O.244
Area	C South-West **SU** F. 6206
Type of context	Domestic, collapse of wall W.6202
Context dating	Islamic (Phase 2a-b)
Type	EU_SPF_H2b_T5
Description	Upper part of a human pillar figurine with male hat or helmet. Eyes and decorations are applied. One hand to the head and the other to the chest.
Dimensions	7.5 x 5 x 2.8
Fabric Colour	
Remarks	

Catalogue No.19

Site	Karkemish
Excavation No.	KH.11.O.384
Area	A West **SU** F.24
Type of context	Public, Fora
Context dating	Roman
Type	EU_SPF_T0
Description	Torso of a human pillar figurine. The right arm is partially preserved. Underminable gesture.
Dimensions	6.6 x 5 x 3.2
Fabric Colour	
Remarks	

Catalogue No.20

Site	Karkemish
Excavation No.	KH.14.O.847
Area	A East **SU** F.3464
Type of context	Public, fill of a pit (P.3463)
Context dating	IA II-III
Type	EU_SPF_T0
Description	Torso of a human pillar figurine wearing a double necklace with decorations. Both arms are missing.
Dimensions	5.4 x 3.7 x 2.5
Fabric Colour	
Remarks	

Catalogue No.21

Site	Yunus
Excavation No.	YU.13.O.19
Area	Yunus, Cem 3, 1 **SU** F.1700
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_SPF_T0
Description	Torso of a human pillar figurine. Both arms are broken, probably holding something. Underminable gesture.
Dimensions	4.6 x 5
Fabric Colour	
Remarks	

Catalogue No.22

Site	Yunus
Excavation No.	YU.13.O.48
Area	Yunus, Cem 3, 1 **SU** G.1734
Type of context	Funerary, disturbed IA grave
Context dating	Roman
Type	EU SPF T0
Description	Torso of a human pillar figurine. Both arms are broken. Underminable gesture.
Dimensions	5.2 x 3.1 x 2.8
Fabric Colour	
Remarks	
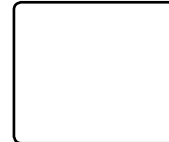
Catalogue No.23

Site	Karkemish
Excavation No.	KH.13.O.340
Area	A West **SU** F.1827
Type of context	Public, fill of BM activities
Context dating	Ottoman/Contemporary
Type	EU_SPF_T0
Description	Torso of a human pillar figurine. The left arm is broken. Hands covering breasts.
Dimensions	6.2 x 7.8 x 3.2
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	

Catalogue No.24

Site	Karkemish
Excavation No.	KH.15.O.347
Area	C South-West **SU** F.6235
Type of context	Public, fill of a drain D.6234
Context dating	Islamic (Phase 4a-b)
Type	EU_SPF_T1
Description	Torso of a human pillar figurine wearing a single necklace and multiple bracelets with applied decorations. Thel left arm is missing. Hands covering breasts.
Dimensions	6 x 5.1 x 2
Fabric Colour	
Remarks	

Catalogue No.25

Site	Karkemish
Excavation No.	KH.15.O.471
Area	C North-East **SU** F.5660
Type of context	Domestic, fill on L.5665
Context dating	Achaemenid (Phase 8a)
Type	EU_SPF_T1
Description	Torso of a human pillar figurine. Hands covering breasts and holding an inderminate object (tamburine?).
Dimensions	3 x 4 x 2.2
Fabric Colour	
Remarks	

TAMBOURINE

Catalogue No.26

Site	Karkemish
Excavation No.	KH.12.O.199
Area	C North-East **SU** F.943
Type of context	Public, fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_SPF_T1a
Description	Torso of a human pillar figurine. Hands covering breasts.
Dimensions	5.2 x 2.4
Fabric Colour	
Remarks	

Catalogue No.27

Site	Karkemish
Excavation No.	KH.12.O.460
Area	G **SU** L.1081
Type of context	Public, pebble roadway
Context dating	IA IIIa, Neo-Assyrian (Phase 7a)
Type	EU_SPF_T1a
Description	Torso of a human pillar figurine. Hands covering breasts. The right arm is broken, while the left one wears three bracelets.
Dimensions	3.9 x 5.9 x 3
Fabric Colour	
Remarks	
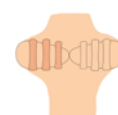
Catalogue No.28

Site	Karkemish
Excavation No.	KH.13.O.368
Area	H
SU	F.2418
Type of context	Public, cleaning of stairway L.1139
Context dating	Ottoman/Contemporary
Type	EU_SPF_T1a
Description	Torso of a human pillar figurine. Hands covering breasts. The left arm is broken.
Dimensions	5.8 x 5.1 x 3.2
Fabric Colour	In 5YR 7/6, out 10YR 8/2
Remarks	Sliped surface.

Catalogue No.29

Site	Yunus
Excavation No.	YU.13.O.12
Area	Yunus, Cem 3, 1
SU	F.1701
Type of context	Funerary, deposit layer on graves
Context dating	Roman
Type	EU_SPF_T1a
Description	Torso of a human pillar figurine. Hands covering breasts. Both arms wear a double bracelet. Between the hands are applied a few glass beads.
Dimensions	5.3 x 7.8 x 3.7
Fabric Colour	
Remarks	

BEADS
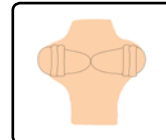
Catalogue No.30

Site	Karkemish
Excavation No.	KH.12.O.402
Area	B
SU	F.809
Type of context	Public, fill on Hilani's structures
Context dating	Roman
Type	EU_SPF_T1b
Description	Torso of a human pillar figurine. Hands covering breasts. Both arms wear a single bracelet. A single necklace also visible.
Dimensions	3.8 x 5.5 x 1.6
Fabric Colour	
Remarks	
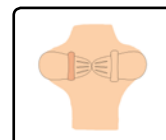
Catalogue No.31

Site	Karkemish
Excavation No.	KH.13.O.81
Area	C North-East **SU** F.2000
Type of context	Public, fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_SPF_T1b
Description	Torso of a human pillar figurine. Hands covering breasts.
Dimensions	4.1 x 5.3 x 2.8
Fabric Colour	In 7.5YR 7/6, out 10YR 8/2
Remarks	Sliped surface.

Catalogue No.32

Site	Karkemish
Excavation No.	KH.13.O.316
Area	L **SU** F.1512
Type of context	Military discard in room D
Context dating	Ottoman/Contemporary
Type	EU_SPF_T1b
Description	Torso of a human pillar figurine. Hands covering breasts.
Dimensions	4,9 x 4.2 x 2.3
Fabric Colour	In 5YR 7/6, out 10YR 7/3
Remarks	Sliped surface

Catalogue No.33

Site	Yunus
Excavation No.	YU.15.O.10
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_SPF_T1b
Description	Torso of a human pillar figurine. Hands covering breasts. Both arms wear a double bracelet.
Dimensions	4.9 x 6.4
Fabric Colour	
Remarks	

Catalogue No.34

Site	Karkemish
Excavation No.	KH.13.O.450
Area	C North-East **SU** F.2039
Type of context	Domestic, debris layer
Context dating	Islamic (Phase 2 a-b)
Type	EU_SPF_T1c
Description	Torso of a human pillar figurine. Hands covering breasts. Both arms are partially broken.
Dimensions	5.4 x 6.1 x 3.2
Fabric Colour	In 10YR 7/4, out 10YR 8/3
Remarks	Sliped surface.

Catalogue No.35

Site	Karkemish
Excavation No.	KH.12.O.479
Area	A East **SU** W.774
Type of context	Public, military barrack wall
Context dating	Ottoman/Contemporary
Type	EU_SPF_T2a
Description	Torso of a human pillar figurine. Hands to the chest. Both arms wear a double bracelet and a single arm-bracelet.
Dimensions	6.8 x 5.8 x 2.6
Fabric Colour	In 7.5YR8/4, out 7.5YR8/4.
Remarks	

Catalogue No.36

Site	Karkemish
Excavation No.	KH.14.O.1249
Area	C North-East **SU** F.5149
Type of context	Palatial, fill between L.5136, 5137
Context dating	IA III, Neo-Assyrian (Phase 9b)
Type	EU_SPF_T2b
Description	Torso of a human pillar figurine. Hands to the chest. Both arms wear three single bracelets. A double necklace with dotted lines visibile.
Dimensions	4.9 x 6.6 x 2.7
Fabric Colour	
Remarks	

Catalogue No.37

Site	Karkemish
Excavation No.	KH.12.O.179
Area	B **SU** F.114
Type of context	Topsoil, BM trench
Context dating	Ottoman/Contemporary
Type	EU_SPF_T2c
Description	Torso of a human pillar figurine. Hands to the chest. Both arms wear two single bracelets.
Dimensions	6.1 x 5.8 x 2.9
Fabric Colour	
Remarks	

Catalogue No.38

Site	Karkemish
Excavation No.	KH.12.O.150
Area	G **SU** F.1008
Type of context	Domestic, debris layer
Context dating	Islamic (Phase 1)
Type	EU_SPF_TU3
Description	Torso of a human pillar figurine. Hands to the chest. The body seems covered by a clock decorated with impressed patterns. An anormal protuberance on the chest.
Dimensions	5.2 x 3.1 x 2.8
Fabric Colour	
Remarks	

Catalogue No.39

Site	Karkemish
Excavation No.	KH.15.O.349
Area	C South-West **SU** F.5882
Type of context	Palatial, fill within well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_SPF_TU4
Description	Torso of a human pillar figurine. The right hand rest on the side, the left one seems anchored somewhere. Clothes patterns are incised. Male character?
Dimensions	4.5 x 4.2 x 2.2
Fabric Colour	
Remarks	

Catalogue No.40

Site	Karkemish
Excavation No.	KH.12.O.403
Area	C North-East **SU** F.956
Type of context	Public, fill from BM dump 🔴
Context dating	Ottoman/Contemporary
Type	EU_SPF_T0_B0
Description	Much fragmentary torso of a human pillar figurine with the left arm lying at the side. The right arm is missing and the base is broken.
Dimensions	2.3 x 5.9 x 3.8
Fabric Colour	
Remarks	

Catalogue No.41

Site	Karkemish
Excavation No.	KH.12.O.417
Area	G **SU** F.1072
Type of context	Public, clay deposit layer 🟢
Context dating	IA IIIa, Neo-Assyrian (Phase 7b)
Type	EU_SPF_T1_B1
Description	Headless human pillar figurine. Hands covering breasts.
Dimensions	6.2 x 4.9 x 2.6
Fabric Colour	
Remarks	

Catalogue No.42

Site	Karkemish
Excavation No.	KH.13.O.935
Area	C North-East **SU** F.2109
Type of context	Palatial, mudbrick debris on open 🟢
Context dating	IA III, Neo-Assyrian (phase 9c)
Type	EU_SPF_T0_B1
Description	Headless human pillar figurine. Hands are both broken.
Dimensions	7.8 x 6.3 x 3.2
Fabric Colour	
Remarks	

Catalogue No.43

Site	Karkemish
Excavation No.	KH.13.O.1133
Area	C North-East **SU** F.2132
Type of context	Public, levelling layer
Context dating	Islamic (Phase 4 a-b)
Type	EU_SPF_T1_B1
Description	Headless human pillar figurine. Hands covering breasts. Arms are partially broken, a single bracelet is applied to the left one.
Dimensions	6.7 x 3.8 x 2.1
Fabric Colour	
Remarks	

Catalogue No.44

Site	Yunus
Excavation No.	YU.13.O.33
Area	Yunus, Cem 3, 1 **SU** F.1700
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_SPF_T1_B1
Description	Headless human pillar figurine. Hands covering breasts. The right arms is partially broken, a single bracelet is applied to the left one.
Dimensions	8.5 x 5.8
Fabric Colour	
Remarks	

Catalogue No.45

Site	Karkemish
Excavation No.	KH.14.O.737
Area	C North-East **SU** F.3567
Type of context	Domestic, deposit layer
Context dating	Islamic (Phase 3a-b)
Type	EU_SPF_T1_B0
Description	Headless human pillar figurine. Hands covering breasts. The right arm and the base are broken.
Dimensions	5.1 x 8 x 3.4
Fabric Colour	
Remarks	

Catalogue No.46

Site	Karkemish
Excavation No.	KH.15.O.301
Area	C North-East **SU** F.5638
Type of context	Domestic, fill on L. 5637
Context dating	Islamic (Phase 3a-c)
Type	EU_SPF_T1_B1
Description	Headless human pillar figurine. Hands covering breasts. Both arms and part of the base are broken.
Dimensions	6.3 x 4.5 x 2.1
Fabric Colour	
Remarks	The right arm is perfored.

Catalogue No.47

Site	Karkemish
Excavation No.	KH.11.O.8
Area	A West **SU** F.1
Type of context	Topsoil, SW of SGT
Context dating	Ottoman/Contemporary
Type	EU_SPF_T1a_B0
Description	Headless human pillar figurine. Hands covering breasts. The left arm and the base are broken. A double bracelet applied on the right arm.
Dimensions	6.1 x 4.3 x 2.6
Fabric Colour	
Remarks	

Catalogue No.48

Site	Karkemish
Excavation No.	KH.14.O.1092
Area	C North-East **SU** F.4348
Type of context	Domestic, deposit layer
Context dating	Islamic (Phase 4a-b)
Type	EU_SPF_T1a_B1
Description	Headless human pillar figurine. Hands covering breasts. The neck is richly adorned with multiple blobs.
Dimensions	6.5 x 4.6 x 2.5
Fabric Colour	
Remarks	

Catalogue No.49

Site	Karkemish
Excavation No.	KH.15.O.392
Area	S **SU** F. 6086
Type of context	Productive, fill of pit P.6085
Context dating	Achaemenid (Phase 6b)
Type	EU_SPF_T1a_B0
Description	Headless human pillar figurine. Hands covering breasts. The base is partially broken. Two single bracelets are applied on boths arms.
Dimensions	10.1 x 5.1 x 2.8
Fabric Colour	
Remarks	
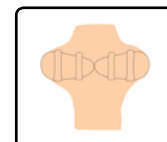
Catalogue No.50

Site	Karkemish
Excavation No.	KH.13.O.552
Area	A West **SU** F.1833
Type of context	Public, depositional layer
Context dating	Achaemenid
Type	EU_SPF_T1b_B0
Description	Headless human pillar figurine. Hands covering breasts. The base is partially broken. Two single bracelets are applied on boths arms. Incised decorations.
Dimensions	9.2 x 4.5 x 2.7
Fabric Colour	
Remarks	
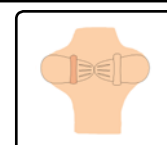
Catalogue No.51

Site	Karkemish
Excavation No.	YU.15.O.7
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer
Context dating	Achaemenid (Phase 6b)
Type	EU_SPF_T1b_B1
Description	Headless human pillar figurine. Hands covering breasts. The right arm is partially broken. A single bracelet and a double arm-bracelet are applied on the left arm.
Dimensions	9.5. x 6.8
Fabric Colour	
Remarks	
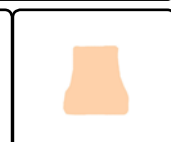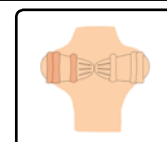
Catalogue No.52

Site	Yunus
Excavation No.	YU.12.O.5
Area	Yunus, south of Field 3 **SU** F.1218
Type of context	Funerary, near an offering table
Context dating	Ottoman/Contemporary
Type	EU_SPF_T1c_B1
Description	Headless human pillar figurine. Hands covering breasts. The right arm is partially broken. A double bracelet is applied on the left arm.
Dimensions	9.8 x 5.4 x 3.7
Fabric Colour	
Remarks	
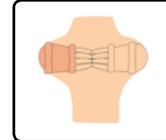
Catalogue No.53

Site	Yunus
Excavation No.	YU.13.O.11
Area	Yunus, Cem 3, 1 **SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_SPF_T1c_B1
Description	Headless human pillar figurine. Hands covering breasts. A single arm-bracelet is applied on both arms.
Dimensions	9.6 x 5.5 x 3.6
Fabric Colour	
Remarks	
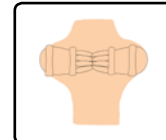
Catalogue No.54

Site	Karkemish
Excavation No.	KH.14.O.1001
Area	C North-East **SU** F.4348
Type of context	Domestic, deposit layer
Context dating	Islamic (Phase 4a-b)
Type	EU_SPF_T2b_B1
Description	Headless human pillar figurine. Hands cupping breasts. Incised bracelets on both arms, fingers are also incised. The breast is pronounced.
Dimensions	9.8 x 5 x 2.8
Fabric Colour	
Remarks	
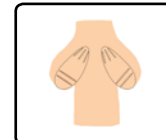
Catalogue No.55

Site	Karkemish
Excavation No.	KH.13.O.13
Area	G **SU** L.1079
Type of context	Public, pebble roadway
Context dating	IA IIIa, Neo-Assyrian (Phase 8 a)
Type	EU_SPF_T6_B1
Description	Headless human pillar figurine. Hands joint in front of the chest. An arm-bracelet and a bracelet are incised on both arms. An oblique band is applied on the chest.
Dimensions	6.8 x 3.7 x 2.9
Fabric Colour	
Remarks	

Catalogue No.56

Site	Karkemish
Excavation No.	KH.13.O.339
Area	IT **SU** Topsoil
Type of context	SE quarter
Context dating	Ottoman/Contemporary
Type	EU_SPF_T0_BU2
Description	Headless human pillar figurine. An applied decoration is visibile in the upper part of the torso. The base is decorated with impressed patterns.
Dimensions	7.8 x 5.4 x 4.2
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	Sliped surface.

Catalogue No.57

Site	Karkemish
Excavation No.	KH.14.O.977
Area	C South-West **SU** F.4749
Type of context	Deposit layer
Context dating	Islamic (Phase 3a-c)
Type	EU_SPF_TH_B1
Description	Headless human pillar figurine.
Dimensions	8.5 x 4.2 x 3
Fabric Colour	
Remarks	

Catalogue No.58

Site	Karkemish
Excavation No.	KH.15.O.237
Area	S	**SU** F. 6025
Type of context	Public, fill of a drain D.6026 ●
Context dating	Islamic (Phase 3)
Type	EU_SPF_T5_B2
Description	Headless human pillar figurine. Hands are joined at the chest, but detached from the body.
Dimensions	8.1 x 4.4 x 3.1
Fabric Colour	
Remarks	

Catalogue No.59

Site	Karkemish
Excavation No.	KH.15.O.477
Area	C South-West	**SU** F.6364
Type of context	Public, fill of a drain D.6363 ●
Context dating	Islamic (Phase 4a-b)
Type	EU_SPF_B0
Description	Base of a human pillar figurine, broken in the lower part.
Dimensions	4.4 x 2.6 x 1.9
Fabric Colour	
Remarks	

Catalogue No.60

Site	Karkemish
Excavation No.	KH.12.O.658
Area	LPA	**SU** Surface
Type of context	Topsoil ●
Context dating	Ottoman/Contemporary
Type	EU_SPF_B1
Description	Base of a human pillar figurine.
Dimensions	5.7 x 5 x 3.9
Fabric Colour	In 5YR8/3, out 5YR8/3
Remarks	

Catalogue No.61

Site	Karkemish
Excavation No.	KH.13.O.463
Area	A West **SU** F.1830
Type of context	Public, deposit layer
Context dating	Achaeminid
Type	EU_SPF_B1
Description	Base of a human pillar figurine.
Dimensions	4.8 x 3.8 x 2.1
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	Sliped surface.

Catalogue No.62

Site	Karkemish
Excavation No.	KH.13.O.498
Area	D **SU** F.537
Type of context	Public, fill abutting a retaining wall
Context dating	IA III, Neo-Assyrian
Type	EU_SPF_B1
Description	Base of a human pillar figurine.
Dimensions	6 x 2.9 x 2.2
Fabric Colour	In 10YR 7/2, out 2.5Y 8/1
Remarks	Sliped surface.

Catalogue No.63

Site	Karkemish
Excavation No.	KH.13.O.1265
Area	IT **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_SPF_B1
Description	Base of a human pillar figurine, partially broken in the lower part.
Dimensions	8.1 x 4.2 x 3.9
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	

Catalogue No.64

Site	Yunus
Excavation No.	YU.13.O.30
Area	Yunus, Cem 3, 1 **SU** F.1700
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_SPF_B1
Description	Base of a human pillar figurine.
Dimensions	
Fabric Colour	
Remarks	

Catalogue No.65

Site	Karkemish
Excavation No.	KH.14.O.1003
Area	C South-West **SU** F.4716
Type of context	Public, fill in a domestic context
Context dating	Islamic (Phase 1a-b)
Type	EU_SPF_B1
Description	Base of a human pillar figurine.
Dimensions	8.1 x 4.6 x 3.7
Fabric Colour	
Remarks	

Catalogue No.66

Site	Yunus
Excavation No.	YU.15.O.5
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_SPF_B1
Description	Base of a human pillar figurine.
Dimensions	6.4 x 3.8
Fabric Colour	
Remarks	

Catalogue No.67

Site	Karkemish
Excavation No.	YU.15.O.6
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_SPF_B1
Description	Base of a human pillar figurine.
Dimensions	5 x 3.9
Fabric Colour	
Remarks	

Catalogue No.68

Site	Karkemish
Excavation No.	KH.12.O.407
Area	H **SU** F.1127
Type of context	
Context dating	
Type	EU_SPF_BU1
Description	Base of a human pillar figurine. Bipartite in the lower part.
Dimensions	4.9 x 3.4 x 2.8
Fabric Colour	
Remarks	

Catalogue No.69

Site	Karkemish
Excavation No.	KH.12.O.274
Area	H **SU** F.1100
Type of context	Public, topsoil on gate's structures
Context dating	Ottoman/Contemporary
Type	EU_SPF_H0_T1_B1
Description	Nearly complete human pillar figurine. The base, part of the arms and the head are broken. Hands covering the breast. A single necklace is applied.
Dimensions	9.8 x 4.8 x
Fabric Colour	
Remarks	

Catalogue No.70

Site	Yunus
Excavation No.	YU.13.O.1
Area	Yunus, Cem 3, 1 **SU** G.1751
Type of context	Funerary, part of a cremation grave 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_SPF_H5_TU6_B1
Description	Complete human pillar figurine, male character. Eyes and hair stands are applied as well as the armour and the dagger at the side. Arms and part of the base are broken.
Dimensions	17.7 x 6.3 x 4.5
Fabric Colour	
Remarks	

Catalogue No.71

Site	Yunus
Excavation No.	YU.15.O.13
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer 🔴
Context dating	Ottoman/Contemporary
Type	EU_SPF_H5_TU7_B0
Description	Nearly complete human pillar figurine, male character. Eyes and hair stands are applied as well as the armour. The right arm and part of the base are broken.
Dimensions	10.3 x 4.9
Fabric Colour	
Remarks	
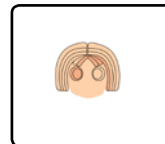
Catalogue No.72

Site	Karkemish
Excavation No.	KH.13.O.317
Area	N **SU** F.2603
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_SPF_C1
Description	Headdless child figurine. The base is partially broken, while part of a single necklace is still visible.
Dimensions	4 x 1.9 x 1.2
Fabric Colour	In 5YR 7/6, out 5YR 7/6
Remarks	

Catalogue No.73

Site	Karkemish
Excavation No.	KH.13.O.1180
Area	Q **SU** F.3005
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_SPF_C1
Description	Nearly complete child figurine. The base and part of the arms are partially broken. Eyes and a single necklace are applied.
Dimensions	5.8 x 2.8 x 2.6
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	

Catalogue No.74

Site	Karkemish
Excavation No.	KH.15.O.686
Area	C South-West **SU** F.6248
Type of context	Public, fill of pit P.6247
Context dating	Hellenistic (Phase 7)
Type	EU_HSHR_RH0
Description	Head of rider with a double band applied on the pointy helmet.
Dimensions	6 x 3.7 x 2.8
Fabric Colour	
Remarks	
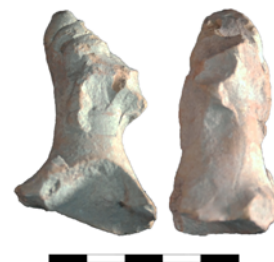
Catalogue No.75

Site	Karkemish
Excavation No.	KH.12.O.177
Area	B **SU** F.114
Type of context	Topsoil, BM trench ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_RH1B
Description	Head of rider with eyes, a single band on the helmet and a single necklace applied.
Dimensions	3.1 x 2
Fabric Colour	
Remarks	

Catalogue No.76

Site	Karkemish
Excavation No.	KH.13.O.379
Area	H **SU** L.1150
Type of context	Public street E of the gate ●
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_RH2
Description	Head of rider with eyes and double bands applied on the helmet.
Dimensions	4.6 x 3.2 x 2.6
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.77

Site	Karkemish
Excavation No.	KH.15.O.479
Area	C South-West **SU** F.6303
Type of context	Palatial, fill S of W.5968 ●
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_RH2
Description	Head of rider with eyes and single bands applied on the helmet.
Dimensions	3.1 x 2.5 x 2.4
Fabric Colour	
Remarks	

Catalogue No.78

Site	Yunus
Excavation No.	YU.14.O.8
Area	Yunus, Cem 3, 1　　　**SU**　F.4001
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_RH1a_RT1b
Description	Nearly complete rider with applied eyes, helmet decorations and armour.
Dimensions	6.7 x 2.1 x 3.2
Fabric Colour	
Remarks	

Catalogue No.79

Site	Karkemish
Excavation No.	KH.13.O.861
Area	H　　　**SU**　**F.2455**
Type of context	Public, fill of deep cut P.2477
Context dating	Islamic
Type	EU_HSHR_RH1b_T0
Description	Torso of rider with applied eyes and helmet decorations.
Dimensions	6.1 x 3.8 x 2.7
Fabric Colour	In 10YR 5/3, out 10YR 7/2
Remarks	Slipped surface.

Catalogue No.80

Site	Karkemish
Excavation No.	KH.13.O.322
Area	D　　　**SU**　F.522
Type of context	Public, fill on IA III street
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_T0
Description	Fragmentary torso of rider.
Dimensions	3.8 x 4.8 x 2.5
Fabric Colour	In 10YR 7/4, out 10YR 7/2
Remarks	Slipped surface.

Catalogue No.81

Site	Karkemish
Excavation No.	KH.15.O.298
Area	C South-West **SU** F.6223
Type of context	Deposit layer in-between drains
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_RT0
Description	Fragmentary torso of rider.
Dimensions	5.1 x 5.8 x 2.3
Fabric Colour	
Remarks	

Catalogue No.82

Site	Karkemish
Excavation No.	KH.12.O.302
Area	LPA **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_RT2
Description	Fragmentary torso of rider with applied shield on the back.
Dimensions	2.2 x 2.5 x 2.9
Fabric Colour	In 5YR 8/3, out 5YR 8/3
Remarks	

Catalogue No.83

Site	Karkemish
Excavation No.	KH.12.O.574
Area	A North **SU** F.1416
Type of context	Public, fill on L.1428
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_RT2
Description	Headless torso of rider with double necklace and bracelets applied.
Dimensions	6.6 x 4.9 x 2.4
Fabric Colour	In 10YR 8/1, out 10YR 8/1
Remarks	

Catalogue No.84

Site	Karkemish
Excavation No.	KH.15.O.460
Area	C South-West **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_RT2_RB3
Description	Headless torso of rider with applied crisscross armour and single necklace.
Dimensions	6.3 x 4.9 x 2.4
Fabric Colour	
Remarks	

Catalogue No.85

Site	Karkemish
Excavation No.	KH.15.O.469
Area	C South-West **SU** F.6235
Type of context	Public, fill of a drain D.6234
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_RT2_RB3
Description	Headless torso of rider.
Dimensions	4.4 x 3 x 1.4
Fabric Colour	
Remarks	

Catalogue No.86

Site	Karkemish
Excavation No.	KH.12.O.53
Area	LPA **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_RT2_RB3
Description	Headless torso of rider.
Dimensions	5.1 x 4.2 x 1.6
Fabric Colour	
Remarks	

Catalogue No.87

Site	Karkemish
Excavation No.	KH.13.O.53
Area	G **SU** L.1079
Type of context	Public, pebble roadway
Context dating	IA IIIa, Neo-Assyrian (Phase 8 a)
Type	EU_HSHR_RT3_RB0
Description	Headless torso of rider with transversal applied armour.
Dimensions	6 x 4.3 x 3.1
Fabric Colour	In 7.5YR 8/4, out 10YR 8/3
Remarks	Slipped surface.

Catalogue No.88

Site	Karkemish
Excavation No.	KH.13.O.323
Area	A West **SU** F.1824
Type of context	Topsoil, NW of W.6
Context dating	Ottoman/Contemporary
Type	EU_HSHR_RT3_RB0
Description	Headless torso of rider holding a shield at the right side.
Dimensions	5.4 x 3 x 1.7
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.89

Site	Karkemish
Excavation No.	KH.15.O.323
Area	S **SU** F. 6076
Type of context	Deposit layer
Context dating	Achaemenid (Phase 6b)
Type	EU_HSHR_RT0_RB0
Description	Headless torso of rider.
Dimensions	5.2 x .3.1 x 2
Fabric Colour	
Remarks	

Catalogue No.90

Site	Karkemish
Excavation No.	KH.15.O.359
Area	C South-West **SU** F.6235
Type of context	Public, fill of a drain D.6234
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_RT3_RB0_RB0
Description	Headless torso of rider with applied multiple bracelets. The left arm is in the groin zone.
Dimensions	7 x 5.9 x 2.5
Fabric Colour	
Remarks	

Catalogue No.91

Site	Karkemish
Excavation No.	KH.11.O.178
Area	E **SU** F.405
Type of context	Public, fill on fortification wall
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H0
Description	Horse head with applied eyes. The ears are broken.
Dimensions	5 x 2.5 x 4.5
Fabric Colour	
Remarks	

Catalogue No.92

Site	Karkemish
Excavation No.	KH.12.O.93
Area	B **SU** F.801
Type of context	Public, topsoil on stairwell
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H0
Description	Horse head with applied eyes. The upper part is partially broken.
Dimensions	2.6 x 2.8 x 1.8
Fabric Colour	
Remarks	

Catalogue No.93

Site	Karkemish
Museum No.	KH.13.O.1074
Area	A East
SU	F.1923
Type of context	Public, debris from military barrack 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H0
Description	Horse head with applied eyes. The upper part is broken.
Dimensions	4.7 x 4.3 x 2.1
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.94

Site	Karkemish
Excavation No.	KH.13.O.1098
Area	L
SU	F.1555
Type of context	Public, debris in room 5 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H0
Description	Horse head with applied eyes and noseband as headstall. The upper part is partially broken.
Dimensions	4.1 x 3.8 x 2.5
Fabric Colour	In 5YR 7/6, out 10YR 8/2
Remarks	Sliped surface.

Catalogue No.95

Site	Karkemish
Excavation No.	KH.15.O.176
Area	C North-East
SU	L.5607
Type of context	Domestic, floor of a building 🔴
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_H0
Description	Horse head with applied headstall. The back part is broken.
Dimensions	2.7 x 3.6 x 1.8
Fabric Colour	
Remarks	

Catalogue No.96

Site	Karkemish
Museum No.	KH.15.O.480
Area	C South-West **SU** W.6208
Type of context	Domestic, wall of a building
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_H0
Description	Fragmentary horse head, just the neck remains. Two applied horizontal bands are used to render neck and breast collars.
Dimensions	4.2 x 4.3 x 3.3
Fabric Colour	
Remarks	

Catalogue No.97

Site	Karkemish
Excavation No.	KH.11.O.341
Area	E **SU** F.405
Type of context	Public, fill on fortification wall
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1
Description	Horse head with applied eyes and a single neckcollar. The snout and the ears are broken.
Dimensions	3.2 x 1.9 x 2.1
Fabric Colour	
Remarks	

Catalogue No.98

Site	Karkemish
Excavation No.	KH.11.O.415
Area	D **SU** F.388
Type of context	Public, fill of a pit
Context dating	Islamic
Type	EU_HSHR_H1
Description	Horse head with applied eyes, mane, browband, and a single neck collar. The back part is partially broken.
Dimensions	4.6 x 4 x 2.2
Fabric Colour	
Remarks	

Catalogue No.99

Site	Karkemish
Museum No.	KH.12.O.292
Area	B **SU** F.807
Type of context	Public, fill on Hilani's structures ●
Context dating	Roman
Type	EU_HSHR_H1
Description	Horse head with applied eyes, mane, and a single neck collar. The snout is broken.
Dimensions	3.7 x 2.3 x 2
Fabric Colour	
Remarks	

Catalogue No.100

Site	Karkemish
Excavation No.	KH.12.O.314
Area	H **SU** F.1124
Type of context	●
Context dating	
Type	EU_HSHR_H1
Description	Horse head with applied eyes, mane, browband, and a multiple neck collar.
Dimensions	5.5 x 4.1 x 2.6
Fabric Colour	
Remarks	

Catalogue No.101

Site	Yunus
Excavation No.	YU.12.O.9
Area	Yunus, Field 3 **SU** Surface
Type of context	Funerary, near a cremation grave ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1
Description	Horse head with a double neck collar decorated with double blobs. The upper part is broken.
Dimensions	3.8 x 4.2 x 2.7
Fabric Colour	
Remarks	

Catalogue No.102

Site	Karkemish
Museum No.	KH.13.O.92
Area	A West **SU** F.1824
Type of context	Topsoil, NW of W.6
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1
Description	Horse head with applied eyes and mane. The snout is broken.
Dimensions	2.7 x 2.1 x 2.2
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.103

Site	Karkemish
Excavation No.	KH.13.O.1134
Area	L **SU** F.1555
Type of context	Public, debris layer in room 5
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1
Description	Horse head with applied eyes and mane. The snout and part of the neck are broken. A triple neck collar is partially visibile, while a single blob is applied on the forehead.
Dimensions	4.1 x 2.2 x 2.2
Fabric Colour	
Remarks	

Catalogue No.104

Site	Karkemish
Excavation No.	KH.11.O.216
Area	B **SU** Surface
Type of context	Public, topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and browband. The snout is broken. A double neck collar is partially visibile, while the browband is decorated with a double blob.
Dimensions	2.7 x 1.7 x 2
Fabric Colour	
Remarks	

Catalogue No.105

Site	Karkemish
Museum No.	KH.12.O.276
Area	H **SU** F.1100
Type of context	Topsoil on gate's structures
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and a double neck collar. The snout is broken.
Dimensions	3.9 x 2.6
Fabric Colour	
Remarks	

Catalogue No.106

Site	Karkemish
Excavation No.	KH.12.O.404
Area	G **SU** F.1069
Type of context	Public, clay deposit layer
Context dating	IA IIIa, Neo-Assyrian (Phase 7b)
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and a double neck collar. A double blob is also applied on the forehead. The snout is broken.
Dimensions	5.3 x 2.2 x 2.2
Fabric Colour	
Remarks	

Catalogue No.107

Site	Karkemish
Excavation No.	KH.13.O.433
Area	A West **SU** F.1833
Type of context	Public, deposit layer
Context dating	Achaemenid
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and a double neck collar. A double blob is also applied on the forehead and on the collar.
Dimensions	3.6 x 3.3 x 2.5
Fabric Colour	In 2.5Y 8/3, out 2.5Y 8/3
Remarks	Sliped surface.

Catalogue No.108

Site	Karkemish
Museum No.	KH.13.O.592
Area	A West
Type of context	Topsoil, NW of W.6
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and a double neck collar. A double blob is applied also on the forehead and on the collar. The snout is broken.
Dimensions	3.1 x 2.4 x 2.5
Fabric Colour	In 7.5YR 7/4, out 10YR 7/3
Remarks	Sliped surface.

SU F.1840 ●

Catalogue No.109

Site	Karkemish
Excavation No.	KH.13.O.1337
Area	C North-East
Type of context	Domestic, layer sealed by a building
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and a double neck collar. The snout and part of the neck are broken.
Dimensions	2.9 x 3.2 x 2.8
Fabric Colour	In 7.5YR 6/4 , out 10YR 8/2
Remarks	Sliped surface.

SU F.2081 ●

Catalogue No.110

Site	Yunus KH.14.O.1088
Excavation No.	YU.13.O.40
Area	Yunus, Cem 3, 1
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and a double breast collar. Double blobs are applied on the forehead and on the collar.
Dimensions	6.8 x 4.7 x 2.7
Fabric Colour	
Remarks	

SU F.1701 ●

Catalogue No.111

Site	Karkemish
Museum No.	KH.14.O.742
Area	C South-West **SU** F.4061
Type of context	Domestic, fill within a building ●
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and a double neck collar. The snout is broken.
Dimensions	4 x 2.9
Fabric Colour	
Remarks	

Catalogue No.112

Site	Karkemish
Excavation No.	KH.14.O.1088
Area	P **SU** Surface
Type of context	Topsoil ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane and a double neck collar. The snout is partially broken.
Dimensions	4.9 x 2.6 x 2.3
Fabric Colour	
Remarks	

Catalogue No.113

Site	Yunus
Excavation No.	YU.14.O.40
Area	Yunus, Cem 3, 3 **SU** F.4095
Type of context	Fill on graves ●
Context dating	Roman
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane, a double neck collar and a single breast collar. Multiple double blobs are also applied on the forehead and on the neck.
Dimensions	5.2 x 4.1 x 3.1
Fabric Colour	
Remarks	

Catalogue No.114

Site	Karkemish
Museum No.	YU.14.O.50
Area	Yunus, Cem 3, 1 **SU** F.4053
Type of context	Funerary, fill on a disturbed grave ●
Context dating	Roman
Type	EU_HSHR_H1a
Description	Horse head with applied eyes and a double neck collar. A double blob is also applied on the forehead. A rider is anchored to the horse head.
Dimensions	5.1 x 4.2 x 2.5
Fabric Colour	
Remarks	

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬢ Head
- ⬡ Neck
- ⬡ Withers

Rider's type
EU_HSHR_RH1a_RT1a_RB1

Catalogue No.115

Site	Karkemish
Excavation No.	KH.15.O.473
Area	C South-West **SU**
Type of context	● (green)
Context dating	
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane, and a double neck collar. A single blob is also applied on the forehead. The snout is broken.
Dimensions	
Fabric Colour	
Remarks	

Catalogue No.116

Site	Karkemish
Excavation No.	KH.15.O.595
Area	C South-West **SU** F.5917
Type of context	Public, fill of drain D.5918 ●
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_H1a
Description	Horse head with applied eyes, mane, and a double neck collar. The snout and part of the neck are broken.
Dimensions	3.5 x 6.5 x 2.7
Fabric Colour	
Remarks	

Catalogue No.117

Site	Karkemish
Museum No.	KH.13.O.319
Area	C North-East **SU** F.2026
Type of context	Productive, fill on L.2078
Context dating	IA III, Neo-Assyrian (Phase 9a)
Type	EU_HSHR_H1b
Description	Horse head with applied eyes, mane and a double neck collar. The snout is broken.
Dimensions	4.2 x 2.2
Fabric Colour	In 7.5YR 6/6, out 10YR 7/3
Remarks	Slipped surface.

Catalogue No.118

Site	Karkemish
Excavation No.	KH.15.O.299
Area	S **SU** F. 6036
Type of context	Public, fill of pit P. 6035
Context dating	Islamic (Phase 3)
Type	EU_HSHR_H1b
Description	Horse head with applied eyes, mane and a double neck collar. The snout is broken.
Dimensions	3.6 x 2.3 x 2.5
Fabric Colour	
Remarks	
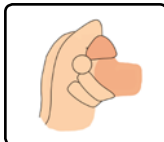
Catalogue No.119

Site	Karkemish
Excavation No.	KH.15.O.391
Area	C South-West **SU** F.6309
Type of context	Palatial, layer within well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_H1b
Description	Horse head with applied eyes, mane, and a double neck collar. The snout is broken.
Dimensions	5.7 x 2.4 x 2.2
Fabric Colour	In 7.5YR 6/6, out 10YR 7/3
Remarks	Slipped surface.
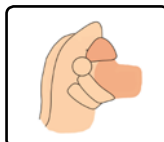
Catalogue No.120

Site	Karkemish
Museum No.	KH.15.O.470
Area	C South-West SU F.6317
Type of context	Public, fill of a pit P.6318
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_H1b
Description	Horse head with applied eyes, mane, headstall and a double neck collar. The snout is broken.
Dimensions	4.5 x 2 x 2.4
Fabric Colour	
Remarks	

Catalogue No.121

Site	Karkemish
Excavation No.	KH.11.O.386
Area	F SU F.454
Type of context	Topsoil, funerary
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a double neck collar.
Dimensions	4.3 x 3.6 x 2.4
Fabric Colour	
Remarks	

Catalogue No.122

Site	Karkemish
Excavation No.	KH.12.O.138
Area	B SU F.810
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a triple neck collar.
Dimensions	5.3 x 3.5 x 2.4
Fabric Colour	
Remarks	

Catalogue No.123

Site	Karkemish
Museum No.	KH.12.O.293
Area	G **SU** F.1057
Type of context	Domestic, fill on L.1058
Context dating	Hellenistic (Phase 4a)
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a single neck collar.
Dimensions	4 x 4.1 x 2.7
Fabric Colour	
Remarks	

Catalogue No.124

Site	Karkemish
Excavation No.	KH.12.O.481
Area	C North-East **SU** F.1328
Type of context	Public, fill beneath a floor (L.1327)
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, and headstall.
Dimensions	4 x 4.5 x 2.4
Fabric Colour	
Remarks	

Catalogue No.125

Site	Karkemish
Excavation No.	KH.13.O.80
Area	C North-East **SU** F.2000
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a double neck collar.
Dimensions	3.7 x 3.5 x 2.8
Fabric Colour	In 7.5YR 8/2, out 7.5YR 8/2
Remarks	

Catalogue No.126

Site	Karkemish
Museum No.	KH.13.O.1021
Area	D
SU	F.2226
Type of context	Public, fill on IA III street
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a double neck collar.
Dimensions	4.5 x 3.9 x 2.5
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.127

Site	Karkemish
Excavation No.	KH.13.O.1136
Area	L
SU	F.1555
Type of context	Debris in room 5
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1c
Description	Horse head with applied mane and a single blob. The front side is completely broken.
Dimensions	3.6 x 2 x 2.2
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.128

Site	Karkemish
Excavation No.	KH.13.O.1145
Area	D
SU	F.2226
Type of context	Public, fill on a street
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a single neck collar.
Dimensions	4.7 x 3.7 x 2.5
Fabric Colour	
Remarks	

Catalogue No.129

Site	Karkemish
Museum No.	KH.14.O.86
Area	C North-East **SU** F.3501
Type of context	Domestic, fill beneath buildings
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a double neck collar. The snout is broken.
Dimensions	5.5 x 2.9 x 3
Fabric Colour	
Remarks	

Catalogue No.130

Site	Karkemish
Excavation No.	KH.14.O.362
Area	C South-West **SU** F.3922
Type of context	Topsoil N of L.275
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1c
Description	Horse head with applied eyes and mane.
Dimensions	4 x 4.5 x 3
Fabric Colour	
Remarks	
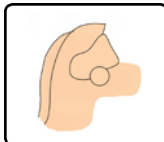
Catalogue No.131

Site	Karkemish
Excavation No.	KH.14.O.383
Area	L **SU** F.3742
Type of context	Military discard in room 9
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, and headstall.
Dimensions	3 x 4 x 3
Fabric Colour	
Remarks	
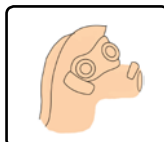
Catalogue No.132

Site	Karkemish
Museum No.	KH.14.O.820
Area	A North **SU** F.4403
Type of context	Cleaning layer on the Acropolis
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a single neck collar.
Dimensions	3.7 x 4.1 x 2.6
Fabric Colour	
Remarks	

Catalogue No.133

Site	Karkemish
Excavation No.	KH.14.O.821
Area	C North-East **SU** F.4365
Type of context	Palatial, levelling beneath a floor
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, and headstall.
Dimensions	3.9 x 3.7 x 2.9
Fabric Colour	
Remarks	

Catalogue No.134

Site	Karkemish
Excavation No.	KH.14.O.849
Area	C South-West **SU** F.4684
Type of context	Public, fill of a pit P.4683
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, headstall and a double neck collar.
Dimensions	8.3 x 5.3 x 3.6
Fabric Colour	
Remarks	

Catalogue No.135

Site	Karkemish
Museum No.	KH.14.O.931
Area	C South-West **SU** F.4682
Type of context	Mudbrick collapse
Context dating	Roman (Phase 6)
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane and a double neck collar. The snout is completely broken.
Dimensions	3.9 x 2 x 2.2
Fabric Colour	
Remarks	

Catalogue No.136

Site	Karkemish
Excavation No.	KH.12.O.9
Area	B **SU** F.801
Type of context	Topsoil on stairwell
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1d
Description	Horse head with applied eyes, mane and a double neck collar. The mane is pointy.
Dimensions	4.7 x 4.2 x 2.8
Fabric Colour	
Remarks	
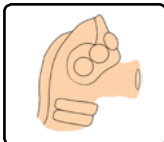
Catalogue No.137

Site	Karkemish
Excavation No.	KH.12.O.151
Area	B **SU** F.809
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_HSHR_H1d
Description	Horse head with applied eyes and mane. The mane is pointy. The lower part of the head is broken.
Dimensions	4.4 x 5.4 x 3.9
Fabric Colour	
Remarks	
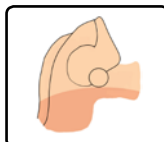
Catalogue No.138

Site	Karkemish
Excavation No.	KH.12.O.462
Area	G **SU** F.1084
Type of context	Public, fill on street L.1079
Context dating	IA IIIa, Neo-Assyrian (Phase 8 b)
Type	EU_HSHR_H1d
Description	Horse head with applied eyes, mane and a single neck collar. The mane is pointy.
Dimensions	4.8 x 4.7 x 3.2
Fabric Colour	
Remarks	

Catalogue No.139

Site	Karkemish
Excavation No.	KH.12.O.518
Area	C North-East **SU** F.1352
Type of context	Public, beneath floor L.1355
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_H1d
Description	Horse head with applied eyes and a single neck collar. The mane is broken away.
Dimensions	5 x 1.7 x 2.6
Fabric Colour	In 10YR7/4, out 10YR7/4
Remarks	

Catalogue No.140

Site	Karkemish
Excavation No.	KH.12.O.530
Area	A West **SU** W.5
Type of context	Public, cleaning of the temenos wall
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1d
Description	Horse head with applied eyes, mane and headstall. Incised marks are visibile on the headstall. The mouth and pupils are also incised.
Dimensions	5.1 x 5.2 x 3.2
Fabric Colour	In 5YR7/4, out 5YR7/4
Remarks	

Catalogue No.141

Site	Karkemish
Museum No.	KH.15.O.663
Area	C South-West **SU** F.6376
Type of context	Public, fill of pit P.6377
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_H1d
Description	Horse head with applied eyes, mane and headstall.
Dimensions	5 x 4 x 2.4
Fabric Colour	
Remarks	

Catalogue No.142

Site	Karkemish
Excavation No.	KH.11.O.439
Area	A West **SU** F.34
Type of context	Public,W of the SGT on L.35
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H2a
Description	Horse head with applied eyes and headstall. The mane is pinched and hairs are applied. The snout is broken.
Dimensions	4.1 x 2.9 x 1.7
Fabric Colour	
Remarks	

Catalogue No.143

Site	Karkemish
Excavation No.	KH.12.O.246
Area	G **SU** F.1043
Type of context	Publci, fill of pit P.1042
Context dating	Hellenistic (Phase 4b)
Type	EU_HSHR_H2a
Description	Horse head with applied eyes and very rich headstall. The mane is pinched and hairs are applied.
Dimensions	4.8 x 4.1 x 2.8
Fabric Colour	
Remarks	

Catalogue No.144

Site	Karkemish
Museum No.	KH.13.O.1184
Area	A East
SU	F.1846
Type of context	Topsoil, W of L.719
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H2b
Description	Horse head with applied eyes and double neck collar. The mane is pinched and hairs are applied.
Dimensions	5.2 x 4.6 x 2
Fabric Colour	
Remarks	

Catalogue No.145

Site	Karkemish
Excavation No.	KH.14.O.738
Area	C North-East
SU	F.4353
Type of context	Public, fill of pit P.4354
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_H2b
Description	Horse head with applied eyes and rich headstall. The mane is pinched and hairs are applied. The right side is broken.
Dimensions	6.3 x 4.7 x 1.5
Fabric Colour	
Remarks	

Catalogue No.146

Site	Karkemish
Excavation No.	KH.13.O.1191
Area	Q
SU	F.3007
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H3
Description	Horse head with applied eyes and rich headstall. The mane is pinched, while a single neck collar is also applied.
Dimensions	4.7 x 4.1 x 2.3
Fabric Colour	
Remarks	

Catalogue No.147

Site	Karkemish
Museum No.	KH.11.O.141
Area	D **SU** F.344
Type of context	Topsoil, from NE sounding 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H4
Description	Horse head with applied mane. The lower part of the head is completely broken.
Dimensions	3.2 x 2.3
Fabric Colour	
Remarks	

Catalogue No.148

Site	Karkemish
Excavation No.	KH.11.O.416
Area	A West **SU** F.33
Type of context	Public, W of the SGT on L.1823 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H4
Description	Horse head with applied mane and a double neck collar.
Dimensions	4.4 x 4.1 x 2.2
Fabric Colour	
Remarks	

Catalogue No.149

Site	Karkemish
Excavation No.	KH.15.O.465
Area	C South-West **SU** F.6309
Type of context	Palatial, layer within well P.5347 🟢
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_H4
Description	Horse head with applied mane and a triple neck collar.
Dimensions	3.2 x 3.4 x 2
Fabric Colour	
Remarks	

Catalogue No.150

Site	Karkemish
Museum No.	KH.15.O.648
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H4
Description	Horse head with applied eyes and double necklace now broken away.
Dimensions	
Fabric Colour	
Remarks	

SU Unknown

Catalogue No.151

Site	Karkemish
Excavation No.	KH.11.O.576
Area	A West
Type of context	Public, Roman drain
Context dating	Roman
Type	EU_HSHR_H5
Description	Horse head with applied eyes and upward protruding mane. Some blobs are also applied on the neck. The mane is partially broken.
Dimensions	3.7
Fabric Colour	
Remarks	Blue-green glazed surface.

SU D.31

Catalogue No.152

Site	Karkemish
Excavation No.	KH.11.O.599
Area	B
Type of context	Cultic
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H5
Description	Horse head with applied eyes. The snouth is partially broken. A single neck collar is partially visible.
Dimensions	2.9 x 2 x 2.3
Fabric Colour	
Remarks	

SU F.143

Catalogue No.153

Site	Karkemish
Museum No.	KH.12.O.383
Area	H **SU** F.1127
Type of context	Public, fill under P.1122
Context dating	Roman
Type	EU_HSHR_H5
Description	Horse head with applied eyes and upward protruding mane. A single neck collar is also applied. The snouth is partially broken.
Dimensions	5.2 x 4.1 x 3.4
Fabric Colour	
Remarks	

Catalogue No.154

Site	Karkemish
Excavation No.	KH.13.O.604
Area	A West **SU** F.1837
Type of context	Public, depositional layer
Context dating	Achaemenid
Type	EU_HSHR_H5
Description	Horse head with applied eyes and upward protruding mane. Both sides are partially broken.
Dimensions	3.7 x 3.1 x 2.2
Fabric Colour	In 7.5YR 6/4, out 2.5Y 8/3
Remarks	Slipped surface.

Catalogue No.155

Site	Karkemish
Excavation No.	KH.14.O.375
Area	L **SU** F.3719
Type of context	Debris in room 13
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H5
Description	Horse head with applied and upward protruding mane.
Dimensions	3 x 3 x 2.2
Fabric Colour	
Remarks	
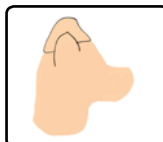
Catalogue No.156

Site	Karkemish
Museum No.	KH.15.O.278
Area	C South-West **SU** F.5905
Type of context	Public, fill of a pit P.5906 🔴
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_H5
Description	Horse head with applied eyes and upward protruding mane. The mouth and nostrils are incised.
Dimensions	4.5 x 5.6 x 3.6
Fabric Colour	
Remarks	

Catalogue No.157

Site	Karkemish
Excavation No.	KH.15.O.472
Area	C South-West **SU** F.6209
Type of context	Domestic, fill within buildings 🔴
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_H5
Description	Horse head with applied eyes and upward protruding mane. The upper part is partially broken.
Dimensions	3.8 x 2.7 x 2
Fabric Colour	
Remarks	

Catalogue No.158

Site	Karkemish
Excavation No.	KH.15.O.652
Area	C North-East **SU** F.5717
Type of context	Palatial, fill on a street L.5716 🟢
Context dating	IA III, Neo-Assyrian (Phase 9b)
Type	EU_HSHR_H5
Description	Horse head with applied eyes and upward protruding mane. The upper part is partially broken.
Dimensions	3.6 x 4 x 2.3
Fabric Colour	
Remarks	

Catalogue No.159

Site	Karkemish
Museum No.	KH.11.O.87
Area	B **SU** F.109
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H7
Description	Horse head with applied eyes and mane.
Dimensions	2.7 x 3 x 1.9
Fabric Colour	
Remarks	

Catalogue No.160

Site	Karkemish
Excavation No.	KH.12.O.497
Area	A West **SU** F.681
Type of context	Domestic, debris layer from W.680
Context dating	Hellenistic
Type	EU_HSHR_H7
Description	Horse head with applied eyes and mane.
Dimensions	2.7 x 3.8 x 2.2
Fabric Colour	
Remarks	

Catalogue No.161

Site	Karkemish
Excavation No.	KH.12.O.630
Area	C North-East **SU** F.1343
Type of context	Public, fill within an open area
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_H7
Description	Horse head with applied eyes, mane and a single neck collar. The snout is partially broken.
Dimensions	3.2 x 3.3 x 2.1
Fabric Colour	
Remarks	
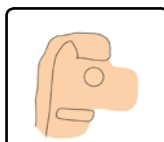
Catalogue No.162

Site	Karkemish
Museum No.	KH.13.O.315
Area	A West **SU** F.1825
Type of context	Fill of BM trench (P.1826) ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H7
Description	Horse head with applied eyes, mane and a single neck collar.
Dimensions	6.4 x 4.4 x 2.3
Fabric Colour	In 5YR 7/6, out 5YR 7/6
Remarks	

Catalogue No.163

Site	Karkemish
Excavation No.	KH.13.O.572
Area	H **SU** F.2455
Type of context	Public, fill of deep cut P.2477 ●
Context dating	Islamic
Type	EU_HSHR_H7
Description	Horse head with applied eyes, mane and a single neck collar. Ears are partially broken.
Dimensions	3.6 x 4.1 x 2.7
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	Slipped surface.

Catalogue No.164

Site	Karkemish
Excavation No.	KH.13.O.809
Area	A West **SU** F.1843
Type of context	Fill of BM trench ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H7
Description	Horse head with applied eyes, mane and a single neck collar. The right ear is partially broken.
Dimensions	5.1 x 4.5 x 2.7
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.165

Site	Karkemish
Museum No.	KH.15.O.573
Area	C South-West **SU** F.6260
Type of context	Public, fill of P.6259
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_H7
Description	Horse head with applied eyes, mane and a single neck collar.
Dimensions	4.5 x 4.6 x 2.8
Fabric Colour	
Remarks	

Catalogue No.166

Site	Karkemish
Excavation No.	KH.13.O.344
Area	G **SU** L.2309
Type of context	Public, pebble roadway
Context dating	IA IIb, Neo-Hittite (Phase 10a)
Type	EU_HSHR_H8
Description	Horse head with applied eyes and mane. The headstall consists in a single neck collar. The mane is partially broken.
Dimensions	4.8 x 4.3 x 2.9
Fabric Colour	In 5Y 7/4, out 5Y 7/4
Remarks	

Catalogue No.167

Site	Karkemish
Excavation No.	KH.12.O.281
Area	C North-East **SU** F.956
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_HU2
Description	Horse head with applied eyes, mane, headstall and a single neckcollar. The mane and the neckcollar are partially broken.
Dimensions	5.7 x 5.7 x 2.6
Fabric Colour	
Remarks	

Catalogue No.168

Site	Karkemish
Museum No.	KH.13.O.1015
Area	D **SU** F.394
Type of context	Domestic, fill below building 1
Context dating	Islamic
Type	EU_HSHR_HU3
Description	Horse head with applied eyes and pinched upward protruding mane. The headstall consists in a single neck collar. The snout and the right ear are partially broken.
Dimensions	5 x 3.3 x 3.5
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.169

Site	Karkemish
Excavation No.	KH.13.O.1396
Area	IT **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_HU4
Description	Horse head with applied browband.
Dimensions	3.4 x 3.5 x 1.8
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.170

Site	Karkemish
Excavation No.	KH.15.O.279
Area	C South-West **SU** F.5917
Type of context	Public, fill of drain D.5918
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_HU5
Description	Horse head with applied eyes and pinched mane. Hairs of the mane are incised as well as pupils and the mouth.
Dimensions	4.6 x 4.4 x 2.7
Fabric Colour	
Remarks	

Catalogue No.171

Site	Karkemish
Museum No.	KH.11.O.20
Area	B **SU** W.102
Type of context	Topsoil, disturbed Roman wall
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H0_F2b_L1
Description	Forepart of horse figurine with applied headstall and harness. The snout and the right foreleg are broken.
Dimensions	6.1 x 4.7 x 4.4
Fabric Colour	
Remarks	

Rider's marks

- Yes
- ■ No
- Ind.
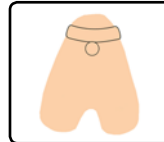
Catalogue No.172

Site	Karkemish
Excavation No.	KH.11.O.242
Area	B **SU** F.112
Type of context	Topsoil E of the hilani
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H0_F0
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	7.3 x 4 x 2.1
Fabric Colour	
Remarks	

Rider's marks

- Yes
- ■ No
- Ind.

Catalogue No.173

Site	Karkemish
Excavation No.	KH.12.O.380
Area	A West **SU** F.656
Type of context	Domestic, fill on floor L.655
Context dating	Hellenistic
Type	EU_HSHR_H0_F2a
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	5.1 x 5.3 x 4.2
Fabric Colour	
Remarks	

Rider's marks

- Yes
- ■ No
- Ind.

Catalogue No.174

Site	Yunus
Museum No.	YU.12.O.8
Area	Yunus, Field 3 **SU** Surface
Type of context	Funerary, near a cremation grave 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H0_F7b
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	
Fabric Colour	
Remarks	

Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.
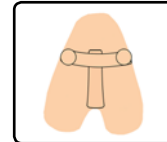
Catalogue No.175

Site	Karkemish
Excavation No.	KH.12.O.105
Area	B **SU** F.810
Type of context	Fill covering Hilani's structures 🔴
Context dating	Roman
Type	EU_HSHR_H0_F11
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	6 x 5.6 x 6.5
Fabric Colour	
Remarks	

Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.

Catalogue No.176

Site	Karkemish
Excavation No.	KH.13.O.1226
Area	C South-West **SU** F.2748
Type of context	Palatial, collapse on L.275 🟢
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_H1_F10a
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	7 x 4 x 3.6
Fabric Colour	In 5YR 7/6, out 10YR 8/2
Remarks	Slipped surface.

Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.

Catalogue No.177

Site	Karkemish
Museum No.	KH.13.O.1399
Area	C North-East **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1_F7c
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	7.2 x 7.3 x 4.6
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.

Rider's marks
- ○ Yes
- ⬢ No
- ○ Ind.
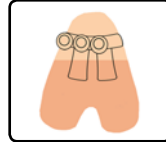
Catalogue No.178

Site	Karkemish
Excavation No.	KH.14.O.39
Area	C North-East **SU** F.3500
Type of context	Domestic, debrin on building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_H1_F7b
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	5 x 5.3 x 3.8
Fabric Colour	In 10YR 5/3, out 10YR 8/2
Remarks	Slipped surface.

Rider's marks
- ○ Yes
- ⬢ No
- ○ Ind.
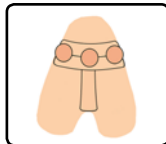
Catalogue No.179

Site	Karkemish
Excavation No.	KH.14.O.1078
Area	IT **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1_F10
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	6.5 x 4.4 x 4.3
Fabric Colour	
Remarks	

Rider's marks
- ○ Yes
- ⬢ No
- ○ Ind.

Catalogue No.180

Site	Karkemish
Museum No.	KH.12.O.451
Area	IT　　　　　**SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1a_F7b_L2a
Description	Forepart of horse figurine with applied headstall and harness. The right foreleg is broken.
Dimensions	11 x 6 x 6.5
Fabric Colour	
Remarks	

Rider's marks
- Yes
- ● No
- Ind.
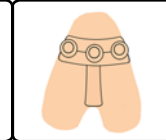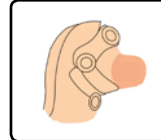
Catalogue No.181

Site	Karkemish
Excavation No.	KH.13.O.455
Area	C North-East　　**SU** F.2000
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1a_FU5
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	5.7 x 3.2 x 3.3
Fabric Colour	In 7.5YR 7/6, out 10YR 7/4
Remarks	Slipped surface.

Rider's marks
- Yes
- ● No
- Ind.
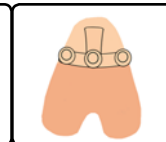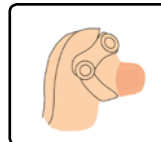
Catalogue No.182

Site	Karkemish
Excavation No.	KH.13.O.635
Area	H　　　　　**SU** F.2455
Type of context	Public, fill of deep cut P.2477
Context dating	Islamic
Type	EU_HSHR_H1a_F10c
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	7.8 x 4.8 x 4.9
Fabric Colour	
Remarks	

Rider's marks
- Yes
- ● No
- Ind.
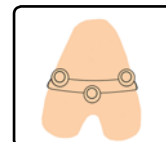
Catalogue No.183

Site	Karkemish
Museum No.	KH.13.O.1015
Area	C North-East **SU** F.2190
Type of context	Public, levelling layer
Context dating	Islamic (Phase 4 a-b)
Type	EU_HSHR_H1a_F10c
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	5.7 x 2.7 x 4
Fabric Colour	In 7.5YR 6/4, out 10YR 7/3
Remarks	Slipped surface.

Rider's marks
- Yes
- No
- ● Ind.

Catalogue No.184

Site	Karkemish
Excavation No.	KH.13.O.1185
Area	H **SU** F.2425
Type of context	Public, fill of pit P.2424
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1a_F7b
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	8.9 x 5.7 x 2.9
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Rider's marks
- Yes
- No
- ● Ind.
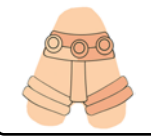
Catalogue No.185

Site	Karkemish
Excavation No.	KH.13.O.1189
Area	H **SU** F.2464
Type of context	Destruction of LBA floor L.2444
Context dating	IA II-III/LBA
Type	EU_HSHR_H1a_F3b
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	6.7 x 3.3 x 4.4
Fabric Colour	In 7.5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Rider's marks
- Yes
- No
- ● Ind.
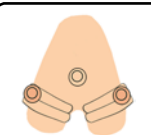
Catalogue No.186

Site	Karkemish
Museum No.	KH.14.O.491
Area	A North **SU** F. 4402
Type of context	Cleaning layer on the Acropolis
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1a_F3a
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken.
Dimensions	6.7 x 6.6 x 4.2
Fabric Colour	
Remarks	

Rider's marks

- ⬡ Yes
- ⬢ No
- ⬡ Ind.

Catalogue No.187

Site	Yunus
Excavation No.	YU.14.O.43
Area	Yunus, Cem 3, 1b **SU** F.4817
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_H1a_F10
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	5.6 x 3.3 x 3.8
Fabric Colour	
Remarks	

Rider's marks

- ⬡ Yes
- ⬡ No
- ⬢ Ind.

Catalogue No.188

Site	Karkemish
Excavation No.	KH.13.O.337
Area	IT **SU** SE district
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1b_F10
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	7.6 x 3.6 x 4.6
Fabric Colour	
Remarks	

Rider's marks

- ⬡ Yes
- ⬢ No
- ⬡ Ind.

Catalogue No.189

Site	Karkemish
Museum No.	KH.13.O.1286
Area	L **SU** F.1572
Type of context	Military discard in room 6 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1b_F7b
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	6.7 x 4.3 x 5.1
Fabric Colour	In 2.5Y 7/4, out 10YR 8/2
Remarks	Slipped surface.

Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.
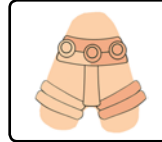
Catalogue No.190

Site	Karkemish
Excavation No.	KH.15.O.209
Area	S **SU** F. 6024
Type of context	Public, fill of pit P.6039 🟢
Context dating	Islamic (Phase 3)
Type	EU_HSHR_H1b_F7b
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	7.5 x 3.1 x 3.8
Fabric Colour	
Remarks	

Rider's marks
- ⬡ Yes
- ⬡ No
- ⬢ Ind.

Catalogue No.191

|	
Site	Karkemish
Excavation No.	KH.15.O.588
Area	C South-West **SU** F.6309
Type of context	Palatial, layer within well P.5347 🟢
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_H1b_F10a
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	6.2 x 6.5 x 2.4
Fabric Colour	
Remarks	

Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.
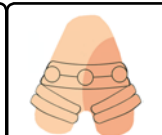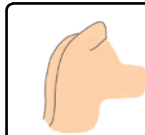
Catalogue No.192

Site	Karkemish
Museum No.	KH.12.O.507
Area	C North-East **SU** F.1356
Type of context	Neo-Babylonian destruction layer 🔴
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_H1c_F7a_L1
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken.
Dimensions	8.2 x 7.8 x 3.3
Fabric Colour	
Remarks	

Rider's marks
- ⬡ Yes
- ⬣ No
- ⬡ Ind.

Catalogue No.193

Site	Karkemish
Excavation No.	KH.13.O.752
Area	D **SU** F.2207
Type of context	Topsoil, S of the gate 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1c_F3a
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken.
Dimensions	6.6 x 4.4 x 3.9
Fabric Colour	In 5YR 7/6, out 7.5YR 8/3
Remarks	Slipped surface.

Rider's marks
- ⬡ Yes
- ⬣ No
- ⬡ Ind.

Catalogue No.194

Site	Karkemish
Excavation No.	KH.11.O.159
Area	B **SU** F.113
Type of context	Topsoil on W.106 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1d_F11
Description	Forepart of horse figurine with once applied headstall and harness. The forelegs are both broken.
Dimensions	9.2 x 6.8 x 5
Fabric Colour	
Remarks	

Rider's marks
- ⬡ Yes
- ⬣ No
- ⬡ Ind.

Catalogue No.195

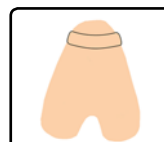|	
Site	Karkemish
Museum No.	KH.12.O.519
Area	OT **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H1d_F10a
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken.
Dimensions	7.8 x 3.8 x 4.7
Fabric Colour	In 5YR8/2, out 5YR8/2
Remarks	

Rider's marks
- Yes
- No
- Ind. ■
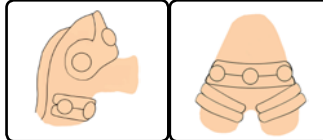
Catalogue No.196

Site	Karkemish
Excavation No.	KH.13.O.1179
Area	C North-East **SU** F.2195
Type of context	Palatial, fill on open court L.2188
Context dating	IA III, Neo-Assyrian (phase 9a)
Type	EU_HSHR_H2_F7b
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken.
Dimensions	6.8 x 7 x 4.7
Fabric Colour	
Remarks	

Rider's marks
- Yes
- No ■
- Ind.
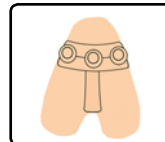
Catalogue No.197

Site	Karkemish
Excavation No.	KH.15.O.557
Area	C South-West **SU** F.6309
Type of context	Palatial, layer within well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_H2_F10a
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken.
Dimensions	7.6 x 4.9 x 5.5
Fabric Colour	
Remarks	

Rider's marks
- Yes
- No ■
- Ind.
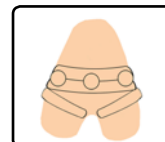
Catalogue No.198

Site	Karkemish
Museum No.	KH.14.O.895
Area	C North-East **SU** F.3582
Type of context	Public, deposit beneath buildings
Context dating	Islamic (Phase 3a-b)
Type	EU_HSHR_H4_F7d_L1
Description	Forepart of horse figurine with applied headstall and harness.
Dimensions	8.6 x 3.5 x 5.2
Fabric Colour	
Remarks	

Rider's marks
- Yes
- No ●
- Ind.

Catalogue No.199

Site	Karkemish
Excavation No.	KH.12.O.156
Area	G **SU** F.1024
Type of context	Domestic, preparation of L.1021
Context dating	Islamic (Phase 2b)
Type	EU_HSHR_H6_F2b
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken as well as the right side of the head.
Dimensions	7.2 x 5.9 x 4.8
Fabric Colour	
Remarks	

Rider's marks
- Yes
- No ●
- Ind.

Catalogue No.200

Site	Karkemish
Excavation No.	KH.12.O.566
Area	C North-East **SU** F.1345
Type of context	Neo-Babylonian destruction layer
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_H6_F2b
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	7.8 x 7.7 x 5.1
Fabric Colour	In 2.5Y8/2, out 2.5Y8/2
Remarks	

Rider's marks
- Yes
- No ●
- Ind.

Catalogue No.201

Site	Karkemish
Museum No.	KH.15.O.173
Area	C North-East **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_H7_F10a
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken.
Dimensions	3.7 x 3.9 x 2
Fabric Colour	
Remarks	

Rider's marks
- Yes
- No
- Ind.
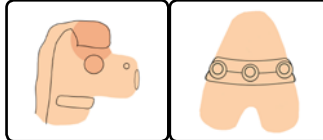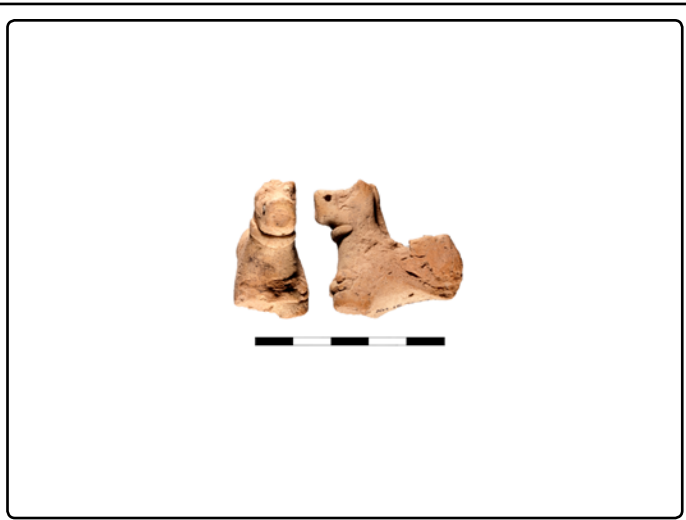
Catalogue No.202

Site	Karkemish
Excavation No.	KH.15.O.358
Area	C South-West **SU** F.5917
Type of context	Public, fill of drain D.5918
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_HU6_FU6
Description	Forepart of horse figurine with applied headstall and harness. The snout and the forelegs are broken.
Dimensions	8 x 4.9 x 4.5
Fabric Colour	
Remarks	

Rider's marks
- Yes
- No
- Ind.
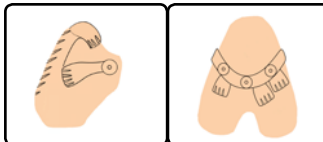
Catalogue No.203

Site	Karkemish
Excavation No.	KH.11.O.151
Area	A West **SU** F.24
Type of context	Public, Fora
Context dating	Roman
Type	EU_HSHR_F0
Description	Forepart of horse. The forelegs are both broken.
Dimensions	5.5 x 7.1 x 5.6
Fabric Colour	
Remarks	

Catalogue No.204

Site	Karkemish
Museum No.	KH.11.O.382
Area	A West **SU** F.25
Type of context	Public, W of the SGT on F.34
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F0
Description	Forepart of horse. The forelegs are both broken.
Dimensions	5.1 x 5.8 x 4.6
Fabric Colour	
Remarks	

Catalogue No.205

Site	Karkemish
Excavation No.	KH.11.O.575
Area	A West **SU** D.31
Type of context	Public, drain
Context dating	Roman
Type	EU_HSHR_F0
Description	Forepart of horse. The forelegs are both broken.
Dimensions	6.8 x 7.3 x 3
Fabric Colour	
Remarks	

Catalogue No.206

Site	Karkemish
Excavation No.	KH.11.O.606
Area	B **SU** F.114
Type of context	BM trench
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0
Description	Forepart of horse. The forelegs are both broken.
Dimensions	3.7 x 6.2 x 3.7
Fabric Colour	
Remarks	

Catalogue No.207

Site	Karkemish
Museum No.	KH.12.O.104
Area	B SU F.810
Type of context	Public, fill on Hilani's structures 🔴
Context dating	Roman
Type	EU_HSHR_F0
Description	Forepart of horse.
Dimensions	9.7 x 6.5 x 3.7
Fabric Colour	
Remarks	

Catalogue No.208

Site	Karkemish
Excavation No.	KH.12.O.178
Area	B SU F.810
Type of context	Public, fill on Hilani's structures 🔴
Context dating	Roman
Type	EU_HSHR_F0
Description	Forepart of horse. The forelegs are both broken.
Dimensions	4.5 x 4.1 x 3.6
Fabric Colour	
Remarks	

Catalogue No.209

Site	Karkemish
Excavation No.	KH.12.O.279
Area	B SU F.807
Type of context	Public, fill on Hilani's structures 🔴
Context dating	Roman
Type	EU_HSHR_F0
Description	Forepart of horse. The forelegs are both broken.
Dimensions	5.5 x 8.3 x 5.2
Fabric Colour	
Remarks	

Catalogue No.210

Site	Karkemish
Museum No.	KH.12.O.333
Area	H **SU** F.1124
Type of context	Public, fill of pit P.1122
Context dating	Roman
Type	EU_HSHR_F0
Description	Forepart of horse. The forelegs are both broken.
Dimensions	2.5 x 5.8 x 4.7
Fabric Colour	
Remarks	

Catalogue No.211

Site	Karkemish
Excavation No.	KH.12.O.631
Area	G **SU** F.1075
Type of context	Public, fill of pit P.1076
Context dating	IA IIIa, Neo-Assyrian (Phase 7a)
Type	EU_HSHR_F0_L1
Description	Forepart of horse.
Dimensions	4.3 x 2.8 x 3.7
Fabric Colour	
Remarks	

Catalogue No.212

Site	Karkemish
Excavation No.	YU.12.O.4
Area	Yunus, Cem 3 **SU** F.1219
Type of context	Funerary, near an offering table
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	
Fabric Colour	
Remarks	

Catalogue No.213

Site	Karkemish
Museum No.	KH.13.O.7
Area	G **SU** L.2301
Type of context	Public, pebble roadway
Context dating	IA IIb, Neo-Hittite (Phase 9c)
Type	EU_HSHR_F0
Description	Forepart of horse. The forelegs are both broken.
Dimensions	6.6 x 4.8
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.214

Site	Karkemish
Excavation No.	KH.13.O.87
Area	C North-East **SU** F.2010
Type of context	Domestic, debris within a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	7.5 x 3.9
Fabric Colour	In 5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.215

Site	Karkemish
Excavation No.	KH.13.O.481
Area	C North-East **SU** F.2050
Type of context	Domestic, debris sealed buildings
Context dating	Islamic (Phase 2 a-b)
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 4.2 x 4.8
Fabric Colour	In 7.5YR 6/4, out 10YR 8/3
Remarks	Slipped surface.

Catalogue No.216

Site	Karkemish
Museum No.	KH.13.O.570
Area	H **SU** F.2455
Type of context	Public, fill of deep cut P.2477
Context dating	Islamic
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.2 x 5.3 x 4.5
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.217

Site	Karkemish
Excavation No.	KH.13.O.637
Area	H **SU** F.2455
Type of context	Public, fill of deep cut P.2477
Context dating	Islamic
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.6 x 4.4 x 3.6
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.218

Site	Karkemish
Excavation No.	KH.13.O.938
Area	H **SU** F.2400
Type of context	Topsoil, E of the gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3.8 x 6.2 x 4.8
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.219

Site	Yunus
Museum No.	YU.13.O.35
Area	Yunus, Cem 3, 1 **SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3 x 3.3 x 4.5
Fabric Colour	
Remarks	

Catalogue No.220

Site	Yunus
Excavation No.	YU.13.O.36
Area	Yunus, Cem 3, 1 **SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_F0_L1
Description	Forepart of horse with applied harness. The right forelegs is broken.
Dimensions	5.8 x 3.9 x 2.7
Fabric Colour	
Remarks	

Catalogue No.221

Site	Karkemish
Excavation No.	KH.14.O.387
Area	C North-East **SU** F.3582
Type of context	Public, deposit beneath buildings
Context dating	Islamic (Phase 3a-b)
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 8 x 5
Fabric Colour	
Remarks	

Catalogue No.222

Site	Karkemish
Museum No.	KH.11.O.79
Area	A West **SU** F.1
Type of context	Topsoil, SW of SGT
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F1
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.2 x 4.7 x 3.6
Fabric Colour	
Remarks	

Catalogue No.223

Site	Karkemish
Excavation No.	KH.11.O.321
Area	B **SU** F.135
Type of context	Public, fill within structures
Context dating	Roman
Type	EU_HSHR_F1
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.2 x 6.6 x 5.2
Fabric Colour	
Remarks	

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬡ Neck
- ⬢ Withers

Rider's type
EU_HSHR_RB3

Catalogue No.224

Site	Karkemish
Excavation No.	KH.12.O.100
Area	B **SU** F.810
Type of context	Public, fill on Hilani's structures
Context dating	Hellenistic
Type	EU_HSHR_F1
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.7 x 5 x 4.9
Fabric Colour	
Remarks	

Catalogue No.225

Site	Karkemish
Museum No.	KH.12.O.643
Area	A East **SU** F.787
Type of context	Fill of a pit from a military barrack ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F1
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3.9 x 3.8 x 4.1
Fabric Colour	
Remarks	

Catalogue No.226

Site	Karkemish
Excavation No.	KH.13.O.808
Area	A West **SU** F.1843
Type of context	Fill of BM trench ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F1
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.1 x 5.7 x 5.4
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.227

Site	Karkemish
Excavation No.	KH.11.O.357
Area	B **SU** F.143
Type of context	Cultic ●
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F2a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.1 x 4.3 x 3.5
Fabric Colour	
Remarks	
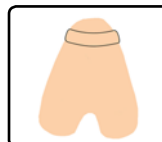
Catalogue No.228

Site	Karkemish
Museum No.	KH.12.O.280
Area	B **SU** F.807
Type of context	Public, fill on Hilani's structures
Context dating	Roman
Type	EU_HSHR_F2a_L1
Description	Forepart of horse with applied harness.
Dimensions	7.7 x 5.2 x 5
Fabric Colour	
Remarks	

Catalogue No.229

Site	Karkemish
Excavation No.	KH.13.O.341
Area	A West **SU** F.1827
Type of context	Public, fill of BM activities
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.2 x 5.5 x 5.2
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.230

Site	Karkemish
Excavation No.	KH.13.O.1033
Area	C North-East **SU** F.2109
Type of context	Palatial, debris on open court
Context dating	IA III, Neo-Assyrian (phase 9c)
Type	EU_HSHR_F2a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.9 x 5.5 x 3.6
Fabric Colour	In 7.5YR 7/4, out 2.5Y 8/3
Remarks	Slipped surface.

Catalogue No.231

Site	Karkemish
Museum No.	KH.14.O.518
Area	C North-East **SU** F.2108
Type of context	Domestic, deposit within buildings 🔴
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F2a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.8 x 5.7 x 3.7
Fabric Colour	
Remarks	

Catalogue No.232

Site	Karkemish
Excavation No.	KH.15.O.43
Area	S **SU** F. 6001
Type of context	Fill under topsoil 🔴
Context dating	Islamic (Phase 1)
Type	EU_HSHR_F2a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.6 x 5.7 x 4.3
Fabric Colour	
Remarks	

Catalogue No.233

Site	Yunus
Excavation No.	YU.15.O.4
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2a
Description	Forepart of horse and rider with applied harness. The forelegs are both broken.
Dimensions	
Fabric Colour	
Remarks	

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.
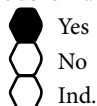
Rider's position
- ⬡ Head
- ⬡ Neck
- ⬢ Withers

Rider's type
EU_HSHR_RB3

Catalogue No.234

Site	Karkemish
Museum No.	KH.11.O.89
Area	B **SU** F.109
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 9.5 x 4.8
Fabric Colour	
Remarks	
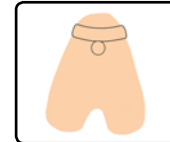
Catalogue No.235

Site	Karkemish
Excavation No.	KH.11.O.425
Area	B **SU** F.168
Type of context	Fill beneath Roman structures
Context dating	Hellenistic
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	7.2 x 7 x 6.1
Fabric Colour	
Remarks	

Catalogue No.236

Site	Karkemish
Excavation No.	KH.11.O.502
Area	E **SU** F.412
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3.8 x 7.8 x 5
Fabric Colour	
Remarks	

Catalogue No.237

Site	Karkemish
Museum No.	KH.12.O.7
Area	LPA **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	7.9 x 8.7 x 5.6
Fabric Colour	
Remarks	

Catalogue No.238

Site	Karkemish
Excavation No.	KH.12.O.47
Area	B **SU** F.804
Type of context	Topsoil, W of Hilani
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.6 x 5.5
Fabric Colour	
Remarks	

Catalogue No.239

Site	Karkemish
Excavation No.	KH.12.O.154
Area	B **SU** F.809
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5 x 4.1 x 3.6
Fabric Colour	
Remarks	
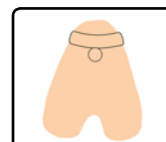
Catalogue No.240

Site	Karkemish
Museum No.	KH.13.O.51
Area	G **SU** F.2300
Type of context	Public, abandonment layer
Context dating	IA IIb, Neo-Hittite (Phase 9d)
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.3 x 4.2
Fabric Colour	In 10YR 7/4, out 10YR 7/4
Remarks	
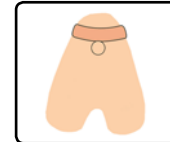
Catalogue No.241

Site	Karkemish
Excavation No.	KH.13.O.74
Area	C North-East **SU** F.2000
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.5 x 3.6
Fabric Colour	In 2.5Y 7/3, out 2.5Y 7/3
Remarks	Slipped surface.
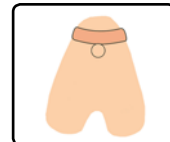
Catalogue No.242

Site	Karkemish
Excavation No.	KH.13.O.338
Area	C North-East **SU** F.2000
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	
Fabric Colour	
Remarks	
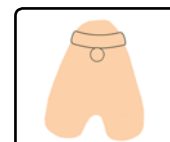
Catalogue No.243

Site	Karkemish
Museum No.	KH.13.O.805
Area	C North-East **SU** F.2087
Type of context	Domestic, debris within a building
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.3 x 3.6 x 4.5
Fabric Colour	In 2.5Y 7/3, out 2.5Y 7/3
Remarks	

Catalogue No.244

Site	Karkemish
Excavation No.	KH.13.O.937
Area	A East **SU** F.1846
Type of context	Topsoil, W of L.719
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4 x 6 x 4.5
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.245

Site	Karkemish
Excavation No.	KH.14.O.374
Area	C North-East **SU** F.3582
Type of context	Domestic, deposit under buildings
Context dating	Islamic (Phase 3a-b)
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.9 x 3 x 4.7
Fabric Colour	
Remarks	
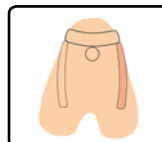
Catalogue No.246

Site	Karkemish
Museum No.	KH.14.O.1086
Area	C North-East **SU** F.1336
Type of context	Public, fill of pit P.1336 (F.1338) ●
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.1 x 4.7 x 4.3
Fabric Colour	
Remarks	

Catalogue No.247

Site	Karkemish
Excavation No.	KH.14.O.1137
Area	C South-West **SU** F.5320
Type of context	Productive, fill within the area ●
Context dating	Achaemenid (Phase 8a-c)
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.6 x 4.7 x 4.2
Fabric Colour	
Remarks	

Catalogue No.248

Site	Karkemish
Excavation No.	KH.15.O.559
Area	C North-East **SU** F.5717
Type of context	Palatial, fill on a street L.5716 ●
Context dating	IA III, Neo-Assyrian (Phase 9b)
Type	EU_HSHR_F2b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.6 x 4.2 x 4.4
Fabric Colour	
Remarks	
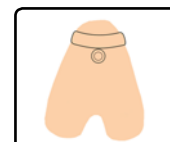
Catalogue No.249

Site	Karkemish
Museum No.	KH.12.O.477
Area	C North-East **SU** F.990
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F3a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.1 x 4.4 x 4.3
Fabric Colour	In 7.5YR7/4, out 7.5YR7/4
Remarks	

Catalogue No.250

|	
Site	Karkemish
Excavation No.	KH.13.O.907
Area	C North-East **SU** F.2109
Type of context	Palatial, debris on open court
Context dating	IA III, Neo-Assyrian (phase 9c)
Type	EU_HSHR_F3a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.1 x 7.9 x 4.5
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.
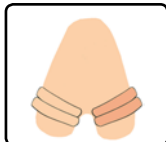
Catalogue No.251

Site	Karkemish
Excavation No.	KH.11.O.298
Area	B **SU** W of Hilani
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.3 x 3.8 x 4.9
Fabric Colour	
Remarks	

Catalogue No.252

Site	Karkemish
Museum No.	KH.11.O.360
Area	B **SU** F.139
Type of context	Cultic
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5 x 2.9 x 3.9
Fabric Colour	
Remarks	

Catalogue No.253

Site	Karkemish
Excavation No.	KH.12.O.21
Area	B **SU** F.801
Type of context	Topsoil on stairwell
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3.6 x 6.6 x 4.1
Fabric Colour	
Remarks	

Catalogue No.254

Site	Karkemish
Excavation No.	KH.12.O.99
Area	B **SU** F.810
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.3 x 6 x 4.5
Fabric Colour	
Remarks	

Catalogue No.255

Site	Karkemish
Museum No.	KH.12.O.123
Area	B **SU** F.809
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.1 x 4.5 x 4.3
Fabric Colour	
Remarks	

Catalogue No.256

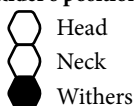|	
Site	Karkemish
Excavation No.	KH.12.O.155
Area	B **SU** F.114
Type of context	Topsoil, BM trench
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.8 x 8.1 x 6.1
Fabric Colour	
Remarks	

Catalogue No.257

Site	Karkemish
Excavation No.	KH.12.O.638
Area	C North-East **SU** F.1343
Type of context	Public, fill within an open area
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.3 x 5.4 x 3.7
Fabric Colour	
Remarks	

Catalogue No.258

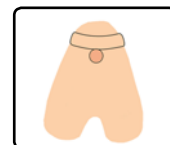|	
Site	Karkemish
Museum No.	KH.13.O.816
Area	D **SU** F.2213
Type of context	Fill post BM expedition
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.2 x 4 x 4.2
Fabric Colour	In 5YR 6/6, out 10YR 7/3
Remarks	Slipped surface.

Catalogue No.259

Site	Karkemish
Excavation No.	KH.13.O.1059
Area	A East **SU** F.1925
Type of context	Debris from military barrack
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.8 x 5 x 4.6
Fabric Colour	
Remarks	
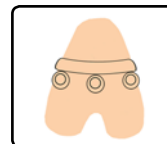
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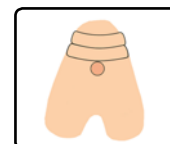|	
Site	Karkemish
Excavation No.	KH.13.O.1161
Area	Q **SU** F.3005
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.8 x 5.9 x 4.7
Fabric Colour	
Remarks	

Catalogue No.261

Site	Karkemish
Museum No.	KH.14.O.364
Area	C North-East **SU** F.2105
Type of context	Public, deposit beneath buildings 🔴
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.1 x 6.3 x 5
Fabric Colour	
Remarks	

Catalogue No.262

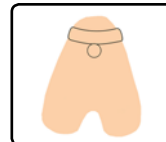|	
Site	Karkemish
Excavation No.	KH.14.O.830
Area	P **SU** F.4148
Type of context	Debris layer 🔴
Context dating	Roman
Type	EU_HSHR_F4a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 7 x 4.6
Fabric Colour	
Remarks	

Catalogue No.263

|	
Site	Karkemish
Excavation No.	KH.11.O.320
Area	C North-East **SU** F.274
Type of context	Neo-Babylonian destruction layer 🟢
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F4b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.8 x 4.6 x 5.3
Fabric Colour	
Remarks	
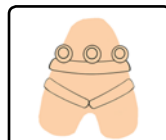
Catalogue No.264

|	
Site	Karkemish
Museum No.	KH.15.O.184
Area	C North-East **SU** F.5618
Type of context	Fill covering a domestic building
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_F4b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.4 x 5.8 x 4.5
Fabric Colour	
Remarks	

Catalogue No.265

Site	Karkemish
Excavation No.	KH.11.O.142
Area	B **SU** F.108
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F4c
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.7 x 5.8 x 5
Fabric Colour	
Remarks	
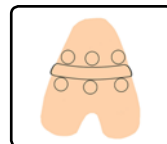
Catalogue No.266

Site	Karkemish
Excavation No.	KH.12.O.332
Area	C North-East **SU** F.982
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F4c
Description	Forepart of horse with applied harness. Only the right side is preserved.
Dimensions	5.3 x 4.8 x 2
Fabric Colour	
Remarks	
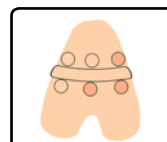
Catalogue No.267

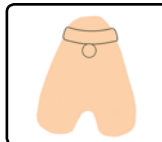|	
Site	Karkemish
Museum No.	KH.13.O.571
Area	H **SU** F.2463
Type of context	Public, fill of dran D.1136 🔴
Context dating	Islamic
Type	EU_HSHR_F4c
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.6 x 4.1 x 5.3
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Rider's marks
- ⬡ Yes (filled)
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬡ Neck
- ⬡ Withers (filled)

Rider's type
EU_HSHR_RB3
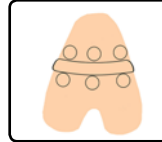
Catalogue No.268

Site	Karkemish
Excavation No.	KH.13.O.1147
Area	D **SU** F.2245
Type of context	Public, tower foundation cut 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F4c
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 5.6 x 4.7
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.
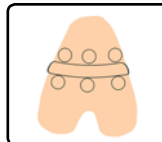
Catalogue No.269

Site	Karkemish
Excavation No.	KH.12.O.374
Area	A West **SU** F.645
Type of context	Public, fill of street L.640 🔴
Context dating	Hellenistic
Type	EU_HSHR_F5a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.2 x 5.6 x 4.7
Fabric Colour	
Remarks	
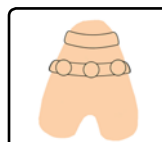
Catalogue No.270

Site	Karkemish
Museum No.	KH.14.O.40
Area	S **SU** F.3665
Type of context	Fill of pit P.3664 cutting F.3666 🟢
Context dating	IA III, Neo-Assyrian (Phase 7)
Type	EU_HSHR_F5a_L1
Description	Forepart of horse with applied harness. The left foreleg is broken.
Dimensions	8.3 x 4.1 x 5.1
Fabric Colour	In 5YR 6/6, out 2.5Y 8/2
Remarks	Slipped surface.
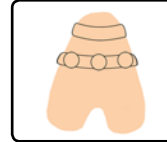
Catalogue No.271

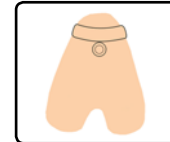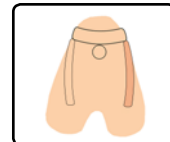|	
Site	Karkemish
Excavation No.	KH.15.O.390
Area	S **SU** F. 6067
Type of context	Deposit layer 🔴
Context dating	Hellenistic (Phase 5)
Type	EU_HSHR_F5a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 4.1 x 1.8
Fabric Colour	
Remarks	

Catalogue No.272

|	
Site	Karkemish
Excavation No.	KH.12.O.483
Area	A East **SU** W.776
Type of context	Military barrack wall 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F5b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.1 x 4.4 x 3.2
Fabric Colour	In 5YR7/4, out 5YR7/4
Remarks	

Catalogue No.273

Site	Karkemish
Museum No.	KH.12.O.666
Area	L
SU	Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F5b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.3 x 4.7 x 4.5
Fabric Colour	
Remarks	

Catalogue No.274

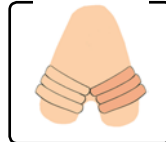|	
Site	Karkemish
Excavation No.	KH.13.O.328
Area	D
SU	F.509
Type of context	Topsoil, from NW sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F5b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	7.5 x 4.8 x 3.5
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.275

Site	Karkemish
Excavation No.	KH.14.O.893
Area	C North-East
SU	F.4338
Type of context	Palatial, debris on structures
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F5c
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 4.6 x 4
Fabric Colour	
Remarks	

Catalogue No.276

Site	Karkemish
Museum No.	KH.11.O.380
Area	A West **SU** F.25
Type of context	Public, W of the SGT on F.34 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F6
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 5.8 x 4.3
Fabric Colour	
Remarks	

Catalogue No.277

Site	Karkemish
Excavation No.	KH.12.O.448
Area	B **SU** F.807
Type of context	Public, fill on Hilani's structures 🔴
Context dating	Roman
Type	EU_HSHR_F6
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.3 x 4.8 x 2.4
Fabric Colour	In 7.5YR8/3, out 7.5YR8/3
Remarks	

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬡ Neck
- ⬢ Withers

Rider's type
EU_HSHR_RB3
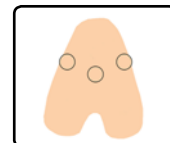
Catalogue No.278

Site	Karkemish
Excavation No.	KH.14.O.1083
Area	P **SU** F.4150
Type of context	Topsoil 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F6_L1
Description	Forepart of horse with applied harness.
Dimensions	6.7 x 4.8 x 5.4
Fabric Colour	
Remarks	
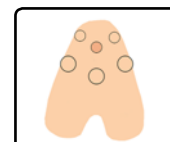
Catalogue No.279

Site	Karkemish
Museum No.	KH.15.O.127
Area	S **SU** F. 6014
Type of context	Public, fill of a drain D.6037 🔴
Context dating	Islamic (Phase 3)
Type	EU_HSHR_F0_L1
Description	Forepart of horse with applied harness. The left foreleg is broken.
Dimensions	5.2 x 5.1 x 4.7
Fabric Colour	
Remarks	

Catalogue No.280

Site	Karkemish
Excavation No.	KH.15.O.129
Area	S **SU** F. 6009
Type of context	Public, fill under F.6001 🔴
Context dating	Islamic (Phase 2)
Type	EU_HSHR_F7
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.8 x 6.9 x 4.9
Fabric Colour	
Remarks	

Catalogue No.281

|	
Site	Karkemish
Excavation No.	KH.15.O.478
Area	C South-West **SU** L.6384
Type of context	Palatial, floor near I.5808 🟢
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F0
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4 x 4.5 x 3.4
Fabric Colour	
Remarks	

Catalogue No.282

Site	Karkemish
Museum No.	KH.11.O.297
Area	A West **SU** W.23
Type of context	Public, Fora
Context dating	Roman
Type	EU_HSHR_F7a_L2b
Description	Forepart of horse with applied harness.
Dimensions	7.5 x 3.8 x 4.9
Fabric Colour	
Remarks	

Catalogue No.283

Site	Karkemish
Excavation No.	KH.12.O.6
Area	S **SU** F.900
Type of context	Topsoil, W of the King's Gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.1 x 5.1 x 4.9
Fabric Colour	
Remarks	
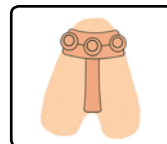
Catalogue No.284

Site	Karkemish
Excavation No.	KH.13.O.1013
Area	D **SU** F.511
Type of context	Fill post BM expedition
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.4 x 5.7 x 4.1
Fabric Colour	
Remarks	

Catalogue No.285

Site	Karkemish
Museum No.	KH.13.O.1125
Area	D **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3.3 x 5.7 x 4
Fabric Colour	
Remarks	
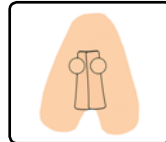
Catalogue No.286

|	
Site	Karkemish
Excavation No.	KH.15.O.266
Area	C South-West **SU** F.5905
Type of context	Public, fill of a pit P.5906
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_F7a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.5 x 4.9 x 4.4
Fabric Colour	
Remarks	
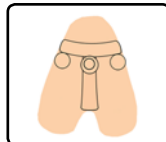
Catalogue No.287

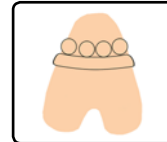|	
Site	Karkemish
Excavation No.	KH.11.O.21
Area	A West **SU** F.2
Type of context	Topsoil, SW of SGT
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.4 x 5.5 x 5.6
Fabric Colour	
Remarks	
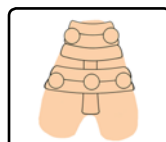
Catalogue No.288

|	
Site	Karkemish
Museum No.	KH.11.O.138
Area	D SU F.344
Type of context	Topsoil, from NE sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.4 x 9 x 4.6
Fabric Colour	
Remarks	
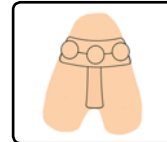
Catalogue No.289

Site	Karkemish
Excavation No.	KH.11.O.593
Area	B SU F.121
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.8 x 3.2 x 5.1
Fabric Colour	
Remarks	
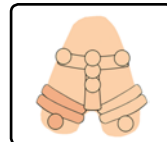
Catalogue No.290

Site	Karkemish
Excavation No.	KH.12.O.46
Area	B SU F.804
Type of context	Topsoil, W of Hilani
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.2 x 4.8
Fabric Colour	
Remarks	
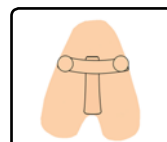
Catalogue No.291

Site	Karkemish
Museum No.	KH.13.O.6
Area	G **SU** L.2301
Type of context	Public, pebble roadway
Context dating	IA IIb, Neo-Hittite (Phase 9c)
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.5 x 3.7 x 4.5
Fabric Colour	In 5YR 7/6, out 10YR 7/2
Remarks	Slipped surface.

Rider's marks
- ⬣ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬣ Neck
- ⬡ Withers

Rider's type
EU_HSHR_RB2
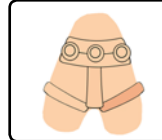
Catalogue No.292

Site	Karkemish
Excavation No.	KH.13.O.10
Area	G **SU** L.1079
Type of context	Public, pebble roadway
Context dating	IA IIIa, Neo-Assyrian (Phase 8 a)
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.4 x 4.9 x 3.8
Fabric Colour	In 7.5YR 7/6, out 10YR 8/2
Remarks	Slipped surface.
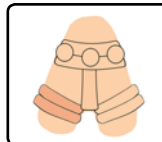
Catalogue No.293

Site	Karkemish
Excavation No.	KH.13.O.574
Area	A West **SU** F.1837
Type of context	Public, depositional layer
Context dating	Achaemenid
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.9 x 8.8 x 4.5
Fabric Colour	
Remarks	
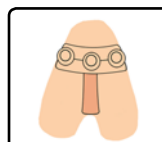
Catalogue No.294

Site	Karkemish
Museum No.	KH.13.O.636
Area	C North-East **SU** F.2087
Type of context	Domestic, debris within a building
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.3 x 3.7 x 5.7
Fabric Colour	
Remarks	
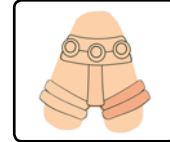
Catalogue No.295

|	
Site	Karkemish
Excavation No.	KH.13.O.1075
Area	A East **SU** F.1925
Type of context	Debris from military barrack
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.7 x 4.9 x 4
Fabric Colour	In 7.5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.
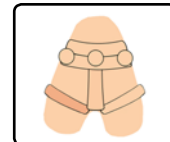
Catalogue No.296

Site	Karkemish
Excavation No.	KH.13.O.1247
Area	A East **SU** F.1800
Type of context	Topsoil, military barracks
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.1 x 5.3 x 4.4
Fabric Colour	In 2.5Y 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.297

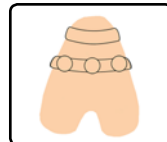|	
Site	Karkemish
Museum No.	KH.13.O.1282
Area	L **SU** F.1572
Type of context	Military discard in room 6 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5 x 4.5 x 4.3
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.
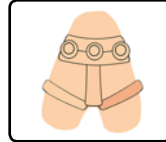
Catalogue No.298

Site	Karkemish
Excavation No.	KH.14.O.747
Area	C North-East **SU** F.4357
Type of context	Levelling beneath Persian period 🟢
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3.6 x 5.7 x 4.3
Fabric Colour	
Remarks	
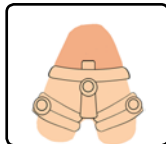
Catalogue No.299

Site	Karkemish
Excavation No.	KH.14.O.828
Area	C South-West **SU** F.4677
Type of context	Domestic, fill within a building 🔴
Context dating	Roman (Phase 6)
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 4.3 x 4.2
Fabric Colour	
Remarks	
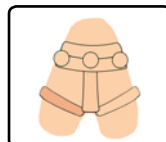
Catalogue No.300

Site	Karkemish
Museum No.	KH.15.O.281
Area	C South-West **SU** F.5931
Type of context	Public, fill in-between drains
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.2 x 5.7 x 4.4
Fabric Colour	
Remarks	

Catalogue No.301

Site	Karkemish
Excavation No.	KH.11.O.91
Area	A West **SU** F.1
Type of context	Topsoil, SW of SGT
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7c
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.7 x 6.6 x 5.1
Fabric Colour	
Remarks	
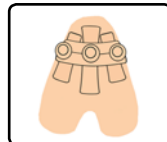
Catalogue No.302

Site	Karkemish
Excavation No.	KH.13.O.478
Area	D **SU** F.534
Type of context	Fill post BM expedition
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7c
Description	Forepart of horse with applied harness. The right foreleg is broken.
Dimensions	6.1 x 4.1 x 3.2
Fabric Colour	In 5YR 7/6, out 2.5Y 8/3
Remarks	Slipped surface.

Catalogue No.303

Site	Karkemish
Museum No.	KH.14.O.1002
Area	C North-East **SU** F.4338
Type of context	Palatial, fill on Sargon's structures 🟢
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F7c
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	8 x 4.6 x 4.7
Fabric Colour	
Remarks	
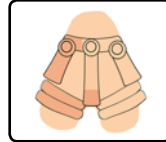
Catalogue No.304

Site	Karkemish
Excavation No.	KH.15.O.348
Area	C South-West **SU** F.6235
Type of context	Public, fill of drain D.6234 🔴
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F7c
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.8 x 3.9 x 2.8
Fabric Colour	
Remarks	
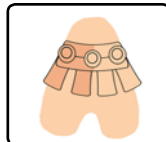
Catalogue No.305

Site	Karkemish
Excavation No.	KH.15.O.474
Area	S **SU** F. 6075
Type of context	Deposit layer 🔴
Context dating	Achaemenid (Phase 6b)
Type	EU_HSHR_F7c
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.7 x 5.7 x 5.3
Fabric Colour	
Remarks	
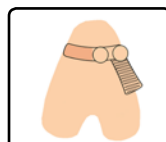
Catalogue No.306

Site	Yunus
Museum No.	YU.13.O.46
Area	Yunus, Cem 3, 1 **SU** F.1702
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_F7d
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.7 x 6.2 x 5.7
Fabric Colour	
Remarks	

Catalogue No.307

Site	Karkemish
Excavation No.	KH.11.O.22
Area	A West **SU** L.3
Type of context	Public, Great Staircase
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7e
Description	Forepart of horse and rider with applied harness. The forelegs are both broken.
Dimensions	5.7 x 6 x 4.9
Fabric Colour	
Remarks	

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.
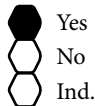
Rider's position
- ⬡ Head
- ⬢ Neck
- ⬡ Withers
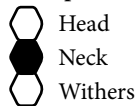
Rider's type
EU_HSHR_RB2

Catalogue No.308

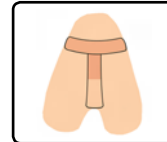|	
Site	Karkemish
Excavation No.	KH.12.O.441
Area	A West **SU** F.674
Type of context	Brick collapse upon W.6, post BM
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7e
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.7 x 3.9 x 4.4
Fabric Colour	
Remarks	

Catalogue No.309

Site	Yunus
Museum No.	KH.13.O.755
Area	H **SU** F.2463
Type of context	Public, fill of drain D.1136 🔴
Context dating	Islamic
Type	EU_HSHR_F7e
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.3 x 5.4 x 5.5
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.
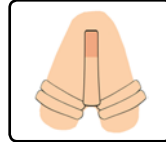
Catalogue No.310

Site	Karkemish
Excavation No.	KH.13.O.1137
Area	C North-East **SU** F.2189
Type of context	Public, levelling layer 🔴
Context dating	Islamic (Phase 4 a-b)
Type	EU_HSHR_F7e_L1
Description	Forepart of horse with applied harness.
Dimensions	5.4 x 2.5 x 4.2
Fabric Colour	In 10YR 7/4, out 10YR 7/3
Remarks	Slipped surface.
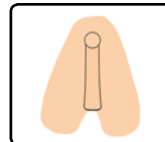
Catalogue No.311

|	
Site	Karkemish
Excavation No.	KH.14.O.745
Area	C North-East **SU** F.4369
Type of context	Palatial, levelling under L.4331 🟢
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F7e
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 4.3 x 5.3
Fabric Colour	
Remarks	
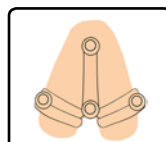
Catalogue No.312

|	
Site	Karkemish
Museum No.	KH.15.O.146
Area	S **SU** F. 6009
Type of context	Public, fill under F.6001 🔴
Context dating	Islamic (Phase 2)
Type	EU_HSHR_F7e
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 5.6 x 5.3
Fabric Colour	
Remarks	
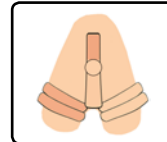
Catalogue No.313

Site	Karkemish
Excavation No.	KH.15.O.591
Area	C North-East **SU** F.5717
Type of context	Palatial, fill on a street L.5716 🟢
Context dating	IA III, Neo-Assyrian (Phase 9b)
Type	EU_HSHR_F7e
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.3 x 6.1 x 5.7
Fabric Colour	
Remarks	
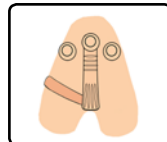
Catalogue No.314

|	
Site	Karkemish
Excavation No.	KH.14.O.1250
Area	C North-East **SU** F.4339
Type of context	Domestic, fill beneath buildings 🔴
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F8
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.4 x 4 x 5.5
Fabric Colour	
Remarks	
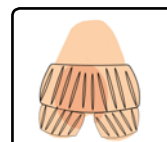
Catalogue No.315

|	
Site	Karkemish
Museum No.	KH.15.O.468
Area	C South-West **SU** F.5962
Type of context	Mudbrick collapse of W.5952
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F8
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.5 x 5 x 4
Fabric Colour	
Remarks	

Catalogue No.316

Site	Yunus
Excavation No.	YU.14.O.9
Area	Yunus, Cem 3, 1 **SU** F.4001
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F8_L1
Description	Forepart of horse with applied harness. The right foreleg is broken.
Dimensions	4.8 x 4.8 x 3.5
Fabric Colour	
Remarks	
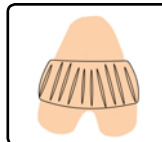
Catalogue No.317

Site	Karkemish
Excavation No.	KH.12.O.175
Area	A East **SU** F.761
Type of context	Fill post BM expedition on W.16
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F9
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.6 x 4.6 x 6.6
Fabric Colour	
Remarks	
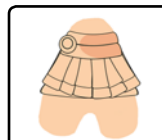
Catalogue No.318

Site	Karkemish
Museum No.	KH.13.O.1058
Area	H **SU** F.2455
Type of context	Public, fill of deep cut P.2477
Context dating	Islamic
Type	EU_HSHR_F9_L1
Description	Forepart of horse with applied harness. The right foreleg is broken.
Dimensions	10.4 x 6 x 2.5
Fabric Colour	In 5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.
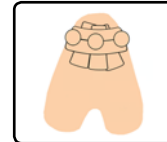
Catalogue No.319

Site	Karkemish
Excavation No.	KH.12.O.592
Area	A North **SU** F.1416
Type of context	Public, fill on L.1428
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F10
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	6.2 x 6 x 5
Fabric Colour	In 5YR8/3, out 5YR8/3
Remarks	

Catalogue No.320

Site	Karkemish
Excavation No.	KH.13.O.452
Area	A West **SU** F.1833
Type of context	Public, depositional layer
Context dating	Achaemenid
Type	EU_HSHR_F10
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.6 x 3.6 x 3.7
Fabric Colour	In 7.5YR 6/4, out 7.5YR 6/4
Remarks	

Catalogue No.321

Site	Karkemish
Museum No.	KH.13.O.462
Area	L
SU	F.1502
Type of context	Debris in room 13
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3.8 x 5.4 x 4.9
Fabric Colour	In 7.5YR 6/4, out 10YR 7/2
Remarks	Slipped surface.

Catalogue No.322

Site	Karkemish
Excavation No.	KH.14.O.752
Area	P
SU	F.4139
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.1 x 5.1 x 4.9
Fabric Colour	
Remarks	

Catalogue No.323

|	
Site	Karkemish
Excavation No.	KH.12.O.482
Area	C North-East
SU	L.1317
Type of context	Public, floor of an open area
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_F10a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	3.8 x 8.9 x 3.1
Fabric Colour	In 5YR7/4, out 5YR7/4
Remarks	
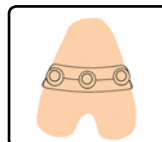
Catalogue No.324

Site	Karkemish
Museum No.	KH.12.O.642
Area	LPA **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10a
Description	Forepart of horse and rider with applied harness. The forelegs are both broken.
Dimensions	4.3 x 8.3 x 5.2
Fabric Colour	
Remarks	

Rider's marks
- ● Yes
- ○ No
- ⬡ Ind.

Rider's position
- ○ Head
- ● Neck
- ⬡ Withers

Rider's type
EU_HSHR_RB0
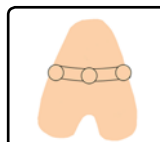
Catalogue No.325

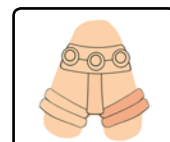|	
Site	Karkemish
Excavation No.	KH.13.O.606
Area	D **SU** F.399
Type of context	Public, fill of a pit
Context dating	Hellenistic
Type	EU_HSHR_F10a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5 x 5.7 x 4.6
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.
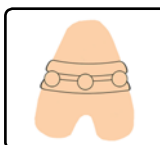
Catalogue No.326

|	
Site	Karkemish
Excavation No.	KH.13.O.1073
Area	D **SU** F.2229
Type of context	Fill post BM expedition
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10a
Description	Forepart of horse and rider with applied harness. The forelegs are both broken.
Dimensions	6.4 x 5.8 x 5.5
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Rider's marks
- ● Yes
- ○ No
- ⬡ Ind.

Rider's position
- ○ Head
- ● Neck
- ⬡ Withers

Rider's type
EU_HSHR_RB2
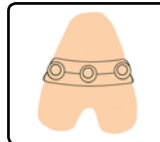
Catalogue No.327

Site	Karkemish
Museum No.	KH.13.O.1307
Area	H **SU** F.3116
Type of context	Topsoil, S of the gate 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.3 x 5.1 x 5
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	
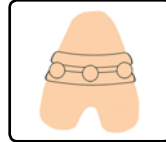
Catalogue No.328

Site	Karkemish
Excavation No.	KH.14.O.42
Area	C North-East **SU** F.3500
Type of context	Domestic, debris on buildings 🔴
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F10a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.4 x 7.3 x 4.1
Fabric Colour	In 7.5YR 6/6, out 2.5Y 8/2
Remarks	Slipped surface.

Catalogue No.329

Site	Karkemish
Excavation No.	KH.14.O.363
Area	C North-East **SU** F.2105
Type of context	Domestic, fill beneath buildings 🔴
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F10a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4 x 6.3 x 4.3
Fabric Colour	
Remarks	
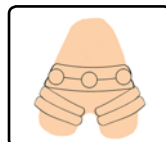
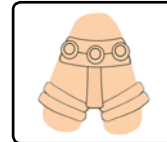## Catalogue No.330

|	
Site	Karkemish
Museum No.	KH.15.O.156
Area	C South-West **SU** L.5817
Type of context	Productive, floor
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_F10a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.1 x 5.2 x 5
Fabric Colour	
Remarks	
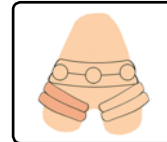
Catalogue No.331

Site	Karkemish
Excavation No.	KH.13.O.324
Area	A West **SU** F.1828
Type of context	Public, fill of BM activities
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.2 x 6.2 x 4.8
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.
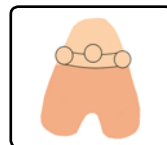
Catalogue No.332

Site	Karkemish
Excavation No.	KH.13.O.934
Area	A East **SU** F.1904
Type of context	Topsoil, NE of W.5
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.6 x 4.7 x 4.8
Fabric Colour	In 2.5Y 8/2, out 2.5Y 8/2
Remarks	
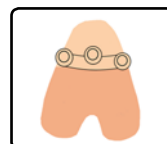
Catalogue No.333

Site	Karkemish
Museum No.	KH.13.O.1020
Area	D **SU** F.2226
Type of context	Public, fill on a street
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F10b
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.3 x 5.4 x 5.5
Fabric Colour	
Remarks	
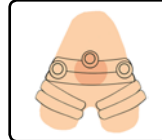
Catalogue No.334

|	
Site	Karkemish
Excavation No.	KH.13.O.438
Area	H **SU** F.2414
Type of context	Cleaning of W.1101
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10c_L2a
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	
Fabric Colour	
Remarks	
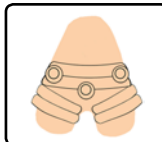
Catalogue No.335

|	
Site	Karkemish
Excavation No.	KH.12.O.265
Area	A West **SU** F.645
Type of context	Public, fill of street L.640
Context dating	Hellenistic
Type	EU_HSHR_F11_L1
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	7.2 x 5.2 x 4.2
Fabric Colour	
Remarks	
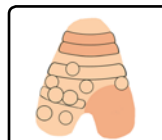
Catalogue No.336

Site	Karkemish
Museum No.	KH.13.O.1169
Area	Q
SU	F.3005
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F11
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	5.1 x 8.1 x 4.7
Fabric Colour	In 7.5YR 6/4, out 10YR 7/4
Remarks	Slipped surface.

Catalogue No.337

Site	Karkemish
Excavation No.	KH.14.O.111
Area	C South-West
SU	F.3343
Type of context	Fill within a domestic building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F11
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.7 x 7.9 x 4.5
Fabric Colour	In 5YR 6/6 + 7.5YR 5/1, out 2.5Y 8/2
Remarks	Slipped surface.
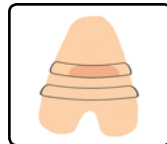
Catalogue No.338

Site	Karkemish
Excavation No.	KH.15.O.74
Area	C North-East
SU	F.5601
Type of context	Fill on L.5607
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F11
Description	Forepart of horse with applied mane and harness. The forelegs are both broken.
Dimensions	4.3 x 3 x 3.9
Fabric Colour	
Remarks	

Catalogue No.339

|	
Site	Karkemish
Museum No.	KH.12.O.441
Area	A East **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F12
Description	Forepart of horse with applied harness. The forelegs are both broken.
Dimensions	4.6 x 4.2 x 3.8
Fabric Colour	In 2.5Y 7/4, out 10YR 8/2
Remarks	
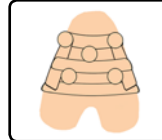
Catalogue No.340

Site	Karkemish
Excavation No.	KH.11.O.417
Area	D **SU** L.333
Type of context	Public, gate recess
Context dating	Ottoman/Contemporary
Type	EU_HSHR_FU3
Description	Forepart of horse and rider with applied harness. The forelegs are both broken.
Dimensions	5.1 x 6.2 x 5.3
Fabric Colour	
Remarks	

Rider's marks
● Yes
○ No
○ Ind.

Rider's position
○ Head
● Neck
○ Withers

Rider's type
EU_HSHR_RB2
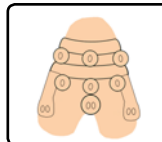
Catalogue No.341

Site	Karkemish
Excavation No.	KH.12.O.103
Area	B **SU** F.810
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_HSHR_FU4
Description	Forepart of horse with applied harness at the sides. The forelegs are both broken.
Dimensions	3.7 x 4.8 x 4.7
Fabric Colour	
Remarks	Some incised marks on the withers reminding alphabetic characters.
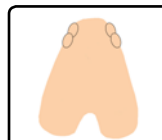
Catalogue No.342

Site	Karkemish
Museum No.	KH.15.O.650
Area	C North-East **SU** F.5717
Type of context	Palatial, fill on a street L.5716 🟢
Context dating	IA III, Neo-Assyrian (Phase 9b)
Type	EU_HSHR_FU7
Description	Forepart of horse with rows of dotted lines as harness. The forelegs are both broken.
Dimensions	8 x 4 x 4.6
Fabric Colour	
Remarks	
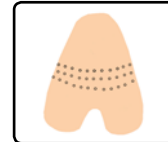
Catalogue No.343

Site	Karkemish
Excavation No.	KH.14.O.338
Area	C North-East **SU** F.3567
Type of context	Domestic, fill beneath buildings 🔴
Context dating	Islamic (Phase 3a-b)
Type	EU_HSHR_F?_B?
Description	Headless horse with broken forepart. The legs are all missing too.
Dimensions	3.4 x 6.3 x 4.2
Fabric Colour	In 2.5Y 7/3, out 2.5Y 8/2
Remarks	

no image available

Catalogue No.344

Site	Karkemish
Excavation No.	KH.11.O.383
Area	A West **SU** F.24
Type of context	Public, Roman Fora 🔴
Context dating	Roman
Type	EU_HSHR_F0_B2a
Description	Headless horse with broken forepart. The buttock has an applied tail and a straight croup. The legs are all broken too.
Dimensions	3.7 x 9 x 3.5
Fabric Colour	
Remarks	

Catalogue No.345

Site	Karkemish
Museum No.	KH.11.O.387
Area	B
SU	F.143
Type of context	Cultic
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F0_B0
Description	Headless horse with broken forepart and buttock. The legs are all broken too.
Dimensions	4 x 7.2 x 4.6
Fabric Colour	
Remarks	

Catalogue No.346

Site	Karkemish
Excavation No.	KH.12.O.8
Area	B
SU	F.801
Type of context	Topsoil on stairwell
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B2b
Description	Headless horse with broken forepart. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.9 x 9.4 x 4.4
Fabric Colour	
Remarks	

Catalogue No.347

Site	Karkemish
Excavation No.	KH.12.O.40
Area	G
SU	F.1002
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B3b
Description	Headless horse with broken forepart. The buttock has an applied and forward curved tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	2.9 x 6.9 x 3.5
Fabric Colour	
Remarks	

Catalogue No.348

Site	Karkemish
Museum No.	KH.12.O.316
Area	A West	**SU** F.650
Type of context	Fill of pit P.649
Context dating	Hellenistic
Type	EU_HSHR_F0_B0
Description	Headless horse with broken forepart and buttock. The legs are all broken too.
Dimensions	4.3 x 9.3 x 4.5
Fabric Colour	
Remarks	

Catalogue No.349

Site	Karkemish
Excavation No.	KH.12.O.516
Area	OT	**SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B3b
Description	Headless horse with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	3.4 x 8 x 4.2
Fabric Colour	In 5YR8/3, out 5YR8/3
Remarks	

Catalogue No.350

Site	Karkemish
Excavation No.	KH.12.O.593
Area	A North	**SU** F.1416
Type of context	Public, fill on L.1428
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F0_B3a
Description	Headless horse with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	3.6 x 7.6 x 3.4
Fabric Colour	In 10YR8/3, out 10YR8/3
Remarks	

Catalogue No.351

Site	Karkemish
Museum No.	KH.13.O.321
Area	Acropolis **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B3b
Description	Headless horse with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	9.7 x 4.5
Fabric Colour	In 5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.352

Site	Karkemish
Excavation No.	KH.13.O.361
Area	H **SU** F.2400
Type of context	Topsoil, E of the gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B0
Description	Headless horse with broken forepart and buttock. The legs are all broken too.
Dimensions	9.1 x 4.2 x 3.3
Fabric Colour	In 10YR 7/4, out 10YR 7/3
Remarks	Slipped surface.

Catalogue No.353

Site	Karkemish
Excavation No.	KH.13.O.457
Area	H **SU** F.2425
Type of context	Public, filling of pit P.2424
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F0_B2a_L2
Description	Headless horse with broken forepart. The buttock has an applied tail and a straight croup. The legs are all broken apart from the left fore leg.
Dimensions	6 x 9.2 x 3.3
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.354

Site	Karkemish
Museum No.	KH.13.O.1124
Area	D **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B0
Description	Headless horse with broken forepart. The buttock has an applied tail. The legs are all broken.
Dimensions	3.7 x 7.3 x 4.2
Fabric Colour	In 7.5YR 7/4, out 10YR 7/3
Remarks	Slipped surface.

Catalogue No.355

Site	Karkemish
Excavation No.	KH.13.O.1326
Area	A West **SU** F.1861
Type of context	Public, stone collapse
Context dating	Achaemenid
Type	EU_HSHR_F0_B5b
Description	Headless horse with broken forepart. The buttock has an applied and pinched tail and an upward protruding croup. The legs are all broken.
Dimensions	4.5 x 8.6 x 3.4
Fabric Colour	In 10YR 6/3, out 10YR 7/2
Remarks	Slipped surface.

Catalogue No.356

Site	Karkemish
Excavation No.	KH.14.O.60
Area	G **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B5b
Description	Headless horsez with broken forepart. The buttock has an applied and pinched tail and an upward protruding croup. The legs are all broken.
Dimensions	4.1 x 8.2 x 3.9
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.357

Site	Karkemish
Museum No.	KH.14.O.365
Area	C South-West
SU	F.3922
Type of context	Topsoil N of L.275
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B3b
Description	Headless horse and rider with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	4.2 x 9 x 4.1
Fabric Colour	
Remarks	

Rider's marks
- ⬡ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬡ Neck
- ⬡ Withers

Rider's type
EU_HSHR_RB3

Catalogue No.358

Site	Karkemish
Excavation No.	KH.14.O.366
Area	C South-West
SU	F.3931
Type of context	Topsoil on L.2757
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B2b
Description	Headless horse with broken forepart. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.3 x 9.3 x 4.2
Fabric Colour	
Remarks	

Catalogue No.359

Site	Karkemish
Excavation No.	KH.14.O.380
Area	C South-West
SU	F.3968
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F0_B2a
Description	Headless horse with broken forepart. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.8 x 8.3 x 4.3
Fabric Colour	
Remarks	

Catalogue No.360

Site	Karkemish
Museum No.	KH.14.O.382
Area	C South-West **SU** L.3980
Type of context	Domestic, foor within a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F0_B3a
Description	Headless horse with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	3.1 x 5 x 3
Fabric Colour	
Remarks	The upper part of the body presents some cuts.

Catalogue No.361

Site	Karkemish
Excavation No.	KH.14.O.743
Area	C South-West **SU** F.4285
Type of context	Public, fill of drain D.4284
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F0_B0
Description	Headless horse with broken forepart and buttock. The legs are all broken too.
Dimensions	4 x 6.4 x 2.9
Fabric Colour	
Remarks	

Catalogue No.362

Site	Karkemish
Excavation No.	KH.14.O.751
Area	C South-West **SU** F.4271
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_F0_B3b
Description	Headless horse with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	4.5 x 11.4 x 4.7
Fabric Colour	
Remarks	The upper part of the body presents some cuts.

Catalogue No.363

Site	Yunus
Museum No.	YU.14.O.3
Area	Yunus, Cem 3, 1 **SU** F.4001
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B2a
Description	Headless horse with broken forepart. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.4 x 8.6 x 4.7
Fabric Colour	
Remarks	

Catalogue No.364

Site	Karkemish
Excavation No.	KH.15.O.46
Area	C North-East **SU** F.5601
Type of context	Domestic, fill on L.5607
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F0_B3b
Description	Headless horse with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	4.7 x 8.3 x 4.9
Fabric Colour	
Remarks	

Catalogue No.365

Site	Karkemish
Excavation No.	KH.15.O.154
Area	C South-West **SU** L.5828
Type of context	Productive, floor
Context dating	Achaemenid (Phase 8a-c)
Type	EU_HSHR_F0_B0
Description	Headless horse with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	3.3 x 5 x 3
Fabric Colour	
Remarks	

Catalogue No.366

Site	Karkemish
Museum No.	KH.15.O.238
Area	SU
Type of context	
Context dating	
Type	EU_HSHR_F0_B5b
Description	Headless horse with broken forepart. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	4.6 x 7.9 x 3.8
Fabric Colour	
Remarks	

Catalogue No.367

Site	Karkemish
Excavation No.	KH.15.O.519
Area	C North-East SU F.5720
Type of context	Palatial, fill on street L.5718
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F0_B6d_L1
Description	Headless horse with applied harness. The buttock has a pinched tail and an upward protruding croup. The legs are all broken apart from the rear right one.
Dimensions	5 x 6.8 x 4.1
Fabric Colour	
Remarks	

Catalogue No.368

Site	Karkemish
Excavation No.	KH.12.O.414
Area	H SU F.1100
Type of context	Topsoil on gate's structures
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F1_B2a
Description	Headless horse without harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4 x 7 x 3.7
Fabric Colour	
Remarks	

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬢ Neck
- ⬡ Withers

Rider's type
EU_HSHR_RB2

Catalogue No.369

Site	Karkemish
Museum No.	KH.13.O.757
Area	A East **SU** F.1905
Type of context	Debris from military barrack
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F1_B2a
Description	Headless horse without harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.7 x 8.2 x 5.1
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.
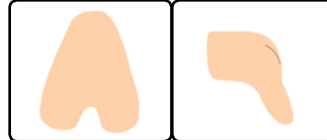
Catalogue No.370

Site	Karkemish
Excavation No.	KH.13.O.1062
Area	A East **SU** F.1925
Type of context	Debris from military barrack
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F1_B5
Description	Headless horse without harness. The buttock has a straight croup. The legs are all broken.
Dimensions	4.2 x 8.9 x 3.8
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.371

Site	Karkemish
Excavation No.	KH.14.O.804
Area	C South-West **SU** F.4614
Type of context	Public, fill of a drain D.4613
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F1_B2
Description	Headless horse without harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.1 x 9 x 5.8
Fabric Colour	
Remarks	

Catalogue No.372

Site	Karkemish
Museum No.	KH.15.O.459
Area	C South-West
SU	F.6235
Type of context	Public, fill of drain D.6234
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F1_BU3
Description	Headless horse without harness. The buttock has a straight croup and it is perforated at the sides. The legs are all broken.
Dimensions	2.8 x 6.8 x 3.3
Fabric Colour	
Remarks	

Catalogue No.373

Site	Karkemish
Excavation No.	KH.15.O.548
Area	C South-West
SU	F.6260
Type of context	Public, fill of P.6259
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_F1_B2b
Description	Headless horse with without harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.8 x 7.9 x 3.7
Fabric Colour	
Remarks	Traces of red paint.
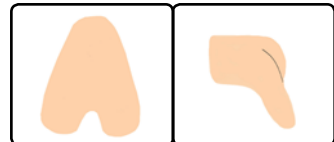
Catalogue No.374

Site	Karkemish
Excavation No.	KH.13.O.862
Area	H
SU	F.2469
Type of context	LBA destruction layer
Context dating	IA II-III/LBA
Type	EU_HSHR_F2a_B1
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.9 x 7.6 x 4
Fabric Colour	
Remarks	
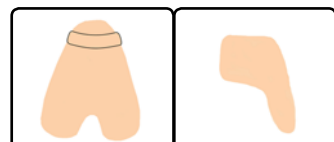
Catalogue No.375

Site	Karkemish
Museum No.	KH.13.O.1162
Area	Q **SU** F.3005
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2a_B3b
Description	Headless horse with applied harness. The buttock has an applied tail and a slighlty protruding croup. The legs are all broken.
Dimensions	6 x 9 x 3.8
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.
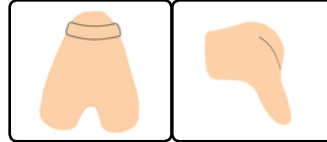
Catalogue No.376

Site	Karkemish
Excavation No.	KH.15.O.402
Area	C South-West **SU** F.6309
Type of context	Palatial, layer within well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_F2a_BU2
Description	Headless horse with applied harness. The buttock has a pinched tail and an upward protruding croup. The legs are all broken.
Dimensions	3 x 5.7 x 2.8
Fabric Colour	
Remarks	
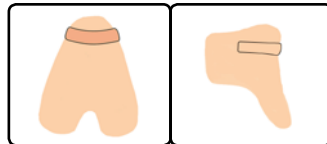
Catalogue No.377

Site	Karkemish
Excavation No.	KH.11.O.424
Area	B **SU** F.171
Type of context	Fill beneath Roman structures
Context dating	Hellenistic
Type	EU_HSHR_F2b_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4 x 9.1 x 4.2
Fabric Colour	
Remarks	
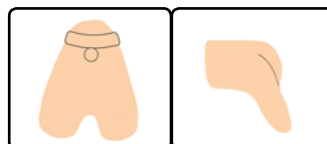
Catalogue No.378

Site	Karkemish
Museum No.	KH.12.O.164
Area	G **SU** F.1029
Type of context	Domestic, fill below L.1021
Context dating	Islamic (Phase 2a)
Type	EU_HSHR_F2b_B5b
Description	Headless horse with applied harness. The buttock has a pinched tail and a slighlty protruding croup. The legs are all broken.
Dimensions	4.9 x 8.9 x 4.2
Fabric Colour	
Remarks	
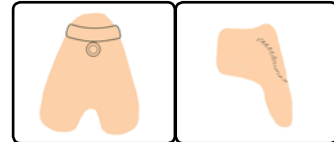
Catalogue No.379

Site	Karkemish
Excavation No.	KH.13.O.1063
Area	A East **SU** F.1925
Type of context	Debris from military barrack
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F2b_B5a
Description	Headless horse with applied harness. The buttock has a pinched tail and a straight croup. The legs are all broken.
Dimensions	4.8 x 9.2 x 4.7
Fabric Colour	In 7.5YR 6/6, out 10YR 7/3
Remarks	Slipped surface.
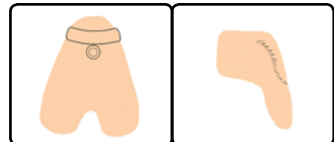
Catalogue No.380

Site	Karkemish
Excavation No.	KH.14.O.1169
Area	C South-West **SU** F.5041
Type of context	Fill within production area
Context dating	Achaemenid (Phase 8a-c)
Type	EU_HSHR_F2b_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.2 x 9.4 x 5
Fabric Colour	
Remarks	

Catalogue No.381

Site	Karkemish
Museum No.	KH.14.O.894
Area	Unknown **SU** Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_F3_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.3 x 9.9 x 5.6
Fabric Colour	
Remarks	

Catalogue No.382

Site	Karkemish
Excavation No.	KH.11.O.212
Area	D **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F3a_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4 x 8.2 x 4
Fabric Colour	
Remarks	

Catalogue No.383

Site	Karkemish
Excavation No.	KH.11.O.319
Area	S **SU** F.259
Type of context	Debris layer under the topsoil
Context dating	Islamic (Phase 1)
Type	EU_HSHR_F3a_B3b
Description	Headless horse with applied harness. The buttock has an applied tail and a protruding croup. The legs are all broken.
Dimensions	3.6 x 9.1 x 4.5
Fabric Colour	
Remarks	

Catalogue No.384

Site	Karkemish
Museum No.	KH.12.O.244
Area	B **SU** F.114
Type of context	Topsoil, BM trench ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F3a_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.8 x 6 x 3.7
Fabric Colour	
Remarks	
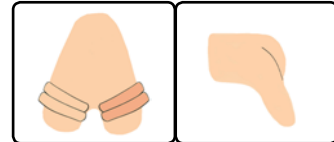
Catalogue No.385

Site	Karkemish
Excavation No.	KH.12.O.348
Area	H **SU** F.1117
Type of context	Levelling layer ●
Context dating	Roman
Type	EU_HSHR_F3a_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.1 x 8.4 x 4.7
Fabric Colour	
Remarks	
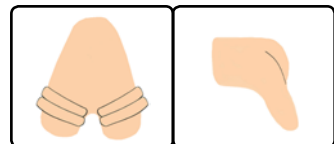
Catalogue No.386

Site	Karkemish
Excavation No.	KH.13.O.643
Area	A East **SU** F.1905
Type of context	Debris from military barrack ●
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F3b_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.1 x 6.8 x 4.3
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	
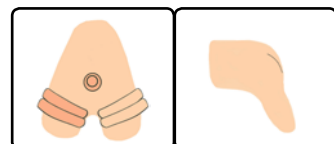
Catalogue No.387

Site	Karkemish
Museum No.	KH.14.O.381
Area	C North-East **SU** F.3567
Type of context	Deposit layer beneath buildings
Context dating	Islamic (Phase 3a-b)
Type	EU_HSHR_F3b_B4
Description	Headless horse with applied harness. The buttock has a pinched tail and an upward protruding croup. The legs are all broken.
Dimensions	3.7 x 7.4 x 4.1
Fabric Colour	
Remarks	
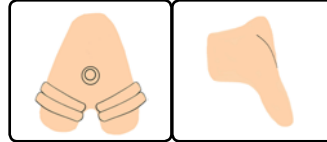
Catalogue No.388

Site	Karkemish
Excavation No.	KH.14.O.1043
Area	L **SU** F.3773
Type of context	Debris N of room B
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F3b_B2
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5 x 6.8 x 3.8
Fabric Colour	
Remarks	

Catalogue No.389

Site	Karkemish
Excavation No.	KH.15.O.542
Area	C North-East **SU** F.5695
Type of context	Productive, fill on L.5696
Context dating	Achaemenid (Phase 8a)
Type	EU_HSHR_F3b_B0
Description	Headless horse with applied harness. The buttock has a straight croup. The legs are all broken. The body is perforated at the sides.
Dimensions	3.4 x 5.6 x 2.7
Fabric Colour	
Remarks	
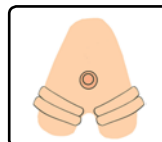
Catalogue No.390

Site	Karkemish
Museum No.	KH.11.O.92
Area	B **SU** F.109
Type of context	Topsoil on hilani's chamber 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F4a_BU1
Description	Headless horse and rider with applied harness. The buttock has an applied and pinched tail with a slightly protruding croup. The legs are all broken.
Dimensions	3.9 x 7.1 x 3.5
Fabric Colour	
Remarks	

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬡ Neck
- ⬢ Withers

Rider's type
EU_HSHR_RB3

Catalogue No.391

Site	Karkemish
Excavation No.	KH.11.O.359
Area	B **SU** F.139
Type of context	Cultic 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F4a_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.3 x 9.2 x 4.3
Fabric Colour	
Remarks	

Catalogue No.392

Site	Karkemish
Excavation No.	KH.13.O.1144
Area	D **SU** F.2226
Type of context	Public, fill on IA III street 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F4b_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.4 x 9.2 x 4.4
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.393

Site	Karkemish
Museum No.	KH.14.O.1087
Area	C North-East **SU** F.5106
Type of context	Fill on IA III floor L.2198
Context dating	Roman (Phase 6)
Type	EU_HSHR_F4b_B0
Description	Headless horse with applied harness. The buttock has a slightly protruding croup. The legs are all broken.
Dimensions	3.3 x 5.2 x 3
Fabric Colour	
Remarks	
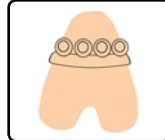
Catalogue No.394

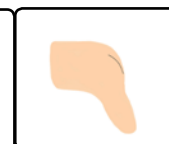|	
Site	Karkemish
Excavation No.	KH.11.O.155
Area	B **SU** F.113
Type of context	Topsoil on W.106
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F5a_B3b
Description	Headless horse with applied harness. The buttock has an applied tail and a slightly protruding croup. The legs are all broken.
Dimensions	3.6 x 7.3 x 3.7
Fabric Colour	
Remarks	
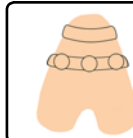
Catalogue No.395

Site	Karkemish
Excavation No.	KH.12.O.96
Area	B **SU** F.810
Type of context	Fill on Hilani's structures
Context dating	Roman
Type	EU_HSHR_F5a_B0
Description	Headless horse with applied harness. The buttock is missing. The legs are all broken.
Dimensions	3.6 x 9 x 4.8
Fabric Colour	
Remarks	
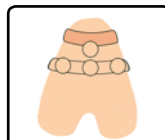
Catalogue No.396

Site	Karkemish
Museum No.	KH.13.O.575
Area	D **SU** F.399
Type of context	Fill from a pit
Context dating	Hellenistic
Type	EU_HSHR_F5a_B3a
Description	Headless double headed horse and rider with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.3 x 7.4 x 4.3
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Rider's marks
- ⬣ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬡ Neck
- ⬣ Withers

Rider's type
EU_HSHR_RB3
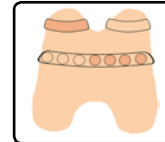
Catalogue No.397

Site	Yunus
Excavation No.	YU.14.O.42
Area	Yunus, Cem 3, 1b **SU** F.4817
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_F5c_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.8 x 9 x 6.1
Fabric Colour	
Remarks	
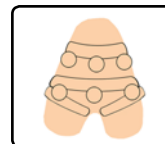
Catalogue No.398

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Site	Karkemish
Excavation No.	KH.15.O.283
Area	C South-West **SU** F.5907
Type of context	Public, fill of drain D.5908
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F5c_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.6 x 9.7 x 4
Fabric Colour	
Remarks	
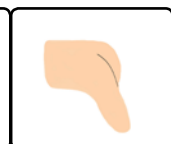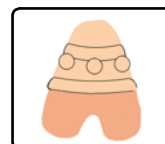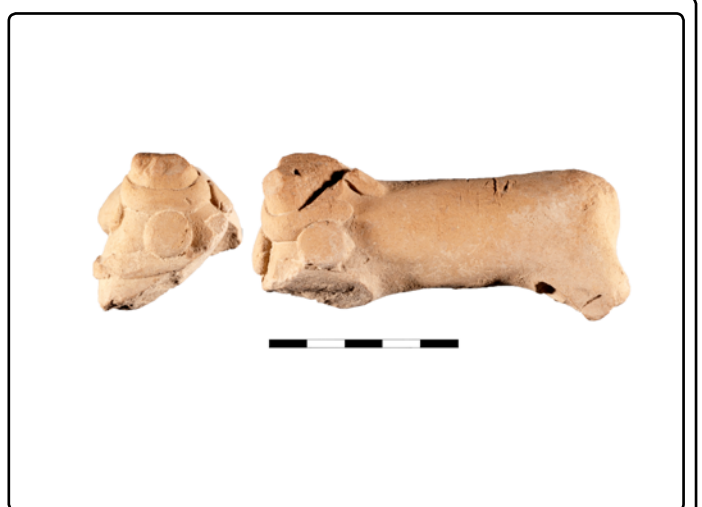
Catalogue No.399

Site	Karkemish
Museum No.	KH.14.O.41
Area	C South-West **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F6_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4 x 8.2 x 4.5
Fabric Colour	
Remarks	
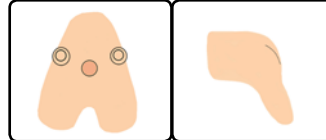
Catalogue No.400

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Site	Karkemish
Excavation No.	KH.14.O.1246
Area	C North-East **SU** F.5149
Type of context	Palatial, fill between L.5136, 5137
Context dating	IA III, Neo-Assyrian (Phase 9b)
Type	EU_HSHR_F6_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.4 x 6.6 x 4.7
Fabric Colour	
Remarks	
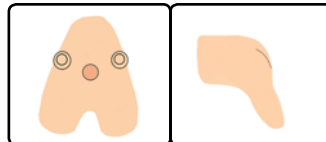
Catalogue No.401

Site	Karkemish
Excavation No.	KH.12.O.24
Area	S **SU** F.900
Type of context	Topsoil, W of the King's Gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b_B3b
Description	Headless horse with applied harness. The buttock has an applied tail and a slightly protruding croup. The legs are all broken.
Dimensions	2.4 x 4.6 x 2.7
Fabric Colour	
Remarks	
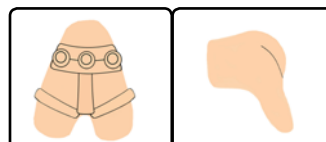
Catalogue No.402

Site	Karkemish
Museum No.	KH.12.O.342
Area	H **SU** F.1124
Type of context	Public, fill of pit P.1122 🔴
Context dating	Roman
Type	EU_HSHR_F7a_B3
Description	Headless horse with applied harness. The buttock has an applied tail and a slightly protruding croup. The legs are all broken.
Dimensions	3.4 x 5.7 x 3.4
Fabric Colour	
Remarks	
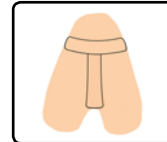
Catalogue No.403

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Site	Karkemish
Excavation No.	KH.12.O.422
Area	G **SU** F.1070
Type of context	Clay deposit layer 🟢
Context dating	IA IIIa, Neo-Assyrian (Phase 7b)
Type	EU_HSHR_F7b_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.2 x 7.1 x 4.8
Fabric Colour	
Remarks	
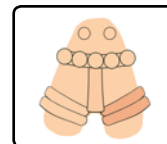
Catalogue No.404

Site	Karkemish
Excavation No.	KH.13.O.453
Area	A West **SU** F.1833
Type of context	Public, depositional layer 🔴
Context dating	Achaemenid
Type	EU_HSHR_F7b_B3a
Description	Headless horse with applied harness. The buttock has an applied tail and a slightly protruding croup. The legs are all broken.
Dimensions	4.8 x 8.1 x 4.6
Fabric Colour	
Remarks	
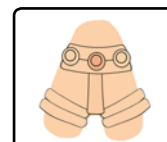
Catalogue No.405

Site	Karkemish
Museum No.	KH.13.O.482
Area	G **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b_B3b
Description	Headless horse with applied harness. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	3.1 x 5.1 x 3.6
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.406

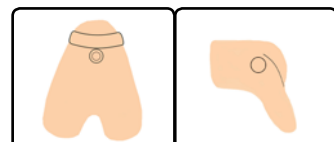|	
Site	Karkemish
Excavation No.	KH.13.O.1132
Area	A West **SU** F.1929
Type of context	Topsoil, cleaning layer on "altar"
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.9 x 7.5 x 4.2
Fabric Colour	
Remarks	
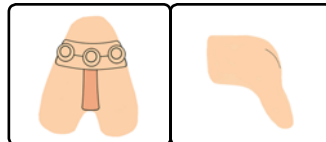
Catalogue No.407

Site	Karkemish
Excavation No.	KH.13.O.1157
Area	Q **SU** F.3005
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b_B3b
Description	Headless horse with applied harness. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	5.4 x 9.5 x 4.4
Fabric Colour	
Remarks	
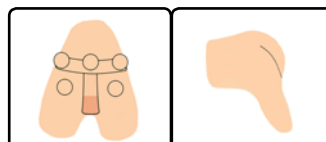
Catalogue No.408

Site	Karkemish
Museum No.	KH.13.O.1199
Area	H **SU** F.1132
Type of context	Levelling layer
Context dating	Roman
Type	EU_HSHR_F7b_B0_L1/2a
Description	Headless horse with applied harness. The buttock has an applied tail. The left fore leg is broken.
Dimensions	5.7 x 9.6 x 5.1
Fabric Colour	In 7.5YR 6/4, out 2.5Y 7/2
Remarks	Slipped surface.
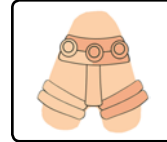
Catalogue No.409

Site	Yunus
Excavation No.	YU.13.O.45
Area	Yunus, Cem 3, 1 **SU** F.1702
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_F7b_B3a_L2d
Description	Headless horse with applied harness. The buttock has an applied tail and an slightly upward protruding croup. The rear legs are broken.
Dimensions	9.1 x 8.5 6.3
Fabric Colour	
Remarks	

Catalogue No.410

Site	Yunus
Excavation No.	YU.14.O.21
Area	Yunus, Cem 3, 1 **SU** F.4069
Type of context	Funerary, fill from a modern cut
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b_B3b_L1
Description	Headless horse with applied harness. The buttock has an applied tail and an upward protruding croup. The fore legs are broken.
Dimensions	4.2 x 7.9 x 3.3
Fabric Colour	
Remarks	
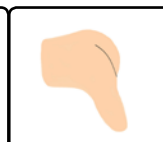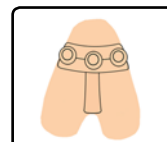
Catalogue No.411

Site	Yunus
Museum No.	YU.14.O.47
Area	Yunus, Cem 3, 1b **SU** F.4817
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_F7e_B2a
Description	Headless horse with applied harness. The legs are all broken as well as the buttock.
Dimensions	5.2 x 7.3 x 4.5
Fabric Colour	
Remarks	
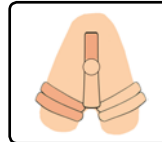
Catalogue No.412

Site	Karkemish
Excavation No.	KH.15.O.552
Area	C South-West **SU** F.6309
Type of context	Palatial, layer within well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_F7b_B6c
Description	Headless horse with applied harness. The buttock has a pinched tail and an upward protruding croup. The legs are all broken.
Dimensions	4 x 7.3 x 4.5
Fabric Colour	
Remarks	
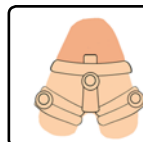
Catalogue No.413

Site	Karkemish
Excavation No.	KH.12.O.275
Area	A West **SU** F.646
Type of context	Fill beneath street L.640
Context dating	Hellenistic
Type	EU_HSHR_F7c_B2
Description	
Dimensions	4 x 8.5 x 4.3
Fabric Colour	
Remarks	
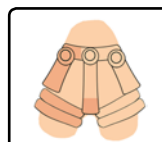
Catalogue No.414

Site	Karkemish
Museum No.	KH.13.O.1046
Area	A East **SU** F.1921
Type of context	Debris from military barrack
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7c_B6f
Description	Headless horse with applied harness. The buttock has a pinched tail and an upward protruding croup. The legs are all broken.
Dimensions	4.1 x 7.2 x 4.3
Fabric Colour	
Remarks	
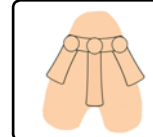
Catalogue No.415

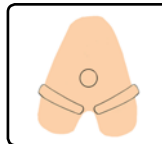|	
Site	Karkemish
Excavation No.	KH.14.O.1138
Area	G **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7c_B2a_L1
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	6.1 x 7.1 x 4.7
Fabric Colour	
Remarks	

Catalogue No.416

|	
Site	Karkemish
Excavation No.	KH.15.O.124
Area	S **SU** F. 6009
Type of context	Domestic, fill under F.6001
Context dating	Islamic (Phase 2)
Type	EU_HSHR_F7c_B6f
Description	Headless horse with applied harness. The buttock has a pinched tail and an upward protruding croup. The legs are all broken.
Dimensions	5.1 x 7.5 x 5.4
Fabric Colour	
Remarks	

Catalogue No.417

Site	Karkemish
Museum No.	KH.15.O.520
Area	C South-West **SU** F.6249
Type of context	Deposit layer cut by D.6234, 6253
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_F7c_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.2 x 8 x 4.8
Fabric Colour	
Remarks	
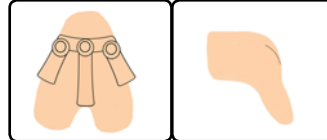
Catalogue No.418

Site	Karkemish
Excavation No.	KH.15.O.125
Area	C North-East **SU** L.5607
Type of context	Domestic, floor of a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F7d_B3
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.9 x 6.7 x 4
Fabric Colour	
Remarks	
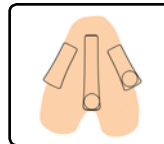
Catalogue No.419

Site	Karkemish
Excavation No.	KH.12.O.343
Area	H **SU** F.1124
Type of context	Fill of pit P.1122
Context dating	Roman
Type	EU_HSHR_F7e_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.5 x 8.5 x 5.2
Fabric Colour	
Remarks	
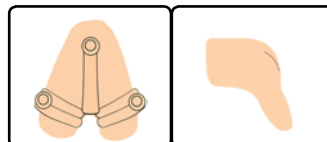
Catalogue No.420

Site	Karkemish
Museum No.	KH.12.O.442
Area	G **SU** L.1081
Type of context	Public, pebble roadway
Context dating	IA IIIa, Neo-Assyrian (Phase 7a)
Type	EU_HSHR_F7e_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.1 x 8.5 x 5.8
Fabric Colour	
Remarks	
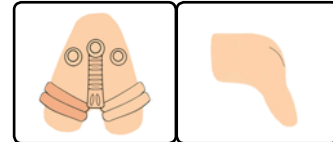
Catalogue No.421

Site	Karkemish
Excavation No.	KH.14.O.653
Area	C North-East **SU** F.3567
Type of context	Domestic, layer beneath buildings
Context dating	Islamic (Phase 3a-b)
Type	EU_HSHR_F7e_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.8 x 8.1 x 4.2
Fabric Colour	
Remarks	

Catalogue No.422

Site	Karkemish
Excavation No.	KH.14.O.748
Area	A East **SU** P.3477
Type of context	Fill of a pit (P.4450)
Context dating	IA II-III?
Type	EU_HSHR_F7e_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.9 x 8.4 x 5.2
Fabric Colour	
Remarks	
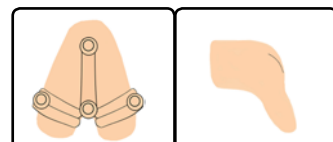
Catalogue No.423

Site	Karkemish
Museum No.	KH.15.O.6
Area	C South-West
SU	F.5804
Type of context	Palatial, fill of I.5808
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F7e_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.8 x 6.9 x 4.8
Fabric Colour	
Remarks	
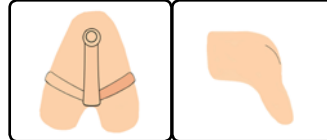
Catalogue No.424

Site	Karkemish
Excavation No.	KH.15.O.63
Area	C North-East
SU	F.5601
Type of context	Domestic, fill on L.5607
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F7e_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.4 x 8 x 4.2
Fabric Colour	
Remarks	
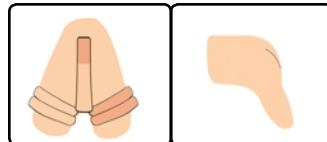
Catalogue No.425

Site	Karkemish
Excavation No.	KH.15.O.521
Area	C South-West
SU	F.6240
Type of context	Deposit layer
Context dating	Roman (Phase 6)
Type	EU_HSHR_F7e_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.7 x 8 x 5.9
Fabric Colour	
Remarks	
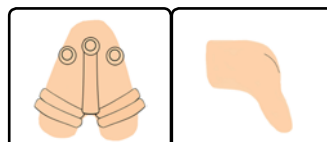
Catalogue No.426

Site	Karkemish
Museum No.	KH.11.O.98
Area	E **SU** F.401
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F9_B6d_L1
Description	Headless horse with applied harness. The buttock has a pinched and decorated tail and an upward protruding croup. The fore legs are both broken.
Dimensions	6.5 x 8.6 x 4.7
Fabric Colour	
Remarks	

Catalogue No.427

Site	Karkemish
Excavation No.	KH.13.O.1200
Area	H **SU** F.1132
Type of context	Levelling layer
Context dating	Roman
Type	EU_HSHR_F9_B2a_L1/2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup.
Dimensions	7.4 x 8.7 x 5.7
Fabric Colour	
Remarks	

Catalogue No.428

|	
Site	Karkemish
Excavation No.	KH.15.O.553
Area	C South-West **SU** F.6309
Type of context	Palatial, layer within well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_F9_B0
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.8 x 6.6 x 4
Fabric Colour	
Remarks	
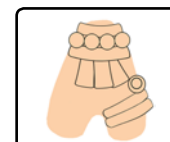
Catalogue No.429

Site	Karkemish
Museum No.	KH.11.O.318
Area	B **SU** F.127
Type of context	Public, fill within structures
Context dating	Roman
Type	EU_HSHR_F10_B0
Description	Headless horse with applied harness. The legs are all broken as well as part the buttock and part of the decoration.
Dimensions	3.4 x 5.8 x 3.9
Fabric Colour	
Remarks	

Catalogue No.430

|	
Site	Karkemish
Excavation No.	KH.13.O.1280
Area	H **SU** F.3116
Type of context	Topsoil, S of the gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.3 x 8.5 x 4.4
Fabric Colour	In 7.5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.431

|	
Site	Karkemish
Excavation No.	KH.13.O.1306
Area	H **SU** F.3116
Type of context	Topsoil, S of the gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10_B2a
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.1 x 5.8 x 3.3
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.432

Site	Karkemish
Museum No.	KH.13.O.1340
Area	C North-East
SU	F.2171
Type of context	Palatial, ashy layer beneath G. 2142
Context dating	IA III, Neo-Assyrian (phase 9a)
Type	EU_HSHR_F10_B2a
Description	Headless horse and rider with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3 x 7.7 x 4.3
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Rider's marks
- Yes ⬢
- No ⬡
- Ind. ⬡

Rider's position
- Head ⬡
- Neck ⬡
- Withers ⬢

Rider's type
EU_HSHR_RB3

Catalogue No.433

Site	Karkemish
Excavation No.	KH.11.O.350
Area	F
SU	Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10a_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.7 x 9.5 x 5.5
Fabric Colour	
Remarks	

Catalogue No.434

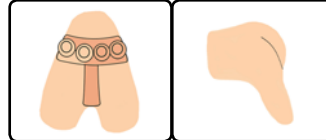|	
Site	Karkemish
Excavation No.	KH.12.O.140
Area	B
SU	F.801
Type of context	Topsoil on stairwell
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10a_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4 x 7.8 x 3.3
Fabric Colour	
Remarks	

Catalogue No.435

|	
Site	Karkemish
Museum No.	KH.13.O.1327
Area	A West
SU	F.1861
Type of context	Public, stone collapse
Context dating	Achaemenid
Type	EU_HSHR_F10a_B3a
Description	Headless horse with applied harness. The buttock has an applied tail and an upward protruding croup. The legs are all broken.
Dimensions	4.7 x 10.1 x 4.7
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.
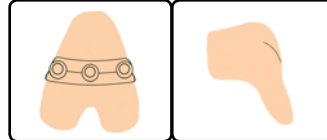
Catalogue No.436

|	
Site	Karkemish
Excavation No.	KH.14.O.344
Area	C South-West
SU	F.3380
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F10a_B2b
Description	Headless horse and rider with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	3.5 x 8 x 4.2
Fabric Colour	In 5YR 4/6, out 2.5Y 7/3
Remarks	Slipped surface.

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.
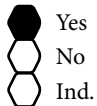
Rider's position
- ⬡ Head
- ⬡ Neck
- ⬢ Withers
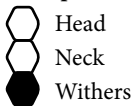
Rider's type
EU_HSHR_RB3
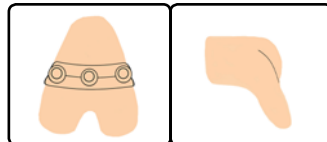
Catalogue No.437

Site	Yunus
Excavation No.	YU.14.O.22
Area	Yunus, Cem 3, 1
SU	F.4052
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_F10a_B3
Description	Headless horse with applied harness. The buttock has an applied tail and an upward protruding croup. The legs are all broken.
Dimensions	6.6 x 10.5 x 4.8
Fabric Colour	
Remarks	
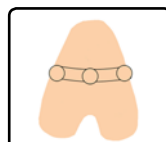
Catalogue No.438

Site	Karkemish
Museum No.	KH.15.O.130
Area	C South-West **SU** F.5804
Type of context	Palatial, fill of I.5808
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_F10a_B0
Description	Headless horse with applied harness. The legs are all broken.
Dimensions	4.9 x 9.1 x 4.7
Fabric Colour	
Remarks	
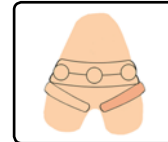
Catalogue No.439

Site	Karkemish
Excavation No.	KH.15.O.293
Area	C North-East **SU** F.5667
Type of context	Productive, fill on L.5666
Context dating	Achaemenid (Phase 8a)
Type	EU_HSHR_F10a_B2b
Description	Headless horse with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.6 x 10.1 x 5
Fabric Colour	
Remarks	
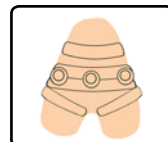
Catalogue No.440

Site	Karkemish
Excavation No.	KH.13.O.79
Area	C North-East **SU** F.2000
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F10b_B0
Description	Headless horse with applied harness. The legs are all broken.
Dimensions	4.2 x 7.4 x 4
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.
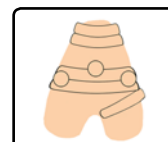
Catalogue No.441

Site	Karkemish
Museum No.	KH.14.O.343
Area	C South-West **SU** F.3380
Type of context	Domestic, fill within a building ●
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F10b_B2b
Description	Headless horse with applied mane and harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	4.5 x 9.3 x 4.6
Fabric Colour	In 5YR 5/6, out 5Y 7/4
Remarks	Slipped surface.
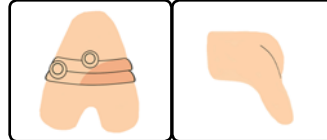
Catalogue No.442

Site	Karkemish
Excavation No.	KH.13.O.320
Area	C North-East **SU** F.2026
Type of context	Productive, fill on L.2078 ●
Context dating	IA III, Neo-Assyrian (Phase 9a)
Type	EU_HSHR_F10c_B3a
Description	Headless horse with applied harness. The buttock has an applied tail and a slightly upward protruding croup. The legs are all broken.
Dimensions	5.2 x 8.3 x 4.6
Fabric Colour	In 2.5Y 7/4, out 10YR 8/2
Remarks	Slipped surface.
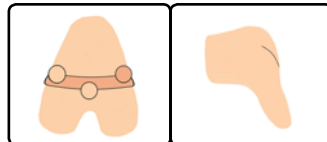
Catalogue No.443

Site	Karkemish
Excavation No.	KH.11.O.419
Area	A West **SU** F.27
Type of context	Public, W of the SGT ●
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_F11_B2b
Description	Headless horse and rider with applied harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.5 x 8.8 x 3.7
Fabric Colour	
Remarks	
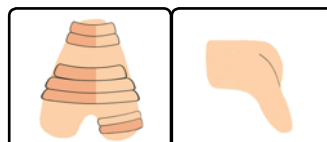
Rider's marks
- ● Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ● Neck
- ⬡ Withers

Rider's type
EU_HSHR_RB2

Catalogue No.444

Site	Karkemish
Museum No.	KH.12.O.183
Area	B **SU** F.810
Type of context	Public, fill on Hilani's structures
Context dating	Roman
Type	EU_HSHR_F11_B3
Description	Headless horse with applied mane and harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	5.4 x 9.1 x 4.8
Fabric Colour	
Remarks	

Catalogue No.445

|	
Site	Karkemish
Excavation No.	KH.13.O.1181
Area	Q **SU** F.3005
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F11_B2b
Description	Headless horse with applied mane and harness. The buttock has an applied tail and a straight croup. The legs are all broken.
Dimensions	7.5 x 8.1 x 3.2
Fabric Colour	
Remarks	

Catalogue No.446

Site	Karkemish
Excavation No.	KH.14.O.1173
Area	C North-East **SU** F.3500
Type of context	Domestic, debris within building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_F11_B2a
Description	Headless horse with applied harness. The buttock has a straight croup, while the tail is broken. The legs are all broken.
Dimensions	4 x 8.1 x 3.6
Fabric Colour	
Remarks	
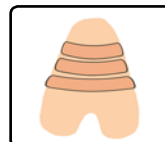
Catalogue No.447

Site	Karkemish
Museum No.	KH.11.O.160
Area	E **SU** F.405
Type of context	Public, fill on fortification wall
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	4 x 6.9 x 6.2
Fabric Colour	
Remarks	

Catalogue No.448

Site	Karkemish
Excavation No.	KH.12.O.191
Area	B **SU** F.114
Type of context	Topsoil, BM trench
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	6.1 x 8.3 x 5.9
Fabric Colour	
Remarks	

Catalogue No.449

Site	Karkemish
Excavation No.	KH.13.O.77
Area	C North-East **SU** F.2000
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	6.5 x 5.4
Fabric Colour	In 7.5YR 7/4, out 7.5YR 7/4
Remarks	

Catalogue No.450

Site	Karkemish
Museum No.	KH.13.O.362
Area	D **SU** F.384
Type of context	Public, fill of a pit
Context dating	Islamic
Type	EU_HSHR_B0
Description	Horse buttock with applied tail and partially broken croup. The rear legs are also both broken.
Dimensions	4.6 x 5 x 5.2
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.451

Site	Karkemish
Excavation No.	KH.13.O.492
Area	A East **SU** F.1904
Type of context	Topsoil, NE of W.5
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	2.9 x 3.9 x 3.9
Fabric Colour	In 7.5YR 7/6, out 7.5YR 7/6
Remarks	

Catalogue No.452

Site	Karkemish
Excavation No.	KH.13.O.815
Area	D **SU** F.2213
Type of context	Fill post BM, NW sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	4 x 6.4 x 5.3
Fabric Colour	In 7.5YR 6/4, out 10YR 7/3
Remarks	Slipped surface.

Catalogue No.453

Site	Karkemish
Museum No.	KH.13.O.1057
Area	A East **SU** F.1925
Type of context	Debris from military barrack
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with applied tail and partially broken croup. The rear legs are also both broken.
Dimensions	4.5 x 4.8 x 5.4
Fabric Colour	In 7.5YR 7/4, out 2.5Y 8/3
Remarks	Slipped surface.

Catalogue No.454

Site	Karkemish
Excavation No.	KH.13.O.1155
Area	L **SU** F.1555
Type of context	Debris in room 5
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	3.2 x 4.8 x 3.3
Fabric Colour	In 5YR 7/6, out 2.5Y 8/3
Remarks	Slipped surface.

Catalogue No.455

Site	Karkemish
Excavation No.	KH.13.O.1190
Area	A East **SU** F.1846
Type of context	Topsoil, W of L.719
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	3.6 x 5 x 4.9
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.456

Site	Karkemish
Museum No.	KH.13.O.1202
Area	C North-East	**SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	4 x 3.2 x 3.8
Fabric Colour	In 2.5Y 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.457

Site	Karkemish
Excavation No.	KH.13.O.1328
Area	A West	**SU** F.1861
Type of context	Public, stone collapse
Context dating	Achaemenid
Type	EU_HSHR_B0
Description	Horse buttock with applied tail and partially broken croup. The rear legs are also both broken.
Dimensions	4.5 x 5.8 x 3.6
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.458

Site	Yunus
Excavation No.	YU.13.O.15
Area	Yunus, Cem 3, 1	**SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	6.6 x 3.5 x 2.7
Fabric Colour	
Remarks	

Catalogue No.459

Site	Yunus
Museum No.	YU.13.O.32
Area	Yunus, Cem 3, 1 **SU** F.1700
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	4.2 x 4.5 x 3.2
Fabric Colour	
Remarks	

Catalogue No.460

Site	Yunus
Excavation No.	YU.13.O.37
Area	Yunus, Cem 3, 1 **SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	5.3 x 5 x 3.6
Fabric Colour	
Remarks	

Catalogue No.461

Site	Yunus
Excavation No.	YU.13.O.49
Area	Yunus, Cem 3, 1 **SU** F.1702
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	3.3 x 5.5 x 5.2
Fabric Colour	
Remarks	

Catalogue No.462

Site	Yunus
Museum No.	YU.13.O.52
Area	Yunus, Cem 3, 1 **SU** F.1702
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	4.3 x 4.7 x 3.1
Fabric Colour	
Remarks	

Catalogue No.463

Site	Yunus
Excavation No.	YU.14.O.33
Area	Yunus, Cem 3, 1b **SU** F.4088
Type of context	Funerary, fill on disturbed IA grave
Context dating	Roman
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	2.8 x 4.6 x 4.7
Fabric Colour	
Remarks	

Catalogue No.464

Site	Karkemish
Excavation No.	KH.15.O.31
Area	C North-East **SU** F.5602
Type of context	Domestic, fill on L.5607
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	4.3 x 7.5 x 3.6
Fabric Colour	
Remarks	

Catalogue No.465

Site	Karkemish
Museum No.	KH.15.O.197
Area	C North-East **SU** F.5631
Type of context	Public, fill on L.5633, 5637
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_B0
Description	Horse buttock with partially broken croup. The rear legs are also both broken.
Dimensions	3.6 x 6.1 x 4.2
Fabric Colour	
Remarks	

Catalogue No.466

Site	Karkemish
Excavation No.	KH.15.O.332
Area	C South-West **SU** F.5899
Type of context	Productive, fill of pit P.5900
Context dating	Achaemenid (Phase 8a-c)
Type	EU_HSHR_B0
Description	Horse buttock with straight and partially broken croup.
Dimensions	3.1 x 4.1 x 1.8
Fabric Colour	
Remarks	

Catalogue No.467

Site	Karkemish
Excavation No.	KH.15.O.357
Area	C South-West **SU** F.6221
Type of context	Public, fill of drain D.6212
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B0
Description	Horse buttock with straight and partially broken croup.
Dimensions	5.1 x 5.9 x 4.5
Fabric Colour	
Remarks	

Catalogue No.468

Site	Karkemish
Museum No.	KH.15.O.399
Area	C South-West	**SU** W.6208
Type of context	Domestic, wall of a building ●
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_B0
Description	Horse buttock with straight and partially broken croup. The rear legs are also both broken.
Dimensions	6.8 x 5.7 x 4
Fabric Colour	
Remarks	

Catalogue No.469

Site	Karkemish
Excavation No.	KH.15.O.594
Area	C South-West	**SU** F.6225
Type of context	Domestic, fill of a drain D.6234 ●
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B0
Description	Horse buttock with straight and partially broken croup. The rear legs are also both broken.
Dimensions	4.2 x 6.8 x 4.3
Fabric Colour	
Remarks	

Catalogue No.470

Site	Karkemish
Excavation No.	KH.13.O.52
Area	G	**SU** L.1079
Type of context	Public, pebble roadway ●
Context dating	IA IIIa, Neo-Assyrian (Phase 8 a)
Type	EU_HSHR_B0
Description	Horse buttock with straight and partially broken croup. The rear legs are also both broken.
Dimensions	6.3 x 4.4
Fabric Colour	In 10YR 7/4, out 10YR 7/4
Remarks	

Catalogue No.471

Site	Karkemish
Museum No.	KH.14.O.915
Area	P **SU** F.4148
Type of context	Debris layer 🔴
Context dating	Roman
Type	EU_HSHR_B1
Description	Horse buttock with straight croup. The rear legs are both broken.
Dimensions	3.7 x 3.2 x 4.
Fabric Colour	
Remarks	
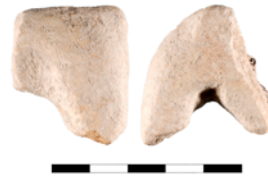
Catalogue No.472

Site	Karkemish
Excavation No.	KH.15.O.475
Area	C South-West **SU** F.6221
Type of context	Public,fill of drain D.6212 🔴
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B1
Description	Horse buttock with straight croup. The rear legs are both broken.
Dimensions	3.2 x 5 x 4.1
Fabric Colour	
Remarks	

Catalogue No.473

Site	Karkemish
Excavation No.	KH.15.O.590
Area	C North-East **SU** F.5719
Type of context	Palatial, fill on L.4373 🟢
Context dating	IA III, Neo-Assyrian (Phase 9a)
Type	EU_HSHR_B1
Description	Horse buttock with straight croup. The rear legs are both broken.
Dimensions	3.3 x 5.5 x 4
Fabric Colour	
Remarks	

Catalogue No.474

Site	Karkemish
Museum No.	KH.12.O.134
Area	B SU F.810
Type of context	Public, fill on Hilani's structures
Context dating	Roman
Type	EU_HSHR_B2a?
Description	Horse buttock with straight croup and applied tail. The rear legs are both broken as well as the tail.
Dimensions	3.7 x 6.1 x 3.6
Fabric Colour	
Remarks	
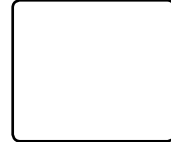
Catalogue No.475

Site	Karkemish
Excavation No.	KH.14.O.975
Area	C South-West SU F.4659
Type of context	Public, fill of a pit P.4660
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	2.9 x 7.7 x 4.8
Fabric Colour	
Remarks	

Catalogue No.476

Site	Karkemish
Excavation No.	KH.12.O.20
Area	B SU F.804
Type of context	Topsoil, W of Hilani
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a_L1
Description	Horse buttock with applied tail and straight croup. The right rear leg is broken.
Dimensions	5 x 6.9 x 3.9
Fabric Colour	
Remarks	

Catalogue No.477

Site	Karkemish
Museum No.	KH.13.O.12
Area	G SU L.1079
Type of context	Public, pebble roadway
Context dating	IA IIIa, Neo-Assyrian (Phase 8 a)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	5 x 3.9 x 4.4
Fabric Colour	In 7.5YR 7/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.478

Site	Karkemish
Excavation No.	KH.13.O.19
Area	G SU L.2301
Type of context	Public, pebble roadway
Context dating	IA IIb, Neo-Hittite (Phase 9c)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as the tail.
Dimensions	3.7 x 6.1 x 5
Fabric Colour	In 5YR 7/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.479

Site	Karkemish
Excavation No.	KH.13.O.49
Area	G SU F.2300
Type of context	Public, abandonment layer
Context dating	IA IIb, Neo-Hittite (Phase 9d)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	6.3 x 4.8
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.480

Site	Karkemish
Museum No.	KH.13.O.50
Area	G **SU** F.2300
Type of context	Public, abandonment layer
Context dating	IA IIb, Neo-Hittite (Phase 9d)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as the tail.
Dimensions	5.9 x 4.1
Fabric Colour	In 5Y 8/3, out 5Y 8/3
Remarks	

Catalogue No.481

Site	Karkemish
Excavation No.	KH.13.O.327
Area	D **SU** F.509
Type of context	Topsoil from NW sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	5.2 x 4.8
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.482

Site	Karkemish
Excavation No.	KH.13.O.343
Area	A West **SU** F.1828
Type of context	Public, fill of BM expedition
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.5 x 5.3 x 5
Fabric Colour	In 2.5Y 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.483

Site	Karkemish
Museum No.	KH.13.O.480
Area	D **SU** F.534
Type of context	Post BM expedition, NW sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a_L1
Description	Horse buttock with applied tail and straight croup.
Dimensions	2.7 x 4.4 x 3.1
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.484

Site	Karkemish
Excavation No.	KH.13.O.491
Area	A West **SU** F.1828
Type of context	Post BM expedition
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as part of the right side.
Dimensions	2.6 x 5.3 x 2.6
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.485

Site	Karkemish
Excavation No.	KH.13.O.563
Area	D **SU** F.534
Type of context	Post BM expedition, NW sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a_L1
Description	Horse buttock with applied tail and straight croup.
Dimensions	4.6 x 2.4 x 4.8
Fabric Colour	In 5Y 8/3, out 5Y 8/3
Remarks	Slipped surface.

Catalogue No.486

Site	Karkemish
Museum No.	KH.13.O.573
Area	H **SU** F.2459
Type of context	Public, fill S of W.2417
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.4 x 7 x 4.6
Fabric Colour	In 7.YR 7/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.487

Site	Karkemish
Excavation No.	KH.13.O.600
Area	H **SU** F.2463
Type of context	Public, fill of dran D.1136
Context dating	Islamic
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The left rear leg is broken.
Dimensions	4.4 x 7.5 x 4.5
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.488

Site	Karkemish
Excavation No.	KH.13.O.644
Area	H **SU** F.2463
Type of context	Public, fill of dran D.1136
Context dating	Islamic
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The left side is broken.
Dimensions	3.6 x 4.8 x 2.5
Fabric Colour	In 5YR 7/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.489

Site	Karkemish
Museum No.	KH.13.O.892
Area	D **SU** F.2207
Type of context	Topsoil, S of the gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.2 x 7.1 x 3.8
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.490

Site	Karkemish
Excavation No.	KH.13.O.936
Area	H **SU** F.2463
Type of context	Public, fill of drain D.1136
Context dating	Islamic
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as part of the tail.
Dimensions	4.6 x 5.3 x 4.4
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	

Catalogue No.491

Site	Karkemish
Excavation No.	KH.13.O.1246
Area	A East **SU** F.1803
Type of context	Topsoil, fill within military barracks
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as the tail.
Dimensions	4.2 x 5.8 x 5.4
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.492

Site	Karkemish
Museum No.	KH.13.O.1297
Area	C North-East **SU** F.3229
Type of context	Public, levelling layer
Context dating	Islamic (Phase 4 a-b)
Type	EU_HSHR_B2a_L1
Description	Horse buttock with applied tail and straight croup. The left rear legs is broken.
Dimensions	5.6 x 3.5 x 5.1
Fabric Colour	In 5Y 7/4, out 5Y 7/4
Remarks	Slipped surface.

Catalogue No.493

Site	Karkemish
Excavation No.	KH.13.O.1341
Area	C North-East **SU** F.2031
Type of context	Productive, fill on L.2078
Context dating	IA III, Neo-Assyrian (Phase 9a)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	2.8 x 3.6 x 4.4
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.494

Site	Karkemish
Excavation No.	KH.13.O.1348
Area	D **SU** F.534
Type of context	Post BM expedition, NW sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.9 x 7.6 x 4.6
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	

Catalogue No.495

Site	Yunus
Museum No.	YU.13.O.47
Area	Yunus, Cem 3, 1 **SU** F.1700
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	4.4 x 7.1
Fabric Colour	
Remarks	

Catalogue No.496

Site	Karkemish
Excavation No.	KH.14.O.373
Area	C South-West **SU** F.3974
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	
Fabric Colour	
Remarks	

Catalogue No.497

Site	Karkemish
Excavation No.	KH.14.O.750
Area	P **SU** F.4142
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	4.4 x 4.7 x 5.1
Fabric Colour	
Remarks	

Catalogue No.498

Site	Karkemish
Museum No.	KH.14.O.812
Area	C North-East **SU** F.2108
Type of context	Domestic, fill within a buildings
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.9 x 6.7 x 4.1
Fabric Colour	
Remarks	

Catalogue No.499

Site	Karkemish
Excavation No.	KH.14.O.826
Area	C North-East **SU** F.4398
Type of context	Public, fill on W.4383, 4385, 4392
Context dating	Roman (Phase 6)
Type	EU_HSHR_B2a_L1
Description	Horse buttock with applied tail and straight croup. The right rear leg is broken.
Dimensions	5.5 x 5.2 x 4.4
Fabric Colour	
Remarks	

Catalogue No.500

Site	Karkemish
Excavation No.	KH.14.O.927
Area	C South-West **SU** F.4675
Type of context	Public, fill of pit P.467
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_B2a_L1
Description	Horse buttock with applied tail and straight croup.
Dimensions	5.1 x 3.8 x 4.5
Fabric Colour	
Remarks	

Catalogue No.501

Site	Yunus
Museum No.	YU.14.O.4
Area	Yunus, Cem 3, 1 **SU** F.4001
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as part of the tail.
Dimensions	2.7 x 4.4 x 4
Fabric Colour	
Remarks	

Catalogue No.502

Site	Karkemish
Excavation No.	KH.15.O.147
Area	C North-East **SU** F.5618
Type of context	Domestic, fill covering a building
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	2.7 x 3.7 x 3
Fabric Colour	
Remarks	

Catalogue No.503

Site	Karkemish
Excavation No.	KH.15.O.455
Area	C South-West **SU** F.5907
Type of context	Public, fill of drain D.5908
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	4.3 x 6 x 4.7
Fabric Colour	
Remarks	

Catalogue No.504

Site	Karkemish
Museum No.	KH.15.O.560
Area	C South-West **SU** F.5945
Type of context	Public, fill cut by D.5925, P.5944
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B2a
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as the tail.
Dimensions	3.6 x 4 x 4.7
Fabric Colour	
Remarks	

Catalogue No.505

Site	Yunus
Excavation No.	YU.15.O.3
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2a_L1
Description	Horse buttock with applied tail and straight croup. The right rear leg is broken.
Dimensions	6.2 x 5.2 x 4.1
Fabric Colour	
Remarks	

Catalogue No.506

Site	Karkemish
Excavation No.	KH.11.O.90
Area	B **SU** F.109
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.6 x 7.2 x 5.7
Fabric Colour	
Remarks	

Catalogue No.507

Site	Karkemish
Museum No.	KH.11.O.241
Area	B
SU	F.125
Type of context	Public, fill within structures
Context dating	Roman
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.4 x 5.4 x 4.5
Fabric Colour	
Remarks	

Catalogue No.508

Site	Karkemish
Excavation No.	KH.11.O.356
Area	B
SU	F.139
Type of context	Public, fill
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	4..8 x 6.2 x 6.5
Fabric Colour	
Remarks	

Catalogue No.509

Site	Karkemish
Excavation No.	KH.11.O.362
Area	B
SU	F.143
Type of context	Cultic
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The left side is missing, while the right rear leg is partially broken.
Dimensions	6.6 x 5.8 x 3
Fabric Colour	
Remarks	

Catalogue No.510

Site	Karkemish
Museum No.	KH.12.O.23
Area	B **SU** F.804
Type of context	Topsoil, W of Hilani
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both partially broken as well as part of the croup.
Dimensions	5.7 x 7.7 x 5.8
Fabric Colour	
Remarks	

Catalogue No.511

Site	Karkemish
Excavation No.	KH.12.O.124
Area	B **SU** F.809
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	4.1 x 7.5 x 4
Fabric Colour	
Remarks	

Catalogue No.512

Site	Karkemish
Excavation No.	KH.12.O.363
Area	A West **SU** F.661
Type of context	Public, fill on street L.662
Context dating	Hellenistic
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.7 x 7.1 x 3.6
Fabric Colour	
Remarks	

Catalogue No.513

Site	Karkemish
Museum No.	KH.13.O.581
Area	A East **SU** F.1995
Type of context	Debris from military barracks
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	4 x 8 x 6.9
Fabric Colour	In 5YR 6/6, out 2.5Y 8/3
Remarks	Slipped surface.

Catalogue No.514

Site	Karkemish
Excavation No.	KH.13.O.1067
Area	A East **SU** F.1925
Type of context	Debris from military barracks
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as the tail.
Dimensions	3.2 x 4.7 x 3.2
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.515

Site	Karkemish
Excavation No.	KH.13.O.1153
Area	D **SU** F.2226
Type of context	Public, fill on IA III street
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	5.9 x 6.8 x 5.2
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.516

Site	Karkemish
Museum No.	KH.13.O.1101
Area	C North-East **SU** F.2109
Type of context	Palatial, debris on open court
Context dating	IA III, Neo-Assyrian (phase 9c)
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.8 x 6.4 x 4.3
Fabric Colour	In 7.5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.517

Site	Karkemish
Excavation No.	KH.14.O.746
Area	C North-East **SU** F.4335
Type of context	Productive, acculumation layer
Context dating	Achaemenid (Phase 8a-b)
Type	EU_HSHR_B2b_L1
Description	Horse buttock with applied tail and straight croup.
Dimensions	5.7 x 8.9 x 4.7
Fabric Colour	
Remarks	

Catalogue No.518

Site	Karkemish
Excavation No.	KH.14.O.901
Area	P **SU** F.4141
Type of context	Public, fill of a drain
Context dating	Islamic
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	4.1 x 4.9 x 4.1
Fabric Colour	
Remarks	

Catalogue No.519

Site	Karkemish
Museum No.	KH.14.O.928
Area	C South-West
SU	F.4692
Type of context	Public, fill of a pit P.4292
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken as well as the tail.
Dimensions	3.7 x 8.7 x 4.8
Fabric Colour	
Remarks	

Catalogue No.520

Site	Karkemish
Excavation No.	KH.14.O.978
Area	C South-West
SU	L.4734
Type of context	Productive, floor of tannur T.4737
Context dating	Achaemenid (Phase 8a-c)
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.3 x 5.4 x 3.9
Fabric Colour	
Remarks	

Catalogue No.521

Site	Karkemish
Excavation No.	KH.14.O.1090
Area	C South-West
SU	F.4651
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	4.8 x 5.2 x 5.4
Fabric Colour	
Remarks	

Catalogue No.522

Site	Karkemish
Museum No.	KH.15.O.260
Area	C South-West **SU** F.5913
Type of context	Public, fill of drain D.5914
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B2b
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.6 x 6.1 x 4.6
Fabric Colour	
Remarks	

Catalogue No.523

Site	Karkemish
Excavation No.	KH.12.O.291
Area	A West **SU** F.2
Type of context	Topsoil, SW of SGT
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	3.7 x 3.5 x 4.4
Fabric Colour	
Remarks	

Catalogue No.524

Site	Yunus
Excavation No.	YU.13.O.60
Area	Yunus, Cem 3, 1 **SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_B3
Description	Horse buttock with applied tail and straight croup. The rear legs are both broken.
Dimensions	2.8 x 5.1 x 2.7
Fabric Colour	
Remarks	

Catalogue No.525

Site	Karkemish
Museum No.	KH.13.O.1304
Area	C North-East **SU** F.3224
Type of context	Public, fill of a pit P.3235
Context dating	Hellenistic
Type	EU_HSHR_B3a
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	4.3 x 5.2 x 4.3
Fabric Colour	In 5YR 6/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.526

Site	Karkemish
Excavation No.	KH.14.O.1042
Area	L **SU** F.3774
Type of context	Debris S of room 11
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3a
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	2.8 x 5.6 x 4.8
Fabric Colour	
Remarks	

Catalogue No.527

Site	Karkemish
Excavation No.	KH.15.O.18
Area	C North-East **SU** F.5600
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3a
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	3.1 x 4.8 x 4.1
Fabric Colour	
Remarks	

Catalogue No.528

Site	Karkemish
Museum No.	KH.11.O.16
Area	B **SU** F.108
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	3 x 5.3 x 3.4
Fabric Colour	
Remarks	

Catalogue No.529

Site	Karkemish
Excavation No.	KH.11.O.78
Area	B **SU** F.109
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	4.2 x 5.3 x 4.4
Fabric Colour	
Remarks	

Catalogue No.530

Site	Karkemish
Excavation No.	KH.11.O.243
Area	D **SU** F.343
Type of context	Topsoil, from NE sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	4.6 x 6 x 5.2
Fabric Colour	
Remarks	

Catalogue No.531

Site	Karkemish
Museum No.	KH.11.O.355
Area	B **SU** F.143
Type of context	Cultic
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	3.9 x 6.9 x 4.1
Fabric Colour	
Remarks	

Catalogue No.532

Site	Karkemish
Excavation No.	KH.12.O.75
Area	B **SU** F.804
Type of context	Topsoil, W of Hilani
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with two applied tails and slightly upward protruding croup. The rear legs are both broken.
Dimensions	3.8 x 4 x 4.1
Fabric Colour	In 7.5YR8/2, out 7.5YR8/2
Remarks	

Catalogue No.533

Site	Karkemish
Excavation No.	KH.12.O.137
Area	B **SU** F.810
Type of context	Public, fill on Hilani's structures
Context dating	Roman
Type	EU_HSHR_B3b_L1
Description	Horse buttock with applied tail and slightly upward protruding croup. The right rear leg is partially broken.
Dimensions	7.2 x 7 x 5.3
Fabric Colour	
Remarks	

Catalogue No.534

Site	Karkemish
Museum No.	KH.13.O.326
Area	D **SU** F.512
Type of context	Fill post BM expedition, NW
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The left side is missing, while the right rear leg is broken.
Dimensions	4.4 x 5.7 x 2.5
Fabric Colour	In 5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.535

Site	Karkemish
Excavation No.	KH.13.O.336
Area	A West **SU** F.1825
Type of context	Fill of BM trench (P.1826)
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	3.6 x 5.8 x 4.4
Fabric Colour	In 5YR 6/6, out 10YR 7/3
Remarks	Slipped surface.

Catalogue No.536

Site	Karkemish
Excavation No.	KH.12.O.476
Area	A East **SU** W.772
Type of context	Military barrack wall
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	5.6 x 6.1 x 5
Fabric Colour	In 10YR7/3, out 10YR7/3
Remarks	

Catalogue No.537

Site	Karkemish
Museum No.	KH.13.O.561
Area	D **SU** F.537
Type of context	Public, fill abutting retaining wall 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_B3b_L1
Description	Horse buttock with applied tail and slightly upward protruding croup. The right side is missing.
Dimensions	6.7 x 3.6 x 2.8
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.538

Site	Karkemish
Excavation No.	KH.13.O.1014
Area	D **SU** F.511
Type of context	Fill post BM expedition, NW 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The right side is missing, while the left rear leg is partially broken.
Dimensions	5.8 x 5.8 x 2.8
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.539

Site	Karkemish
Excavation No.	KH.13.O.1056
Area	A East **SU** F.1921
Type of context	Debris from a military barrack 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	5.2 x 5.1 x 4.8
Fabric Colour	In 2.5Y 7/3, out 2.5Y 7/3
Remarks	

Catalogue No.540

Site	Karkemish
Museum No.	KH.14.O.524
Area	C North-East **SU** F.4316
Type of context	Productive, fill in tannur T. 3594
Context dating	Achaemenid (Phase 8a-b)
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	6.1 x 7.8 x 5.4
Fabric Colour	
Remarks	

Catalogue No.541

Site	Karkemish
Excavation No.	KH.14.O.976
Area	C North-East **SU** F.5106
Type of context	Public, fill on IA III floor L.2198
Context dating	Roman (Phase 6)
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	3.9 x 5.6 x 4.7
Fabric Colour	
Remarks	

Catalogue No.542

Site	Karkemish
Excavation No.	KH.14.O.1077
Area	C North-East **SU** F.5190
Type of context	Domestic, fill beneath buildings
Context dating	Islamic (Phase 3a-b)
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	3.6 x 5.1 x 4
Fabric Colour	
Remarks	

Catalogue No.543

Site	Karkemish
Museum No.	KH.15.O.17
Area	C North-East **SU** F.5602
Type of context	Domestic, fill on L.5607 🔴
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_B3b_L1
Description	Horse buttock with applied tail and slightly upward protruding croup. The left rear leg is partially broken.
Dimensions	5.4 x 3 x 4.2
Fabric Colour	
Remarks	

Catalogue No.544

Site	Karkemish
Excavation No.	KH.15.O.19
Area	C North-East **SU** F.5600
Type of context	Topsoil 🔴
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	2.9 x 3.4 x 3
Fabric Colour	
Remarks	

Catalogue No.545

Site	Karkemish
Excavation No.	KH.15.O.128
Area	C South-West **SU** F.5801
Type of context	Palatial, upper layer of well P.5347 🟢
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	3.1 x 5.7 x 4.1
Fabric Colour	
Remarks	

Catalogue No.546

Site	Karkemish
Museum No.	KH.15.O.456
Area	C South-West **SU** F.6221
Type of context	Public, fill of drain D.6212
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B3b
Description	Horse buttock with applied tail and slightly upward protruding croup. The rear legs are both broken.
Dimensions	4.7 x 3 x 4.1
Fabric Colour	
Remarks	

Catalogue No.547

Site	Karkemish
Excavation No.	KH.11.O.379
Area	Rampart **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B4
Description	Horse buttock with applied tail and upward protruding croup. The rear legs are both broken.
Dimensions	7.7 x 4.2 x 6
Fabric Colour	
Remarks	

Catalogue No.548

Site	Karkemish
Excavation No.	KH.12.O.72
Area	S **SU** L.907
Type of context	Domestic, floor of a building
Context dating	Islamic (Phase 1)
Type	EU_HSHR_B4
Description	Horse buttock with applied tail and upward protruding croup. The rear legs are both broken.
Dimensions	3.3 x 5.7 x 3.7
Fabric Colour	
Remarks	

Catalogue No.549

Site	Karkemish
Museum No.	KH.12.O.74
Area	B **SU** F.809
Type of context	Public, fill on Hilani's structures 🔴
Context dating	Roman
Type	EU_HSHR_B4_L1
Description	Horse buttock with applied tail and upward protruding croup. The left rear leg is partially broken.
Dimensions	7.4 x 5. 7 x 5.3
Fabric Colour	
Remarks	

Catalogue No.550

Site	Karkemish
Excavation No.	KH.12.O.130
Area	B **SU** F.810
Type of context	Public, fill on Hilani's structures 🔴
Context dating	Roman
Type	EU_HSHR_B4_L1
Description	Horse buttock with applied tail and upward protruding croup.
Dimensions	5 x 5.1 x 4.2
Fabric Colour	
Remarks	

Catalogue No.551

Site	Karkemish
Excavation No.	KH.12.O.639
Area	C North-East **SU** F.1343
Type of context	Productive, fill from an open area 🔴
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_B4
Description	Horse buttock with applied tail and upward protruding croup. Both rear legs are broken as well as the tail.
Dimensions	5.4 x 5.6 x 6
Fabric Colour	
Remarks	

Catalogue No.552

Site	Karkemish
Museum No.	KH.14.O.1176
Area	C North-East **SU** F.3566
Type of context	Productive, fill beneath a floor ●
Context dating	Achaemenid (Phase 8a-b)
Type	EU_HSHR_B4
Description	Horse buttock with applied tail and upward protruding croup. Both the rear legs are partially broken as well as the tail.
Dimensions	2.9 x 3 x 2.4
Fabric Colour	
Remarks	

Catalogue No.553

Site	Karkemish
Excavation No.	KH.14.O.1248
Area	C North-East **SU** F.5130
Type of context	Palatial, filling layer beneath F.4338 ●
Context dating	IA III, Neo-Assyrian (Phase 9a)
Type	EU_HSHR_B4
Description	Horse buttock with applied tail and upward protruding croup. Both the rear legs are partially broken as well as the tail.
Dimensions	4.5 x 5.3 x 4.4
Fabric Colour	
Remarks	

Catalogue No.554

Site	Karkemish
Excavation No.	KH.15.O.52
Area	S **SU** F. 6001
Type of context	Fill under topsoil ●
Context dating	Islamic (Phase 1)
Type	EU_HSHR_B4
Description	Horse buttock with applied tail and upward protruding croup. Both the rear legs are partially broken.
Dimensions	3.1 x 5 x 4.5
Fabric Colour	
Remarks	

Catalogue No.555

Site	Karkemish
Museum No.	KH.15.O.319
Area	C North-East **SU** F.5660
Type of context	Productive, Fill on L.5665
Context dating	Achaemenid (Phase 8a)
Type	EU_HSHR_B4_L1
Description	Horse buttock with pinched tail, applied decoration on the croup. The left part of the buttock is missing.
Dimensions	5 x 5.3 x 2.9
Fabric Colour	
Remarks	

Catalogue No.556

Site	Karkemish
Excavation No.	KH.13.O.20
Area	G **SU** L.2301
Type of context	Public, pebble roadway
Context dating	IA IIb, Neo-Hittite (Phase 9c)
Type	EU_HSHR_B5a_L1
Description	Horse buttock with applied, pinched tail and straight croup. The left rear leg is missing.
Dimensions	5.3 x 4.8
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.557

Site	Karkemish
Excavation No.	KH.14.O.836
Area	P **SU** F.4148
Type of context	Debris layer
Context dating	Roman
Type	EU_HSHR_B5a
Description	Horse buttock with applied, pinched tail and straight croup. The rear legs are broken at the base.
Dimensions	5.3 x 4.9 x 5.9
Fabric Colour	
Remarks	

Catalogue No.558

Site	Karkemish
Museum No.	KH.12.O.129
Area	B **SU** F.810
Type of context	Fill covering Hilani's structures ●
Context dating	Roman
Type	EU_HSHR_B5a
Description	Horse buttock with applied, pinched tail. The rear legs are broken at the base.
Dimensions	5.1 x 6.1 x 4.5
Fabric Colour	
Remarks	

Catalogue No.559

Site	Karkemish
Excavation No.	KH.12.O.139
Area	B **SU** F.810
Type of context	Fill covering Hilani's structures ●
Context dating	Roman
Type	EU_HSHR_B5a
Description	Horse buttock with applied, pinched tail and straight croup.. The rear legs are missing.
Dimensions	4.3 x 7.1 x 5.2
Fabric Colour	
Remarks	

Catalogue No.560

Site	Karkemish
Excavation No.	KH.12.O.401
Area	B **SU** F.807
Type of context	Fill covering Hilani's structures ●
Context dating	Roman
Type	EU_HSHR_B5a
Description	Horse buttock with applied, pinched tail and straight croup. The rear legs are broken at the base.
Dimensions	4.3 x 5.2 x 3.8
Fabric Colour	
Remarks	

Catalogue No.561

Site	Karkemish
Museum No.	KH.13.O.1034
Area	C North-East **SU** F.2108
Type of context	Levelling layer
Context dating	Islamic (Phase 4 a-b)
Type	EU_HSHR_B5a
Description	Horse buttock with applied tail and straight croup. The rear legs are broken at the base.
Dimensions	4.5 x 7.4 x 5.4
Fabric Colour	In 2.5Y 7/3, out 5Y 7/2
Remarks	Slipped surface.

Catalogue No.562

Site	Karkemish
Excavation No.	KH.13.O.1241
Area	L **SU** F.1555
Type of context	Debris in room 5
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B5a
Description	Horse buttock with applied, pinched tail and straight croup. The rear legs are broken at the base.
Dimensions	5.2 x 6.9 x 5.3
Fabric Colour	In 7.5YR 7/6, out 7.5YR 7/6
Remarks	

Catalogue No.563

Site	Karkemish
Excavation No.	KH.11.O.18
Area	B **SU** F.108
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B5b
Description	Horse buttock with applied, pinched tail and straight croup. The rear legs are broken at the base.
Dimensions	5.1 x 5.8 x 4.5
Fabric Colour	
Remarks	

Catalogue No.564

Site	Karkemish
Museum No.	KH.11.O.607
Area	B **SU** F.114
Type of context	BM trench
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B5b
Description	Horse buttock with applied, pinched tail and straight croup. The rear legs are broken at the base.
Dimensions	4.4 x 9.2 x 4.1
Fabric Colour	
Remarks	

Catalogue No.565

Site	Karkemish
Excavation No.	KH.12.O.22
Area	IT **SU** Surface
Type of context	Colonnaded street
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B5b
Description	Horse buttock with applied, pinched tail and straight croup The rear legs are broken at the base.
Dimensions	4.1 x 5.7 x 4.7
Fabric Colour	
Remarks	

Catalogue No.566

Site	Karkemish
Excavation No.	KH.12.O.98
Area	B **SU** F.810
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_HSHR_B5b
Description	Horse buttock with applied, pinched tail and straight croup. The rear legs are broken at the base.
Dimensions	3.8 x 5.5 x 4.5
Fabric Colour	
Remarks	

Catalogue No.567

Site	Karkemish
Museum No.	KH.12.O.447
Area	A West **SU** F.677
Type of context	Fill of BM trench
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B5b
Description	Horse buttock with applied tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	7.2 x 6.7 x 5.4
Fabric Colour	
Remarks	

Catalogue No.568

Site	Karkemish
Excavation No.	KH.14.O.1074
Area	C North-East **SU** F.5170
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B6b
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	5 x 5.3 x 4.5
Fabric Colour	
Remarks	

Catalogue No.569

Site	Karkemish
Excavation No.	KH.11.O.461
Area	B **SU** F.157
Type of context	Cultic
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_B6
Description	Horse buttock with pinched tail and and upward protruding croup. The rear legs are broken at the base.
Dimensions	5.1 x 4 x 5.3
Fabric Colour	
Remarks	

Catalogue No.570

Site	Karkemish
Museum No.	KH.13.O.329
Area	C North-East **SU** F.2026
Type of context	Productive, fill on L.2078
Context dating	IA III, Neo-Assyrian (Phase 9a)
Type	EU_HSHR_B6
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	4.1 x 4.5 x 4.8
Fabric Colour	In 5Y 7/4, out 5Y 7/4
Remarks	Slipped surface.

Catalogue No.571

Site	Karkemish
Excavation No.	KH.14.O.239
Area	C North-East **SU** L.3530
Type of context	Domestic, floor of a building
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_B6
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	3.6 x 2.5 x 4.7
Fabric Colour	In 5Y 7/2, out 5Y 7/2
Remarks	

Catalogue No.572

Site	Yunus
Excavation No.	YU.14.O.41
Area	Yunus, Cem 3, 3 **SU** F.4073
Type of context	Funerary, fill on a disturbed grave
Context dating	Roman
Type	EU_HSHR_B6
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	4.2 x 9.1 x 4.5
Fabric Colour	
Remarks	

Catalogue No.573

Site	Karkemish
Museum No.	KH.12.O.174
Area	C North-East **SU** F.943
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B6a
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are both missing.
Dimensions	3.6 x 4.4 x 3.8
Fabric Colour	
Remarks	

Catalogue No.574

Site	Karkemish
Excavation No.	KH.13.O.367
Area	D **SU** F.384
Type of context	Fill from an Islamic pit
Context dating	Islamic
Type	EU_HSHR_B6a
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	3.7 x 5.2 x 4.8
Fabric Colour	In 2.5Y 8/2, out 2.5Y 8/2
Remarks	

Catalogue No.575

Site	Karkemish
Excavation No.	KH.14.O.749
Area	C North-East **SU** F.4353
Type of context	Fill of a pit P.4354
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B6a
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	7 x 9.9 x 6.6
Fabric Colour	
Remarks	

Catalogue No.576

Site	Karkemish
Museum No.	KH.14.O.1091
Area	C North-East **SU** F.1336
Type of context	Fill of pit P.1336 (F.1338)
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_B6a_L1
Description	Horse buttock with pinched tail and upward protruding croup.
Dimensions	8.8 x 7.7 x 6.7
Fabric Colour	
Remarks	
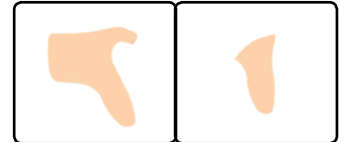
Catalogue No.577

Site	Karkemish
Excavation No.	KH.15.O.550
Area	C South-West **SU** F.6309
Type of context	Palatial, layer in the well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_B6a
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	4.1 x 5.9 x 3.8
Fabric Colour	
Remarks	

Catalogue No.578

Site	Karkemish
Excavation No.	KH.11.O.615
Area	D **SU** F.371
Type of context	Domestic, fill within building 1
Context dating	Islamic
Type	EU_HSHR_B6b
Description	Horse buttock with pinched tail and and upward protruding croup. The rear legs are both missing.
Dimensions	5.4 x 5.9 x 3.8
Fabric Colour	
Remarks	

Catalogue No.579

Site	Karkemish
Museum No.	KH.15.O.77
Area	S **SU** F. 6009
Type of context	Public, fill under F.6001 ●
Context dating	Islamic (Phase 2)
Type	EU_HSHR_B6b_L1
Description	Horse buttock with pinched tail and and upward protruding croup. The left rear leg is missing.
Dimensions	6.4 x 5.2 x 4.2
Fabric Colour	
Remarks	

Catalogue No.580

Site	Karkemish
Excavation No.	KH.13.O.906
Area	C North-East **SU** F.2109
Type of context	Palatial, debris on open court ●
Context dating	IA III, Neo-Assyrian (phase 9c)
Type	EU_HSHR_B6c
Description	Horse buttock with pinched tail and upward protruding croup. The left rear leg is missing.
Dimensions	5.7 x 5 x 5.5
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.581

Site	Karkemish
Excavation No.	KH.11.O.427
Area	B **SU** F.173
Type of context	Fill beneath Roman structures ●
Context dating	Hellenistic
Type	EU_HSHR_B6d
Description	Horse buttock with applied and decorated tail. The rear legs are broken at the base.
Dimensions	4.2 x 8.4 x 5
Fabric Colour	
Remarks	

Catalogue No.582

Site	Karkemish
Museum No.	KH.13.O.584
Area	H
SU	F.2463
Type of context	Public, fill of drain D.1136
Context dating	Islamic
Type	EU_HSHR_B6d
Description	Horse buttock with applied and decorated tail. The rear legs are broken at the base.
Dimensions	4 x 5.1 x 4.9
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.583

Site	Karkemish
Excavation No.	KH.14.O.935
Area	C North-East
SU	F.4330
Type of context	Productive, accumulation layer
Context dating	Achaemenid (Phase 8a-b)
Type	EU_HSHR_B6d_L1
Description	Horse buttock with applied and decorated tail. The left rear leg is broken.
Dimensions	5.8 x 4.7 x 5.1
Fabric Colour	
Remarks	

Catalogue No.584

Site	Karkemish
Excavation No.	KH.11.O.86
Area	B
SU	F.109
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B6e
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	6 x 6.4 x 6.4
Fabric Colour	
Remarks	

Catalogue No.585

Site	Karkemish
Museum No.	KH.13.O.434
Area	A West **SU** F.1833
Type of context	Public, depositional layer
Context dating	Achaemenid
Type	EU_HSHR_B6e
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	6.7 x 5.9 x 5.5
Fabric Colour	In 10YR 7/4, out 10YR 7/4
Remarks	Slipped surface.

Catalogue No.586

Site	Karkemish
Excavation No.	KH.13.O.1061
Area	A East **SU** F.1921
Type of context	Debris from a military barrack
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B6f
Description	Horse buttock with applied tail and upward protruding croup. The rear legs are both missing.
Dimensions	3.4 x 7.3 x 3.9
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.587

Site	Karkemish
Excavation No.	KH.13.O.1335
Area	D **SU** F.394
Type of context	Public, fill below a Islamic structure
Context dating	Islamic
Type	EU_HSHR_L0
Description	Fragmentary horse leg.
Dimensions	4.2 x 1.2 x 2.8
Fabric Colour	In 10YR 8/3, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.588

Site	Yunus
Museum No.	YU.13.O.17
Area	Yunus, Cem 3, 1 **SU** F.1727
Type of context	Funerary, disturbed IA grave
Context dating	IA III, Neo-Assyrian?
Type	EU_HSHR_L0
Description	Fragmentary horse leg with applied underminate harness.
Dimensions	5.4 x 3.9 x 2.1
Fabric Colour	
Remarks	

Catalogue No.589

Site	Yunus
Excavation No.	YU.13.O.38
Area	Yunus, Cem 3, 1 **SU** F.1714
Type of context	Funerary, disturbed IA grave
Context dating	IA III, Neo-Assyrian?
Type	
Description	Fragmentary horse leg with applied underminate harness.
Dimensions	3 x 2.7 x 3.1
Fabric Colour	
Remarks	

Catalogue No.590

Site	Karkemish
Excavation No.	KH.14.O.1084
Area	C South-West **SU** F.4688
Type of context	Public, fill of a pit P.4687
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_L0
Description	Fragmentary horse leg with applied underminate harness.
Dimensions	5.7 x 3.4 x 2.5
Fabric Colour	
Remarks	

Catalogue No.591

Site	Karkemish
Museum No.	KH.11.O.80
Area	B **SU** F.109
Type of context	Topsoil, on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.

Dimensions	5.8
Fabric Colour	
Remarks	

Catalogue No.592

Site	Karkemish
Excavation No.	KH.11.O.81
Area	B **SU** F.109
Type of context	Topsoil, on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.

Dimensions	3.1
Fabric Colour	
Remarks	

Catalogue No.593

Site	Karkemish
Excavation No.	KH.11.O.82
Area	B **SU** F.109
Type of context	Topsoil, on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.

Dimensions	3.1
Fabric Colour	
Remarks	
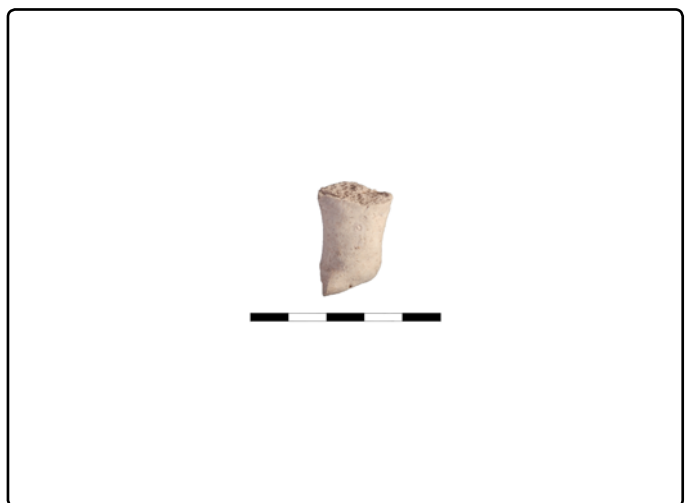
Catalogue No.594

Site	Karkemish
Museum No.	KH.11.O.83
Area	B SU F.109
Type of context	Topsoil, on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	2.8
Fabric Colour	
Remarks	

Catalogue No.595

Site	Karkemish
Excavation No.	KH.11.O.84
Area	B SU F.109
Type of context	Topsoil, on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.2
Fabric Colour	
Remarks	

Catalogue No.596

Site	Karkemish
Excavation No.	KH.11.O.85
Area	B SU F.109
Type of context	Topsoil, on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.4
Fabric Colour	
Remarks	

Catalogue No.597

Site	Karkemish
Museum No.	KH.11.O.88
Area	B **SU** F.109
Type of context	Topsoil, on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.6
Fabric Colour	
Remarks	

Catalogue No.598

Site	Karkemish
Excavation No.	KH.11.O.139
Area	B **SU** F.108
Type of context	Topsoil on hilani's chamber
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.3
Fabric Colour	
Remarks	

Catalogue No.599

Site	Karkemish
Excavation No.	KH.11.O.177
Area	A West **SU** F.1
Type of context	Topsoil, SW of SGT
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	5.2
Fabric Colour	
Remarks	

Catalogue No.600

Site	Karkemish
Museum No.	KH.11.O.179
Area	B **SU** Dump
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.

Dimensions	4.3
Fabric Colour	
Remarks	

Catalogue No.601

Site	Karkemish
Excavation No.	KH.11.O.180
Area	B **SU** Dump
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.

Dimensions	2.7
Fabric Colour	
Remarks	

Catalogue No.602

Site	Karkemish
Excavation No.	KH.11.O.595
Area	B **SU** F.125
Type of context	Public, fill within Roman structures
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.

Dimensions	3.9
Fabric Colour	
Remarks	

Catalogue No.603

Site	Karkemish
Museum No.	KH.11.O.596
Area	A West **SU** F.24
Type of context	Public, Roman Fora
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4
Fabric Colour	
Remarks	

Catalogue No.604

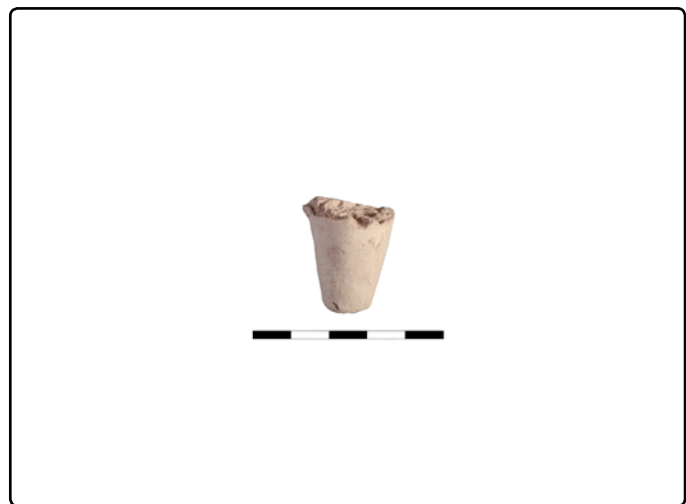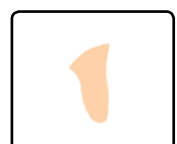|	
Site	Karkemish
Excavation No.	KH.12.O.92
Area	B **SU** F.804
Type of context	Topsoil, W of Hilani
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.5 x 2.7
Fabric Colour	
Remarks	

Catalogue No.605

Site	Karkemish
Excavation No.	KH.12.O.166
Area	B **SU** F.809
Type of context	Public, fill on Hilani's structures
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.4 x 1.8
Fabric Colour	
Remarks	

Catalogue No.606

Site	Karkemish
Museum No.	KH.12.O.277
Area	B **SU** F.807
Type of context	Public, fill on Hilani's structures
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.6 x 2.76
Fabric Colour	
Remarks	

Catalogue No.607

Site	Karkemish
Excavation No.	KH.12.O.278
Area	B **SU** F.807
Type of context	Public, fill on Hilani's structures
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	2.8 x 1.8
Fabric Colour	
Remarks	

Catalogue No.608

Site	Karkemish
Excavation No.	KH.12.O.289
Area	H **SU** F.1112
Type of context	Public, fill of pit P.1110
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	5 x 2.4
Fabric Colour	
Remarks	

Catalogue No.609

Site	Karkemish
Museum No.	KH.12.O.315
Area	H **SU** F.1124
Type of context	Public, fill of pit P.1122
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.7 x 2.2
Fabric Colour	
Remarks	

Catalogue No.610

Site	Karkemish
Excavation No.	KH.13.O.55
Area	A East **SU** F.1803
Type of context	Topsoil, E of W. 9
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.3 x 2.2 x 2.2
Fabric Colour	In 5Y 5/1, out 5Y 5/1
Remarks	

Catalogue No.611

Site	Karkemish
Excavation No.	KH.13.O.325
Area	D **SU** F.509
Type of context	Topsoil, from NW sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	5.4 x 2
Fabric Colour	In 5YR 6/5, out 2.5Y 8/3
Remarks	Slipped surface.

Catalogue No.612

Site	Karkemish
Museum No.	KH.13.O.456
Area	A West **SU** F.1830
Type of context	Public, depositional layer
Context dating	Achaemenid
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	5.2 x 2 x 2.1
Fabric Colour	In 2.5Y 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.613

Site	Karkemish
Excavation No.	KH.13.O.568
Area	A West **SU** F.1833
Type of context	Public, depositional layer
Context dating	Achaemenid
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.2 x 1.8 x 1.6
Fabric Colour	In 10YR 8/3, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.614

Site	Karkemish
Excavation No.	KH.13.O.602
Area	C South-West **SU** F.2719
Type of context	Domestic, fill in a building
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	6 x 3.8 x 2.9
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.615

Site	Karkemish
Museum No.	KH.13.O.645
Area	C North-East **SU** F.2082
Type of context	Domesitc, layer sealed by a building
Context dating	Islamic (Phase 3 a-b)
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.5 x 1.8 x 1.6
Fabric Colour	In 2.5Y 8/2, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.616

Site	Karkemish
Excavation No.	KH.13.O.912
Area	H **SU** F.2419
Type of context	Public, fill of drain D.1136
Context dating	Islamic
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	5.6 x 2.4 x 2.2
Fabric Colour	In 7.5YR 6/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.617

Site	Yunus
Excavation No.	YU.13.O.18
Area	Yunus, Cem 3, 1 **SU** F.1714
Type of context	Funerary, disturbed IA grave
Context dating	IA III, Neo-Assyrian?
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	2.5 x 2.2 x 1.7
Fabric Colour	
Remarks	

Catalogue No.618

Site	Yunus
Museum No.	YU.13.O.41
Area	Yunus, Cem 3, 1 **SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.7 x 1.8 x 2
Fabric Colour	
Remarks	

Catalogue No.619

Site	Yunus
Excavation No.	YU.13.O.51
Area	Yunus, Cem 3, 1 **SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	6.8 x 5.7 x 3.3
Fabric Colour	
Remarks	

Catalogue No.620

Site	Yunus
Excavation No.	YU.13.O.61
Area	Yunus, Cem 3, 1 **SU** F.1758
Type of context	Funerary, disturbed IA grave
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.8 x 2.2 x 2
Fabric Colour	
Remarks	

Catalogue No.621

Site	Yunus
Museum No.	YU.13.O.64
Area	Yunus, Cem 3, 1 **SU** F.1702
Type of context	Funerary, fill on graves
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.1 x 1.8 x 1.6
Fabric Colour	
Remarks	

Catalogue No.622

Site	Karkemish
Excavation No.	KH.14.O.89
Area	C North-East **SU** F.3501
Type of context	Domestic, deposit layer
Context dating	Islamic (Phase 2a-b)
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	5.2
Fabric Colour	In 10YR 6/4, out 2.5Y 8/2
Remarks	Slipped surface.

Catalogue No.623

Site	Karkemish
Excavation No.	KH.14.O.109
Area	C South-West **SU** F.3625
Type of context	Topsoil N of W.277
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	6.4 x 3.1 x 2.8
Fabric Colour	In 2.5Y 7/3, out 5Y 8/2
Remarks	Slipped surface.

Catalogue No.624

Site	Karkemish
Museum No.	KH.14.O.185
Area	S **SU** L.3656
Type of context	Public, pebble street S of King's
Context dating	IA II, Neo Hittite (Phase 8a-b)
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.8
Fabric Colour	In 5YR 5/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.625

Site	Karkemish
Excavation No.	KH.14.O.1247
Area	C North-East **SU** F.5130
Type of context	Palatial, deposit layer under F.4338
Context dating	IA III, Neo-Assyrian (Phase 9a)
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4 x 2 x 1.7
Fabric Colour	
Remarks	

Catalogue No.626

Site	Yunus
Excavation No.	YU.14.O.5
Area	Yunus, Cem 3, 1 **SU** F.4001
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.9 x 2.2 x 1.8
Fabric Colour	
Remarks	

Catalogue No.627

Site	Yunus
Museum No.	YU.14.O.28
Area	Yunus
SU	F.4043
Type of context	Funerary, deposit layer
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.6 x 1.6 x 1.5
Fabric Colour	
Remarks	

Catalogue No.628

Site	Yunus
Excavation No.	YU.14.O.44
Area	Yunus, Cem 3, 1b
SU	F.4030
Type of context	Funerary, fill in a cremation grave
Context dating	IA II, Neo-Hittite
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.5 x 2.9 x 2.1
Fabric Colour	
Remarks	

Catalogue No.629

Site	Yunus
Excavation No.	YU.14.O.51
Area	Yunus, Cem 3, 1b
SU	F.4817
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.5 x 2.9 x 2.1
Fabric Colour	
Remarks	

Catalogue No.630

Site	Yunus
Museum No.	YU.14.O.53
Area	Yunus, Cem 3, 1b
SU	F.4817
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	3.5
Fabric Colour	
Remarks	

Catalogue No.631

Site	Karkemish
Excavation No.	KH.15.O.393
Area	C South-West
SU	F.6309
Type of context	Palatial, layer in the well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	6.2 x 3.1 x 2.1
Fabric Colour	
Remarks	

Catalogue No.632

Site	Karkemish
Excavation No.	KH.15.O.454
Area	C South-West
SU	C South-West
Type of context	Palatial, fill on L.6397
Context dating	IA III, Neo-Assyrian (Phase 9b)
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.4 x 2
Fabric Colour	
Remarks	

Catalogue No.633

Site	Karkemish
Museum No.	KH.15.O.464
Area	C South-West **SU** F.6359
Type of context	Palatial, collapse of wall W.6342
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	4.3 x 2.1
Fabric Colour	
Remarks	

Catalogue No.634

Site	Yunus
Excavation No.	YU.15.O.1
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	
Fabric Colour	
Remarks	

Catalogue No.635

Site	Yunus
Excavation No.	YU.15.O.2
Area	Yunus, Field 2 **SU** Surface
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L1
Description	Simple horse leg.
Dimensions	
Fabric Colour	
Remarks	

Catalogue No.636

Site	Karkemish
Museum No.	KH.11.O.291
Area	D **SU** F.368
Type of context	Public, fill below building 2
Context dating	Hellenistic
Type	EU_HSHR_L2
Description	Horse leg wtih applied harness.
Dimensions	6.1 x 4.1
Fabric Colour	
Remarks	

Catalogue No.637

Site	Karkemish
Excavation No.	KH.13.O.562
Area	D **SU** F.537
Type of context	Public, fill abupts W retaining wall
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_L2
Description	Horse leg wtih applied harness.
Dimensions	3 x 1.6 x 1.7
Fabric Colour	In 7.5YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.638

Site	Karkemish
Excavation No.	KH.13.O.863
Area	H **SU** F.2464
Type of context	Destruction of LBA floor L.2444
Context dating	IA II-III/LBA
Type	EU_HSHR_L2
Description	Horse leg wtih applied harness.
Dimensions	4.2 x 2.3 x 1.8
Fabric Colour	In 5YR 7/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.639

Site	Karkemish
Museum No.	KH.14.O.929
Area	M **SU** F.4537
Type of context	Public, fill of a pit
Context dating	Byzantine
Type	EU_HSHR_L2
Description	Horse leg wtih applied harness.
Dimensions	4.3 x 2.4 x 1.7
Fabric Colour	
Remarks	

Catalogue No.640

Site	Karkemish
Excavation No.	KH.11.O.601
Area	B **SU** F.125
Type of context	Public, fill within Roman structures
Context dating	Roman
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	4.3
Fabric Colour	
Remarks	

Catalogue No.641

Site	Karkemish
Excavation No.	KH.13.O.553
Area	D **SU** F.535
Type of context	Public, fill abuts W retaining wall
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	4.8 x 2.1 x 2.4
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.642

Site	Karkemish
Museum No.	KH.13.O.558
Area	H **SU** L.2445
Type of context	Public, street next to L.1139
Context dating	Hellenistic
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	4.3 x 2 x 2.2
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	

Catalogue No.643

Site	Karkemish
Excavation No.	KH.13.O.582
Area	H **SU** F.2463
Type of context	Public, fill of drain D.1136
Context dating	Islamic
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	4 x 2.3 x 2
Fabric Colour	In 10YR 7/4, out 2.5Y 8/3
Remarks	Slipped surface.

Catalogue No.644

Site	Karkemish
Excavation No.	KH.13.O.1055
Area	H **SU** F.2464
Type of context	Destruction of LBA floor L.2444
Context dating	IA II-III/LBA
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	3.1 x 1.8 x 1.5
Fabric Colour	In 2.5Y 7/3, out 2.5Y 7/3
Remarks	Slipped surface.

Catalogue No.645

Site	Karkemish
Museum No.	KH.14.O.368
Area	A East
SU	F.3445
Type of context	Topsoil, N of Great Staircase
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	3.4
Fabric Colour	
Remarks	

Catalogue No.646

Site	Yunus
Excavation No.	YU.14.O.6
Area	Yunus, Cem 3, 1
SU	F.4001
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	4.9 x 2 x 1.9
Fabric Colour	
Remarks	

Catalogue No.647

Site	Yunus
Excavation No.	YU.14.O.27
Area	Yunus, Cem 3, 3
SU	F.4073
Type of context	Funerary, fill on disturbed grave
Context dating	Roman
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	6.4 x 2.7 x 2.4
Fabric Colour	
Remarks	

Catalogue No.648

Site	Yunus
Museum No.	YU.14.O.39
Area	Yunus, Cem 3, 1b **SU** G.4818
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	5.4 x 2 x 1.7
Fabric Colour	
Remarks	

Catalogue No.649

Site	Yunus
Excavation No.	YU.14.O.46
Area	Yunus, Cem 3, 1b **SU** F.4817
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_L2a
Description	Horse leg wtih applied harness.
Dimensions	3.8
Fabric Colour	
Remarks	

Catalogue No.650

Site	Karkemish
Excavation No.	KH.12.O.290
Area	H **SU** F.1100
Type of context	Topsoil on gate's structures
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2b
Description	Horse leg wtih applied harness.
Dimensions	5.8x 2.4
Fabric Colour	
Remarks	

Catalogue No.651

Site	Karkemish
Museum No.	KH.12.O.591
Area	A North
SU	F.1416
Type of context	Public, fill on L.1428
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_L2b
Description	Horse leg wtih applied harness.
Dimensions	5.6 x 2.4 x 2.1
Fabric Colour	
Remarks	

Catalogue No.652

Site	Karkemish
Excavation No.	KH.13.O.1294
Area	H
SU	F.3116
Type of context	Topsoil S of the gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2b
Description	Horse leg wtih applied harness.
Dimensions	5.7 x 2.7 x 2.3
Fabric Colour	In 5YR 7/6, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.653

Site	Karkemish
Excavation No.	KH.14.O.538
Area	C South-West
SU	F.4247
Type of context	Topsoil on L.2757
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2b
Description	Horse leg wtih applied harness.
Dimensions	5.2 x 2.7 x 2.3
Fabric Colour	
Remarks	

Catalogue No.654

Site	Yunus
Museum No.	YU.14.O.2
Area	Yunus, Cem 3, 1 **SU** F.4001
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2c
Description	Horse leg wtih applied harness.
Dimensions	5.2 x 2
Fabric Colour	
Remarks	

Catalogue No.655

Site	Karkemish
Excavation No.	KH.12.O.176
Area	C North-East **SU** F.943
Type of context	Fill from BM dump
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2c
Description	Horse leg wtih applied harness.
Dimensions	3.9 x 1.9 x 2.1
Fabric Colour	
Remarks	

Catalogue No.656

Site	Karkemish
Excavation No.	KH.13.O.451
Area	D **SU** F.522
Type of context	Public, fill on IA III street
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_L2c
Description	Horse leg wtih applied harness.
Dimensions	5.1 x 2.4
Fabric Colour	
Remarks	

Catalogue No.657

Site	Yunus
Museum No.	YU.13.O.34
Area	Yunus, Cem 3, 1 **SU** F.1701
Type of context	Funerary, fill on graves
Context dating	Roman
Type	EU_HSHR_L2c
Description	Horse leg wtih applied harness.
Dimensions	6.7 x 3.7 x 3.5
Fabric Colour	
Remarks	

Catalogue No.658

Site	Karkemish
Excavation No.	KH.11.O.405
Area	LPA **SU** Surface
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2d
Description	Horse leg wtih applied harness.
Dimensions	
Fabric Colour	
Remarks	

Catalogue No.659

Site	Karkemish
Excavation No.	KH.11.O.612
Area	A West **SU** F.34
Type of context	Public,W of the SGT on L.35
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_L2d
Description	Horse leg wtih applied harness and incised decorations.
Dimensions	4.7
Fabric Colour	
Remarks	

Catalogue No.660

Site	Karkemish
Museum No.	KH.13.O.753
Area	D
SU	F.2207
Type of context	Topsoil, S of the gate
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2d
Description	Horse leg wtih applied harness.
Dimensions	4.1 x 2.2 x 2
Fabric Colour	In 10YR 7/4, out 2.5Y 7/3
Remarks	

Catalogue No.661

Site	Yunus
Excavation No.	YU.15.O.11
Area	Yunus, Field 2
SU	Surface
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_HSHR_L2d
Description	Horse leg wtih applied harness.
Dimensions	
Fabric Colour	
Remarks	

Catalogue No.662

Site	Karkemish
Excavation No.	KH.15.O.55
Area	C North-East
SU	F.5601
Type of context	Domestic, fill on L.5607
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_L2e
Description	Horse leg wtih applied harness.
Dimensions	3.3 x 2
Fabric Colour	
Remarks	

Catalogue No.663

Site	Karkemish
Museum No.	KH.15.O.463
Area	C South-West **SU** F.5980
Type of context	Public, fill of a pit P.5981
Context dating	Islamic (Phase 3a-c)
Type	EU_HSHR_L2e
Description	Horse leg wtih applied harness.
Dimensions	4.8 x 2.1
Fabric Colour	
Remarks	

Catalogue No.664

Site	Karkemish
Excavation No.	KH.13.O.54
Area	D **SU** F.509
Type of context	Topsoil, from NW sounding
Context dating	Ottoman/Contemporary
Type	EU_HSHR_LU1
Description	Horse leg wtih applied harness.
Dimensions	7.6. x 3.5
Fabric Colour	In 5YR 7/4, out 10YR 8/2
Remarks	Sliped surface.

Catalogue No.665

Site	Karkemish
Excavation No.	KH.14.O.755
Area	P **SU** F.4142
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_LU2
Description	Horse leg wtih applied harness.
Dimensions	3.4 x 1.5
Fabric Colour	
Remarks	

Catalogue No.666

Site	Karkemish
Museum No.	KH.15.O.338
Area	C South-West **SU** F.5917
Type of context	Public, fill of drain D.5918
Context dating	Islamic (Phase 4a-b)
Type	EU_HSHR_LU3
Description	Horse leg with applied harness.
Dimensions	6.8 x 5.2 x 2.4
Fabric Colour	
Remarks	The figurine is perfored.

Catalogue No.667

Site	Karkemish
Excavation No.	KH.15.O.340
Area	C South-West **SU** F.5859
Type of context	Palatial, layer within the well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_HSHR_LU4
Description	Horse leg with applied harness and incised decorations.
Dimensions	6 x 2.7
Fabric Colour	
Remarks	

Catalogue No.668

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Site	Karkemish
Excavation No.	KH.15.O.589
Area	C South-West **SU** F.5962
Type of context	Palatial, collapse of W.5952
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_HSHR_LU5
Description	Horse leg with applied harness.
Dimensions	6.1 x 3.6 x 2.7
Fabric Colour	
Remarks	

Catalogue No.669

Site	Karkemish
Excavation No.	KH.12.O.480 **SU** F.1329
Area	C North-East
Type of context	Public, Fill of islamic pit (P.1330)
Context dating	Islamic (Phase 2 a-b)
Type	EU_HSHR_H2_F7b_B6a
Description	Headless horse with applied eyes, mane, and harness. All legs are partially broken at the base.
Dimensions	6 x 8.8 x 5.3
Fabric Colour	In 5YR7/2, out 5YR7/2
Remarks	
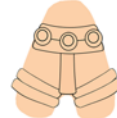
Catalogue No.670

Site	Yunus
Excavation No.	YU.13.O.5 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1a_F7b_B3b_L1/2a
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	6.8 x 7.4 x 4
Fabric Colour	
Remarks	Calcinated surface.
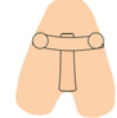
Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.

Catalogue No.671

Site	Yunus
Excavation No.	YU.13.O.3 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1a_F10a_B2b_L1/2a
Description	Complete horse and rider with applied eyes, mane, headstall, and harness. The rider wears an helmet and it is anchored to the horse's neck.
Dimensions	11.4 x 10 x 5.5
Fabric Colour	
Remarks	

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬢ Neck
- ⬡ Withers

Rider's type
EU_HSHR_RH1a_RT1b_RB2

Catalogue No.672

Site	Yunus
Excavation No.	YU.13.O.4 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1a_F10a_B3b_L1/2a
Description	Complete horse and rider with applied eyes, mane, headstall, and harness. The rider wears an helmet and it is anchored to the horse's neck.
Dimensions	10.6 x 10.3 x 5.6
Fabric Colour	
Remarks	Calcinated and partially dissolved surface.

Rider's marks
- Yes ●
- No
- Ind.

Rider's position
- Head
- Neck ●
- Withers

Rider's type
EU_HSHR_RH1a_RT1b_RB2

Catalogue No.673

Site	Yunus
Excavation No.	YU.13.O.6 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1a_F10a_B3b_L1/2a
Description	Complete horse and rider with applied eyes, mane, headstall, and harness. The rider wears an helmet and it is anchored to the horse's neck.
Dimensions	10.6 x 10.3 x 4.5
Fabric Colour	
Remarks	Calcinated and partially dissolved surface.

Rider's marks
- Yes ●
- No
- Ind.

Rider's position
- Head
- Neck ●
- Withers

Rider's type
EU_HSHR_RH1a_RT1b_RB2

Catalogue No.674

Site	Yunus
Excavation No.	YU.13.O.10 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1c_F7a_B2b_L1
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	9.2 x 10.3 x 5.8
Fabric Colour	
Remarks	Calcinated surface.

Rider's marks
- Yes
- No ●
- Ind.

Catalogue No.675

Site	Yunus
Excavation No.	YU.13.O.9 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1c_F7a_B2b_L1/2a
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	9.4 x 10.3 x 5.8
Fabric Colour	
Remarks	Calcinated surface.

Rider's marks
- Yes
- ⬢ No
- Ind.

Catalogue No.676

Site	Yunus
Excavation No.	YU.13.O.2 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1c_F10a_B3b_L1/2a
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	9.8 x 10.3 x 4.9
Fabric Colour	
Remarks	Calcinated surface.

Rider's marks
- Yes
- ⬢ No
- Ind.

Catalogue No.677

Site	Yunus
Excavation No.	YU.13.O.8 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H1c_F10a_B3b_L1/2a
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	10.8 x 9.3 x 6.5
Fabric Colour	
Remarks	Calcinated surface.

Rider's marks
- Yes
- ⬢ No
- Ind.

Catalogue No.678

Site	Yunus
Excavation No.	YU.13.O.7 **SU** G.1751
Area	Yunus, Cem 3, 1
Type of context	Funerary, part of a cremation grave 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_H2a_F10b_B2a_L1/2a
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	9.5 x 8.8 x 5.1
Fabric Colour	
Remarks	Calcinated surface.

Rider's marks
◯ Yes
⬢ No
◯ Ind.

Catalogue No.679

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Site	Karkemish
Excavation No.	KH.14.O.735 **SU** F.4221
Area	C South-West
Type of context	Domestic, fill within a building 🔴
Context dating	Islamic (Phase 1a-b)
Type	EU_HSHR_H3_F7c_B2a_L1
Description	Nearly complete horse with applied eyes, mane, headstall, and harness. Only the left foreleg is preserved, the others are all missing.
Dimensions	10.1 x 8 x 5.2
Fabric Colour	
Remarks	

Rider's marks
◯ Yes
⬢ No
◯ Ind.
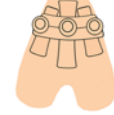
Catalogue No.680 (addendum)

Site	Karkemish
Museum No.	KH.11.O.573
Area	A West **SU** F.34
Type of context	Public,W of the SGT on L.35 🟢
Context dating	IA III, Neo-Assyrian
Type	EU_HSHR_B3b
Description	Horse buttock with pinched tail and upward protruding croup. The rear legs are broken at the base.
Dimensions	5.6 x 3.8 x 3.5
Fabric Colour	
Remarks	

Catalogue No.681

Site	Karkemish
Excavation No.	KH.12.O.459 **SU** L.1081
Area	G
Type of context	Public, pebble roadway
Context dating	IA IIIa, Neo-Assyrian (Phase 7a)
Type	EU_CH_W
Description	Discoidal chariot wheel.
Dimensions	5.1 x 5.1 x 1.5
Fabric Colour	
Remarks	

Catalogue No.682

Site	Yunus
Excavation No.	YU.12.O.7 **SU** F.1231
Area	Yunus, Field 3
Type of context	Funerary, part of a cremation grave
Context dating	IA III, Neo-Assyrian
Type	EU_CH_W
Description	Discoidal chariot wheel.
Dimensions	6.4 x 5.4 x 2.7
Fabric Colour	
Remarks	

Catalogue No.683

Site	Karkemish
Excavation No.	KH.13.O.23 **SU** L.2303
Area	G
Type of context	Public, pebble roadway
Context dating	IA IIb, Neo-Hittite (Phase 9a)
Type	EU_CH_W
Description	Discoidal chariot wheel.
Dimensions	3.5
Fabric Colour	
Remarks	

Catalogue No.684

Site	Karkemish
Excavation No.	KH.13.O.477 **SU** F.1995
Area	A East
Type of context	Debris layer from military barracks
Context dating	Ottoman/Contemporary
Type	EU_CH_W
Description	Discoidal chariot wheel.
Dimensions	4.7 x 4.8 x 2.6
Fabric Colour	
Remarks	

Catalogue No.685

Site	Karkemish
Excavation No.	KH.13.O.590 **SU** F.2300
Area	G
Type of context	Public, abandonment layer
Context dating	IA IIb, Neo-Hittite (Phase 9d)
Type	EU_CH_W
Description	Fragmentary discoidal chariot wheel.
Dimensions	5.1 x 4.6 x 2.2
Fabric Colour	
Remarks	

Catalogue No.686

Site	Karkemish
Excavation No.	KH.13.O.591 **SU** F.1995
Area	A East
Type of context	Debris layer from military barracks
Context dating	Ottoman/Contemporary
Type	EU_CH_W
Description	Fragmentary discoidal chariot wheel.
Dimensions	8.1 x 5.7 x 4.6
Fabric Colour	
Remarks	

Catalogue No.687

Site	Karkemish
Excavation No.	KH.14.O.824 **SU** F.4403
Area	A North
Type of context	Cleaning layer on the Acropolis
Context dating	Ottoman/Contemporary
Type	EU_CH_W
Description	Discoidal chariot wheel.
Dimensions	4.7 x 4.7 x .1.5
Fabric Colour	
Remarks	

Catalogue No.688

Site	Karkemish
Excavation No.	KH.15.O.75 **SU** F.5801
Area	C South-West
Type of context	Palatial, layer of well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9c)
Type	EU_CH_W
Description	Discoidal chariot wheel.
Dimensions	4.3 x 4.6 x 2.1
Fabric Colour	
Remarks	

Catalogue No.689

Site	Karkemish
Excavation No.	KH.15.O.339 **SU** F.5911
Area	C South-West
Type of context	Public, fill of drain D.5912
Context dating	Islamic (Phase 4a-b)
Type	EU_CH_W
Description	Discoidal chariot wheel.
Dimensions	3.5 x 1.2
Fabric Colour	
Remarks	

Catalogue No.690

Site	Karkemish
Excavation No.	KH.11.O.572 **SU** F.34
Area	A West
Type of context	Public,W of the SGT on L.35
Context dating	IA III, Neo-Assyrian
Type	EU_CH_C
Description	Chariot coach with applied decorations.
Dimensions	4.6 x 9.3 x 3.7
Fabric Colour	
Remarks	

Catalogue No.691

Site	Karkemish
Excavation No.	KH.11.O.614 **SU** F.157
Area	B
Type of context	Cultic
Context dating	IA III, Neo-Assyrian
Type	EU_CH_C
Description	Chariot coach with applied decorations.
Dimensions	2.2 x 6.3 x 3.9
Fabric Colour	
Remarks	

Catalogue No.692

Site	Karkemish
Excavation No.	KH.12.O.381 **SU** F.766
Area	A East
Type of context	Fill from a military barrack
Context dating	Ottoman/Contemporary
Type	EU_CH_C
Description	Chariot coach.
Dimensions	4.8 x 5.3 x 3.7
Fabric Colour	
Remarks	

Catalogue No.693

Site	Karkemish
Excavation No.	KH.13.O.22 **SU** G
Area	L.2303
Type of context	Public, pebble roadway
Context dating	IA IIb, Neo-Hittite (Phase 9a)
Type	EU_CH_C
Description	Forepart of a chariot coach.
Dimensions	3.5 x 4.7 x 2.5
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	Slipped surface.

Catalogue No.694

Site	Karkemish
Excavation No.	KH.13.O.499 **SU** F.535
Area	D
Type of context	Public, fill abutting retaining wall
Context dating	IA III, Neo-Assyrian
Type	EU_CH_C
Description	Chariot coach with applied decorations and base for a double-headed horse.
Dimensions	3.7 x 4.1 x 5.8
Fabric Colour	In 10YR 7/4, out 2.5Y 7/3
Remarks	Slipped surface.

Catalogue No.695

Site	Karkemish
Excavation No.	KH.13.O.893 **SU** F.2207
Area	D
Type of context	Topsoil, S of the gate
Context dating	Ottoman/Contemporary
Type	EU_B
Description	Headless lion with impressed patterns on the whole surface. The tail rests on one side, while the anal cavity is rendered with a hole. All legs are broken.
Dimensions	3.8 x 7.8 x 4.1
Fabric Colour	In 2.5Y 7/3, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.696

Site	Karkemish
Excavation No.	KH.13.O.901 **SU** F.1837
Area	A West
Type of context	Public, depositional layer
Context dating	Achaemenid
Type	EU_B
Description	Forepart of a camel with impressed patterns on the hump and on the head. Eyes are applied.
Dimensions	5.4 x 4.8 x 3.1
Fabric Colour	In 5Y 6/3, out 5Y 6/3
Remarks	

Catalogue No.697

Site	Karkemish
Excavation No.	KH.14.O.805 **SU** F.4335
Area	C North-East
Type of context	Productive, deposit layer
Context dating	Achaemenid (Phase 8a-b)
Type	EU_B
Description	Nearly complete bovine with applied eyes and decoration on the forehead. The mouth is incised, while the tail is pinched.
Dimensions	3.9 x 5.7 x 2.2
Fabric Colour	
Remarks	

Catalogue No.698

Site	Karkemish
Excavation No.	KH.15.O.356 **SU** W.6201
Area	C South-West
Type of context	Domestic, wall of a building
Context dating	Islamic (Phase 2a-b)
Type	EU_B
Description	Bovine head with applied eyes, incised nostrils and mouth. The mane and the neck are pinched.
Dimensions	5.3 x 6.6 x 4.7
Fabric Colour	
Remarks	

Catalogue No.699

Site	Karkemish
Excavation No.	KH.15.O.685 **SU** F.6248
Area	C South-West
Type of context	Public, fill of pit P.6247
Context dating	Hellenistic (Phase 7)
Type	EU_B
Description	Bull head with long horns, the right one is broken. Facial features are incised.
Dimensions	4.4 x 4 x 6.4
Fabric Colour	
Remarks	

Catalogue No.700

Site	Karkemish
Excavation No.	KH.13.O.1300 **SU** Surface
Area	L
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_AV
Description	Head of an anthropomorphic vase with applied eyes, nose and single necklace. Multiple blobs are also applied on the rim.
Dimensions	3.9 x 3.2 x 4.3
Fabric Colour	In 10YR 7/4, out 10YR 8/2
Remarks	Slipped surface.

Catalogue No.701

Site	Karkemish
Excavation No.	KH.14.O.492 **SU** F.3742
Area	L
Type of context	Military discard in room 9
Context dating	Ottoman/Contemporary
Type	EU_AV
Description	Rim or handle of an anthropomorphic vase with applied decorations.
Dimensions	1.5 x 3.8 x 1
Fabric Colour	
Remarks	

Catalogue No.702

Site	Karkemish
Excavation No.	KH.12.O.135 **SU** F.804
Area	B
Type of context	Topsoil, W of Hilani
Context dating	Ottoman/Contemporary
Type	EU_MISC_SPF
Description	Arm of a pillar figurine with an applied single bracelet.
Dimensions	3.4 x 1.6
Fabric Colour	
Remarks	

Catalogue No.703

Site	Karkemish
Excavation No.	KH.14.O.98 **SU** F.3666
Area	S
Type of context	Mudbrick collapse from W.928
Context dating	IA II, Neo Hittite (Phase 8a-b)
Type	EU_MISC_SPF
Description	Arm of a pillar figurine with two applied bracelets.
Dimensions	4.3 x 1.9 x 1
Fabric Colour	In 10YR 6/3, out 10YR 7/2
Remarks	Slipped surface.

Catalogue No.704

Site	Karkemish
Excavation No.	KH.11.O.358 **SU** F.143
Area	B
Type of context	Cultic
Context dating	IA III, Neo-Assyrian
Type	EU_MISC_HSHR
Description	Fragmentary part of a horse figurine (buttock?).
Dimensions	2.8 x 3.6 x 3.8
Fabric Colour	
Remarks	

Catalogue No.705

Site	Karkemish
Excavation No.	KH.11.O.418 **SU** F.26
Area	A West
Type of context	Public, W of the SGT
Context dating	IA III, Neo-Assyrian
Type	EU_MISC_HSHR
Description	Fragmentary part of a horse figurine with applied decoration (forepart?).
Dimensions	4.5 x 3
Fabric Colour	
Remarks	

Catalogue No.706

Site	Karkemish
Excavation No.	KH.11.O.431 **SU** Topsoil
Area	B
Type of context	N of Hilani
Context dating	Ottoman/Contemporary
Type	EU_MISC_HSHR
Description	Fragmentary part of a horse figurine (forepart?).
Dimensions	5 x 5.8 x 3.1
Fabric Colour	
Remarks	
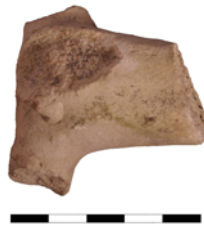
Catalogue No.707

Site	Karkemish
Excavation No.	KH.12.O.245 **SU** F.817
Area	B
Type of context	Domestic, fill within structures
Context dating	Roman
Type	EU_MISC_HSHR
Description	Fragmentary part of a horse figurine (forepart?).
Dimensions	6.6 x 5 x 3
Fabric Colour	In 7.5YR 8/4, out 7.5YR 8/4
Remarks	

Catalogue No.708

Site	Karkemish
Excavation No.	KH.12.O.370 **SU** F.818
Area	B
Type of context	Domestic, fill within structures
Context dating	Roman
Type	EU_MISC_HSHR
Description	Fragmentary part of a horse figurine (forepart?).
Dimensions	3 x 3.7 x 3
Fabric Colour	In 5YR 7/6, out 5YR 7/6
Remarks	

Catalogue No.709

Site	Karkemish
Excavation No.	KH.13.O.1397 **SU** Surface
Area	IT
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_MISC_HSHR
Description	Fragmentary part of a horse figurine with appied decoration (forepart?).
Dimensions	5.1 x 5 x 3.3
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.710

Site	Karkemish
Excavation No.	KH.13.O.366 **SU** F.2400
Area	H
Type of context	Topsoil, E of the gate
Context dating	Ottoman/Contemporary
Type	EU_MISC_HSHR
Description	Fragmentary part of a horse figurine with appied decoration, probablyy a tall headgear.
Dimensions	5.7 x 4.8 x 2
Fabric Colour	In 7.5YR 6/4, out 7.5YR 6/4
Remarks	

Catalogue No.711

Site	Karkemish
Excavation No.	KH.13.O.1135 **SU** F.1930
Area	A West
Type of context	Topsoil, cleaning layer on "altar"
Context dating	Ottoman/Contemporary
Type	EU_MISC_HSHR
Description	Fragmentary shield of a rider figurine.
Dimensions	3 x 2.7 x 1.4
Fabric Colour	In 5YR 6/6, out 5YR 6/6
Remarks	

Catalogue No.712

Site	Karkemish
Excavation No.	KH.12.O.152 **SU** B
Area	F.810
Type of context	Fill covering Hilani's structures
Context dating	Roman
Type	EU_MISC_IND
Description	Indetermiante clay elonged object.
Dimensions	4.9 x 3.1 x 2.4
Fabric Colour	
Remarks	

Catalogue No.713

Site	Karkemish
Excavation No.	KH.13.O.76 **SU** L.2307
Area	G
Type of context	Public, pebble roadway
Context dating	IA IIb, Neo-Hittite (Phase 10b)
Type	EU_MISC_IND
Description	Tentative base of a human figurine.
Dimensions	4.2 x 4.1 x 3.8
Fabric Colour	In 2.5Y 7/3, out 2.5Y 7/3
Remarks	

Catalogue No.714

Site	Karkemish
Excavation No.	YU.13.O.31 **SU** F.1700
Area	Yunus, Cem 3, 1
Type of context	Funerary, surface layer
Context dating	Ottoman/Contemporary
Type	EU_MISC_IND
Description	Indeterminate figurine fragment.
Dimensions	4.6 x 3 x 2.7
Fabric Colour	
Remarks	

Catalogue No.715

Site	Karkemish
Excavation No.	KH.14.O.656 **SU** F.3739
Area	L
Type of context	Debris in storage room 9
Context dating	Ottoman/Contemporary
Type	EU_MISC_IND
Description	Indeterminate figurine fragment.
Dimensions	4.6 x 3 x 2.7
Fabric Colour	
Remarks	

Catalogue No.716

Site	Karkemish
Excavation No.	KH.12.O.325 **SU** F.963
Area	C North-East
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 1a-b)
Type	EU_MISC_IND
Description	Indeterminate figurine fragment.
Dimensions	
Fabric Colour	
Remarks	

no image available

Catalogue No.717

Site	Karkemish
Excavation No.	KH.12.O.421 **SU** H
Area	F.1132
Type of context	Levelling layer
Context dating	Roman
Type	EU_MISC_IND
Description	Indeterminate figurine fragment.
Dimensions	5 x 8.9 x 5.2
Fabric Colour	
Remarks	

no image available

Catalogue No.718

Site	Karkemish
Excavation No.	KH.14.O.807 **SU** F.4606
Area	C South-West
Type of context	Domestic, fill within a building
Context dating	Islamic (Phase 2a-b)
Type	EU_MISC_IND
Description	Indeterminate figurine fragment.
Dimensions	3.2 x 7.1 x 4.3
Fabric Colour	
Remarks	

Catalogue No.719

Site	Karkemish
Excavation No.	KH.15.O.467 **SU** F.5882
Area	C South-West
Type of context	Palatial, layer within well P.5347
Context dating	IA III, Neo-Assyrian (Phase 9a-b)
Type	EU_MISC_IND
Description	Indeterminate figurine (?) fragment.
Dimensions	3.6 x 2.4 x 2.2
Fabric Colour	
Remarks	

Catalogue No.720

Site	Karkemish
Museum No.	1913,0120.048_ 105052
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with round headdress. Eyes and decorations are applied.
Dimensions	5.1 x 5.6
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

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Catalogue No. 721

Site	Karkemish
Museum No.	1913,0120.049_ 105053
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with round headdress. Eyes and decorations are applied. Part of the headdress details are missing.
Dimensions	5.1 x 5.4
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

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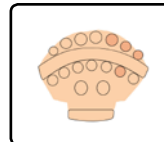
Catalogue No. 722

Site	Karkemish (?)
Museum No.	1882,0905.004_ 138204
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with roud headdress. Eyes and decorations are applied. Part of the headdress details are missing.
Dimensions	6 x 4.7
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Henderson in 1882.

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Catalogue No. 723

Site	Karkemish
Museum No.	1913,0120.050_ 105054
Area	Railway
Type of context	Funerary
Context dating	Unknown
Type	EU_SPF_H1b
Description	Head of a human pillar figurine with squared headdress. Eyes and decorations and are applied.
Dimensions	4.9 x 5.3
Fabric Colour	Out 7.5YR7/4
Remarks	Acquired from Woolley in 1913.
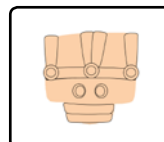
Catalogue No. 724

Site	Karkemish
Museum No.	1913,0120.051_ 105055
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H1b
Description	Head of a human pillar figurine with squared headdress. Eyes and decorations and are applied. Part of the headdress details are missing.
Dimensions	4.2 x 3.9
Fabric Colour	Out 2.5Y 8/2
Remarks	Acquired from Woolley in 1913.

Catalogue No. 725

Site	Karkemish (?)
Museum No.	1911,1016.003_ 104476
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H4a
Description	Head of a human pillar figurine with a tall and perforated hat. Eyes and decorations and are applied. One hand to the head. The upper part is broken.
Dimensions	3.7 x 4.3
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Hogarth in 1911.

Catalogue No. 726

Site	Karkemish
Museum No.	1913,0120.046_ 105050
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H4a
Description	Head of a human pillar figurine with a tall and perforated hat. Eyes and decorations and are applied. One hand to the head. The right side is broken.
Dimensions	5 x 2.2
Fabric Colour	Out 7.5YR7/4
Remarks	Acquired from Woolley in 1913.

Catalogue No. 727

Site	Karkemish
Museum No.	1922,0511.459_ 116326
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H4a
Description	Head of a human pillar figurine with a tall and perforated hat. Eyes and decorations and are applied. One hand to the head.
Dimensions	3.7 x 3.6
Fabric Colour	Out 10YR8/2
References	Excavated from Woolley in 1922.

Catalogue No. 728

Site	Karkemish
Museum No.	1913,0120.053_105057
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_HU6
Description	Rectangular head of a human pillar figurine with a short bob haircut rendered with single hair strands. Eyes are applied, while decorations are incised.
Dimensions	3.9 x 2.7
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Woolley in 1913.

Catalogue No. 729

Site	Karkemish
Museum No.	1913,0120.047_ 105051
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H1_T2a
Description	Upper part of a human pillar figurine with headdress. The head is partially broken. Eyes and decorations are applied. Arms on the chest with hands joined across it.
Dimensions	5.4 x 4.5
Fabric Colour	Out 7.5YR7/4
Remarks	Acquired from Woolley in 1913.
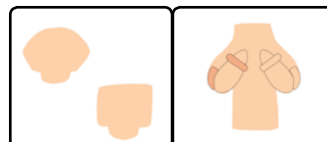
Catalogue No. 730

Site	Karkemish
Museum No.	1913,0120.039_ 105043
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H1_T1a
Description	Upper part of a human pillar figurine with headdress. The head is partially broken. Eyes and decorations are applied.Hands covering breast.
Dimensions	7.9 x 6.6
Fabric Colour	Out 10YR8/2
References	Acquired from Woolley in 1913.
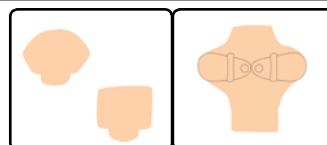
Catalogue No. 731

Site	Karkemish (?)
Museum No.	1882,0905.005_138205
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a_T1a
Description	Upper part of a human pillar figurine with round headdress. Eyes and decorations are applied. Hands covering breast.
Dimensions	6.2 x 5.4
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Henderson in 1882
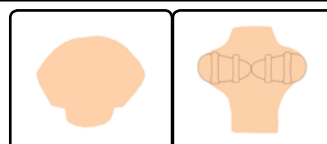
Catalogue No. 732

Site	Karkemish
Museum No.	1913,0120.040_ 105044
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H1b_T3b
Description	Upper part of a human pillar figurine with squared headdress. Eyes and decorations are applied. Hands holding an indeterminate vessel.
Dimensions	6.5 x 5.2
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Woolley in 1913.

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Catalogue No. 733

Site	Karkemish
Museum No.	1913,0120.041_ 105045
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H3_T4a_C1
Description	Upper part of a human pillar figurine with a cap and hair strands. Eyes, breasts, and decorations are applied. One hand in the groin zone, the other holding a child.
Dimensions	7.9 x 4
Fabric Colour	Out 2.5Y8/2
References	Acquired from Woolley in 1913.

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Catalogue No. 734

Site	Karkemish
Museum No.	H80.21
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_T1a_B2
Description	Nearly complete human pillar figurine with applied decorations. Hands covering breast.
Dimensions	9
Fabric Colour	Out 5YR6/4
Remarks	Excavated by Henderson in 1880

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Catalogue No. 735

Site	Karkemish
Museum No.	1913,1108.104_ 108757
Area	House B
Type of context	Domestic/Funerary ?
Context dating	7th century BC ?
Type	EU_SPF_H1a_T3b_B1_C1
Description	Complete human pillar figurine with round headdress. Eyes and decorations are applied. One hand to the brest, the other holding a child.
Dimensions	13.2
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Hogarth in 1913.
References	Woolley 1914: pl.XXVIb.1.

not to scale

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Catalogue No. 736

Site	Karkemish
Museum No.	1913,0120.038_ 105042
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H1a_T1a_B1
Description	Complete human pillar figurine with round headdress. Eyes and decorations are applied. Hands covering breast.
Dimensions	11.9 x 5.6
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

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Catalogue No. 737

Site	Karkemish
Museum No.	1913,0120.037_ 105041
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_HU5_T6_B1
Description	Nearly complete human pillar figurine with applied decorations. Hands covering breast.
Dimensions	12.6
Fabric Colour	Out 5YR6/6
Remarks	Acquired from Woolley in 1913. The base is perforated and presents traces of bitumen.

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Catalogue No. 738

Site	Yunus
Museum No.	1922,0511.315_ 116182
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_SPF_CU1
Description	Complete child pillar figurine. Eyes and decorations are applied. Hands covering breast.
Dimensions	6.1 x 2.9
Fabric Colour	Out 10YR6/3
Remarks	Excavated by Woolley in 1922.

Catalogue No. 739

Site	Karkemish (?)
Museum No.	1922,0511.455_116322
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_RH1b
Description	Rider's head with applied eyes and decorations on the helmet.
Dimensions	4.1 x 3.2
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Woolley in 1922.

Catalogue No. 740

Site	Karkemish
Museum No.	1913,0120.094_ 105097
Area	Enbankment
Type of context	Public
Context dating	Unknown
Type	EU_HSHR_RH1b
Description	Rider's head with applied eyes and decorations on the helmet.
Dimensions	4.3 x 4.5
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Woolley in 1913.

Catalogue No. 741

Site	Karkemish (?)
Museum No.	1882,0905.007_134620
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_RHU_RT3
Description	Torso of rider with applied eyes, helmet decorations and cross armour.
Dimensions	8 x 2.3 x 2.5
Fabric Colour	Out 2.5Y7/2
Remarks	Excavated by Henderson in 1882.

Catalogue No. 742

Site	Karkemish (?)
Museum No.	1911,1016.005_104478
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_RH1b_RT0
Description	Torso of rider with applied eyes, helmet decorations and crisscross armour.
Dimensions	8 x 2.3 x 2.5
Fabric Colour	Out 5YR6/6
Remarks	Donated from Hogarth in 1911, the base presents traces of bitumen.

Catalogue No. 743

Site	Karkemish
Museum No.	1913,0120.042_105046
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H1b_RT2
Description	Torso of rider with applied eyes, helmet decorations and a single necklace.
Dimensions	6.3 x 3.7
Fabric Colour	Out 7.5YR7/4
Remarks	Acquired from Woolley in 1913.

Catalogue No. 744

Site	Karkemish
Museum No.	1913,0120.043_105047
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_RH2_RT2_RB_RB3
Description	Torso of rider with applied eyes and helmet decorations.
Dimensions	7.5 x 3.8
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

Catalogue No. 745

Site	Karkemish
Museum No.	1913,0120.044_105048
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_RH2_RT1b
Description	Torso of rider with applied eyes and helmet decorations.
Dimensions	6.8 x 3.7
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

Catalogue No. 746

Site	Karkemish
Museum No.	1913,0120.45_105049
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_RH2_RT1b_RB3
Description	Torso of rider with applied eyes and helmet decorations.
Dimensions	4.8 x 2.4
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Woolley in 1913.

Catalogue No. 747

Site	Yunus
Museum No.	1922,0511.454_116321
Area	Yunus
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_RH1a_RT1b
Description	Torso of rider with applied eyes and helmet decorations.
Dimensions	8.3 x 3.1
Fabric Colour	Out 10YR8/2
Remarks	Excavated by Woolley in 1922.

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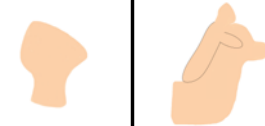
Catalogue No. 748

Site	Karkemish (?)
Museum No.	1922,0511.457_116324
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_RHU_RT2
Description	Torso of rider with applied eyes and armour.
Dimensions	7 x 3.4
Fabric Colour	Out 10YR8/2
Remarks	Excavated by Woolley in 1922.

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Catalogue No. 749

Site	Karkemish
Museum No.	1922,0511.458_ 116325
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane and a triple neck collar.
Dimensions	4.8 x 2.5 x 3.8
Fabric Colour	Out 10YR6/2
Remarks	Excavated by Woolley in 1922.

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Catalogue No. 750

Site	Karkemish
Museum No.	1922,0511.525.A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane and a double neck collar. The upper part is broken.
Dimensions	5.5 x 3.8 x 2.4
Fabric Colour	Out 10YR8/2
Remarks	

Catalogue No. 751

Site	Karkemish (?)
Museum No.	1911,1016.002_ 104475
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1d
Description	Horse head with applied eyes, mane and a single neck collar. The upper part is partially broken.
Dimensions	2.5 x 3.8
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Hogarth in 1911.

Catalogue No. 752

Site	Karkemish
Museum No.	1913,0120.032_105036
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H1d
Description	Horse head with applied eyes, mane and a double neck collar. Double blobs are applied on the forehead and on the snout.
Dimensions	4.3 x 4 x 2.5
Fabric Colour	In 10YR7/3, out 2.5Y8/3
Remarks	Acquired from Woolley in 1913.

Catalogue No. 753

Site	Karkemish
Museum No.	1913,0120.096_ 105099
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1d
Description	Horse head with applied eyes, mane and a single neck collar. A single blob is applied on the forehead. The snout is partially broken.
Dimensions	4.4 x 3.9 x 2.5
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

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Catalogue No. 754

Site	Karkemish
Museum No.	1913,0120.026_ 105030
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H2b
Description	Horse head with applied eyes, mane and a double neck collar.
Dimensions	5.6 x 5.4 x 2.2
Fabric Colour	Out 5YR7/4
Remarks	Acquired by Woolley in 1913.

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Catalogue No. 755

Site	Yunus
Museum No.	1922,0511.453_ 116320
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H2a
Description	Horse head with applied eyes, mane and a double neck collar. The snout is broken.
Dimensions	6.7 x 4 x 2.3
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Woolley in 1922.

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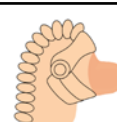
Catalogue No. 756

Site	Karkemish (?)
Museum No.	1922,0511.524.A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H2a
Description	Horse head with applied eyes, mane and a double neck collar. The snout is broken.
Dimensions	5.4 x 4.2
Fabric Colour	Out 10YR8/2
Remarks	Excavated by Woolley in 1922.

Catalogue No. 757

Site	Yunus
Museum No.	1922,0511.461_116328
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H2b
Description	Horse head with applied eyes, mane and a double neck collar. Single blobs are applied on the collar.
Dimensions	3.4 x 4.3 x 2.2
Fabric Colour	Out 10YR8/2
Remarks	Excavated by Woolley in 1922.

Catalogue No. 758

Site	Karkemish
Museum No.	1913,0120.034_105038
Area	Railway
Type of context	Funerary ?
Context dating	Uknown
Type	EU_HSHR_H3
Description	Horse head with applied eyes, mane and a double neck collar. Single blobs are applied all over the headstall.
Dimensions	3.4 x 5.5 x 2.6
Fabric Colour	In 10YR7/3, out 2.5Y8/3
Remarks	Acquired from Woolley in 1913.

Catalogue No. 759

Site	Karkemish (?)
Museum No.	1922,0511.456_116323
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H0
Description	Horse head with applied eyes, fringed mane and headstal. Single blobs are applied on the headstall. The snout and the neck are both missing. It might be an unicum.
Dimensions	4.6 x 4 x 3.5
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Woolley in 1922.

Catalogue No.760

Site	Karkemish
Museum No.	H80.26
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_F4a
Description	Headless forepart of horse with applied harness. Both forelegs are broken.
Dimensions	7
Fabric Colour	Out 10YR8/3
Remarks	Excavated by Henderson in 1880.
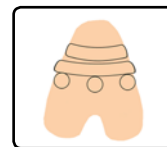
Catalogue No. 761

Site	Karkemish (?)
Museum No.	1922,0511.522.A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1_F0
Description	Forepart of horse with applied eyes, headstall and harness. Part of the snout is missing as well as the forelegs.
Dimensions	7.4 x 4.8
Fabric Colour	Out 7.5YR6/6
Remarks	Excavated by Woolley in 1922.

Catalogue No. 762

Site	Karkemish (?)
Museum No.	1882,0905.003_92278
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1a_F7c
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The left foreleg is missing.
Dimensions	7.8 x 6.3 x 4.9
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Henderson 1913.

Rider's marks
- ⬡ Yes
- ⬣ No
- ⬡ Ind.
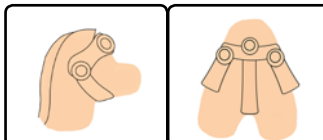
Catalogue No. 763

Site	Karkemish
Museum No.	1913,0120.031_105035
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H1b_F9_L1
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The right foreleg is missing.
Dimensions	7.4 x 5.1 x 3.8
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

Rider's marks
- ⬡ Yes
- ⬣ No
- ⬡ Ind.
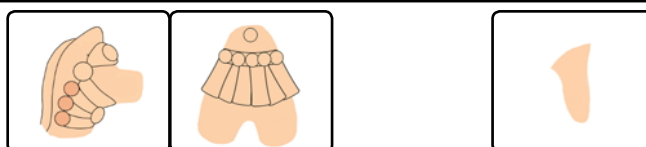
Catalogue No. 764

Site	Karkemish
Museum No.	1913,0120.029_105033
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H1c_F7a_L2a
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The right foreleg is missing.
Dimensions	10.5 x 5.5 x 5.2
Fabric Colour	Out
Remarks	Acquired from Woolley in 1913. The right foreleg has been partially restored.

Rider's marks
- ⬡ Yes
- ⬣ No
- ⬡ Ind.
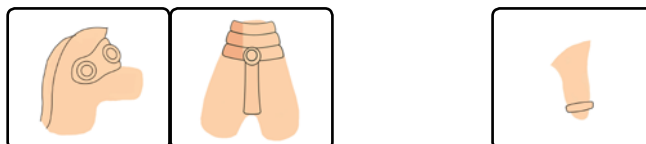
Catalogue No. 765

Site	Karkemish
Museum No.	1913,0120.036_105040
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H1c_F7a
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are missing.
Dimensions	5.4 x 8.5 x 3.7
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Woolley in 1913.

Rider's marks
- Yes
- No
- Ind.
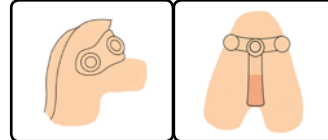
Catalogue No. 766

Site	Yunus
Museum No.	1922,0511.451_116318
Area	Yunus
Type of context	Funerary ?
Context dating	Uknown
Type	EU_HSHR_H1c_F3a
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are missing.
Dimensions	6.3 x 5.5 x 4.2
Fabric Colour	Out 10YR6/2
Remarks	Excavated by Woolley in 1922.

Rider's marks
- Yes
- No
- Ind.
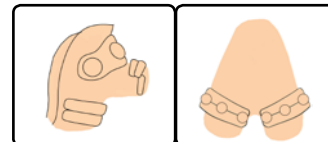
Catalogue No. 767

Site	Karkemish
Museum No.	1922,0511.460_116327
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1c_F0
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are missing.
Dimensions	3.5 x 6.1 x 3
Fabric Colour	Out 2.5Y7/2
Remarks	Excavated by Woolley in 1922.

Rider's marks
- Yes
- No
- Ind.
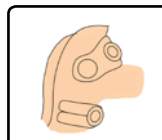
Catalogue No. 768

Site	Karkemish (?)
Museum No.	1922,0511.518.A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1c_FU2
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are missing.
Dimensions	8 x 10.5 x 5.2
Fabric Colour	Out 2.5Y6/1
Remarks	Excavated by Woolley in 1922.

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Rider's marks

◯ Yes
⬡ No
◯ Ind.
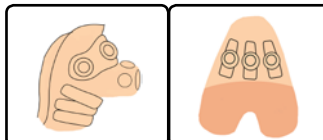
Catalogue No. 769

Site	Karkemish (?)
Museum No.	1922,0511.520.A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1c_F11
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are partially broken as well as the ears.
Dimensions	9.8 x 10.3 x 5.4
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Woolley in 1922.

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Rider's marks

◯ Yes
⬡ No
◯ Ind.
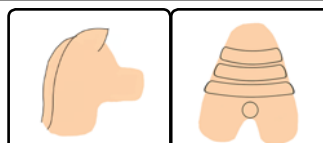
Catalogue No. 770

Site	Karkemish
Museum No.	1913,0120.030_105034
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H1d_F5?
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are missing.
Dimensions	8.4 x 4.5 x 5.1
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

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Rider's marks

◯ Yes
⬡ No
◯ Ind.
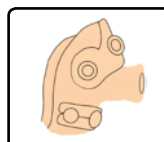
Catalogue No. 771

Site	Karkemish
Museum No.	1913,0120.028_105032
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H2a_F7b_L1
Description	Forepart of horse with applied eyes, mane, headstall, and harness.
Dimensions	10.8 x 7 x 5.6
Fabric Colour	Out 10YR7/3
Remarks	Acquired from Woolley in 1913. The left foreleg has been restored.

Rider's marks
- Yes
- ● No
- Ind.

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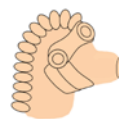
Catalogue No.772

Site	Karkemish
Museum No.	1913,0120.025_105029
Area	Railway
Type of context	Funerary ?
Context dating	Uknown
Type	EU_HSHR_H2b_F10b
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are missing.
Dimensions	9.3 x 4.9
Fabric Colour	Out 10YR7/3
Remarks	Acquired from Woolley in 1913.

Rider's marks
- Yes
- ● No
- Ind.

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Catalogue No.773

Site	Karkemish
Museum No.	1913,0120.027_105031
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H2b_F3a
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are missing.
Dimensions	5.5 x 4.1 x 3
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Woolley in 1913.

Rider's marks
- Yes
- ● No
- Ind.

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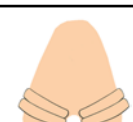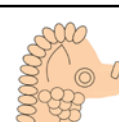
Catalogue No.774

Site	Yunus
Museum No.	1922,0511.452_116319
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H2b_F7e
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are broken as well as the snout.
Dimensions	7.2 x 4 x 3
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Woolley in 1922.

Rider's marks
- ◯ Yes
- ⬡ No
- ◯ Ind.

Catalogue No.775

Site	Karkemish
Museum No.	1913,0120.033_105037
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H3_F7b
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are missing.
Dimensions	4.8 x 4 x 3.2
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

Rider's marks
- ◯ Yes
- ⬢ No
- ◯ Ind.
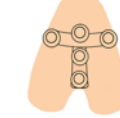
Catalogue No.776

Site	Karkemish
Museum No.	1913,0120.004_105008
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_F7e_B6c_L1
Description	Headless horse with applied harness. The forelegs are also missing.
Dimensions	8.8 x 9.4 x 5.1
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Woolley in 1913.

Catalogue No.777

Site	Karkemish (?)
Museum No.	1882,0905.002_92280
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_F8_B6d
Description	Headless horse with applied harness. The legs are all missing.
Dimensions	5.6 x 8.7
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Henderson in 1882.

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Rider's marks
- ● Yes
- ○ No
- ○ Ind.

Rider's position
- ○ Head
- ○ Neck
- ● Withers
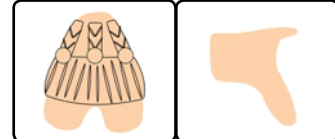
Catalogue No.778

Site	Karkemish (?)
Museum No.	1922,0511.521.A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_F10a_B2a_L1
Description	Headless horse with applied harness. The right foreleg is also missing.
Dimensions	4 x 5 x 2.5
Fabric Colour	Out 10YR8/2
Remarks	Excavated by Woolley in 1922.

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Catalogue No.779

Site	Karkemish
Museum No.	1913,0120.035_105039
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H8_F2b_B3a
Description	Forepart of horse with applied eyes, mane and harness. All legs are missing.
Dimensions	6.1 x 10.1 x 4.6
Fabric Colour	Out 10YR8/2
Remarks	Acquired from Woolley in 1913.

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Rider's marks
- ○ Yes
- ● No
- ○ Ind.
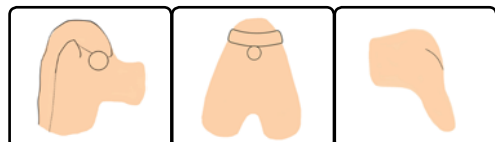
Catalogue No.780

Site	Karkemish
Museum No.	1913,0120.001_105007
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H3_F7e_B6d_L1
Description	Complete horse with applied eyes, mane, headstall and harness. The rearlegs are both partially broken.
Dimensions	11 x 10.1
Fabric Colour	Out 2.5Y8/2
Remarks	Acquired from Woolley in 1913.

🔴

Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.

Catalogue No.781

Site	Karkemish (?)
Museum No.	1922,0511.519.A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H2a_F7d_B2b_L1
Description	Nearly complete horse with applied eyes, mane, headstall and harness. The forelegs are broken.
Dimensions	10 x 7.1 x 4.6
Fabric Colour	Out 10YR8/2
Remarks	Excavated by Woolley in 1922.

🔴

Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.

Catalogue No.781

Site	Karkemish
Museum No.	1922,0511.388_116255
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_F9_B6a_L1
Description	Nearly complete horse and rider with applied harness. The rider is headless, while the horse forelegs are partially broken.
Dimensions	9.5 x 9.5
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Woolley in 1922.

🔴

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬡ Neck
- ⬢ Withers

Rider's type

EU_HSHR_

Catalogue No. 783

Site	Karkemish
Museum No.	1913,0120.001_105005
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H1c_F10a_B6d_L1
Description	Complete horse with applied eyes, mane, headstall and harness.
Dimensions	13.6 x 12.5 x 6.4
Fabric Colour	Out 10YR6/3
Remarks	Acquired from Woolley in 1913.

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Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.
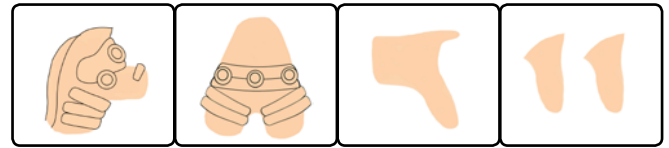
Catalogue No. 784

Site	Karkemish
Museum No.	1913,0120.002 105006
Area	Railway, near tomb 1
Type of context	Funerary ?
Context dating	Unknown
Type	EU_HSHR_H3_F7e_B6d_L1
Description	Complete horse and rider with applied eyes, mane, headstall and harness. The rider wears an helmet and presents a hole in the right side, probably for a lance.
Dimensions	13.5 x 10.8 x 5.7
Fabric Colour	Out 10YR7/3
Remarks	Donated by Woolley in 1913.

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Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬢ Neck
- ⬡ Withers

Rider's type
EU_HSHR_
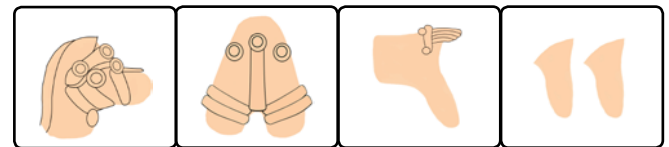
Catalogue No. 785

Site	Karkemish (?)
Museum No.	1922,0511.523.A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_B
Description	Head of mammal, likely a bovine, with applied eyes. The left ear is partially broken.
Dimensions	5.2 x 6.1 x 5.2
Fabric Colour	Out 2.5Y7/3
Remarks	Excavated by Woolley in 1922

Catalogue No. 786

Site	Karkemish (?)
Museum No.	1882,0905.008_138206
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_B
Description	Nearly complet mammal, likely a bovine with applied eyes and harness (?). All legs are broken.
Dimensions	4.4 x 6.2
Fabric Colour	Out 7.5YR6/4
Remarks	Excavated by Henderson in 1882.

Catalogue No. 787

Site	Karkemish
Museum No.	1913,0120.054_105058
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_B
Description	Head of lion with applied eyes, jaws, whiskers, and mane. The head is hollow, while ears and the back part are broken.
Dimensions	6 x 5.7
Fabric Colour	
Remarks	Acquired from Woolley in 1913.

Catalogue No. 788

Site	Yunus
Museum No.	1922,0511.462_116329
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_AV
Description	Rim of an anthropomorphic vase with applied eyes and decorated with a single blob.
Dimensions	2.7 x 3.7
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Woolley in 1922.

Catalogue No. 789

Site	Karkemish
Museum No.	1913,0120.23_105027
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_AV
Description	Anthropomorphic (?) vase with a row of single blobs applied. The rims is completely missing.
Dimensions	7.8
Fabric Colour	Out 7.5YR6/6
Remarks	

Catalogue No. 790

Site	Karkemish (?)
Museum No.	1913,0120.25_105059
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_AV
Description	Anthropomorphic vase with applied eyes, ears, and necklace. The nose and the ears are perforated. The rim and the necklace are decorated with single blobs.
Dimensions	9.9
Fabric Colour	Out 2.5Y8/2
Remarks	Excavated by Henderson in 1882.

Catalogue No. 791

Site	Karkemish
Museum No.	1913,0120.56_105060
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_R
Description	Anthropomorphic rattle with applied eyes, and necklace. The necklace is decorated with single blobs. Part of the right side is broken in the upper part. Inside is still filled.
Dimensions	4.7 x 8.2 x 4.9
Fabric Colour	Out 10YR5/2
Remarks	

Catalogue No. 792

Site	Karkemish
Museum No.	AN1935.31
Area	Railway
Type of context	Funerary ?
Context dating	Unknown
Type	EU_SPF_H5
Description	Head of a human pillar figurine with applied eyes, hair strands, and teeth. A single necklace with a row of single blobs is also applied around the neck.
Dimensions	4.5 x 4.2
Fabric Colour	
References	Moorey 2005: 228, fig. 365.

Catalogue No. 793

Site	Karkemish
Museum No.	AN1915.239(36)
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_T1?_B2
Description	Headless human pillar figurine with hands covering breasts. Breasts seem pronounced, but might be part of the arm itself. The left arm is broken.
Dimensions	9 x 4
Fabric Colour	Out 2.5Y8/2
Remarks	Donated by Lawrence.
References	Moorey 2005: 228, fig. 353

Catalogue No. 794

Site	Karkemish
Museum No.	AN1996.45
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, and a single neck collar. Both ears are partially broken.
Dimensions	6
Fabric Colour	Out 10YR7/2
Remarks	Donated by Lawrence.
References	Moorey 2005: 228, fig. 365.

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Catalogue No. 795

Site	Jerablus
Museum No.	AN1962.64
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H2b_F5a
Description	Forepart of horse with applied eyes, mane, headstall, and harness. The forelegs are partially broken.
Dimensions	7.5 x 8.5
Fabric Colour	Out 10YR7/1
Remarks	Probably donated by Lawrence.
References	Moorey 2005: 228, fig. 357.

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Catalogue No. 796

Site	Karkemish
Museum No.	AN1996.44
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_F2b
Description	Headless forepart of horse with applied eyes, mane, headstall, and harness. The right foreleg is missing.
Dimensions	4.5 X 4.5
Fabric Colour	Out 10YR8/2
Remarks	Donated by Lawrence.
References	Moorey 2005: 228, fig. 354.

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Catalogue No. 797

Site	Karkemish (?)
Museum No.	1568_201A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a_T3b_B1_C1
Description	Complete human pillar figurine with squared headdress. Eyes and decorations are applied.Hands covering breasts. The left arm is missing.
Dimensions	14.3 x 5.9 x 4.3
Fabric Colour	Out 2.5Y8/2
Remarks	

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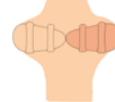
Catalogue No. 798

Site	Karkemish (?)
Museum No.	1569_201A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1b_T1a_B1
Description	Complete human pillar figurine with squared headdress. Eyes and decorations are applied.Hands covering breasts.
Dimensions	13.4 x 7.4 x 4.2
Fabric Colour	Out 2.5Y8/2
Remarks	

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Catalogue No. 799

Site	Karkemish (?)
Excavation No.	1577
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_RHU1_RT2
Description	Upper part of a rider with applied eyes and helmet. The left arm is raised a-side, the lef one is broken.
Dimensions	9.5 x 3.7 x 5.7
Fabric Colour	Out 2.5Y7/3
Remarks	
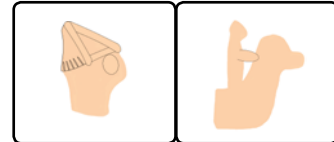
Catalogue No.800

Site	Karkemish (?)
Museum No.	1585
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H2b
Description	Horse head with applied eyes, mane, and a double neck collar. The snout is broken.
Dimensions	4.5 x 2.2 x4.2
Fabric Colour	Out 2.5Y7/3
Remarks	
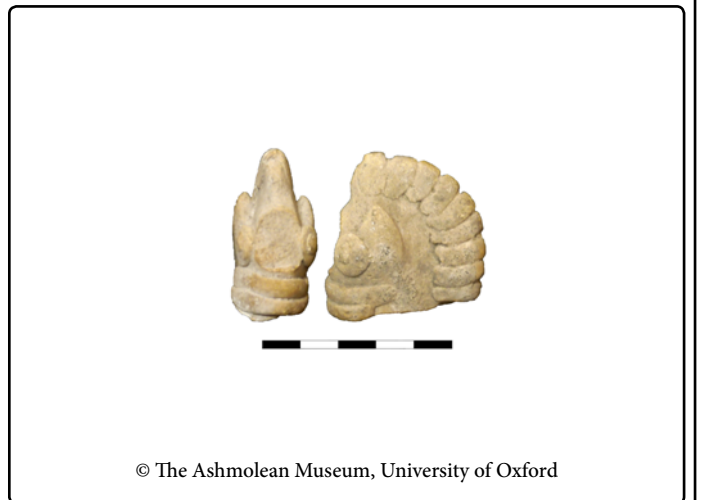
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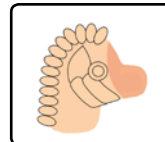
Catalogue No. 801

Site	Karkemish (?)
Museum No.	1586
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H2b
Description	Horse head with applied eyes, mane, and a double neck collar. The snout and part of the forehead are broken.
Dimensions	4.6 x 2.1 x 4.3
Fabric Colour	Out 2.5Y7/3
Remarks	
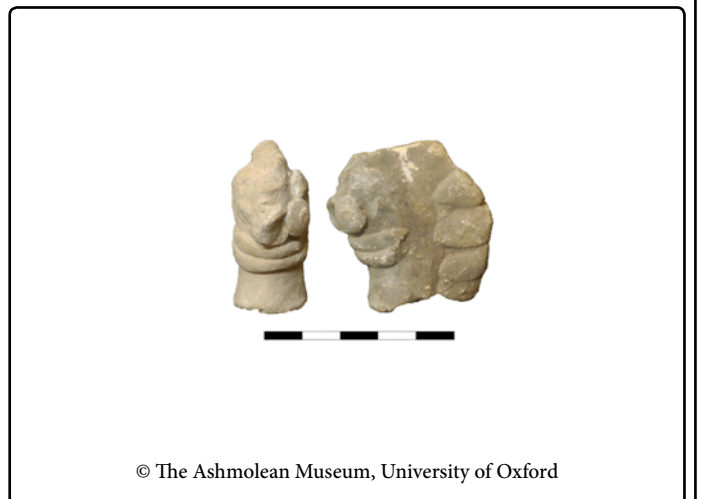
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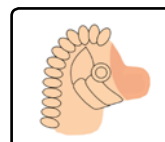
Catalogue No. 802

Site	Karkemish (?)
Museum No.	AN1996.45
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1c_F4a_L1
Description	Forepart of horse with applied eyes, mane, and harness. The left leg is broken.
Dimensions	11 x 5.4 x 6.4
Fabric Colour	Out 2.5Y7/3
Remarks	

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Rider's marks
- ⬡ Yes
- ⬢ No
- ⬡ Ind.

Catalogue No. 803

Site	Karkemish (?)
Museum No.	1583
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_F4a_B2b
Description	Headless horse head with applied base of a rider and harness. All legs are partially broken at the base.
Dimensions	6.8 x 4.5 x 10.7
Fabric Colour	Out 2.5Y8/2
Remarks	

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Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬢ Neck
- ⬡ Withers

Rider's type
EU_HSHR_RB2
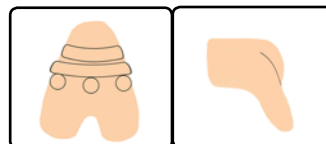
Catalogue No. 804

Site	Karkemish (?)
Museum No.	AN1996.45
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_B2a
Description	Buttock of horse with applied tail.
Dimensions	3.9 x 3.7 x 4.9
Fabric Colour	Out 2.5Y7/2
Remarks	

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Catalogue No. 805

Site	Karkemish (?)
Museum No.	1587
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1a_F7b_B2b_L1
Description	Nearly complete horse and rider with applied harness and armour. The rider is anchored to the horse neck. The rear legs are broken as well as the left foreleg.
Dimensions	13.5 x 5.5 x 10
Fabric Colour	Out 2.5Y7/2
Remarks	

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Rider's marks
- Yes ●
- No
- Ind.

Rider's position
- Head
- Neck
- Withers ●

Rider's type
EU_HSHR_RH1b_RT2_RB1
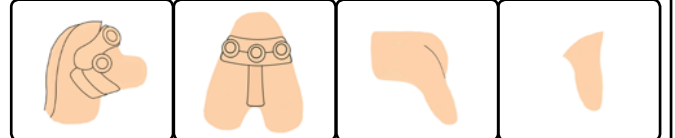
Catalogue No. 806

Site	Karkemish
Museum No.	5383
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with round headdress. Eyes and decorations are applied.
Dimensions	5.2 x 5.2 x 2.9
Fabric Colour	Out 7.5YR7/4
Remarks	Year of acquisition 1976.
References	Image after Guerri 2014: CF07.

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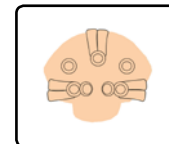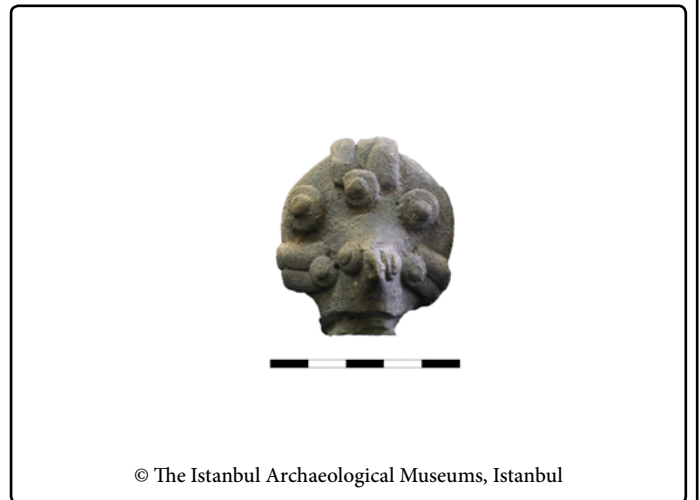
Catalogue No. 807

Site	Karkemish
Museum No.	5384
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with round headdress. Eyes and decorations are applied.
Dimensions	4.2 x 3.9
Fabric Colour	Out 2.5Y 8/2
Remarks	Year of acquisition 1976.
Remarks	Image after Guerri 2014: CF13.

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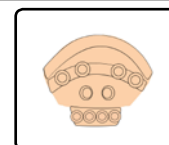
Catalogue No. 808

Site	Yunus
Museum No.	Unknown
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H2b_F7b_B2a?
Description	Nearly complete horse with applied eyes, mane, headstall, and harness. All legs are broken at the base.
Dimensions	
Fabric Colour	
Remarks	Found by a farmer in his field near Yunus. From a low quality group photo.

not to scale

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Catalogue No. 809

Site	Yunus
Museum No.	Unknown
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H2b_F7b?_B2a?_L1/L2
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	
Fabric Colour	
Remarks	Found by a farmer in his field near Yunus. From a low quality group photo.

not to scale

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Catalogue No. 810

Site	Yunus
Museum No.	Unknown
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H1_F5c_B2?_L1/L2
Description	Complete horse with rider with applied eyes, mane, headstall, and harness. The rider wears an helmet and it is anchored to the animal's neck.
Dimensions	
Fabric Colour	
Remarks	Found by a farmer in his field near Yunus. From a low quality group photo.

not to scale

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Rider's marks
- ● Yes
- ○ No
- ○ Ind.

Rider's position
- ○ Head
- ● Neck
- ○ Withers

Rider's type
EU_HSHR_RH1a_RT1b_RB2

Catalogue No. 811

Site	Yunus
Museum No.	Unknown
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H2b_F5c_B2_L1/L2
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	
Fabric Colour	
Remarks	Found by a farmer in his field near Yunus. From a low quality group photo.

not to scale

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Catalogue No. 812

Site	Yunus
Museum No.	Unknown
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H2b_F5c_B2_L1/L2
Description	Nearly complete horse with applied eyes, mane, headstall, and harness. The rear legs are both broken.
Dimensions	
Fabric Colour	
Remarks	Found by a farmer in his field near Yunus. From a low quality group photo.

not to scale

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Catalogue No. 813

Site	Yunus
Museum No.	Unknown
Area	Yunus
Type of context	Funerary
Context dating	Unknown
Type	EU_HSHR_H1c_F7b_ L1/L1
Description	Complete horse with applied eyes, mane, headstall, and harness.
Dimensions	
Fabric Colour	
Remarks	Found by a farmer in his field near Yunus. From a low quality group photo.

not to scale

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Catalogue No.814

Site	Tell Ahmar
Excavation No.	80 **SU** Unknown
Area	C2, room I
Type of context	Domestic, fill on C2 foundations
Context dating	ca. mid 7th century BC
Type	EU_SPF_H1a_T1a
Description	Upper part of a human pillar figurine with round headdress. Eyes and decorations are applied. Hands covering breasts. The left arm is broken.
Dimensions	
Fabric Colour	
References	Bunnens 1992: 12, fig.14; Clayton 2013: 74, 214, pl.10, tab.1

Catalogue No.815

Site	Tell Ahmar
Excavation No.	64.14 **SU** Unknown
Area	C2, room II
Type of context	Domestic
Context dating	ca. mid 7th century BC (phase c?)
Type	EU_SPF_H1b_T3a_C1
Description	Upper part of a human pillar figurine with squared headdress. Eyes and decorations are applied. One hand on breasts and the other holding a child. The right arm is broken.
Dimensions	
Fabric Colour	
References	Roobaert, Bunnens 1999: 176, fig.9; Clayton 2013: 22, 214, pl.5, tab.1
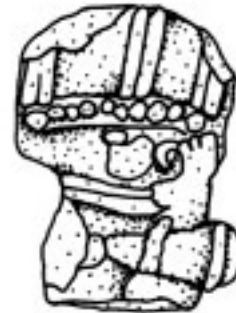
Catalogue No.816

Site	Tell Ahmar
Excavation No.	Unknown **SU** Unknown
Area	Acropolis, "Shalmanaser Palace"
Type of context	Palatial or Funerary
Context dating	7th century BC ?
Type	EU_HSHR_H2?_F0
Description	Forepart of horse figurine with applied headstall and harness. The forelegs are both broken.
Dimensions	
Fabric Colour	
References	Thureau-Dangin, Dunand 1936: pl. XVI, no. 5

Rider's marks

- ⬡ Yes
- ⬢ No
- ⬡ Ind.
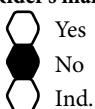
not to scale

Catalogue No.817

Site	Tell Ahmar
Excavation No.	Unknown **SU** Unknown
Area	Acropolis, "Shalmanaser Palace"
Type of context	Palatial or Funerary
Context dating	7th century BC ?
Type	EU_HSHR_H1_F7b
Description	Forepart of horse figurine with applied harness. The forelegs are partially missing.
Dimensions	
Fabric Colour	
References	Thureau-Dangin, Dunand 1936: pl. XVI, no. 6.

not to scale
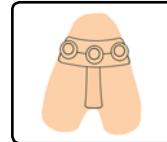
Catalogue No.818

Site	Tell Amarna
Excavation No.	AM 184 **SU** Surface
Area	Unknown
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_SPF_H1_T0
Description	Broken torso of a human pillar figurine with applied eyes and a single necklace
Dimensions	6.9 x 3.9 x 2.8
Fabric Colour	5YR 6/4
References	Horlait-Lecocq 1992: 33, pl. VIII, nos. 3-4.

not to scale

Catalogue No.819

Site	Tell Amarna
Excavation No.	AM 295 **SU** Unknown
Area	D
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_T1a_B1
Description	Headdless human pillar figurine. Hands covering the breast. Two double bracelets are applied.
Dimensions	9.8 x 6.4 x 3.2
Fabric Colour	5YR 7/4
References	Simeone, Vanschoonwinkel 1993: 36, pl. IIIc.

not to scale
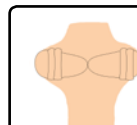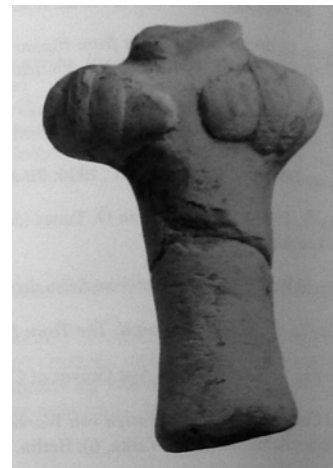
Catalogue No.820

Site	Tell Amarna
Excavation No.	AM 283 **SU** Unknown
Area	D
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a_T_B1
Description	Complete human pillar figurine with round head and applied eyes. Hands covering the breast. A single necklace and two double bracelets are applied.
Dimensions	9.4 x 5.1 x 3.4
Fabric Colour	7.5 YR 8/3
References	Simeone, Vanschoonwinkel 1993: 36, pl. IIIb.
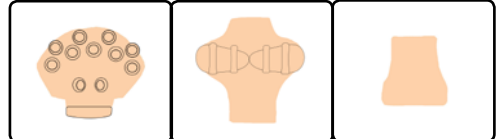
Catalogue No.821

Site	Tell Amarna
Excavation No.	AM 506 **SU** Unknown
Area	F
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H1b
Description	Horse head with applied eyes and headstall.
Dimensions	5.1 x 3.6 x 2.5
Fabric Colour	7.5 YR 8/4
References	Simeone, Vanschoonwinkel 1993: 36, pl. IVb.

not to scale
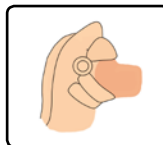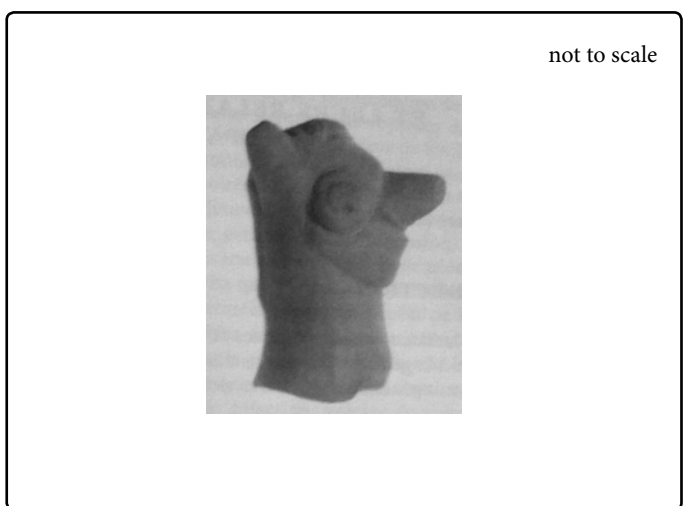
Catalogue No.822

Site	Tell Amarna
Excavation No.	AM 277 **SU** Unknown
Area	D
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_F5a
Description	Forepart of horse with applied harness. The right foreleg is broken.
Dimensions	5.4 x 3.8 x 3.9
Fabric Colour	
References	Simeone, Vanschoonwinkel 1993: 37, pl. IVd.

not to scale
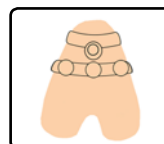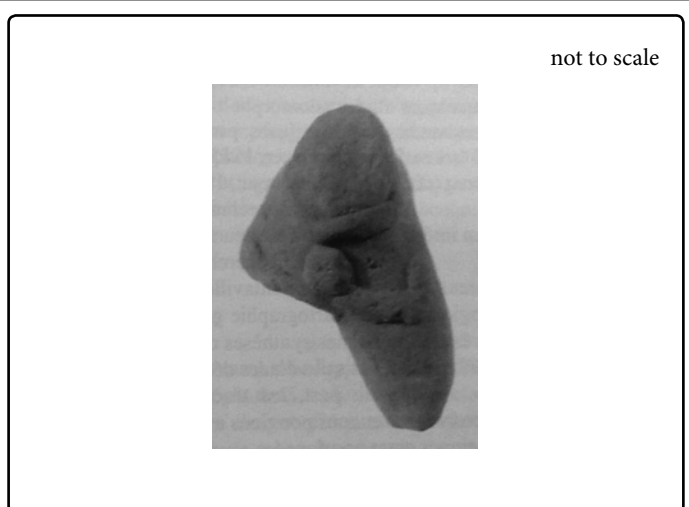
Catalogue No.823

Site	Tell Amarna
Excavation No.	AM 223 **SU** Surface
Area	Unknown
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F7b
Description	Forepart of horse with applied harness.
Dimensions	5.3 x 2.8 x 3.7
Fabric Colour	
References	Horlait-Lecocq 1992: 32, pl. VII, no. 3.

not to scale
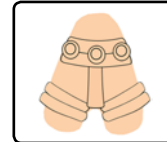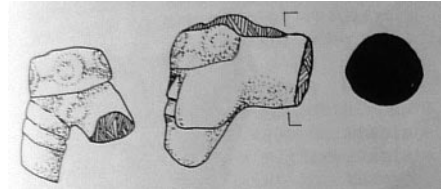
Catalogue No.824

Site	Tell Amarna
Excavation No.	AM 201 **SU** Surface
Area	Unknown
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0
Description	Simple forepart of horse.
Dimensions	5.8 x 5.6
Fabric Colour	7.5YR 8/3
References	Horlait-Lecocq 1992: 34, pl. VII, no. 8.

not to scale
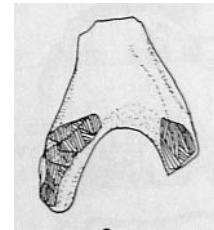
Catalogue No.825

Site	Tell Amarna
Excavation No.	AM 17 **SU** 1.1
Area	C
Type of context	Unknown
Context dating	Seleucid ?
Type	EU_HSHR_F5b?_B3
Description	Forepart of horse with applied harness.
Dimensions	7.9 x 2.6 x 2.5
Fabric Colour	5YR 8/4
References	Horlait-Lecocq 1992: 32, pl. VII, nos. 1-2.

not to scale
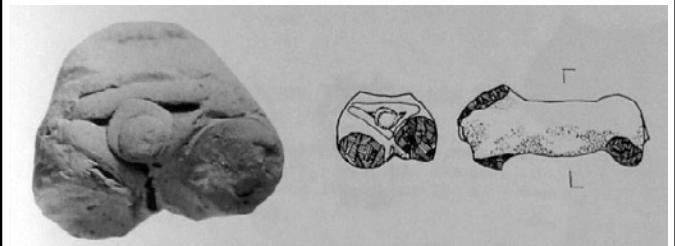
Catalogue No.826

Site	Tell Amarna
Excavation No.	AM 222 **SU** Surface
Area	Unknown
Type of context	Topsoil
Context dating	Ottoman/Contemporary
Type	EU_HSHR_F0_B6c?
Description	Headless horse. All legs are broken too.
Dimensions	4.5 x 5.6 x 2.5
Fabric Colour	
References	Horlait-Lecocq 1992: 33, pl. VII, no.6.

not to scale
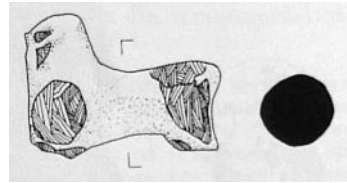
Catalogue No.827

Site	Tell Amarna
Excavation No.	AM 102 **SU** Surface
Area	D
Type of context	Unknown
Context dating	Ottoman/Contemporary
Type	EU_HSHR_B3a?
Description	Horse buttock with applied tail and upward protruding croup.
Dimensions	5.4
Fabric Colour	
References	Horlait-Lecocq 1992: 34, pl. VII, no.5.

not to scale
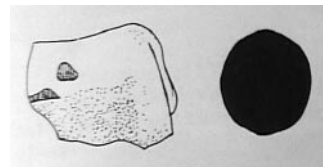
Catalogue No.828

Site	Tell Amarna
Excavation No.	AM 245 **SU** 7B.3
Area	D
Type of context	Unknown
Context dating	Roman?
Type	EU_HSHR_L2a
Description	Horse leg.
Dimensions	5.4
Fabric Colour	Out 2.5Y 7/4
References	Horlait-Lecocq 1992: 34, pl. VII, no.7

not to scale
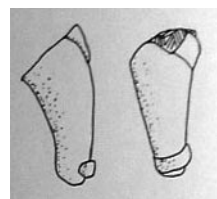
Catalogue No.829

Site	Deve Höyük
Museum No.	AN1913.634
Area	Deve Höyük I
Type of context	Funerary
Context dating	8th century BC
Type	EU_SPF_C1_HU4_T3a_B1
Description	Complete human pillar figurine with singular hairstyle, eyes and decorations applied. One hand on breasts and the other holding a child.
Dimensions	10.1 x 3.9
Fabric Colour	Out 10YR7/4
Remarks	Excavated by Woolley and found in a painted (cremation) pot. Traces of red painting? 2.5YR5/6
References	Woolley 1914: pl. XXVIb.1; Moorey 1980: 100, no. 427, fig. 17; 2003: pl.12; 2005: 229, fig. 358.

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Catalogue No.830

Site	Deve Höyük
Museum No.	ANT.ANE.80.1913
Area	Deve Höyük I
Type of context	Funerary
Context dating	8th century BC
Type	EU_SPF_H1a_T1a_B2
Description	Complete human pillar figurine with round headdress, eyes and decorations applied. Hands covering breasts.Right arm partially broken.
Dimensions	9.75
Fabric Colour	Out 10YR7/3
References	Moorey 1980: 100, no. 426, fig. 17.

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Catalogue No.831

Site	Deve Höyük
Museum No.	AN49.47.328
Area	Deve Höyük II
Type of context	Funerary
Context dating	8th century BC
Type	EU_SPF_H4b_T5a_B1
Description	Complete human pillar figurine with male hat or helmet, eyes and decorations applied. One hand to the head and the other to the chest.
Dimensions	10.9 x 5.5
Fabric Colour	
Remarks	Restored in the lower part.
References	Woolley 1914: pl. XXVIb.2; Moorey 1980: 100, no. 428, fig. 17. Photo after Moorey 1980: fig.17.

not to scale

428
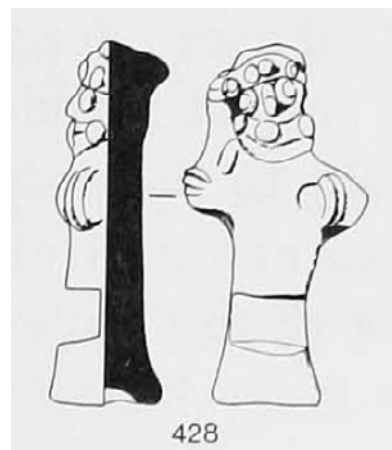
Catalogue No.832

Site	Deve Höyük
Museum No.	VA 07080
Area	Deve Höyük I?
Type of context	Funerary 🟢
Context dating	8th century BC
Type	EU_SPF_H1a_T1_B1
Description	Complete human pillar figurine with round headdress, eyes and decorations applied. Hands once covering breasts, now are broken. Dotted lines on the necklace.
Dimensions	11.4 x 3.8 x 2.7
Fabric Colour	
References	Woolley 1914: pl.XXVIb.5. Photo by O.M.Tessmer.

not to scale

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Catalogue No.833

Site	Deve Höyük
Museum No.	AN1913.634
Area	Deve Höyük I
Type of context	Funerary 🔴
Context dating	8th century BC
Type	EU_HSHR_H1a_F1_B2a_L1
Description	Complete horse with applied eyes, mane and headstall. Simple forepart, tail decorated.
Dimensions	10 x 9
Fabric Colour	In 10YR7/3, out 2.5Y8/3
Remarks	Acquired by Woolley in 1913. Traces of red painting? 5YR6/2
References	Woolley 1914: pl. XXVIb.3; Moorey 1980: 100, no. 429, fig. 17.

Rider's marks
- Yes
- ⬢ No
- Ind.

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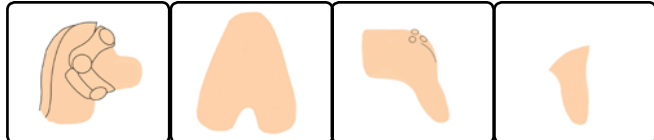
Catalogue No.834

Site	Deve Höyük
Museum No.	AN1913.648
Area	Deve Höyük I
Type of context	Funerary 🟢
Context dating	8th century BC
Type	EU_HSHR_H2b_F4b_B6a_L1/2a
Description	Complete horse and rider with applied harness on the forepart, on the forelegs and on the tail. The rider carries inderminate vessels.
Dimensions	10 x 9
Fabric Colour	In 10YR7/3, out 2.5Y8/3
Remarks	Excavated by C.L. Woolley.
References	Moorey 1980: 100, no. 426, fig. 17; 2003: pl.13.

Rider's marks	**Rider's position**	**Rider's type**
⬢ Yes	Head	EU_HSHR_RH1_RT2_RB1
No	Neck	
Ind.	⬢ Withers	

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Catalogue No.835

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not to scale
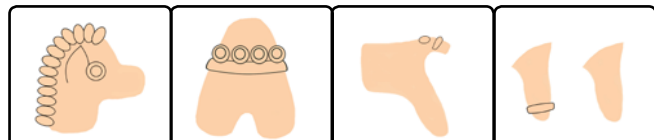
Site	Deve Höyük
Museum No.	VA 07087
Area	Deve Höyük I ?
Type of context	Funerary
Context dating	8th century BC
Type	EU_HSHR_H2b_F7a_B2b_L1
Description	Complete horse and rider with applied harness on the forepart. The rider wear an armour and carries a shield with the left arm, the right one once had a lance.
Dimensions	14.5 x 5.5 x 8.5
Remarks	Holes in the animal's snout and legs. Another hole to the right for the lance.
References	Photo by O.M.Tessmer.

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬡ Neck
- ⬢ Withers

Rider's type
EU_HSHR_RH1b_RT1b_RB3

Catalogue No.836

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Site	Unknown
Museum No.	AN1914.795
Area	Cemetery
Type of context	Funerary
Context dating	mid 8th-7thcentury BC
Type	EU_SPF_H1a_T1a_B1
Description	Complete human pillar figurine with round headdress, eyes and decorations applied. Double necklace and bracelets. Hands covering breasts.
Dimensions	13.6 x 6.7
Fabric Colour	
Remarks	Acquired by Woolley.
References	Moorey 1980: 148, no. 566, fig. 24; 2003: 44, pl. 12; 2005: 229, fig. 362.

Catalogue No.837

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not to scale

Site	Kefrik
Museum No.	AN1914.796
Area	Cemetery
Type of context	Funerary
Context dating	mid 8th-7thcentury BC
Type	EU_SPF_H2_T1c_B1
Description	Complete human pillar with small back turned headdress, eyes and decorations applied. Hands covering breasts.
Dimensions	
Fabric Colour	
Remarks	Acquired by Woolley, displayed.
References	Moorey 1980: 148, no. 567, fig. 24; 2003: 44, pl. 12; 2005: 230, fig. 363.

Catalogue No.838

Site	Merj Khamis
Museum No.	BM1913,0120.093_ 105096
Area	Cemetery
Type of context	Funerary
Context dating	mid 8th-7th century BC
Type	EU_HSHR_H7_F2a_B5b
Description	Nearly complete horse with applied eyes, mane and single collar.
Dimensions	6.3 x 9.8 x 4.5
Fabric Colour	In 5YR4/6, out 10YR7/4
Remarks	Acquired by Woolley in 1913. The base of legs is perforated.
References	Curtis, Tallis 2012: 77.

Rider's marks
- Yes
- No (filled)
- Ind.

Catalogue No.839

Site	Merj Khamis
Museum No.	BM1913.118.0103_108756
Area	Cemetery
Type of context	Funerary
Context dating	mid 8th-7th century BC
Type	EU_HSHR_H1a_F7b_B2b_L1
Description	Complete horse and rider with applied headstall and harness on the forepart. The rider is fused to the animal's neck.
Dimensions	12.8 x 12.3 x 6.2
Fabric Colour	Out 2.5Y8/2

Rider's marks
- Yes (filled)
- No
- Ind.

Rider's position
- Head (filled)
- Neck
- Withers

Rider's type
EU_HSHR_RH1b_RT1a_RB3
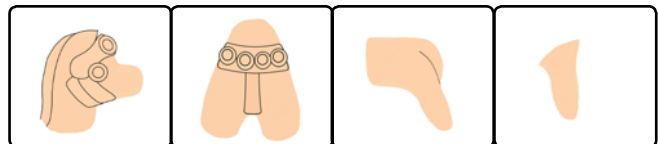
Catalogue No.840

Site	Gavourilla
Museum No.	AN1913.872
Area	Cemetery
Type of context	Funerary
Context dating	mid 8th-7th century BC
Type	EU_HSHR_H1d_F4a_B2b_L1
Description	Complete horse and rider figurine with applied headstall and harness on the forepart. The rider is grasped to the animal's neck.
Dimensions	13.2 x 5.2
Fabric Colour	Out 2.5Y7/2
Remarks References	Acquired by Woolley and Lawrence. Moorey 2003: pl.13; 2005: 230, no.369.

Rider's marks
- Yes (filled)
- No
- Ind.

Rider's position
- Head (filled)
- Neck
- Withers

Rider's type
EU_HSHR_RH1a_RT2_RB2
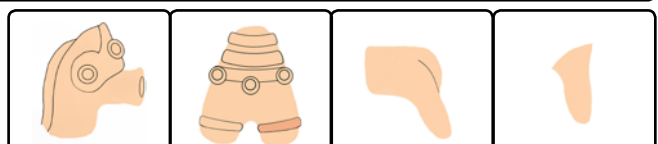
Catalogue No.841

Site	Tell Shiuk Fawqani
Excavation No.	TSF 96 F 425/1 **SU** 425
Area	F
Type of context	Domestic, filling layer
Context dating	7th century BC?
Type	EU_HSHR_H1b?
Description	Fragmentary horse and rider with applied headstall and armour. The rider is fused to the animal's neck.
Dimensions	7.3 x 3.7 x 3.3
Fabric Colour	
References	Makinson 2005: 557, 565, pl.44.

not to scale

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬢ Neck
- ⬡ Withers

Rider's type
EU_HSHR_RH1b_RT1b
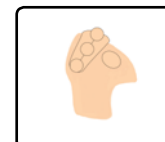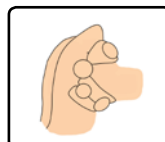
Catalogue No.842

|	
Site	Tell Shiuk Fawqani
Excavation No.	TSF 98 G 1201/1 **SU** 1201
Area	G, Room A
Type of context	Productive, depost layer
Context dating	7th century BC
Type	EU_HSHR_RT3?_RB3
Description	Headless rider with applied armour at the base and a single neck collar. Both arms are broken as well as part of the base.
Dimensions	7 x 4 x 2
Fabric Colour	
References	Luciani 2005: 941, 956, pl.64, no.2.
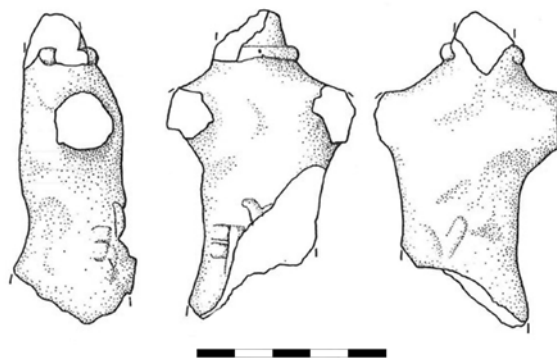
Catalogue No.843

|	
Site	Tell Shiuk Fawqani
Excavation No.	TSF 97 G 943/1 **SU** 943
Area	G, Southern area
Type of context	Productive, deposit layer
Context dating	7th century BC
Type	EU_HSHR_H7
Description	Horse head with applied eyes, mane, and a single neck collar.
Dimensions	4.6 x 2.6 x 4.3
Fabric Colour	
References	Luciani 2005: 941, 956, pl.64, no.3.
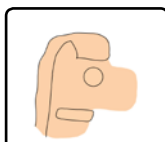
Catalogue No.844

Site	Tell Shiuk Fawqani
Excavation No.	TSF 98 G 1327/1 **SU** 1327
Area	G, central area
Type of context	Productive, fillig layer
Context dating	7th century BC
Type	EU_HSHR_H0_F7c
Description	Forepart of horse with applied harness. Part of the snout is missing as well as the forelegs.
Dimensions	6.5 x 4.5 x 4
Fabric Colour	
References	Luciani 2005: 941, 957, pl.65, no.5.

Rider's marks

- ⬡ Yes
- ⬢ No
- ⬡ Ind.
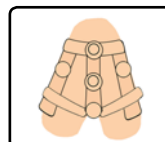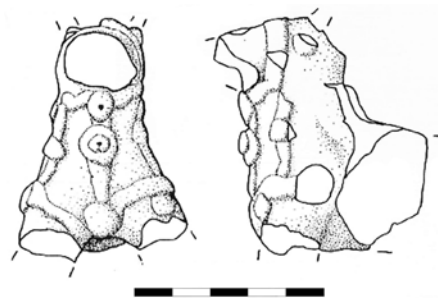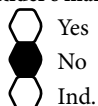
Catalogue No.845

Site	Tell Shiuk Fawqani
Excavation No.	TSF 98 G 1273/3 **SU** 1273
Area	G, Room A
Type of context	Productive
Context dating	7th century BC
Type	EU_HSHR_F10b
Description	Headless forepart of horse with applied harness. The left side is missing.
Dimensions	8 x 4 x 4
Fabric Colour	
References	Luciani 2005: 941, 957, pl.65, no.6.
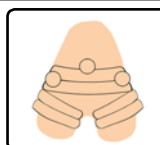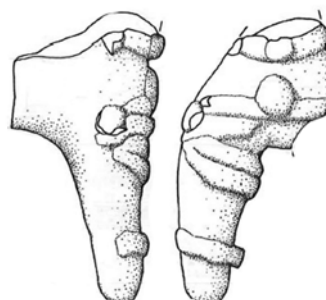
Catalogue No.846

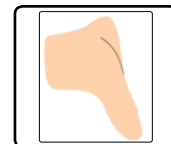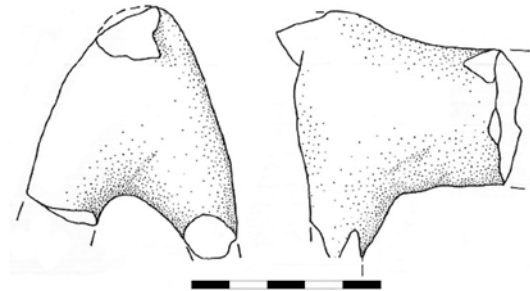|	
Site	Tell Shiuk Fawqani
Excavation No.	TSF 98 G 1000 **SU** 1000
Area	G
Type of context	Productive, topsoil
Context dating	7th century BC
Type	EU_HSHR_F5b_B2a
Description	Headless horse with applied harness. The legs are all missing.
Dimensions	7.7 x 4.6 x 3.9
Fabric Colour	Out 10YR 7/4
References	Luciani 2005: 941, 958, pl.66, no.8.
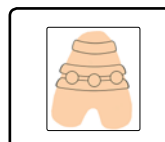
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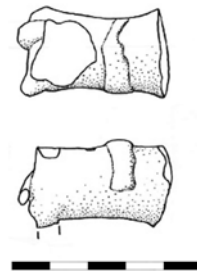|	
Site	Tell Shiuk Fawqani
Excavation No.	TSF 98 G 874/2 **SU** 874
Area	G, northern area
Type of context	Productive, filling layer
Context dating	7th century BC
Type	EU_HSHR_F0
Description	Fragmentary forepart of horse.
Dimensions	4 x 2.5 x 5
Fabric Colour	
References	Luciani 2005: 942, 959, pl.67, no.10.
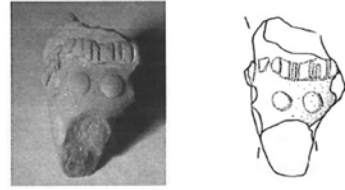
Catalogue No.848

Site	Tell Shiuk Fawqani
Excavation No.	TSF 95 G 293/1 **SU** 293
Area	G, southern area
Type of context	Productive, filling layer
Context dating	7th century BC
Type	EU_HSHR_B4
Description	Buttock of horse. The tail and the legs are broken.
Dimensions	5.5 x 5 x 6
Fabric Colour	In (?) 7.5 YR 7/4, out 10YR 8/2
References	Luciani 2005: 941, 958, pl.66, no.7.

Catalogue No.849

Site	Tell Shiuk Fawqani
Excavation No.	TSF 98 G 767/1 **SU** 767
Area	G, room B
Type of context	Productive, filling layer
Context dating	7th century BC
Type	EU_HSHR_B0
Description	Buttock (?) of horse with applied decorations.
Dimensions	4 x 2 x 2.5
Fabric Colour	
References	Luciani 2005: 942, 959, pl.67, no.9.

Catalogue No.850

|	
Site	Tell Shiuk Fawqani
Excavation No.	TSF 94 B 21/14 **SU** 21
Area	G (Area B, soundig 1994)
Type of context	Productive, filling layer
Context dating	7th century BC
Type	EU_HSHR_
Description	Horse leg with two single applied bands.
Dimensions	3.5
Fabric Colour	
References	Luciani 2005: 942, 959, pl.67, no.11.

Catalogue No.851

Site	Tell Shiuk Fawqani
Excavation No.	TSF 97 G 801/1 **SU** 801
Area	G, central area
Type of context	Productive
Context dating	7th century BC ?
Type	EU_HSHR_
Description	Horse leg.
Dimensions	2
Fabric Colour	
References	Luciani 2005: 942, 959, pl.67, no.12.
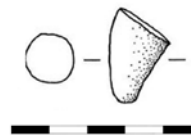
Catalogue No.852

Site	Şaraga Höyük
Excavation No.	Unknown **SU** Unknown
Area	Unknown
Type of context	Funerary? Near a distubed burial
Context dating	7th century BC ?
Type	EU_HSHR_H7
Description	Horse head with applied eyes and mane.
Dimensions	
Fabric Colour	
References	Sertok, Kulakoğlu 2001: fig. 15.

not to scale

Catalogue No.853

Site	Şaraga Höyük
Excavation No.	Unknown **SU** Unknown
Area	Unknown
Type of context	Funerary? Near a disturbed burial 🔴
Context dating	7thcentury BC ?
Type	EU_HSHR_H7?_F0
Description	Horse head with applied eyes and mane. Part of the forepart is also preserved.
Dimensions	
Fabric Colour	
References	Sertok, Kulakoğlu 2001: fig. 15.

not to scale

Catalogue No.854

Site	Şaraga Höyük
Excavation No.	Unknown **SU** Unknown
Area	Unknown
Type of context	Funerary? Near a disturbed burial 🔴
Context dating	7thcentury BC ?
Type	EU_HSHR_H1a?
Description	Horse head with applied eyes and mane. The snout is broken.
Dimensions	
Fabric Colour	
References	Sertok, Kulakoğlu 2001: fig. 15.

not to scale

Catalogue No.855

Site	Şaraga Höyük
Excavation No.	Unknown **SU** Unknown
Area	Unknown
Type of context	Funerary? Near a distrubed burial 🔴
Context dating	7thcentury BC ?
Type	EU_HSHR_H7_F2b?
Description	Forepart of horse with applied harness. The forelegs are partially missing.
Dimensions	
Fabric Colour	
References	Sertok, Kulakoğlu 2001: fig. 15.

Rider's marks

⬡ Yes
⬢ No
⬡ Ind.

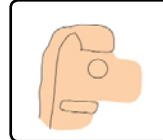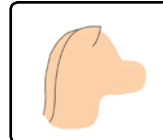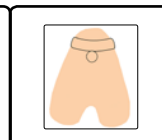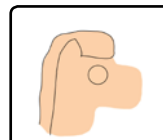not to scale

Catalogue No.856

Site Şaraga Höyük

Excavation No. Unknown   **SU** Unknown

Area Unknown

Type of context Funerary? Near a distrubed burial ●

Context dating 7thcentury BC ?

Type EU_HSHR_F?

Description Headless forepart of horse with applied harness

Dimensions

Fabric Colour

References Sertok, Kulakoğlu 2001: fig. 15.
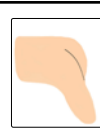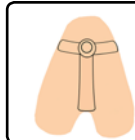
not to scale

Catalogue No.857

Site Şaraga Höyük

Excavation No. Unknown   **SU** Unknown

Area Unknown

Type of context Funerary? Near a disturbed burial ●

Context dating 7thcentury BC ?

Type EU_HSHR_F7a?_B2b_L1

Description Nearly complete horse with applied harness. The head and the rearlegs are missing.

Dimensions

Fabric Colour

References Sertok, Kulakoğlu 2001: fig. 15.

not to scale

Catalogue No.858

Site Şaraga Höyük

Excavation No. Unknown   **SU** Unknown

Area Unknown

Type of context Funerary? Near a disturbed burial ●

Context dating 7thcentury BC ?

Type EU_HSHR_F7a?_B4_L1

Description Nearly complete horse with applied harness. The head and the rearlegs are missing.

Dimensions

Fabric Colour

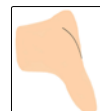**References** Sertok, Kulakoğlu 2001: fig. 15.

not to scale

Catalogue No.859

not to scale

Site	Şaraga Höyük
Excavation No.	Unknown **SU** Unknown
Area	Unknown
Type of context	Funerary? Near a disturbed burial 🔴
Context dating	7thcentury BC ?
Type	EU_HSHR_B0
Description	Buttock of horse. Both rearlegs are missing.
Dimensions	
Fabric Colour	
References	Sertok, Kulakoğlu 2001: fig. 15.

Catalogue No.860

not to scale

Site	Şaraga Höyük
Excavation No.	Unknown **SU** Unknown
Area	Unknown
Type of context	Funerary? Near a disturbed burial 🔴
Context dating	7thcentury BC ?
Type	EU_HSHR_B2b
Description	Buttock of horse figurine. Both rearlegs are partially missing.
Dimensions	
Fabric Colour	
References	Sertok, Kulakoğlu 2001: fig. 15.

Catalogue No.861

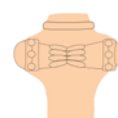|	
Site	Zeytinli Bahçe Höyük
Excavation No.	RI 1.2 **SU** S 61.1
Area	D6(5)
Type of context	Funerary, fill from grave S.60? 🟢
Context dating	7th century BC
Type	EU_SPF_T1c
Description	Torso of a human pillar figurine. Hands covering breasts. Both arms wear a double bracelet decorated with single blobs. A single necklace is also visible.
Dimensions	5.5 x 5.5
Fabric Colour	
Remarks	

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Catalogue No.862

Site	Zeytinli Bahçe Höyük
Excavation No.	Uknown **SU** Uknown
Area	D2
Type of context	Deposit layer beneath graves 🔴
Context dating	7th century BC ?
Type	EU_SPF_H1a_T1a
Description	Torso of a human pillar figurine with round head. Hands covering breasts. Both arms wear a single bracelet.
Dimensions	
Fabric Colour	
References	Frangipane, Bucak 2001: 97, fig. 14.

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Catalogue No.863

Site	Zeytinli Bahçe Höyük
Excavation No.	RI 4.1b
Area	C5(16) **SU** A 113
Type of context	Funerary, fill above grave S.60 🟢
Context dating	7th century BC
Type	EU_HSHR_RH2
Description	Head of a rider with applied eyes and two horizontal bands as decorations for the helmet.
Dimensions	2.6 x 1.5 x 2
Fabric Colour	
References	

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Catalogue No.864

Site	Zeytinli Bahçe Höyük
Excavation No.	RI 1a
Area	D5(13) **SU** A 162
Type of context	Funerary, fill above S.60 🟢
Context dating	7th century BC
Type	EU_HSHR_H1c
Description	Horse head with applied eyes, mane, and headstall. A single blob is applied on the snout, while a single neck collar is still visibile.
Dimensions	3.2 x 3.3
Fabric Colour	
Remarks	

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Catalogue No.865

Site	Zeytinli Bahçe Höyük
Excavation No.	RI 5.2
Area	C6(8) **SU** 2
Type of context	Public, deposit layer
Context dating	7th century BC?
Type	EU_HSHR_L2a
Description	Horse leg with a single applied band.
Dimensions	3.2 x 1.7
Fabric Colour	
Remarks	

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Catalogue No.866

Site	Zeytinli Bahçe Höyük
Excavation No.	RI 6
Area	D6(1) **SU** 4ab
Type of context	Public, deposit layer
Context dating	7th century BC
Type	EU_HSHR_H1c_F11
Description	Horse with preserved head and forepart. The head has eyes and the mane applied. The forepart is decorated with two applied horizontal bands and a double blob.
Dimensions	ca. 7.6 x 5
Fabric Colour	
Remarks	

Rider's marks
- ● Yes
- ○ No
- ○ Ind.

Rider's position
- ○ Head
- ○ Neck
- ● Withers

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Catalogue No.867

Site	Unknown
Museum No.	AN1935.29
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with round headdress. Eyes and decorations are applied.
Dimensions	5.9 x 5.6
Fabric Colour	Out 2.5Y8/2
References	

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Catalogue No.868

Site	Unknown
Museum No.	AN1947.341
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a
Description	Head of a human pillar figurine with round headdress. Eyes and decorations are applied.
Dimensions	4.8 x 4.5
Fabric Colour	Out 10YR8/3
References	Moorey 2005: 230, fig. 367

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Catalogue No.869

Site	Unknown
Museum No.	1913,0120.095_ 105098
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H4b_T5a
Description	Torso of a human pillar figurine with armour. Eyes and decorations are applied.
Dimensions	6.4 x 4.2
Fabric Colour	Out 10YR8/2
References	

Catalogue No.870

Site	Unknown
Museum No.	AN1913.447
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a_T2c_B1
Description	Complete human pillar figurine with round head. Eyes, hairs and bracelets are applie. Hands to the chest.
Dimensions	13.5 x 6.2
Fabric Colour	
References	Moorey 2005: 230, fig. 365.

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Catalogue No.871

Site	Northern Syria
Museum No.	BLMJ 594
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_SPF_H1a_T3a_B1
Description	Complete human pillar figurine with round head, craddling a child. Both characters are fully covered by double blobs (Uncertain authenticity).
Dimensions	14.1 x 7.4 x 5.1
Fabric Colour	
References	Schlossmann 1981: 261, no. 224.

not to scale

Catalogue No.872

Site	Unknown
Museum No.	AN1914.131
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_RHU3_RT3_RB3
Description	Nearly complete rider with applied eyes and helmet decorations.
Dimensions	10.7 x 3.9
Fabric Colour	
References	Moorey 2005: 230, fig. 364.

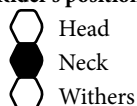© The Ashmolean Museum, University of Oxford

Catalogue No.873

Site	Unknown
Museum No.	1922,0511.517A
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_HU1_FU1_B6a
Description	Nearly complete horse and rider with rich applied harness and armour. The forelegs of the horse are both broken.
Dimensions	12 x 11.5 x 5.1
Fabric Colour	Out 10YR8/2
Remarks	

Rider's marks
- ● Yes
- ○ No
- ○ Ind.
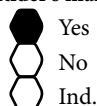
Rider's position
- ○ Head
- ● Neck
- ○ Withers

Rider's type

EU_HSHR_RHU4_RT2_RB1

Catalogue No.874

Site	Unknown
Museum No.	AN1948.229_368
Area	Unknown
Type of context	Unknown
Context dating	Unknown
Type	EU_HSHR_H2b_F7e_B2b_L1/L1
Description	Complete horse with applied eyes and harness.
Dimensions	12.5 x 9.7
Fabric Colour	Out 2.5Y8/2
References	Moorey 1980: 429, fig. 17; 2005: 230, fig. 368.

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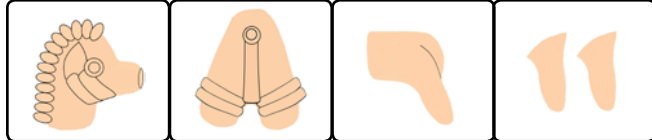
Catalogue No.875

Site	Tell Abou Danne
Excavation No.	TAD 943 SU Unknown
Area	A, phase IIb
Type of context	Domestic
Context dating	8th- 7thcentury BC
Type	EU_SPF_H1a?_T1a
Description	Upper part of a human pillar figurine with round headdress. Eyes and decorations are applied. Hands covering breasts. Part of the headdress is broken.
Dimensions	9.2
Fabric Colour	
References	Tefnin 1980: 52, fig. 22.1, pl.X.1

not to scale
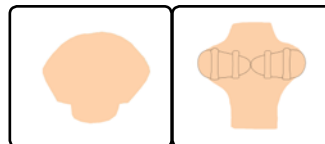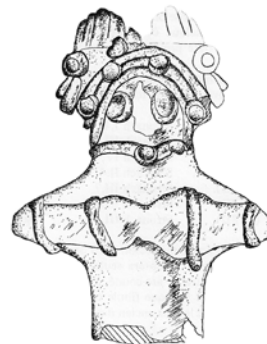
Catalogue No.876

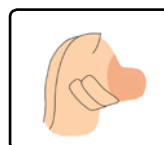|	
Site	Zincirli
Excavation No.	R11-6
Area	5 SU L10.5078
Type of context	Domestic/Funerary
Context dating	mid-8th century BC
Type	EU_HSHR_H1a
Description	Horse head with an applied double band under the snout as headstall.
Dimensions	4.5 x 2.4 x 2.5
Fabric Colour	In 7.5YR6/4, out 10YR8/3
Remarks	Sliped surface

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Catalogue No.877

Site	Zincirli
Excavation No.	R10-141
Area	5 **SU** L10.5012
Type of context	Domestic/Funerary
Context dating	7th century BC
Type	EU_HSHR_F0
Description	Horse forepart. The head and the left leg are missing.
Dimensions	4.8 x 4.5 x 3.7
Fabric Colour	In 10YR7/3, out 2.5Y8/3
Remarks	Sliped surface

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Catalogue No.878

Site	Tell Judaidah
Excavation No.	z-1057 **SU** Lev. 3-5
Area	E/F-7
Type of context	Unknown
Context dating	Phase Oc-Q
Type	EU_SPF_H1a_T1a
Description	Upper part of a human pillar figurine with round headdress, applied eyes, double necklace and multiple bracelets. Hands covering breasts.
Dimensions	9 x 8 x 3.5
Fabric Colour	
References	Pruss 2010: 220, pl. 34, no. 285.

Catalogue No.879

Site	Chatal Höyük
Excavation No.	a-1607
Area	W-12 **SU** Lev.4
Type of context	Unknown
Context dating	Phase Ob
Type	EU_HSHR_H1d
Description	Horse head with headless rider holding a shield. Single blobs are applied on the horse headstall and on the shield
Dimensions	4.1
Fabric Colour	
References	Pruss 2010: 239, pl. 38, no. 313.

Rider's marks
- ⬢ Yes
- ⬡ No
- ⬡ Ind.

Rider's position
- ⬡ Head
- ⬢ Neck
- ⬡ Withers

Rider's type
EU_HSHR_RT2

Catalogue No.880

Site	Chatal Höyük
Excavation No.	b-417
Area	M-12 **SU** Lev. 1a-c
Type of context	Unknown
Context dating	Phase Od
Type	EU_HSHR_H2-3
Description	Horse head with applied eyes, mane, and headstall.
Dimensions	6.1 x 4.1 x 2.7
Fabric Colour	
References.	Pruss 2010: 241, pl. 38, no. 320.

Catalogue No.881

Site	Tell Tayinat
Excavation No.	T-2490
Area	Building VI **SU** L10.5012
Type of context	Unknown
Context dating	Phase O
Type	EU_HSHR_H3?
Description	Snout of horse with applied harness.
Dimensions	1.9 x 1.9 x 2.3
Fabric Colour	
References	Pruss 2010: 241, pl. 38, no. 321.