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Anatolian Studies, Vol. 4. (1954), pp. 21-32.

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THE CULTURE OF NORTH-EAST ANATOLIA AND ITS NEIGHBOURS

By WINIFRED LAMB

ABBREVIATIONS OTHER THAN THOSE LISTED ON BACK PAGE

IEJ = *Israel Exploration Journal*.

Kuftin. See note 4.

NLAE = Childe, *New Light on the Most Ancient East*, 1952.

TTK III = *Türk Tarih Kongresi III* (Türk Tarih Kurumu Yayınlarından IX, 3. Ankara, 1943).

INTRODUCTION

A NUMBER OF visitors to the prehistoric collections at Ankara have noticed with interest a large bowl-like vessel decorated with horned knobs, and seeming to be a portable hearth or altar. Investigating further, they find that it has companion pieces, some smaller, some differently shaped, no less odd ; that all come from Karaz near Erzerum ; and there are many remarkable vases, metal implements and other antiquities from the same site. The preliminary account of Karaz, by its excavator Dr. Hamit Koşay, is available for consultation in the *Proceedings* of the Third Congress of the Turkish Historical Foundation.¹ A fuller report, by the same writer, is in preparation.

Apart from the claim which the material makes by reason of its arresting character, it has recently been brought to our notice by allusions in two periodicals and one book. The articles are concerned with Khirbet Kerak ware, Mrs. Amiran's in the *Israel Exploration Journal*² and Mr. Sinclair Hood's in *Anatolian Studies*.³ The book is Mr. Burton Brown's *Excavations in Azerbaijan*, 1948. There is, moreover, another paper, less recent but most strikingly relevant, concerned with antiquities akin to those from Karaz : it is Kuftin's description of the South Caucasian sites, from the *Tiflis Museum Bulletin*, 1941.⁴ Last, but not least, there are Professor Bittel's important observations in *PZ XXXIV-V* (1953), which follows his publication of a prehistoric statuette from near Erzerum and its fellows.⁵

In view of these facts, many scholars besides myself will be deeply indebted to Dr. Koşay for generously permitting and facilitating the reproduction for the first time of the photographs on Pl. I : they will also wish to thank him and the Turkish Historical Foundation, as I do, for allowing me to use pictures from *TTK III*, together with Mr. Burton Brown for Nos. 1-2 on Pl. II.⁶ The remaining illustrations are devoted

¹ *TTK III*, pp. 165-8. See also *Belleten IX* (1945), pp. 154-5.

² *IEJ II*, 2 (1952), pp. 89-103.

³ *ASI* (1951), pp. 113 ff.

⁴ Kuftin, *Vestnik Gos. Muzeya Gruzi XIII B*, pp. 139-144, English Summary (Tiflis, 1943). I am indebted to Professor Childe for calling my attention to this article. The existence of Caucasian parallels for the Ankara material has been noted by Dr. Tahsin Özgüç, *TTK III*, pp. 168-9.

⁵ pp. 135-144, especially pp. 142-3.

⁶ Pl. II, 2, is from Burton Brown, op. cit., pl. III (the original photograph) ; Pl. II,

to the South Caucasus. I hope to show that all the objects are members, in varying degrees, of one family.¹

If the accompanying text is sketchy—a tentative approach to what is only in part accessible—I trust it will be forgiven. Its aim is, in the first place, to introduce the hearth and vase, Pl. I, from Karaz, in the second place to trace the distributions and connections of some unusual shapes and devices within a certain area. The area in question is the tremendous mountain zone which forms a watershed for the Aras, Kura,

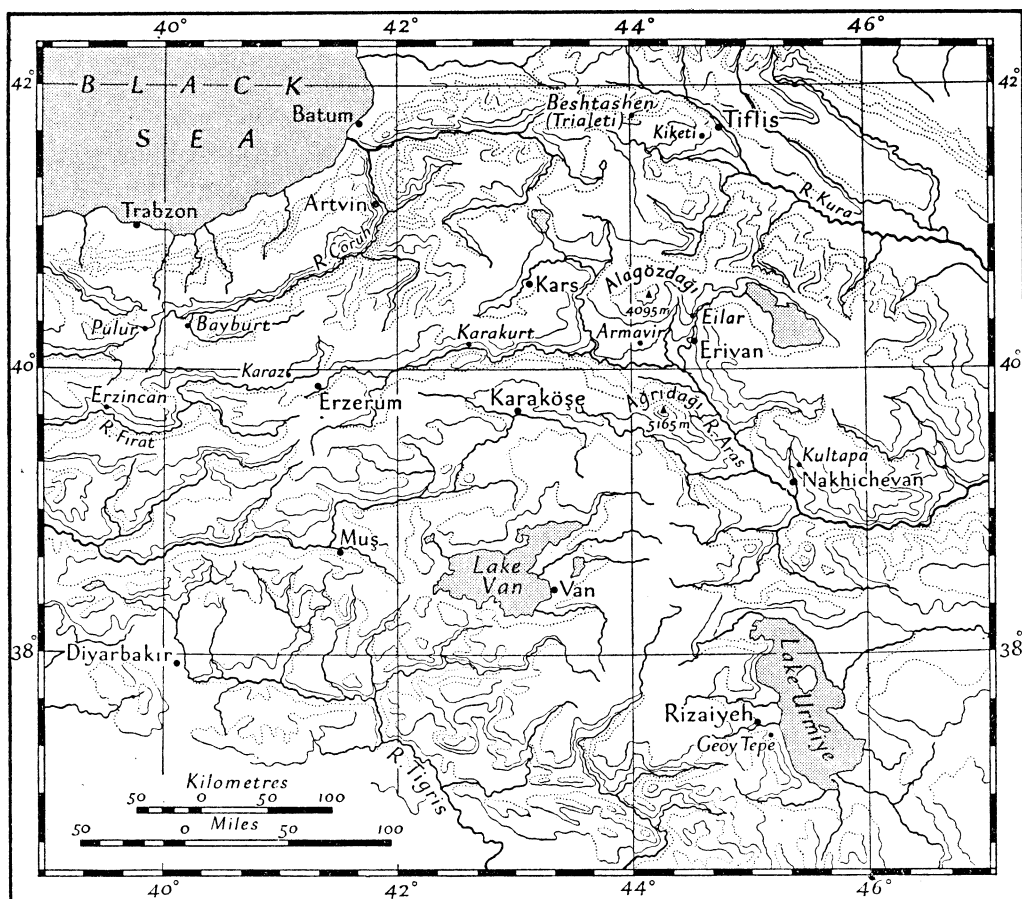


FIG. 1. The sites mentioned and their geographical setting.

Bayburt and the two main tributaries of the Euphrates ; to this mountain zone must be added the Kura-Aras basin (Fig. 1). The period involved is

1, is from a new photograph supplied by the Ashmolean Museum. I am deeply grateful to Mr. Burton Brown, to the Ashmolean Museum and to John Murray the publisher for the help and permission so kindly given me.

¹ Besides my deep debt to Dr. Koşay, I should like to express warm thanks to Dr. Nuri Gökçe for facilities for studying the material at Ankara, to Bay Halil Üstün for showing and explaining the collection at Erzurum ; to Dr. Tahsin Özgüç for many stimulating and helpful discussions ; to Professor Childe for invaluable suggestions and criticisms ; to Mr. R. D. Barnett for help with the map ; to Professor Eunice Work for help over Kuftin's article. The drawings are by Mr. Stewart, the map by Mr. G. S. Holland.

mainly the third millennium, within which more exact dates can often be supplied.

KARAZ AND ITS "HEARTHES"

Karaz is a mound 15 to 16 km. north-west of Erzerum, some 1,950 km. above sea-level, and not far from the sources of both the Euphrates and the Aras. It was the scene of a trial excavation in 1942 by Dr. Koşay with the assistance of Bay Kemal Turfan and a longer campaign in 1944. A step-trench, dug on the side of the mound during the 1942 operations, reached a point nearly 12 m. below the datum, revealing stone walls and two burnt strata. In the deposit above the later burnt stratum was found a group of vessels of the type usually described as portable hearths, some of which had horned projections.¹

One of these, numbered A 173, which may be called Type I, is illustrated on Pl. I. Its arresting knobs, with their decoration of pendent spirals, and the angular projections from the rim between the knobs, are similar to those on the specimen exhibited and mentioned in my introductory paragraph.² But in that specimen the knobs rise from the curved-in edge of a shallow bowl, whereas A 173 has a double rim—unless, indeed, it is sitting in a basin to which the second rim may belong. The knobs are a local feature: one meets them again serving as a finish to a four-legged terracotta andiron. Here, on A 173, they might conceivably have been meant to support a small pot, which could have been warmed by lumps of charcoal, as one does on a brazier.

"Brazier" is, perhaps, the best name, not only for the knobbed receptacles from Karaz, but also for containers of another type, II, the top of which is partly covered in by a very wide rim; a rim framing an orifice shaped like a pansy or trefoil (see below p. 26). A fine example, A 30, has definite discolorations inside as though from charcoal, and a hole in the base which would help to keep the charcoal alive.³ Nor is it surprising that the inhabitants of so cold a climate were equipped with various accessories for their fires: andirons with feet and the semicircular potstands resembling (save for the lug) Fig. 3, No. 5 which, as Mr. Sinclair Hood has shown, could have been placed at the edge of cooking-holes.⁴

Among the vases, some, as Dr. Koşay has pointed out, do not differ greatly from the familiar Anatolian types.⁵ The majority, however, are dissimilar in form and decoration, though not in fabric: they are hand-made, red or black, and usually burnished. Decoration may consist of deep grooves⁶ and dimples, like those on the jar, Pl. I, 1, A 42, or

¹ See the section, *TTK* III, facing fig. 20.

² That specimen measures .71-.74 across. The measurements of A 173 are not available at present, as it is being mended.

³ The brazier mentioned in par. 1, which is of red clay, is blackened on one side.

⁴ *ASI*, p. 139.

⁵ *TTK* III, pp. 166-7.

⁶ The term "grooves" is used loosely, for channels either angular or rounded in section, mainly the latter.

patterns in relief, often made, it seems, from applied strips of clay.¹ Those patterns include bold meanders and spirals, sometimes double like Fig. 2, No. 4,² while the most characteristic vases of all have an owl-like, or, more properly, anthropomorphic appearance, owing to the placing of circles at either side of a vertical groove or grooves on the neck, the bodies, variants of Pl. I, 1, being frequently adorned with a pair of spirals or diagonal grooves, or both. In contrast to bold relief, there is a remarkable style in fine, close relief, depending for its effect on oblongs, squares, and other shapes enclosed within narrow, raised borders (Fig. 2, Nos. 5, 6, 8).³ Incision was also employed, especially on lids.

Flint and obsidian blades were common.⁴ But in the latest period, we learn, metal was common too, whereas in the earlier stages it had been rare.⁵ Certainly the metal objects at Ankara display a larger repertory than many Anatolian settlements can do, a fact not surprising when we remember that eastern Turkey is rich in ores and notable for the hoards of weapons and the like buried during the second millennium. The citizens of Karaz owned, we see, daggers, a celt, a curved knife, axes of a special Caucasian type to which we shall return, pins, including a toggle-pin, and a bracelet almost large enough to be a torque. The celt and the daggers, which are of Mrs. Maxwell-Hyslop's type I,⁶ give us a wide latitude in dating; for the toggle-pins, many parallels could be quoted, such as the ones from the level at Gözlü Kule which contained two-handled goblets and red-cross bowls, all of which suggest, as does the bracelet, a date between 2300 and 2000 or 1900 B.C.⁷ The curved knife can hardly be earlier than 2000 B.C.; it is like knives from Kusura C and Alişar II.⁸ The axes belong to a class associated with the Middle Kuban period; their blades bend downwards to the cutting edge at one end, and, more steeply still, to the shaft-hole at the other. Eleonore Dullo, in her article on Caucasian axes, calls them *Dolmenäxte*.⁹ For Middle Kuban, Professor Childe proposes the dates 2100-1500 B.C.,¹⁰ which allow our Karaz axes to take their place beside other metal goods from the site: they need be no later than the rest,¹¹ even if made, say, in the 20th or 19th centuries B.C. A barbed, socketed arrow-head, on the other hand, must, as Dr. Özgüç has pointed out, be intrusive.¹²

The brazier A 173 could, of course, have been made at any time after

¹ *TTK* III, fig. 12, shows this clearly.

² From *TTK* III, fig. 17.

³ e.g., op. cit., figs. 8, 9.

⁴ op. cit., p. 168, fig. 20.

⁵ *Belleten*, loc. cit., p. 155.

⁶ *Iraq* VIII (1946), pp. 3-5.

⁷ *AJA* XLIV (1940), pp. 65, 67, and fig. 21 on p. 72; Schaeffer, *Stratigraphie Comparée*, p. 271; see also, op. cit., pp. 58, 172. For toggle-pins in general, see *QDAP* VI (1938), pp. 169-209.

⁸ *Archaeologia*, 86 (1937), p. 41; *OIP* XIX, pp. 154, 156, fig. 196.

⁹ *PZ* XXVII (1936), pp. 72, 163, and fig. 4, no. 5, on p. 75.

¹⁰ Childe, *Dawn* (1939), p. 154.

¹¹ Thus there is no need to speculate whether they come from a separate hoard.

¹² *TTK* III, p. 169.

about 2600 B.C., when linked pairs of spirals became common among metal trinkets and plastic attachments on pots.¹ That Karaz flourished before then is indicated by comparisons with clay objects from other

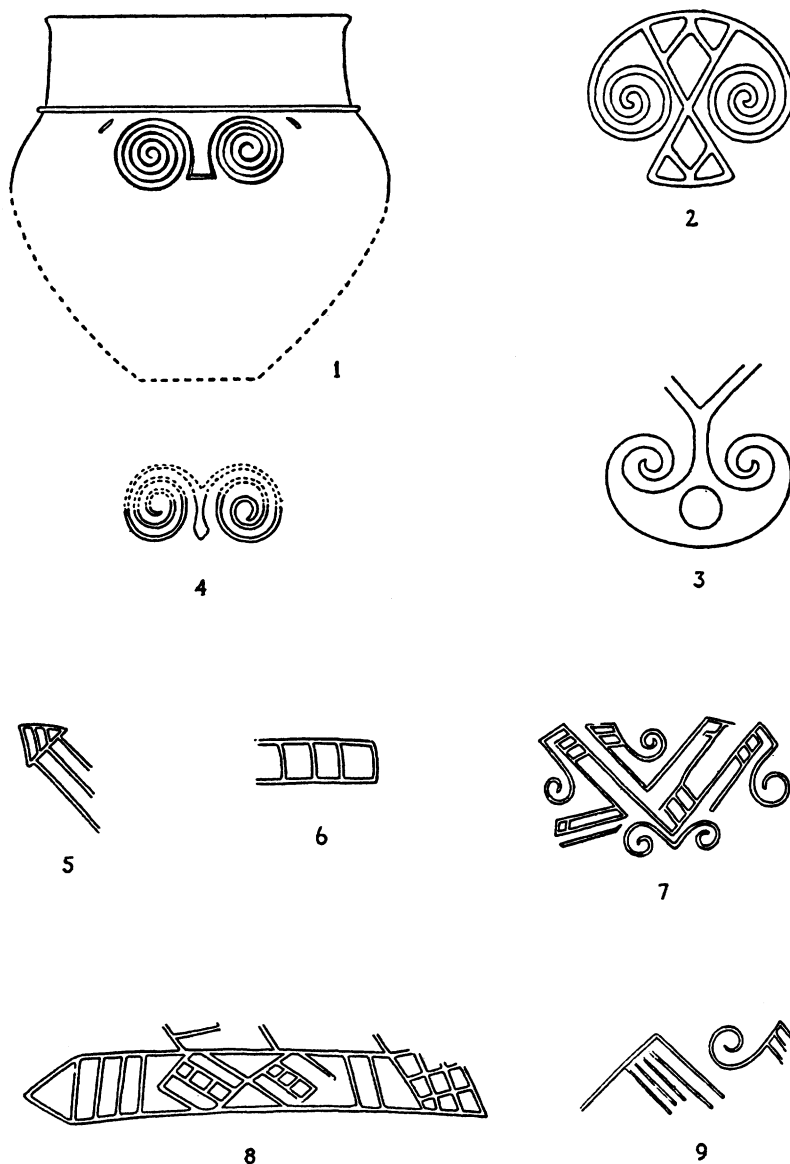


FIG. 2. Characteristic ornaments, from Kiketi (1), Geoy Tepe (2), Kultapa (3, 7), Karaz (4, 6, 8), Takavoranast (9).

places, as will be shown. Was it founded during the second quarter of the third millennium or the first? The same question is asked about many Anatolian townships, and rarely answered to everybody's satisfaction.

¹ See Childe, *NLA* (1952), p. 162. Among many references citing parallels which might be given, see Burton Brown, *op. cit.*, p. 38, note 5. At Troy, the motif appears on vases in the later stages of Troy II: Blegen, *Troy I*, p. 241 and fig. 390, no. 35.490. Cf. the gold ornaments, Schliemann, *Ilios*, pp. 488, 495.

THE SOUTH CAUCASIAN OR KURA-ARAS CULTURE

This culture has been reconstructed by Kuftin from a study of objects in the Tiflis museum and reports on the sites whence they came. Some of the sites were dug during the last quarter of the 19th century, others between 1900 and 1941. Writing in 1941, Kuftin described the culture as "homogeneous from Karakurt to Nakhichevan and from Tbilisi to Ararat".¹ Whether this assessment has since been modified, we do not know; nor how far the phases of the culture can now be more precisely subdivided and dated. It is regarded as chalcolithic, and a connection with Kherbet Kerak ware (see below) gives a *terminus ante quem* for its beginning but not for its end.²

Among its characteristics, we learn, were "ash-graves", Cyclopean masonry and tholoi. Cyclopean masonry has been identified by Dr. Kılıç Kökten in north-east Anatolia, especially in the province of Kars.³ There are tholoi in Turkey too, and, though they are far away to the west, at Polatlı, Karaoğlan and Etiyokuşu, a Caucasian derivation is not impossible.⁴

But it is with a different aspect of the Kura-Aras people that we are concerned. The things their potters made are often like objects from Karaz, sometimes strikingly so. Apart from the common prevalence of monochrome, burnished fabrics, resemblances are manifest both in forms and ornaments.

Braziers.—Though the knobbed hearths, Type I, have not as yet been recorded, there are approximate parallels for Type II. The one in Fig. 3, No. 4, seen from above and reconstructed from Kuftin's pl. XXVII, deviates in some ways from the Karaz braziers: the opening is wider, quatrefoil, not trefoil; the base is broad and flat, not footed; but the projections on the rim might be the prototypes of the Karaz knobs. Its find-spot was in the region of Trialeti. Two hearths from the Erivan area have trefoil orifices and longer projections, but proved less easy to illustrate.

Horseshoe-shaped Potstands.—These may be simple (Type A), as Fig. 3, No. 5, from near Karakurt in Kars,⁵ with which one may compare Karaz A 81 and A 15, where the spur in the centre is rudimentary or absent and no lug is attached. Alternatively, they may belong to a class not represented at Karaz (Type B), with figured ends or centrepieces.⁶

Vases and Lids.—Of the two undecorated bowls, Fig. 3, one, No. 6,

¹ See especially Kuftin, *op. cit.*, p. 143.

² *op. cit.*, pp. 139-140. We need not follow Kuftin in dating the material to the 4th millennium, though it may have first appeared prior to 3000 B.C.

³ *Bulleten VIII*, 32 (1944), p. 672.

⁴ *Anatolian Studies I* (1951), pp. 25-7; *TTK III*, pp. 52-3; *Archäologische Anzeiger LVI* (1941), pp. 255-6; Kansu, *Etiyokuşu*, pp. 30-1. The tholoi known in other lands are further removed in date and cultural context from the Anatolian examples than are the Caucasian ones.

⁵ Kuftin, *op. cit.*, pl. XVII, i; p. 140. See also the other examples on the same plate.

⁶ Kuftin, *op. cit.*, fig. 74, and p. 143. Cf. *AS I*, pp. 139-140, and *IEJ II*, p. 93.

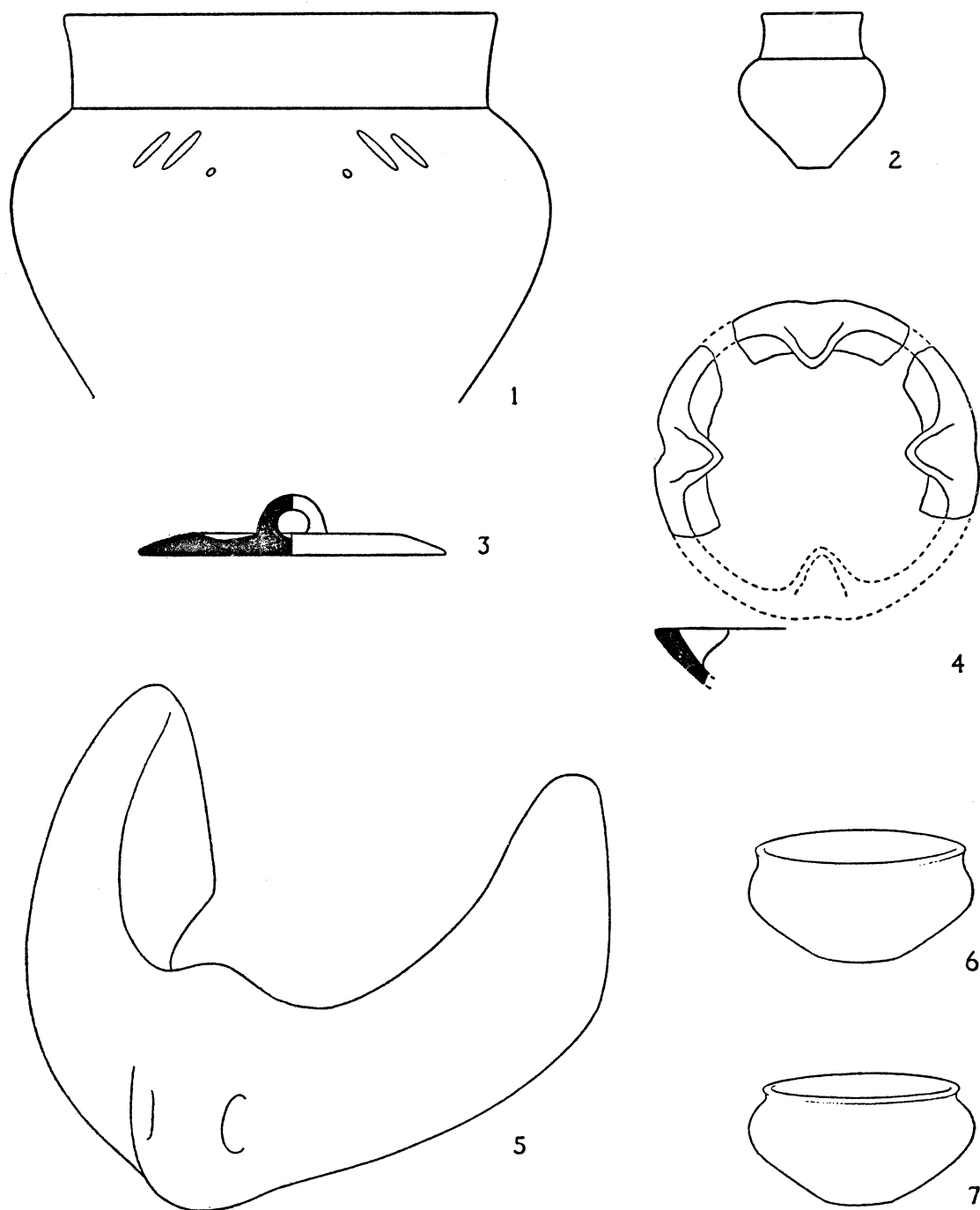


FIG. 3. 1, Jar from Eilar. 2, Jug from Kultapa. 3, Lid, South Caucasian type. 4, Brazier from district of Trialeti. 5, Potstand from Karakurt. 6, Bowl from Karaz. 7, Bowl from Armavir-Blur.

is from Karaz, the other, No. 7, from Armavir-Blur,¹ and additional examples could be cited. Wide-mouthed jugs, like Fig. 3, No. 2, were discovered in the "ash-mound" at Kultapa, Nakhichevan, decorated

¹ From *TTK* III, fig. 2, and Kuftin, op. cit., pl. XXIII.

in fine relief : ¹ potters at Karaz turned out jugs with similar profiles but with pointed bases, unadorned surfaces, and handles, if any, smaller, meeting the rim. Among the lids, a flattish round form, with central handle, Fig. 3, No. 3, is a variant of the entirely flat pot-covers from Karaz.²

Even more arresting are the parallels in ornament. Meanders, wholly alien to Anatolia, and spirals, a rarity in that country, were current both at Karaz and in the South Caucasian sites. Linked by a bar in pairs, spirals were much favoured for embellishing the shoulders of jars, an effective arrangement of which only an inadequate impression is given by the jar from Kiketi near Tiflis and the fragment from Karaz, Fig. 2, Nos. 1, 4.³

Grooves and dimples, freely used at Karaz and illustrated in our Pl. I, 1, are mentioned and illustrated by Kuftin in his account of the Eilar mound.⁴ His picture shows them on a necked jar (Fig. 3, No. 1), and his observation that "the pottery has bosses and hollows forming a kind of facial pattern" makes one wonder whether there was an impression of eyes and nose in the Karaz manner (see p. 24 above).

The fine, close-relief patterns of which samples are given in Fig. 2 ⁵ are, perhaps, the most original and distinctive creation of the civilisations under discussion. At Karaz and in some Caucasian villages it was part of the potters' repertory, effected by long, thin parallel lines, often joined by short ones and forming small enclosures. But the Karaz potter, like a true Anatolian, preferred to add thereto lozenges and triangles (Nos. 5, 6, 8), where his northern cousin chose tendrils and curves, and could turn his lines into meanders (Nos. 7, 9). These are merely local and superficial modifications in a style which it is hard, if not impossible, to match save in the allied and derivative pottery that reflects it.

THE DISTRIBUTION OF TYPICAL SHAPES AND DEVICES IN EASTERN TURKEY

If, as seems probable, the shapes and devices just described are the product of a particular culture, we can trace its distribution further. Finds collected by Dr. Kökten during his explorations of the north-eastern area prove that the Karaz style penetrated beyond Bayburt, and as far as Pulur Höyük north of Erzincan.⁶ In the extreme north-east, especially in the province of Kars, a special kind of lug or handle occurs, which is

¹ From Kuftin, op. cit., pl. XXIV, and fig. 53 ; p. 140.

² Fig. 3, No. 3, is from Kuftin's fig. 38.

³ From *TTK* III, fig. 17, and Kuftin, op. cit., fig. 55, No. 2.

⁴ Kuftin, op. cit., p. 141, and fig. 56.

⁵ From *TTK* III, figs. 8, 9, and Kuftin, op. cit., pls. XXV, XXX ; see also pl. XXIV, p. 140, and fig. 64.

⁶ Dr. Kiliç Kökten has published interesting articles on his travels, in Turkish : *Belleten* VII (1943), pp. 601-613 ; VIII (1944), pp. 659 ff. ; XI (1947), pp. 447-472 ; *TTK* III, pp. 194-204. The significant reference to pottery from Pulur Höyük is *Belleten* VIII, p. 675.

associated with the Southern Caucasus but has not yet been included in our list of types (Fig. 4). Let us add it now. It is the so-called Nakhichevan lug, made by applying a circular lump of clay to the vase and piercing it horizontally (unless left "blind"), but letting it remain more bossy and less integrated with the surface than the pierced lugs of familiar Anatolian wares. In the south-east, a different series of cultures had made their home on the shores of Lake Van, and it remains to be seen how widely their territory extended. But some of the Karaz people may have reached the Lake, if we can trust the testimony of a sherd in an Ankara museum ¹ bearing a bold spiral in relief. Such evidence is, of course, no more than

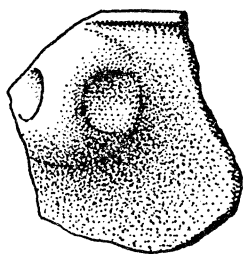


FIG. 4. East Anatolian or Nakhichevan lug.

a bare foretaste of what future surveys on an intensive scale might reveal : points can be plotted on a map, but no boundaries drawn.

GEOY TEPE

The site of Geoy Tepe, some 20 km. west of Lake Urmiye in Iran, gives perspective to our inquiry by providing vases and sherds, accompanied by implements, in a stratified context and considerable numbers. Moreover, the excavator, Mr. Burton Brown, has not only supplied ample illustrations and descriptions but has also recognised and discussed the relation of his finds to Karaz and the Southern Caucasus.² The Caucasian connection becomes immediately obvious when one looks at the scroll-pattern on the jar, Pl. II, 2, and Fig. 2, No. 2, which is close to one from Kultapa (Fig. 2, No. 3).³ This pattern, with its spirals joined by an arc and its triangular centrepiece, is much too original to have been evolved independently in two places. Now at Kultapa it grows among extra spirals and what seem to be meanders in the close-relief style ; evidently it is motif belonging to that style ; and at Geoy Tepe it is applied twice on the same vase, once under each handle, and supplemented by another medallion, also in close-relief, half way between the two. And it must be the work of a local potter. For the magnificent jar which it adorns, though unique, can scarcely be an import ; clay and finish, as Mr. Burton Brown tells me and my own observation confirms, are normal ; and he adds, convincingly, that the pot is too big and too thin for easy conveyance.

¹ The collection in the Kale.

² Burton Brown, *op. cit.*, pp. 34-62.

³ Pl. II, 2, is from *op. cit.*, pl. III, no. 45, by kind permission of author and publishers ; Fig. 2, No. 3, is from Kuftin, *op. cit.*, pl. XXV, 1.

Companion pieces may still remain underground. It came from the lowest of the three stages belonging to "Period K", the period of the wares under review, as did flat lids of the Karaz type.¹ In the middle stage, grooves and hollows began to be used, in a simple, rather primitive way (Pl. II, 1).² Nakhichevan lugs appeared at about the same time, and there is a bowl carinated like Fig. 3, Nos. 6 and 7.³ The uppermost stage was distinguished by developments in form rather than in decoration. Geoy Tepe craftsmen had sober tastes. Allied in race, apparently, to the peoples of Karaz and the Southern Caucasus, they lacked the boldness and love of variety which stamp their relatives' work.

The K strata, 6.7 m. deep in the main pit, and lying between two painted ware cultures, can, to some extent, be dated,⁴ for the uppermost stage or layer produced a racquet pin.⁵ Such pins, first fashionable at the time of the Royal Tombs of Ur, had a long vogue and a wide distribution. Probably the three phases of K covered part of or all the first half of the third millennium. Their beginning is not certain because the stratum beneath, called M, is only roughly dateable. In the publication, 3000 B.C. is proposed for the transition from M to K, but a lower date, say 2800 B.C., has much to recommend it. There was a copper spearhead in the earliest K stratum; the Copper Age in Anatolia itself is now believed by many scholars to have started after 2800 B.C.;⁶ and we have as yet no reason for thinking that Western Iran was more advanced.

THE AFFINITIES OF KHIRBET KERAK WARE

Khirbet Kerak ware now comes into the picture, by reason of its undoubted northern origin and its good assembly of significant forms and decorations. How it could have been brought to parts of Syria and Palestine by immigrants has been discussed in Mr. Hood's article and Mrs. Amiran's, and also by Sir Leonard Woolley.⁷ Both Sir Leonard and Mr. Hood emphasise the probability that the migration was a great movement southwards of a people seeking new homes, travelling comparatively fast; not a gradual expansion, of the kind which would have left traces along the route followed. Mr. Hood, in a detailed study, draws attention to the Caucasian and Anatolian connections of the ware, and thinks that the first home of the Khirbet Kerak culture must have been in "the area of the Kur basin or near it".⁸ Mrs. Amiran is specially concerned with parallels in eastern and central Anatolia, and with the possibility of an Anatolian derivation.

¹ Burton Brown, *op. cit.*, pls. III-V.

² Pl. II, 1 is *op. cit.*, no. 449 on pl. vi and fig. 10.

³ *op. cit.*, pp. 42-5: the bowl is fig. 9, no. 294.

⁴ Dating of period K, *op. cit.*, pp. 29, 34, 52, 65-6, 245 ff.

⁵ *op. cit.*, p. 47, and fig. 29, on p. 121.

⁶ Or even later: see Bittel, *Reinecke-Festschrift* (1950), pp. 20-5; Özgüç, *Belleten* IX (1945), pp. 341-360.

⁷ See notes 2, 3; Woolley, *A Forgotten Kingdom* (1953), pp. 31-7. The views expressed there on Anatolian connections are admittedly controversial (p. 33), especially as regards dating, and a discussion here would need disproportionate space.

⁸ *AS I*, p. 118. For "Kur", I use the Turkish name, "Kura."

Wholly alien on Palestinian or Syrian soil is this lovely, mainly burnished, red to black pottery, called Kherbet Kerak from a mound on the south-west shore of the Lake of Galilee. We, however, can find among it much that is familiar. There are horseshoe-shaped potstands, of the South Caucasian Type B, with anthropomorphic attachments.¹ A modified version of the fine, close-relief style, rectangular, but with an occasional tendril, is present.² So is grooved ornamentation,³ not simple and tentative, as at Geoy Tepe, but boldly executed, as at Karaz. Dimples, too, are not unknown.⁴

Equally unmistakable are shapes and decorations reminiscent of central Anatolia, or even of Kusura, still farther west. They can be seen well in the lower half of Mr. Hood's pl. XII and Mrs. Amiran's pl. 5, and read about in the texts of the two authors, especially that of Mrs. Amiran, whose evidence of Anatolian contacts is not confined to pottery. In short, there is a dual character, Caucasian and Anatolian, among the products of the Khirbet Kerak culture, hard though not impossible to reconcile with the very attractive theory that it was introduced into Syria and Palestine by a great folk migration from the region of the Kura basin.

Was it then introduced from Anatolia proper? That hypothesis too is awkward. Apart from the absence, up to date, of obvious intermediate sites with analogous pottery to indicate a route of entry,⁵ there is the question of date. Khirbet Kerak ware belongs in Palestine to EBA III and to its latter part; Mrs. Amiran considers that it was there confined to the 24th and 23rd centuries.⁶ In Syria, it cannot have been very much earlier,⁷ and most of the Anatolian parallel pieces, from Ahlatlibel, Alaca, Kusura and elsewhere, were made in the second half of the third millennium, being thus contemporaneous with the Palestinian series. The discovery of intermediate sites, signposts for a road, may still solve the geographical difficulty. And the chronological one might be met if we assume that there was indeed an immense migration which divided, one branch going rapidly to Syria, the other to Anatolia, each developing on similar lines and not wholly unacquainted. Or, with Professor Bittel, we may pin our hopes to the potentialities latent in the *terra incognita* west of the Kura and Aras, east of the Kızılırmak's source.⁸

SUMMARY

It will have been observed that no site has provided a complete assembly of all the shapes and devices that have been enumerated and that

¹ op. cit., pp. 139-140.

² e.g. Woolley, op. cit., pl. 2, lower right-hand corner.

³ For a good example, see *IEJ* II, pl. 7.

⁴ e.g. *Journal of the Palestine Oriental Society* XXI (1948), pl. X, no. 3b.

⁵ The report of Dönmez and Brice, *Iraq* XI (1949), pp. 44-58, is discouraging in this respect.

⁶ *IEJ* II, p. 103. Hood summarises the Syrian and Palestinian evidence, *AS* I, p. 119.

⁷ Bittel, op. cit., pp. 20-1; *PZ* XXXIV-V, pp. 142-3.

⁸ *PZ*, loc. cit.

seem to be signs of a cultural group. The reasons for such absences, real or apparent, may be ethnological, chronological or fortuitous. Bearing in mind the last named possibility—a new publication may, at any moment, report the existence of what was presumed non-existent—let us begin with what is undoubtedly present. At Karaz, in the Southern Caucasus, at Geoy Tepe and in Palestine together with the Amq Plain—west, north, east and south—occur two of the significant motifs or variants thereof: close-relief style and groove-and-dimple decoration. The former appears only in the lowest K stratum at Geoy Tepe, the latter only in the middle and upper strata. To those middle and upper strata belong the Nakhichevan lugs, which did not, as far as we know, reach Syria and Palestine.

So the close-relief style is, in spite of its seeming sophistication, early: early at Geoy Tepe, and already in existence further west when emigration carried the Khirbet Kerak people southwards. One is tempted to suggest that the movement took place before Nakhichevan lugs became current, notwithstanding the objection that groove-and-dimple decoration, part of the Khirbet Kerak repertory, was adopted by Geoy Tepe at about the same time as the lugs.¹

Among the other typical objects illustrated and considered in this paper, some are confined to only two of our four quarters: the trefoil hearths and braziers to north and west, the figured potstands (Type B) to north and south, but with an extension beyond our orbit to Alişar.² Karaz, it seems, never accepted the figured potstands, a circumstance that may serve as a warning against overstressing its link with South Caucasian sites. And Geoy Tepe folk, as far as we know, cooked without horseshoe potstands, and kept warm without braziers.

Nevertheless, enough was shared all round the compass to support our hypothesis of a general relationship. Where, then, was the common ancestor? No district, no site is qualified, either by reason of its character or its date, to be the antecedent of all the rest. Setting aside the admittedly derivative Khirbet Kerak culture, we do not even know which of the remaining ones was the oldest. It would be enlightening if a yet earlier stage of the East Anatolian or South Caucasian culture could be unearthed, in either area or in the tracts between.

When the missing ancestor is found, we should be nearer to the solution of a long-standing and fundamental problem: the origin of those immigrants, so like each other in many ways, who introduced the Chalcolithic and Copper Age civilizations into Central Anatolia. Were they not also to some extent kinsmen of the races whose products and connections are our more immediate concern? In any case, the Anatolian elements discerned by Dr. Koşay at Karaz are what one would logically expect. For the Erzerum plain, where Karaz lies, is in a key position on a great if arduous road from east to west, and it may still contain the clue to much that is puzzling in the prehistory of Turkey and its neighbours.

¹ Their use on the same pot, Kuftin, figs. 62, 64, is not surprising: such pots need not be early.

² *OIP* XXVIII, fig. 100, c 1732.



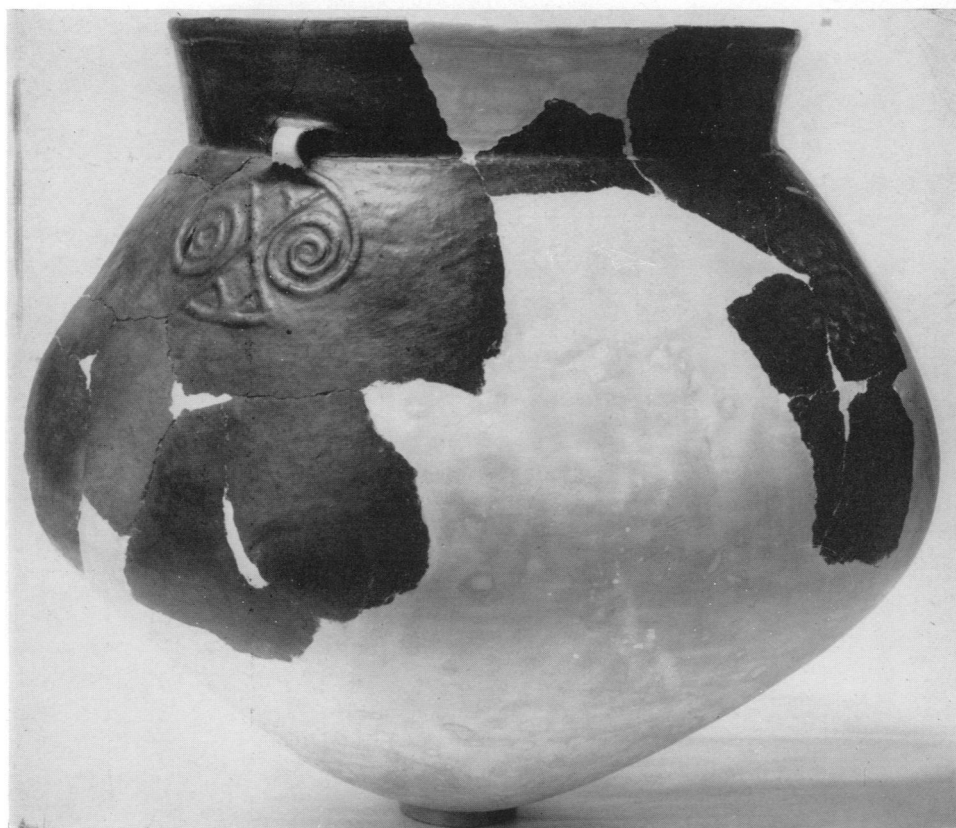
1. Jar from Karaz with grooves and dimples.



2. Knobbed brazier from Karaz.



1.



2.

Vases from Geoy Tepe in Azarbaijan. 1, Scale approximately $\frac{2}{5}$. 2, Scale approximately $\frac{1}{4}$.