

Aegean and Aegeanising Geometric pottery at Kinet Höyük: new patterns of Greek pottery production, exchange and consumption in the Mediterranean

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Abstract

This paper examines the Aegean and Aegeanising ceramic wares of Geometric type that were recovered in excavations at the Cilician seaport of Kinet Höyük. Its Geometric pottery assemblage, published here for the first time, is among the largest found so far in the eastern Mediterranean and provides the starting point for a new reconstruction of Greek pottery consumption patterns in the eastern Mediterranean. With this aim, we first present the formal and archaeometric characteristics of the Kinet repertoire, the nature of its archaeological contexts, and how it compares with Geometric ceramic assemblages elsewhere. The second part of our paper assesses this popular Aegean ceramic type's modes of production in order to define the conditions that sponsored the many dimensions of its distribution, exchange and consumption.*

Özet

Bu makale, Kilikya'daki Kinet Höyük limanında yapılan kazılarda ele geçen Geometrik tipteki Ege kökenli ve Egeleşmiş seramik kapları incelemektedir. İlk kez burada yayınlanan Geometrik seramik topluluğu, Doğu Akdeniz'de şimdiye kadar bulunan en büyük buluntu grupları arasındadır ve Doğu Akdeniz'deki Yunan seramik tüketim kalıplarının yeniden yapılandırılması için başlangıç noktası sağlar. Bu amaçla, öncelikle Kinet Höyük seramik repertuarının biçimsel ve arkeometrik özelliklerini, arkeolojik bağlamlarının doğasını ve başka yerleşim yerlerine ait Geometrik seramik grupları ile karşılaştırmasını sunmaktayız. Makalemizin ikinci bölümü, bu popüler Ege seramik türünün dağılım, değiş tokuş ve tüketiminin birçok boyutunu destekleyen koşulları tanımlamak amacıyla üretim biçimlerini değerlendirmektedir.

Exchange between the Aegean and eastern Mediterranean regained archaeological visibility in the early centuries of the first millennium BCE, after an interruption following the collapse of their Late Bronze regional empires (see table 1). The motivations behind these renewed contacts have been variously attributed, according to context and theoretical perspective; however, recent analytical evidence for copper-based artefacts in the

Aegean can now document in commercial terms the regular networks operating between these regions (Kiderlen et al. 2016).

The most emblematic shape of Greek pottery exchanged overseas was certainly the skyphos, a bowl with two horizontal and usually cylindrical handles, an offset rim and a flat base or ring foot. Other bowls in less common circulation were the one-handed cup, the

* The following abbreviations are used in the text: Early Bronze: EB; Middle Geometric: MG; Late Geometric: LG; Early/Middle/Late Iron Age: EIA/MIA/LIA; Aegeanising Geometric: AzG; Pale Brown Geometric (Ware): PBG(W); Red Geometric (Ware): RG(W); Pendant Semicircle: PSC; Neutron Activation Analysis: NAA.

kantharos with two vertical handles and the kotyle. The latter – a lipless hemispherical bowl with two horizontal, cylindrical handles, and usually deeper than the skyphos – was introduced in the Corinthian and Euboean ceramic repertoire at the beginning of the Late Geometric (LG). Its invention occurred during a transitional Middle Geometric (MG) phase, when the offset lip of some deep Corinthian skyphoi became minimal and almost vanished. The formal change from initial protokotyle to kotyle marks the beginning of the local Late Geometric at Corinth (Coldstream 2003: 148; 2008: 97–98, 461; Pfaff 1988). Euboean pottery production introduced the protokotyle during LG Ia (according to Attic chronology); that is, at the end of the Corinthian Middle Geometric, as the stratigraphy of Sindos attests (Gimatidis 2010: 188–89).

Three models have been used so far to explain the circulation of Greek pottery in the eastern Mediterranean: the demic, the gift-exchange and the commercial trade models. In the first case, the use of Greek pottery overseas has been taken to indicate the physical presence of Greeks abroad through migratory or colonising processes (e.g., Boardman 2005). In the second model, the drinking vessels that comprised the vast majority of Greek Proto-geometric and Geometric pottery consumed overseas are perceived as gifts exchanged for their intrinsic merit (Cold-

stream 1983; Crielaard 1999b; Luke 2003: 45–60). In the third view, the exchange of Greek pots as commodities is explained through modernist assumptions that overlook the complexity of premodern economic relations and misperceive the function of markets.

The long and not always lucrative discussion about the historical meaning and cultural implications of Greek pottery consumption in the eastern Mediterranean has in large part been based on insufficient documentation and inadequately defined contexts. For example, the contexts of Greek ceramic finds from old excavations at sites like Al Mina, as well as Tyre, Megiddo (excavations of the Oriental Institute, Chicago), Samaria or Tarsus are not secure (see, e.g., Coldstream 1988; Kearsley 1995; Coldstream, Mazar 2003: 40–42; Bruins et al. 2011: 204), while recent excavations at Megiddo, Tel Rehov, Tell Keisan and Dor, for instance, have produced relatively limited numbers of sherds (fig. 1).

This picture has changed in the last decades thanks to field research at sites like the Phoenician metropolis Sidon, and Cilician sites such as the small seaport of Kinet Höyük in the Bay of Iskenderun, and the inland sites of Misis and Sirkeli Höyük. The new excavations in Cilicia provide valuable contexts to understand earlier excavations in Cilicia such as Tarsus (Goldman 1963; Hanfmann 1963).

Kinet	Aegean			Cilicia		Northern Levant	Southern Levant	Cyprus
	Cultural periodisation	Conventional chronology hist BCE (Coldstream 2008)	Revised chronological BCE (Gimatidis, Weninger 2020)	Conventional	Cilician Periods (Novak et al. 2017)	(Mazzoni)	(Lehmann)	
Period 11	(Late Protogeometric)	950–900	1100–1050	Early Iron Age	NC1 2	Iron Age IC	Iron Age IIA Early	Cypro-Geometric II
Hiatus	(Early Geometric)	900–850	1050–990	Middle Iron Age	NC1 3	Iron Age IIA	Iron Age IIA Late	Cypro-Geometric III
	(Middle Geometric I)	850–800	990–930					
Period 10	Middle Geometric II	800–760	930–870					
	Late Geometric 1a	760–750	870–790					
Period 9 destr. between 727 and 722?	Late Geometric 1b	750–735	790–735		Iron Age IIB	Iron Age IIB	Cypro-Archaic I	
	Late Geometric IIa	735–720						
Period 8/9 Transition	(Late Geometric IIb)	720–700 / early 7th century?	NC1 4					
	Early Archaic period	7th century		Iron Age IIIA	Iron Age IIC			
Period 8	Early Archaic period	7th century	Late Iron Age					
Period 7								

Table 1. Synchronisation and chronology of cultural phases in the Aegean and eastern Mediterranean. The dates presented here for the Cypro-Geometric periods are based on radiocarbon dates from the southern Levant. Aegean cultural periods not represented at Kinet by Greek pottery are in brackets.



Fig. 1. Map of the eastern Mediterranean with sites mentioned in the text (source: Kinet Project Archives).

Sidon, Kinet Höyük, Misis and Sirkeli Höyük yielded not only some of the largest assemblages of early Greek Iron Age pottery in the eastern Mediterranean, next to Al Mina and Tyre, but also the best-documented ones. Sidon, on the one hand, shows a chronological pattern in Greek-pottery consumption that is more or less consistent with the nearby city of Tyre, where Greek pottery had been used from the Late Protogeometric onwards and became outmoded only after LG I (Gimatidis 2020). Further north in Aramaean/Neo-Hittite territory, Greek pottery first appeared at major sites of the Amuq plain in MG II or early in the LG I and remained common throughout the LG period. It is therefore significant that the Geometric assem-

blage from the Cilician site of Kinet Höyük, represented by fragments belonging to at least 60 individual vessels, differs in several aspects – including the temporal one – from other Aramaean/Neo-Hittite and Phoenician sources. The preliminary reports from Misis and Sirkeli Höyük imply that the consumption pattern of pottery of Greek type or origin at these sites may share some common cultural ties with Kinet (see D’Agata 2019; D’Agata et al. 2020; Kulemann-Ossen 2019; Kulemann-Ossen, Mönninghoff 2019).

In this paper we use the term ‘Aegean’ in a geographical sense, and the term ‘Greek’ in a cultural sense. ‘Greek’ designates here a distinctive set of material culture forms originating in the Aegean, but not an ethnic identity. The

period we are dealing with predates the emergence of the perception of Greeks as an homogeneous ethnic group. The Aegean is therefore the broader geographical frame, within which Greek and other cultural elements interacted. We use the term ‘Aegeanising’ to refer to ceramic styles originating outside the Aegean but influenced by styles and forms (whether Greek or not) that originated within the Aegean. Finally, the labels ‘Protogeometric’ and ‘Geometric’ refer to ceramic phases comprising temporal components of the Aegean periodisation system for the Early Iron Age (table 1).

The Iron Age settlement at Kinet Höyük

Kinet Höyük, Classical Issos, is a long-lived Mediterranean seaport at the southeastern border of Cilicia, 30km north of Iskenderun (Turkey). In antiquity, its prominent mound was situated ca 450m from the shoreline, almost like today, on the north bank of a river estuary which by the Hellenistic period had shifted some distance to the south. The estuary and a shallow bay on its north side formed the port’s two harbours and between them gave the mound a triangular shape, its apex oriented towards the sea. Kinet was most conveniently reached by boat, since the narrow Erzin plain which constitutes its hinterland is screened off by mountains to the east and north, diverting overland traffic to routes farther inland. Its advantageous location was again recognised in the 1980s when facilities were installed here to offload oil and gas tankers.

The ancient site consisted of two sectors: a 3.3ha mound eventually rising 26m high, and a zone of buildings on the shore and around the north bay, for an overall area of ca 5ha during the Bronze and Iron Ages (fig. 2). The mound already functioned as a small citadel in the Early Bronze Age (EBA) and continued to oversee the harbour until the site’s demise in mediaeval times. Architectural and other cultural remains recovered from the site’s many phases reflect ambitious local and foreign investments in this seaport, including Hittite and Neo-Assyrian ones (Lehmann 2016; Novák et al. 2017: 176–81).

Kinet’s shape, modest scale, cosmopolitan features, topographical setting and cultural history conform with the majority of pre-Classical and later ports along the Levantine coast (e.g., Tell Tweini: Taffet 2001; Al-Maqdissi et al. 2007; Marcus 2007: 147 n. 27; for later periods, see Leidwanger 2020: 199–202). These small but significant participants in a maritime economy also served as relays for inland ‘markets’ and suppliers. In Plain Cilicia, a broad deltaic formation crisscrossed by three major rivers and their many tributaries, the inland communities lay upstream from the seaports and relied on riverine transport of goods to reach the urban centres of the interior (Gates 2011: 399–401). Deep sedimentation has concealed the delta’s shoreline and its pre-Roman seaports, but their

estuaries and inland transit points have been extensively surveyed and mapped, and the riverine networks defined with precision (Rutishauser 2017: 121–24). Two pre-Classical seaports that were spared by sedimentation lie at the coastline’s west and east ends, where the mountains reach the sea. Excavation projects starting in the 1990s have been conducted at both: Soli Höyük, near Mersin (Yağcı in Novák et al. 2017: 153–56), and Kinet Höyük. Whereas Soli’s mound and lower harbour were severely altered when the site was refounded as Pompeiopolis, Kinet Höyük has suffered little interference. The two excavations complement each other, but Kinet provided better access to its sequence of archaeological levels and broader exposures. The status of other potential candidates for Cilician seaports is insufficiently documented (e.g., Kazanlı: Ahrens, Manuelli 2017: 187–88; Domuztepe: Taffet 2001: 132–33).

The Bilkent University excavations at Kinet Höyük (1992–2012) were able to determine the mound’s continuous stratigraphic sequence from EB II through the Hellenistic periods (ca 2800–75 BCE) and its medieval revival (12th–14th centuries CE), but did not reach the mound’s lower levels. However, earlier occupations attested by intrusive pottery and other finds, and by soundings in the harbour zone, extend the seaport’s lifespan into the Late Neolithic mid-sixth millennium. Kinet’s longevity and function are thus securely established, and the dynamics of its maritime engagement form the project’s major research interests.

This article focuses on Iron Age levels excavated on three sides of the mound, for a total exposure of ca 430m² (E slope OPs. A/A2/D = 212.5 m²; W slope OPs. E/H F L = 200/220 m²; S slope OP. U = 10 m²). In Kinet excavation terminology, the site’s stratigraphic units are called ‘Periods’. The Greek and Cypriot ceramics discussed in this paper were found throughout its Middle Iron Age phases, Periods 11/10, 9, ‘8–9 Transitional’ and Period 8. These contexts date to the Cilician Middle Iron Age, also known as Neo-Cilician 3 and 4 (Novák et al. 2017). They are briefly described here to provide settings for the ceramic finds that are the core of this paper. The last stratified examples occur in Late Iron Age Period 7 contexts.

Middle Iron Age Kinet

As elsewhere in the eastern Mediterranean, formal architecture and other signs of residential life were reintroduced to Middle Iron Age Kinet after a two-century disruption spanning the Early Iron Age (EIA). The mound’s west slope sector had served for outdoor, seasonal activities involving animal husbandry and accounting for the thick EIA trash accumulations of Period 12 (12th–11th centuries). This EIA phase showed

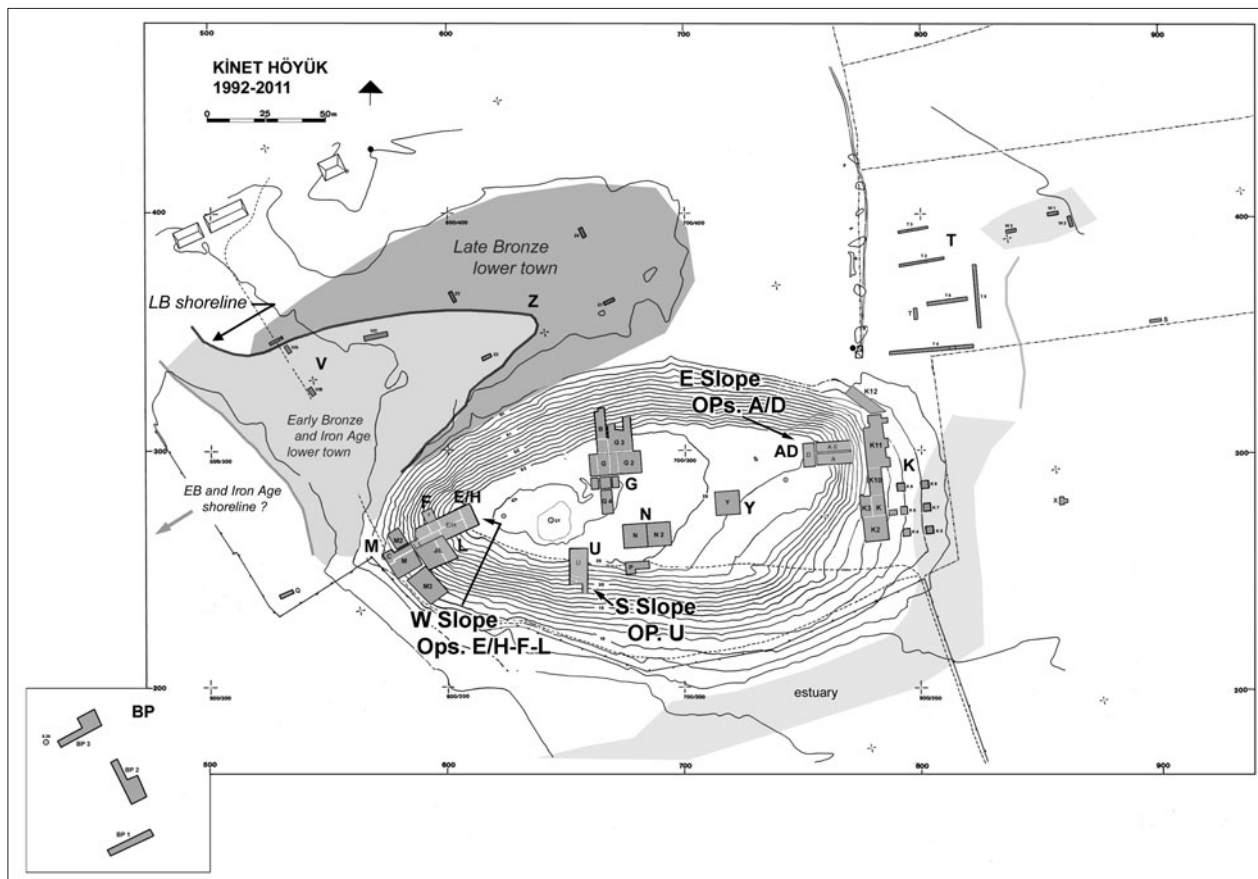


Fig. 2. Kinet Höyük: topographic site plan showing Iron Age operations (source: Kinet Project Archives).

little contact beyond the immediate periphery or with the sea. In the tenth century, however, Kinet's inhabitants reinstated maritime ties with their neighbours – which is most visible in a painted ceramic repertoire common to Cyprus and throughout Cilicia (Gates 2019: 270–71) – and the site resumed its role as a seaport. Seasonal installations were replaced by an industrial area with furnaces (Period 11), marking the start of a new era with different economic ambitions.

Kinet's four Middle Iron Age levels were recovered in large exposures on the west and east slopes of the mound, in a stratigraphic sounding down its south slope, and in several north harbour soundings. Building phases ended in conflagrations, followed by levelling. Preservation was therefore moderate: few furnishings were recovered in situ, but deposits were clearly characterised, and could be differentiated. The East Slope district, facing inland, housed workshops for various cottage industries. The West Slope's architectural remains suggest official structures, overlooking the town's harbours and the approach from the sea, and enjoying the coast's prevailing breezes. The final MIA level, Period 8, marked a sharp break with previous and later settlements. Its cultural assemblage associates it with an Assyrian presence at Kinet.

Periods 11, 10 (West Slope) and Level u14 (South Slope Operation U)

The earliest MIA phase, Period 11, was defined by a thinly preserved industrial zone of furnaces, pits and burnt deposits, contemporary with the span of Cypro-Geometric I–II pottery. A few CG III sherds suggest that it lasted until the very beginning of Cypro-Geometric III, ca 900 BCE. At present, Period 11 is best understood as spanning the transition from the Early to Middle Iron Age. None of the Aegean or Aegeanising ceramics discussed in this paper came from a context safely dating to Period 11 only.

In contrast, substantial MIA levels occurred on the mound's west slope Area E/H in the following Period 10, and in a stratigraphic sounding, the south slope's Operation U, in level u14. Period 10 architecture was severely damaged by the building activities of Period 9; only a few wall foundations survived, occasionally with mudbricks (fig. 3). They nonetheless suggest substantial constructions, with walls up to 1m wide. At least some were not domestic, and may have served as public buildings. Despite the poor state of their architecture, the floor levels of this period were often distinguishable and produced varied botanical remains: hulled barley, wheat (hulled and naked), lentil, grass pea, bitter vetch and grape (Harding 2019: 35).

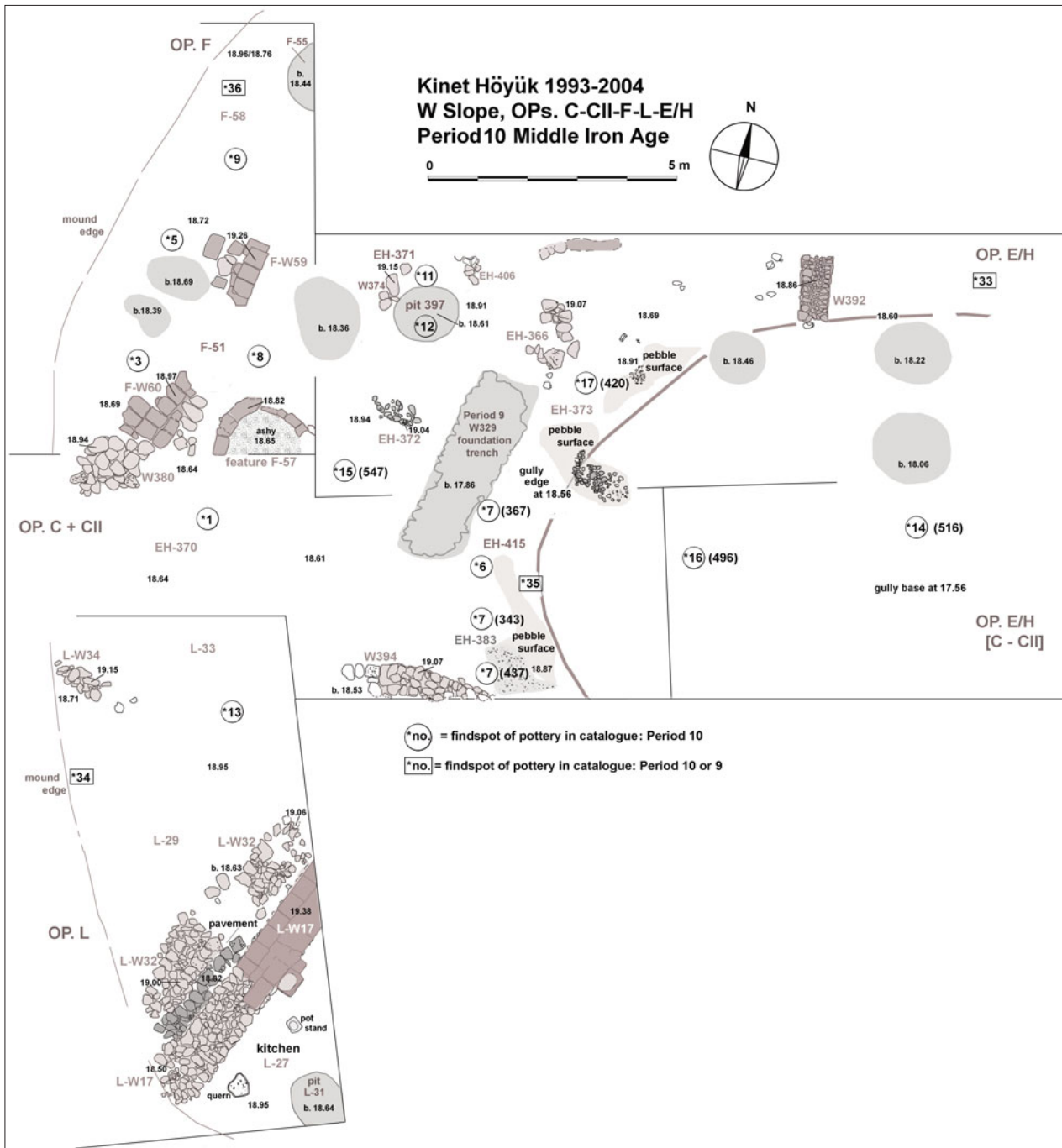


Fig. 3. Plans of Kinet West Slope operations with findspots of Aegean type ceramics: a) Period 10 (source: Kinet Project Archives).

Period u14 of Operation U was exposed in a 1.5m-wide stratigraphic probe whose architectural remains were scant. Its well-defined ceramic assemblage was entirely consistent with the Period 10 pottery in Area E/H.

The MIA assemblage of Period 10 includes local storage jars and small undecorated craters (fig. 4:1–2). Their convex necks are a typical Cilician feature. The first ceramic mortaria (fig. 4:3) occur in this period (Lehmann 2017). They are possibly imports from Cyprus, but the

provenance of the mortaria at Kinet Höyük has not yet been analysed. Among the cooking pots, the hole-mouth type is frequent (fig. 4:4), and typical in the coastal regions of the northern Levant since the Early Iron Age (Lehmann 1996: pls 83–84, types 438–39). Phoenician or Phoenician-style red-slipped wares are also part of the assemblage (fig. 4:5–6). The red-slipped bowls have parallels at Tyre Stratum IV (Bikai 1978: pls 15:1, 13). In Cypriot contexts they occurred in the ‘Salamis Horizon’

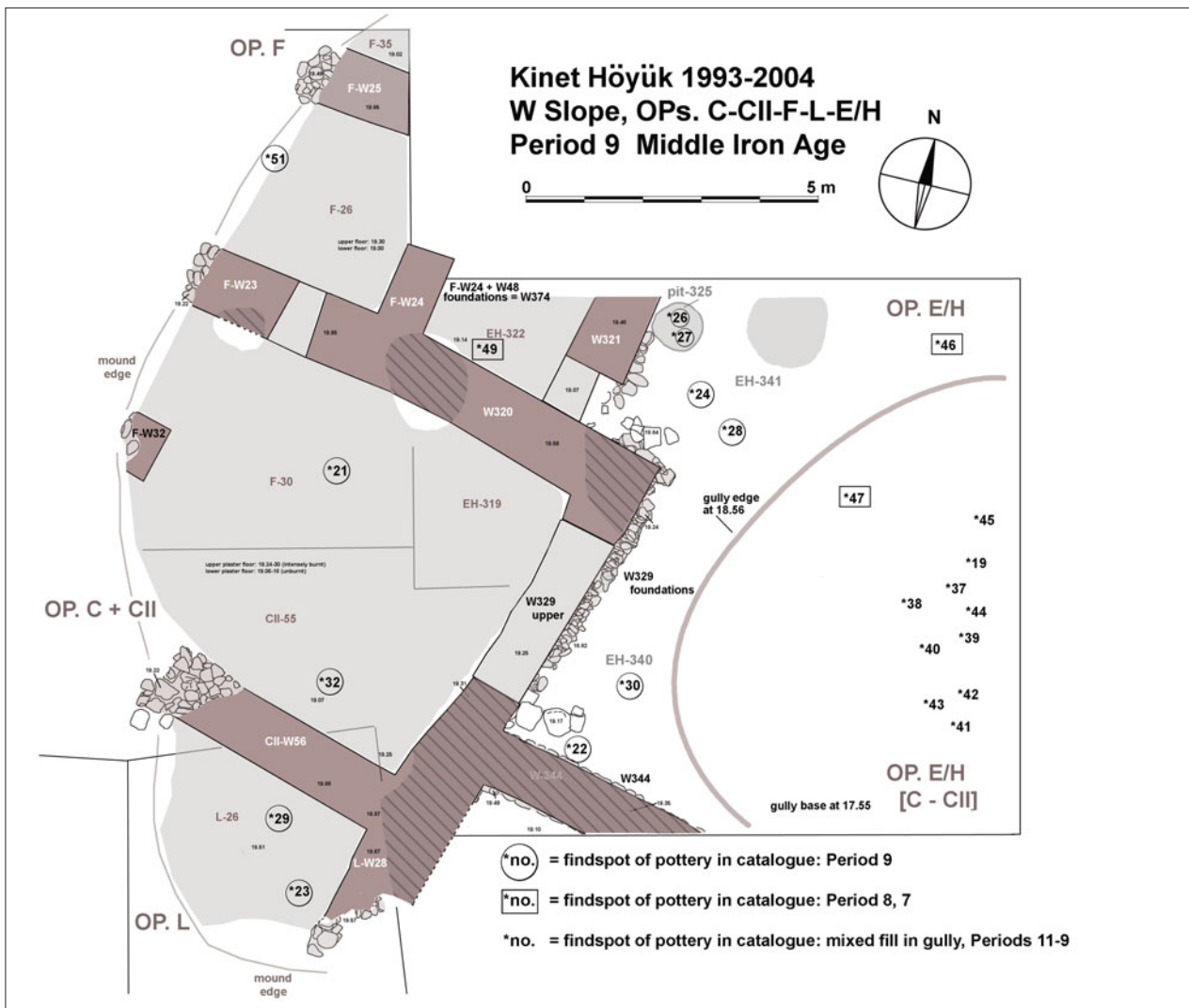


Fig. 3 (continued). Plans of Kinet West Slope operations with findspots of Aegean type ceramics: b) Period 9 (source: Kinet Project Archives).

(Bikai 1987: no. 506) and ‘Kition Horizon’ (Bikai 1987: no. 424). Bowls with deeply cut vertical or radial grooves (fig. 4:8) have a parallel at Middle Iron Age Tarsus (Hanfmann 1963: no. 716).

As in MIA Tarsus, Period 10 at Kinet Höyük is characterised by a significant quantity of Cypriot-style pottery (fig. 4:11–15). The first fabric analyses of these vessels suggest that the White Painted and Red-on-Black styles were not invariably imported from Cyprus but include Cilician productions (Hodos et al. 2005). The parallels to the local, Phoenician and Cypriot ceramic assemblage of Period 10 date to the ninth century BCE.

Period 9 (West Slope), Levels e10 (East Slope) and u9–u13 (South Slope Operation U)

On the West Slope, a monumental burnt structure with 1m-wide walls was recovered for Period 9 at the mound edge in Area E/H and adjacent OPs L and F. It is preserved

as a single wing of rooms for a length of 14.35m, and had distinctive features. The walling material is unparalleled at Kinet: it consisted of a tough mixture of gravel, soil and sherds, without vegetal temper or brickwork. A green-and-yellow glass eye-bead, found embedded in the matrix of one wall at precisely mid-width, reflects an apotropaic practice known from contemporary Tarsus (Dalley 1999: 78). The superstructure was offset from its stone foundations, whose misalignment was concealed by thick plaster. Some floors were likewise thickly coated, turning bright pink and rock-hard when the building burned. The plastered floor level of the broadest room (5.5m wide) was lower than those to its north and south, suggesting that it occupied the centre of the building. In a last episode, before being set on fire, the building was carefully cleaned out and its walls were razed and levelled (ca 0.6m; see next subsection). The floor of the south room (L-26) supplied good botanical samples, however, ranging from

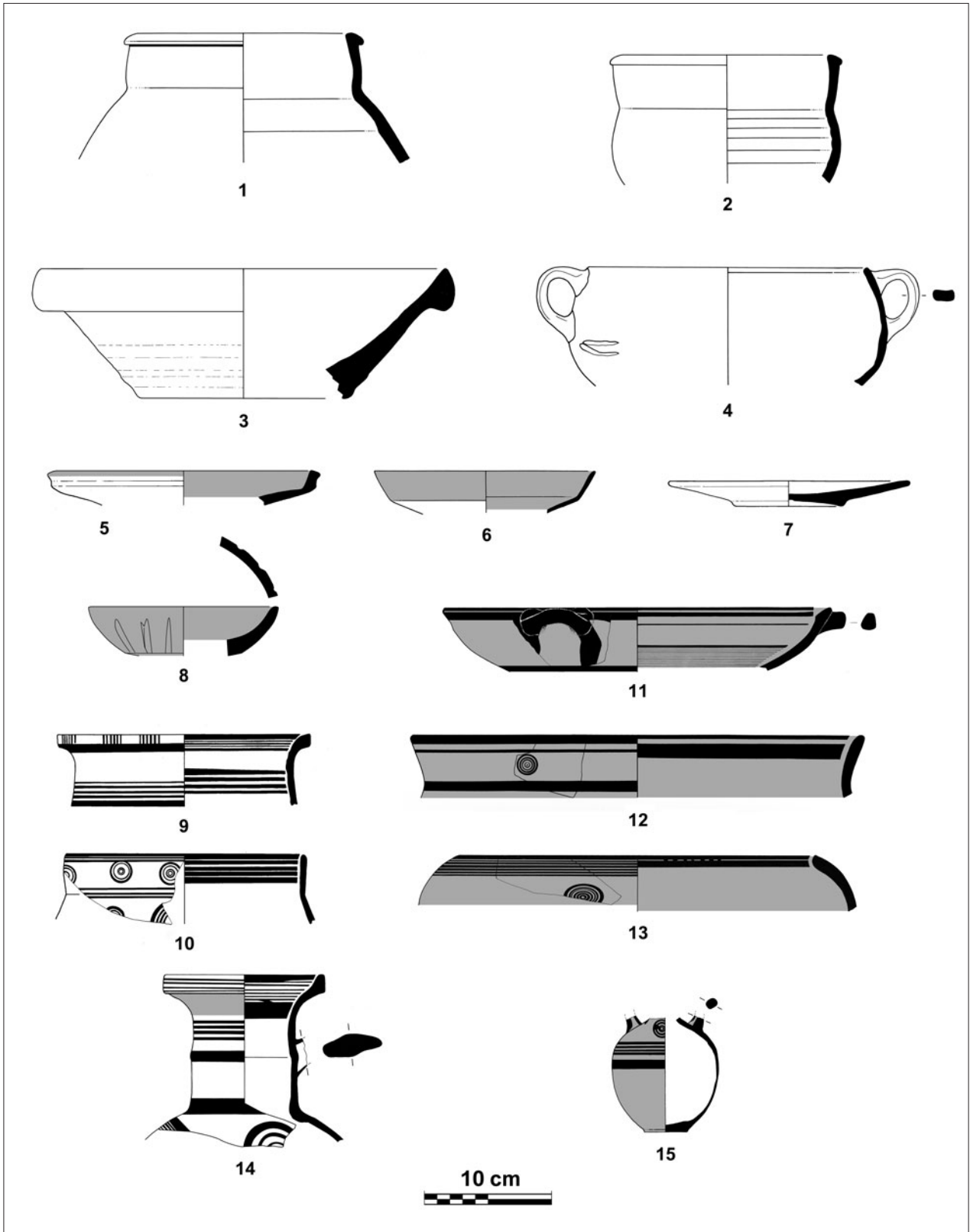


Fig. 4. Pottery of Cilician, Cypriot and Phoenician origin or type from Kinet Period 10 (not scaled) (source: Kinet Project Archives).

barley (but little wheat), lentil and grass pea to grape, nut and flax (Hynd 1997: 35, KT 5646). Olives, last seen at Kinet in the Late Bronze Age, reappear at this time (Harding 2019: 35).

The equivalent e10 level in the East Slope's Area A-AII/D was occupied by another burnt monumental structure, represented by 1m-wide stone footings and a single, partially exposed room (6.5 x > 3.7m). The room's entrance from the street was on its west end; its floor was sealed with thick yellow plaster. This building was probably destroyed in the same conflagration as noted on the West Slope. A narrow street separated it from workshops, which included furnaces set into square brick platforms.

Middle Iron Age levels (u9–u13) were also recorded in the narrow soundings on the South Slope in Operation U, where 1m-wide walls stacked one above the other were exposed at the mound edge. Their architectural character is uncertain, but the steep location suggests a fortified enclosure with three phases. Whatever their function, the scale of these walls matches the monumental architecture on the West and East Slopes. They may have been preceded by earlier versions in Period 10, but these could not be confirmed.

The destructions at Kinet Höyük were probably part of a wider regional event. Recent excavations at Sirkeli Höyük, Misis and Adana-Tepebağ indicated substantial structural disruptions at all these sites. At Sirkeli, public buildings and parts of the fortifications were abandoned, in the last quarter of the eighth century BCE according to radiocarbon evidence (Sollee et al. 2020). At Misis, the large structure Building I of phase 10 was abandoned around the same time (D'Agata 2019). While there are no indications for massive destruction layers at Sirkeli and Misis, a conflagration was observed in Adana-Tepebağ Level 12. The following Level 11 included 'Assyrian Palace Ware' (pers. comm. Deniz Yasin). These destructions and changes are currently best explained by an Assyrian seizure of power in the region. Novák and Fuchs (2021) propose that the Assyrians took direct possession of Cilicia under Shalmaneser V (727–722 BCE), and that Cilicia came under firm Assyrian control during the time of Sargon II (722–705 BCE).

The destruction of Period 9 at Kinet left behind many restorable vessels and rich, well-stratified assemblages. Local Cilician bowls and storage jars have parallels at other Middle Iron Age sites in Cilicia, where bowls with steep walls and diminutive handles (fig. 5:2) are particularly frequent (Kulemann-Ossen 2019: fig. 278:4). The trefoil pitcher with a vertical double-bar handle (fig. 5:3) has parallels in MIA levels at Tarsus (Hanfmann 1963: no. 842). Red-slipped shallow bowls are also common at Kinet (fig. 6:3). In the past, bowls like these were often identified

erroneously as Phoenician imports (Lehmann 2008: 223). The specific forms, fabrics and slip are in fact not Phoenician, and the bowls should be considered local Cilician pottery. Cilician craters with convex necks continue from Period 10 (fig. 6:2), whereas large two-handled storage jars are typical for Period 9 (fig. 5:4). Mortaria are now frequent (fig. 5:5–6); similar types were found in eighth-century BCE assemblages in Cilicia and the Levant, and even in shipwrecks (Tyre Stratum III, Bikai 1978: pl. 9:19; Ballard et al. 2002: fig. 9:3) (Lehmann 2017). These mortaria were most probably produced on Cyprus (Zukerman, Ben-Shlomo 2011), although some may originate in Cilicia.

Kinet's Period 9 is also distinguished by a substantial amount of decorated Cypriot-style pottery (fig. 5:7–9; fig. 6:1, 4). Some of the Cypriot-style vessels are again true imports, but Tamar Hodos has demonstrated through an NAA study that a significant proportion was produced in Cilicia (Hodos et al. 2005). This is also supported by the vessel forms and painted decoration: the features common at Kinet appear to be foreign to Cyprus. Maritime transport jars (amphorae) are exceptionally from Philistia (fig. 5:10), but most are authentically Phoenician (fig. 5:11). These jars occur frequently in destruction levels assigned to the Assyrian conquest of the Levant in the second half of the eighth century BCE (Lehmann 1998; Shochat, Gilboa 2018). The jar types found at Kinet Period 9 match examples in destruction levels dating to Tiglath-Pileser III through Sargon II (745–705 BCE). Such types (fig. 5:11) are missing by the time of Sennacherib's destruction levels of 701 BCE. Conversely, Phoenician transport jars found in the 701 BCE destruction levels do not occur in Kinet Period 9.

The Cilician, Phoenician and Cypriot pottery types of Period 9 have numerous parallels in the ceramic assemblages of Misis (D'Agata 2019), Sirkeli Höyük (Kulemann-Ossen 2019; Kulemann-Ossen, Mönninghoff 2019) and Tarsus (Hanfmann 1963; Lehmann 2008: 217–18; Lehmann 2017: 527). Another important criterion for dating Period 9 are the Cypro-Geometric IV comparanda, which connect the stratigraphy at Kinet with the chronology of the southern Levant (Gilboa 2015). These ceramic comparisons date the destruction of Kinet Höyük Period 9 from the middle to the third quarter of the eighth century BCE.

Transitional episode, Period 9/8 (West Slope) and Level e10/pre-9 (East Slope)

After the destruction of Period 9 (West Slope) and e10 (East Slope), the ruined site may have been left uninhabited for some time. Its revival marks the initial stage of Period 8, the Assyrian period, when new residents levelled and filled in the standing ruins to prepare foundations for their own building projects. This clean-up included the digging of trash pits into which the destruction debris was dumped.

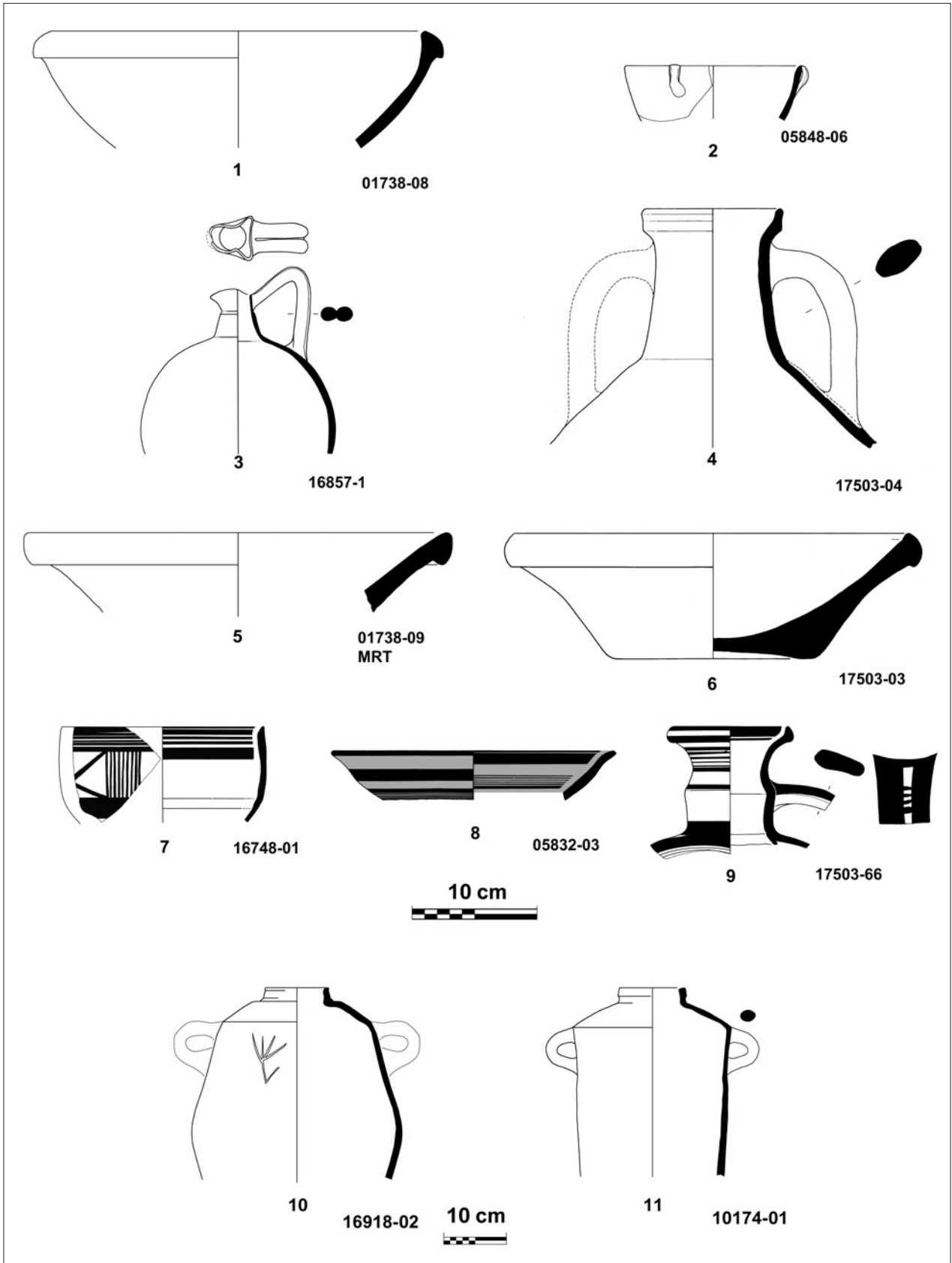


Fig. 5. Pottery of Cilician, Cypriot and Phoenician origin or type from Kinet Period 9 (not scaled) (source: Kinet Project Archives).

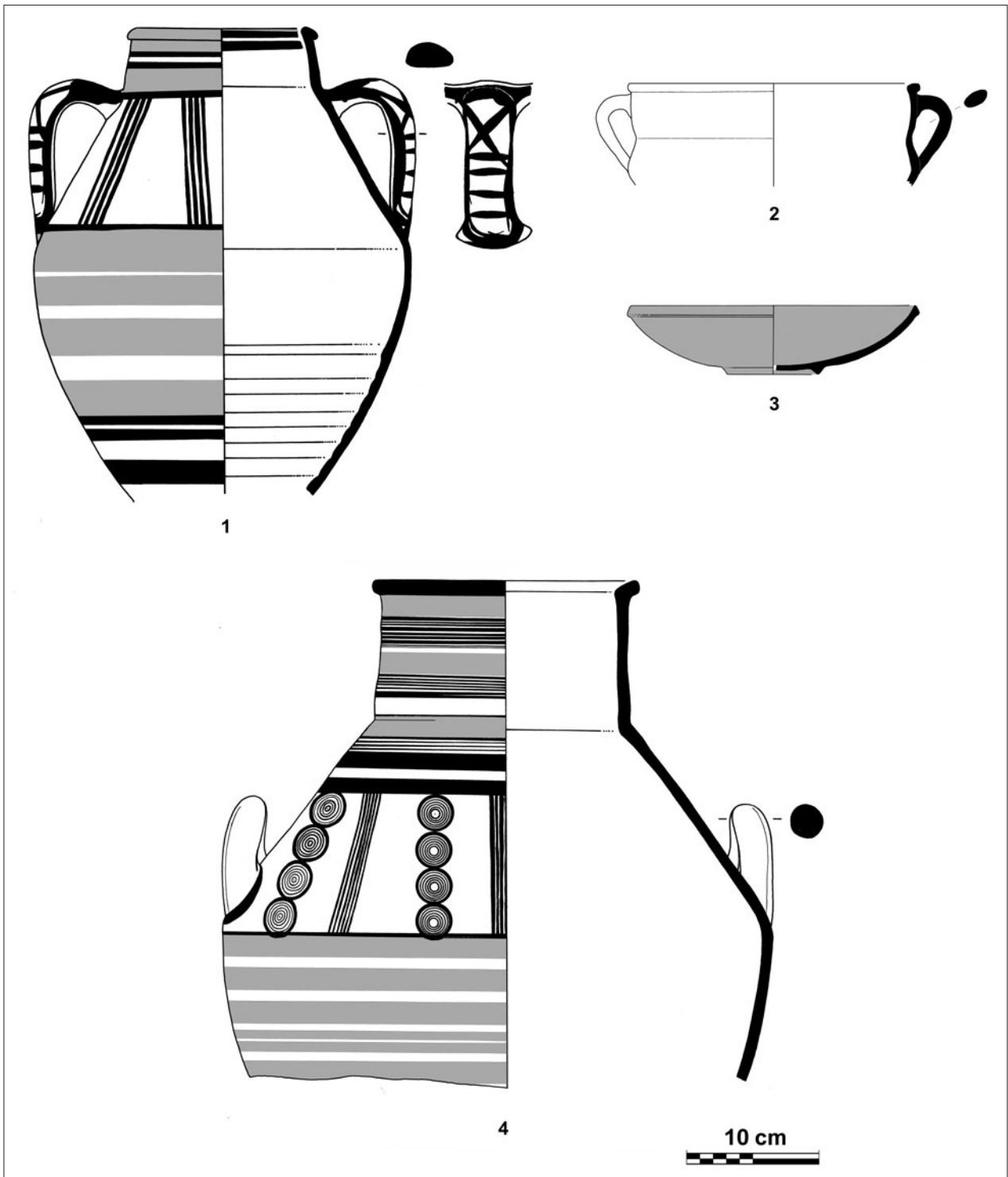


Fig. 6. Pottery of Cilician, Cypriot and Phoenician origin or type from Kinet Period 9 (not scaled) (source: Kinet Project Archives).

The fills and pits contain mainly artefacts from Periods 9/e10. However, the presence of some Period 8 pottery and other artefacts in these fills and pits associates them with the new group of builders. Their activities are assigned to a transitional phase linking the architectural levels of Periods 9 and 8.

Period 8 (West Slope), Levels e8–e9 (East Slope), and u12 (South Slope Operation U)

The Period 8/e8–9 levels are attributed to an Assyrian interlude at Kinet Höyük because of their intrusive ceramic tradition of Neo-Assyrian type and artefacts, including Assyrian cylinder seals (Lehmann 2016). The character of

the buildings, which are less monumental than in Period 9, and their construction techniques also broke with previous traditions and characterise this phase. The faunal and botanical evidence shows notable changes: equids in unprecedented numbers, the disappearance of deep-sea fish and increased olive consumption (Gates 2004: 406–07; Harding 2019: 54). Altogether, they suggest a land-based lifestyle disconnected from the site's maritime setting and uninterested in seafaring.

In the West Slope's Area E/H, Period 8 was represented by an industrial compound whose rooms were loosely placed around a cobbled courtyard. Many of its features were newly introduced, from wall orientation and masonry (stone and timber) to pisé furnaces or ovens of different design. Iron-working is one of the industries attested here (Güder et al. 2017). On the East Slope in Area A-AII/D, the large Period 9 structure was stripped to foundation level and reused to support a similar building. It also remained enclosed by a street and untidy domestic housing where smaller-scale metalworking (iron and copper) took place. Both areas lasted for two sub-phases before being destroyed in a massive fire. Ceramic and other finds associated with these phases belonged to trash deposits rather than floors, since rooms appear to have been stripped of their contents before the destruction took place.

The pottery of Period 8 is well known from assemblages dating to the period of Assyrian domination (Lehmann 2016). Comparanda occur at sites such as Taşlı Geçit Höyük (Zaina 2013), Tell Tayinat (Harrison, Osborne 2012) or Sultantepe (Lloyd, Gokçe 1953). Comprehensive regional studies of Assyrian pottery also provide a robust corpus for dating the Period 8 assemblage to the very end of the eighth and the first half of the seventh century BCE (Anastasio 2010; Hausleiter 2010). These ceramics include undecorated, coarse bowls with thick-ridged and grooved rims (fig. 7:2–3). A few vessels with fine fabrics and delicate forms represent typical Assyrian productions (Hunt 2015).

Other finds include colourful glazed ceramics (fig. 7:7, 9), local Cilician juglets (fig. 7:8) and a specific type of mortarium that is well known in Cilicia (D'Agata 2019: fig. 13b; Kulemann-Ossen 2019: fig. 278:5). The goblet shape (fig. 7:11) is typical for the seventh century BCE (Lehmann 1996: form 125). Transport jars (fig. 7:12–13) are mainly Phoenician, and likewise dated to the seventh century (Lehmann 1996: forms 384, 390–91).

The Geometric pottery at Kinet Höyük

The following study of Geometric pottery from the Kinet Höyük excavations begins with an analytical discussion of ware groups and fabrics, before proceeding to define forms and types. In this way, the interrelation between certain fabrics and types is more precisely revealed; at the same

time, advances in pottery production that may follow different technological and typological trajectories can be better highlighted. The merits of differentiating fabrics and manufacturing techniques in our analysis are demonstrated by the selection found at Kinet, where Geometric pottery in different fabrics and probably of different origins in the eastern Mediterranean occurs together with Euboean pottery of (mainly) a single fabric.

The catalogue at the end of this article does not include every Aegean and Aegeanising sherd found at Kinet, only the visually significant ones. Excluded were small body sherds without decoration, which contribute little to the stylistic aspects of this study but are quantitatively significant. They are mentioned in the text to acknowledge their presence and frequency relative to specific fabrics and types.

Aegean wares

The first group of Kinet Geometric pottery comprises at least 50 fragments from vessels of Aegean origin. No fewer than 43 belong to the same class of Euboean ware (31 are catalogued here). Previous studies have defined its distinctively fine, hard fabric and mineral inclusions: infrequent-to-rare mica particles of very fine size, mostly silver but some gold; infrequent-to-moderate, very small-to-medium-sized white particles; infrequent grey particles, medium-sized; infrequent quartz particles, medium-sized; infrequent and very small red particles; and infrequent-to-moderate voids, very small in size (see catalogue pl. 1:a–b). The matrix is usually a fully oxidised red (2.5YR 6/6–8) or red-brown (5YR 6/4 / 5YR 6/6). In a few cases, a light red-to-light brown core becomes grey in the thicker parts of the vessel wall. The paint is usually semi-lustrous and unevenly applied, resulting in colour tones that range from black to dark brown (5YR 3/1 / 5YR 3/2) and light brown to red (2.5YR 4/4).

Ware K 1a is associated with open or closed table vessels of almost all forms, which were either unslipped (K 1a.1) or covered with slip before painting (K 1a.2). None of the examples from Kinet Höyük was slipped, which means that the paint was applied directly on the clay surface. A small sherd from the lower belly of a medium-sized vessel from Period 10 is further decorated on its black-glazed surface with a thick white horizontal band and a purplish red band above it (not included in the catalogue). The use of added colour was common on Euboean vessels of LG II type, but it appears to have been introduced in the period immediately earlier, as the stratified fragment from Kinet and other evidence imply (see also Gimatzidis 2010: 209).

This ware type represents one of the most characteristic and widely distributed Euboean Geometric fabrics, classified as 'K 1a' at Sindos (Gimatzidis 2010: 93–94). NAA on samples from Sindos and other sites in the Aegean and Mediterranean scientifically confirm its origin from the region of the Lelantine plain (Eretria, Chalkis, Lefkandi)

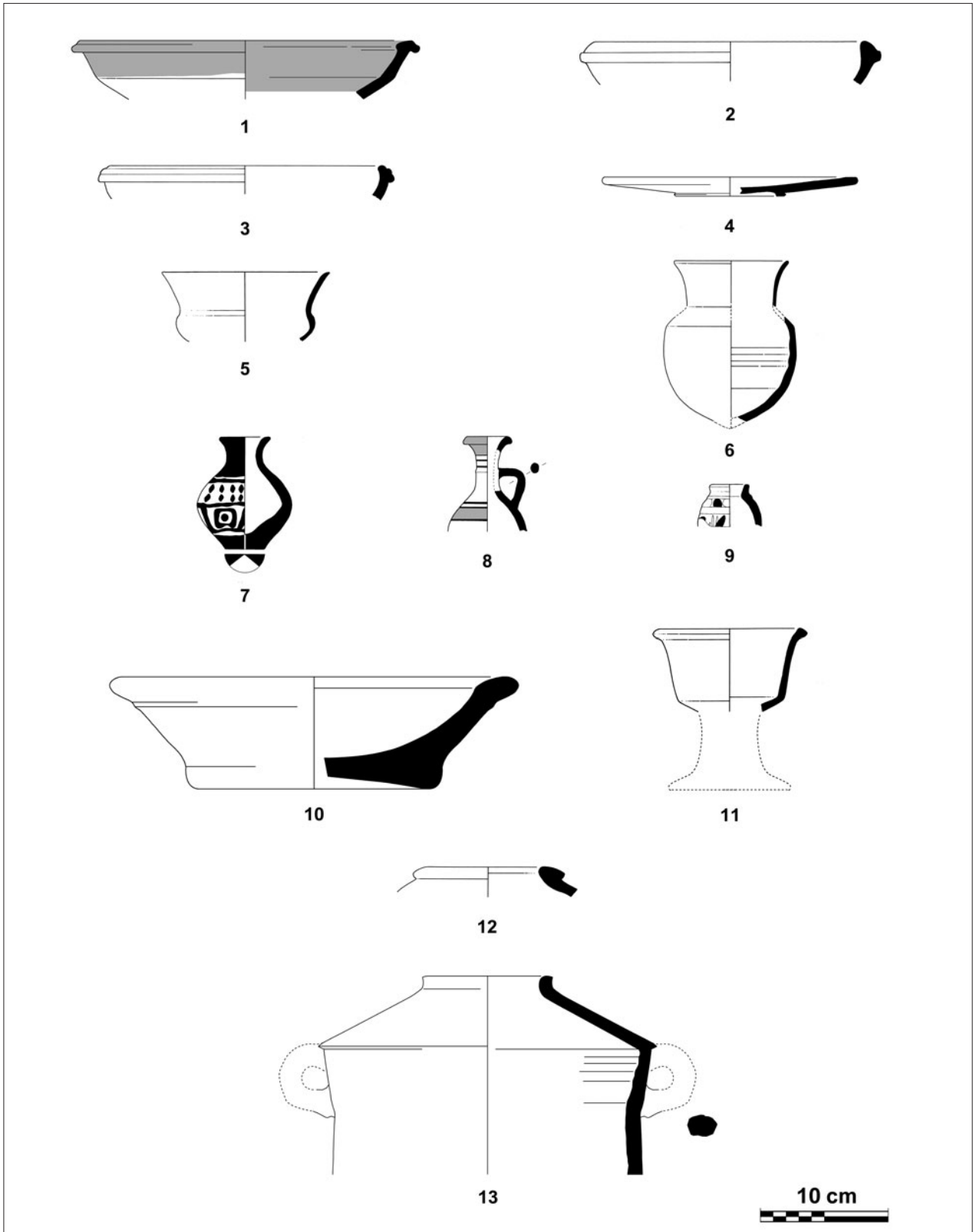


Fig. 7. Pottery of Cilician, Assyrian and Phoenician origin or type from Kinet Period 8 (not scaled) (source: Kinet Project Archives).

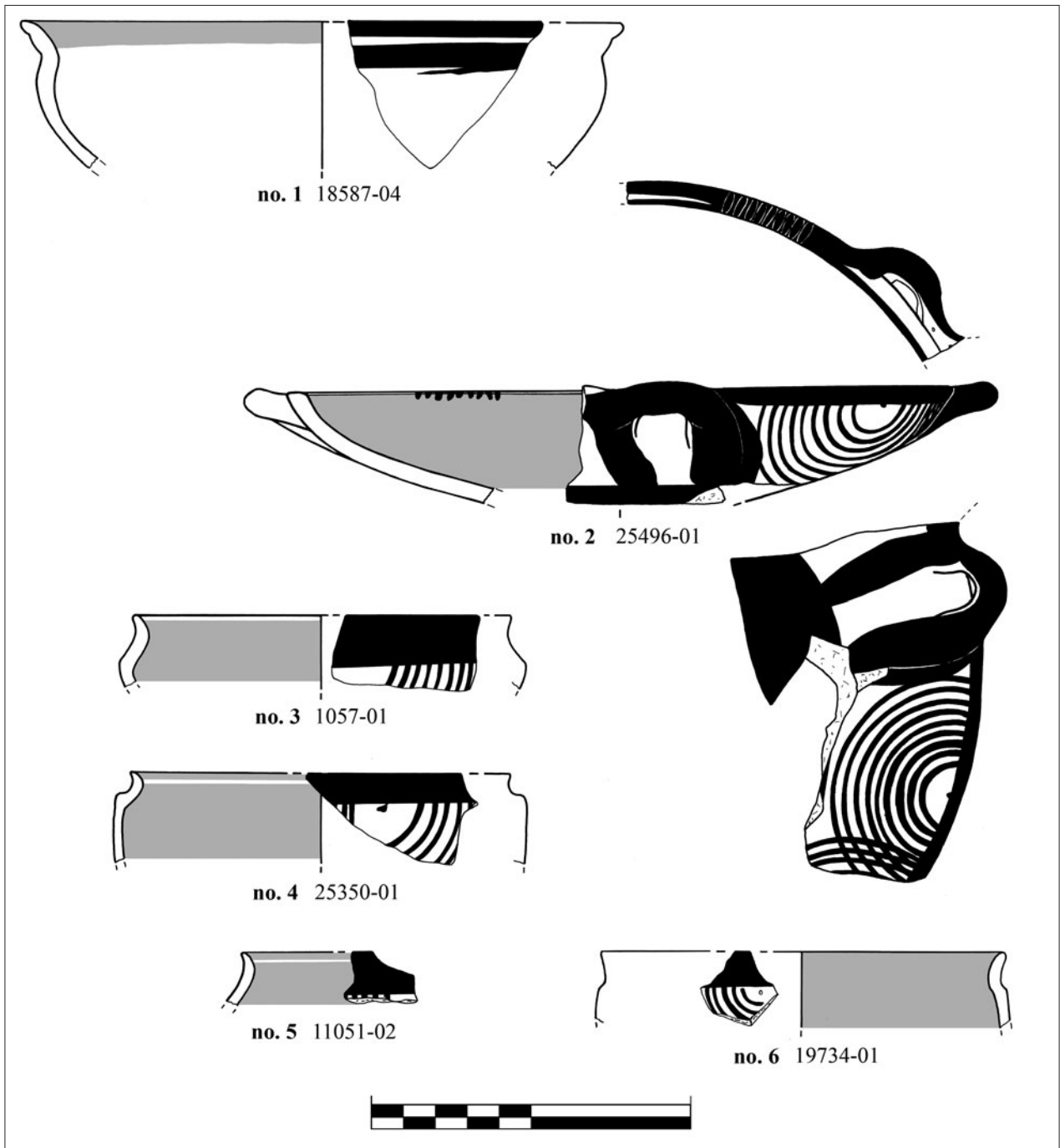


Fig. 8. Skyphos of Greek type from Kinet Periods 11–10 (no. 1); PSC plate (no. 2) and skyphoi (nos 3–6) from Period 10 (scale 1:2) (source: Kinet Project Archives).

in central Euboea (Gimatidis, Mommsen forthcoming). Aegean sources for the Kinet examples can be located with precision thanks to an NAA study conducted some years ago by Peter Grave (Grave et al. 2008) and recently re-evaluated by Hans Mommsen. The clustering of at least three Kinet sherds into the Euboean group K 1a.1 is now analytically supported by their classification in the well-defined geochemical group EuA, which originated in central Euboea (fig. 10, no. 18); the two other samples, a

skyphos ring base (sample AIA 1662) and a bowl (sample AIA 1605) are too small to be included here. A skyphos that macroscopically looked Corinthian (fig. 12, no. 48) belongs to Mommsen's geochemical group MYBE, whose source can be traced to Mycenae by means of reference material at Berbati (Grave et al. 2008: 1979–81) (catalogue pl. 1:c). A Corinthian origin should probably also be assigned to a small MG skyphos (fig. 9, no. 13), but this would need to be tested scientifically.

Likewise, without NAA results it would not have been possible to identify as Euboean a small grey handle from Kinet (fig. 10, no. 24; catalogue pl. 1:d). A Grey Ware produced in Euboea mainly during the Late Protogeometric period is known for its black slip and incised decoration (Desborough 1979: 346–47, fig. 21:A–E), but it is also represented in small numbers by a plain version like this one, associated with Black Slip (Popham et al. 1979: 141, pl. 114:KT 1).

The Kinet community acquired Aegean Geometric vessels in other fabrics also. Some of them probably came from Euboea; for example, an Atticising skyphos with zigzags (fig. 9, no. 11). Other fragments, such as the body sherd of a bowl (fig. 12, no. 49), may have originated in micro-regions of the Aegean that are at present not defined. The pottery catalogue gives an analytical description of their fabrics.

Aegeanising Geometric pottery wares of the eastern Mediterranean (AzG)

The second and third groups of Geometric pottery from Kinet Höyük consist of 18 sherds that seem to have originated in the eastern Mediterranean and are considered to be ‘Aegeanising’. They are classified here as Pale Brown, Red Geometric and Bichrome Wares. Fourteen sherds from these groups are presented in the catalogue. Some of them have a fabric similar to vessels commonly labelled ‘Al Mina Ware’.

The conspicuous ‘Al Mina’ ceramic group was first defined by John Boardman, in his study of the Greek styles of pottery from the site of that name at the mouth of the Orontes. He proposed that it was a local ceramic industry imitating original Greek forms and types, and produced by Greek immigrants (Boardman 1959). Since then, most Geometric ceramic vessels of non-Aegean provenance that were recovered on Cyprus and the Syro-Palestinian coast have been indiscriminately called ‘Al Mina Ware’. Confusion over the specifications of this ware arose because its fabrics have received little systematic analysis. Our macroscopic study of ‘Al Mina’ pottery found at Al Mina itself and stored at the British Museum, as well as from Kinet, determined that it is in fact an inhomogeneous group, consisting of several different fabrics and corresponding to separate origins and manufacturing centres (cf. Coldstream 1979: 266).

It is now evident that much of the so-called ‘Al Mina Ware’ originated not at Al Mina or elsewhere in the Orontes valley but on Cyprus. Boardman had considered this possibility already because of certain typological features (Boardman 1959: 164, fig. 1:20, pl. 25:20). Nicolas Coldstream further suggested a Cypriot origin in his study of the Geometric skyphoi on Cyprus (Coldstream 1979: 264–65) because of similarities in fabric and

technique between some of the skyphoi found at Al Mina and those on Cyprus. Stylistically, he also noted that some skyphoi were decorated on the inside with sets of concentric bands, a feature characteristic of Cypriot bowls that is atypical of Aegean tableware (Coldstream 1987: 25–26, pls 9, 13; Vacek 2012: pls 7:41, 15:158, 35:337, 36:339). Cypriot potters were thus appropriating the diagnostic features of Aegean pottery decoration and shape common throughout the production region from central Macedonia to Euboea but were modifying the Aegean version with additions from their own ceramic tradition.

The largely Cypriot origin of ‘Al Mina Ware’ would have been recognised earlier were it not for the unsupported association with Greek or Cypriot immigrant potters at Al Mina. This misconception can now be permanently dispelled by NAA results on samples in different fabrics from several eastern Mediterranean sites. They present the first robust evidence to propose an origin largely on Cyprus. This was already indicated by a brief mention of NAA findings for ‘Al Mina Ware’ samples from Al Mina (Vacek 2012: 37, 257, n. 1015). Similar NAA results have been obtained for ‘Al Mina Ware’ sherds from sites in Syria (Gimatizidis, Mommsen forthcoming). These analyses all point to a production centre at Salamis on the eastern coast of Cyprus.

Finally, NAA by Grave of three Kinet samples in this fabric, classified here as Pale Brown Geometric (PBG) (fig. 10, nos 25, 28; fig. 11, no. 30) placed all of them in chemical groups that relate to Cyprus (Grave et al. 2008). The recent review of their NAA data shows they belonged to a large geochemical group which Mommsen designates Ki-5, comprising 51 members at Kinet Höyük. It is distinct from the geochemical group Ki-2 (31 Kinet members), which is chemically close or identical to his group CypI and securely based at Enkomi/Salamis. It is also differentiated from the geochemical group Ki-14 (7 Kinet members), which seems identical to his well-defined AlmaA group, originating from the Al Mina region. Group Ki-5 is likewise different from groups Ki-12 (3 Kinet members), Ki-13 (6 Kinet members), Ki-20 (25 Kinet members) and Ki-21 (5 Kinet members). The local identity of these four groups is documented by 12 samples from clay beds in the vicinity of Kinet.

The uncertainty surrounding geochemical group Ki-5 and, by extension, PBG vessels need not imply that they are not local, Cypriot or north Syrian. The ware may still have been manufactured in some of these regions with clays whose geochemical signature has not yet been identified. Even well-defined micro-regions such as Salamis may have had clay beds with more than one geochemical signature. It is regrettable, however, that we are currently unable to locate the Ki-5 group by geochemical means, since its macroscopic aspects are also ambivalent. The

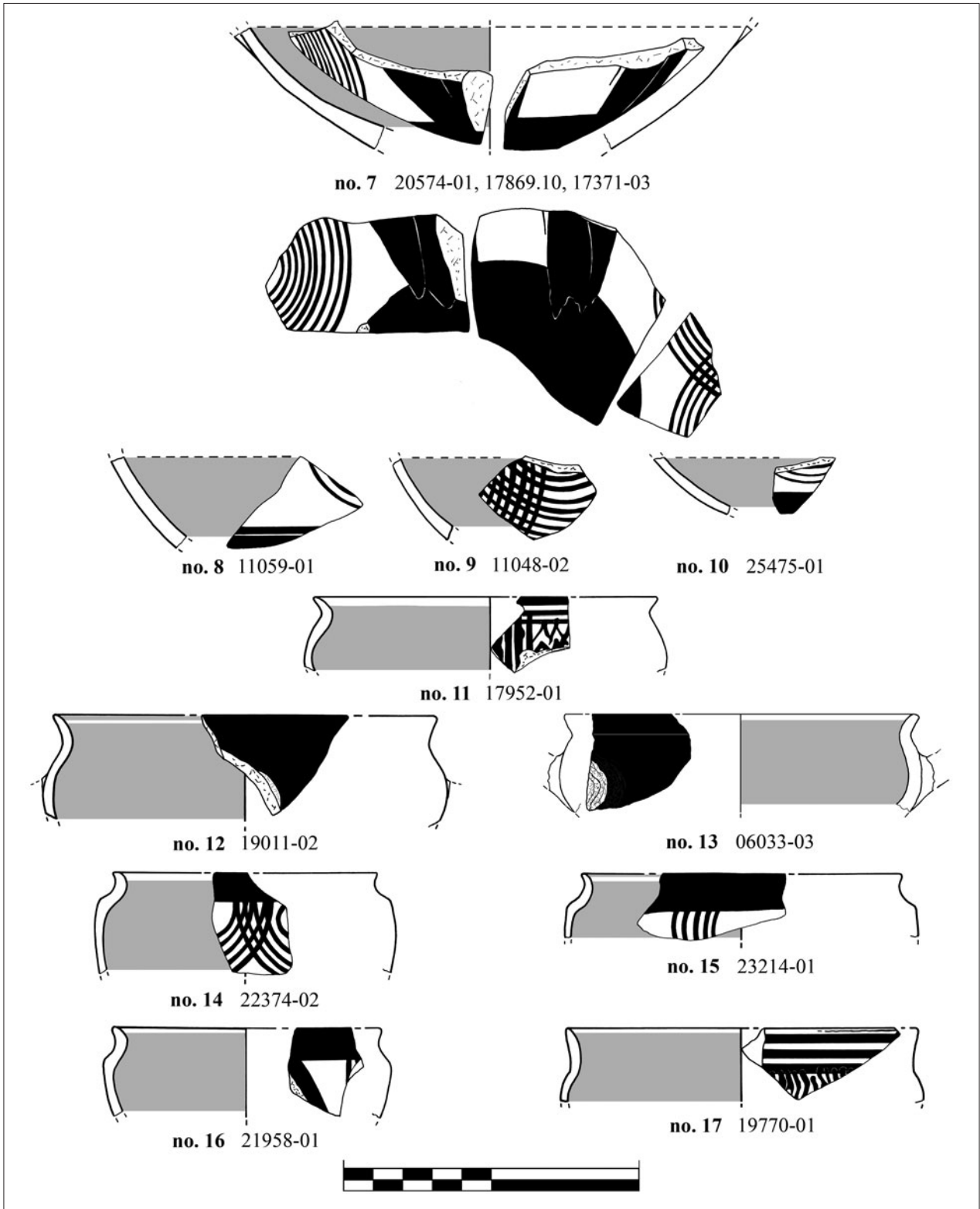


Fig. 9. Greek Geometric and monochrome pottery from Kinet Period 10 (nos 7–13); PSC and chevron skyphoi probably originating from Period 10 (nos 14–17) (scale 1:2) (source: Kinet Project Archives).

group comprises pottery whose forms and types could have been produced on Cyprus. They could equally well have been produced in Cilicia, which on the basis of archaeological criteria can also be proposed as a source for PBG.

One indication that Aegeanising LG styles were already being manufactured in MIA Cilicia is provided by another Kinet example of Greek type and east Mediterranean origin: the fabric of a Red Geometric (RG) skyphos

from Period 9 (fig. 11, no. 32), which closely resembles geochemically well-defined ceramics from Kelenderis (Lehmann et al. 2019). The Kinet sherds from this RG group imply that the production of Aegeanising pottery began at Kelenderis as early as the LG period.

A broader implication to be drawn from the NAA and typological studies at Kinet, Al Mina and related sites is that the term ‘Al Mina Ware’ is archaeologically and historically misleading, and should be replaced. The term refers neither to a homogeneous group of pottery fabrics and types, nor to a ceramic category with a single origin. In fact, it primarily designates ceramic wares in Geometric style that were produced at Salamis on Cyprus (geochemical group CypI) and possibly at Kelenderis. Related types occurring in the eastern Mediterranean in various fabrics, such as PBG and RG wares, cannot be tied by solid evidence to manufacturing centres at or near Al Mina either. We therefore propose to replace the term ‘Al Mina Ware’ with ‘Aegeanising Geometric (AzG) pottery of the eastern Mediterranean’ to define all locally produced wares of Geometric type in Cyprus, Cilicia and the Levantine coast. We specifically suggest calling the fine pottery from Salamis on Cyprus (CypI) – which resembles, both typologically and technologically, certain Aegean Geometric wares – by the name ‘Cypro-Aegeanising Ware’.

Pale Brown Geometric (PBG) ware. Pale Brown Geometric Ware, the most common type of Aegeanising Geometric (AzG) pottery at Kinet Höyük, is represented by 12 sherds, nine of which are catalogued here. Its fine, hard matrix has a distinctive pale brown colour (10YR 7/3). Mineral inclusions consist of occasional very-fine-to-fine particles of silver and golden mica; a few to moderate fine-to-medium red, white and quartz particles; dispersed to a few fine-to-moderate black inclusions (catalogue pl. 1:e–h). The surface finish is also characteristic: a matt-to-semi-lustrous paint which is usually light-brown-to-brown on the outer surface of the vase (10YR 7–8/3; 7.5YR 7/3–4; 7.5YR 4/2) and almost always darker (dark brownish-grey) inside (10YR 3–5/1; 10YR 4/2–3). The paint applied to the monochrome parts of the inner and outer surfaces of the vessels is thicker and better preserved. In contrast, the linear decoration painted in the handle zones is diluted, and today less visible.

This ware group at Kinet consists exclusively of kotylai (fig. 10, nos 29, 31) and protokotylai (figs 10–11, nos 25–28, 37–38) with a very short offset lip, usually articulated from the wall by a shallow groove. It is represented by a minimum of eight individual vessels, and perhaps more. Decoration is limited to sets of short strokes, usually in two superposed rows, framed by horizontal lines and triglyphs (panels of vertical lines) or a thick wavy line in the handle zone.

A single skyphos, preserved as a rim sherd (fig. 11, no. 30) belongs to a bichrome subgroup of PBG ware. Its main differentiating feature is the use of two varieties of paint: a matt, dark grey-brown colour (7.5YR 3/1–2) was applied on the outer surface and in bands inside the rim, while the inner surface was painted reddish-brown (2.5YR 5/2–3, matt). Except for the two paints, there is no difference from the PBG fabric of the other vessels. This is attested not only macroscopically, but also chemically.

Red Geometric (RG) ware. The main features of RG ware are its matt, thick red paint (10R 5/4–6) and reddish-brown fabric (5YR 6/6). Its paste is equal in fineness to PBG ware, with a few fine particles of mica; moderate red and grey inclusions of fine-to-medium size; and occasional quartz particles (catalogue pl. 1:i–j). The colour of the surface is light brown (7.5YR 8/2–3) and contrasts with the matrix colour (5YR 6/6). Seven fragments of skyphoi (fig. 11, no. 39; fig. 12, no. 53), kotylai (fig. 11, no. 40) and probably mixing or other bowls (fig. 11, no. 32; fig. 12, no. 47) belong to this ware (two wall fragments are not included in the catalogue).

Bichrome Slipped Ware (BSW). A skyphos fragment (fig. 12, no. 52) is the only example at Kinet of a distinct ware that differs in many aspects from the Pale Brown and Red Geometric ones. Its whitish slip and lustrous paint are reminiscent of certain Aegean wares, in particular Euboean ones. However, it deviates from Aegean types in the quality of its hard fabric and the distribution of its few inclusions: very fine-to-fine particles of mica, white and grey minerals, and quartz (catalogue pl. 1:k). The decoration is bichrome: the horizontal bands on the outer surface were applied with a brown semi-lustrous paint (7.5YR 5/3–4), while the chevrons on the lip, as well as the vertical line and chevrons on the body, were painted a matt dark greyish-brown (2.5YR 3/1). The brown semi-lustrous paint was also used for the inner decoration and the horizontal lines of the exterior surface.

Other wares

Although the provenance of semi-coarse skyphos fragment no. 1 (fig. 8) cannot be established, an Aegean origin does not seem probable. This vessel could have been manufactured on Cyprus or at some coastal site opposite the island, as suggested by the decoration of a single band on the inner surface of the lip, and the unpainted inner surface of the body (cf. Boardman 1959: 165, fig. 20).

A small wall sherd decorated with a panel of vertical lines (triglyph) belongs to a skyphos (fig. 12, no. 49) whose unidentifiable fabric may come from either the Aegean or the eastern Mediterranean. Finally, a fragment

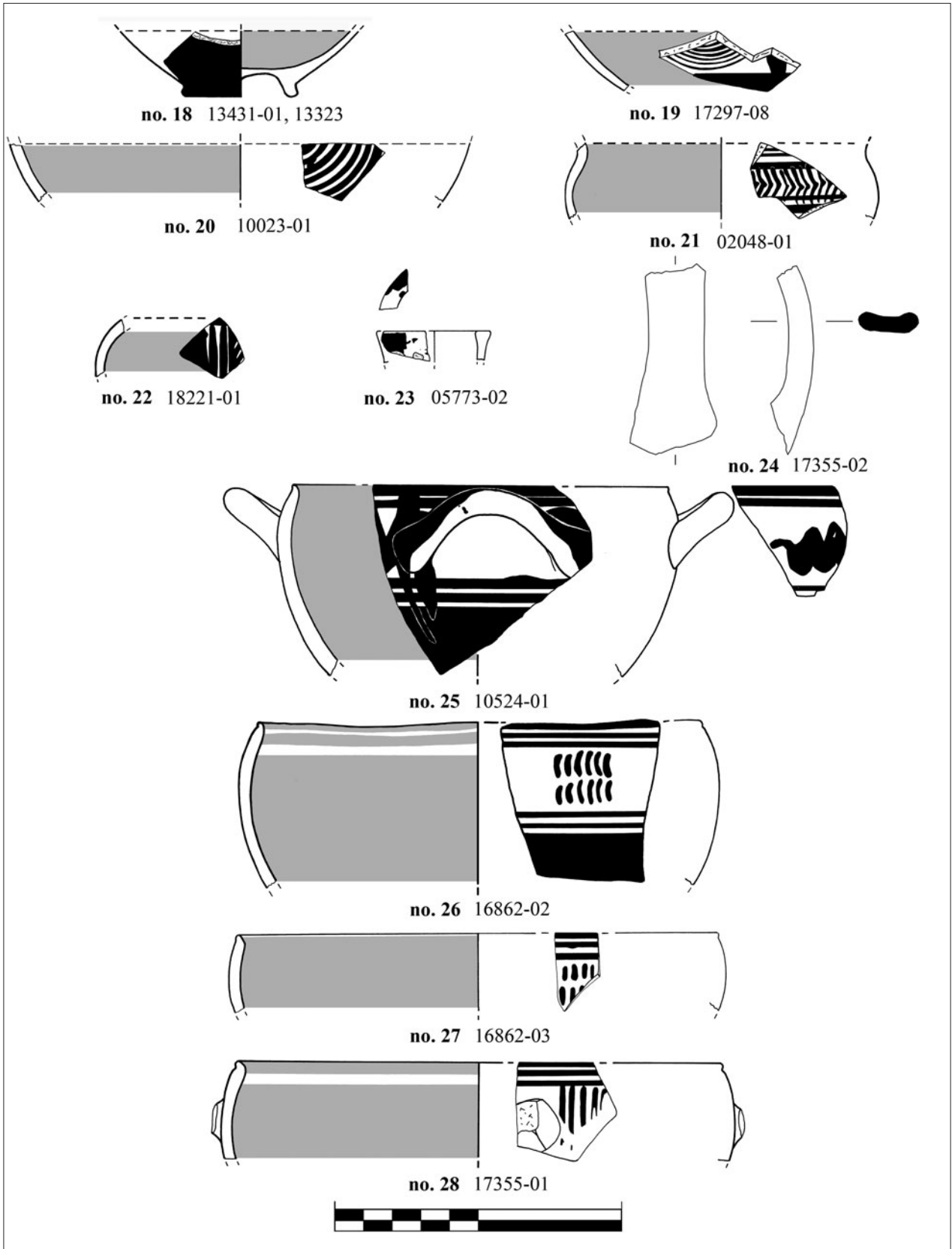


Fig. 10. Greek Geometric pottery from Kinet Period 9 (nos 18–24); Aegeanising Geometric pottery from Period 9 (nos 25–28) (scale 1:2) (source: Kinet Project Archives).

from the belly of a small closed vessel decorated with chevrons (fig. 12, no. 50) and the ring foot of a bowl (fig. 12, no. 54) have fabrics closer to Cypriot than Aegean ones.

Aegean ceramic forms and types

The imported Aegean ceramics used at Kinet Höyük were predominantly open vessels of Euboean origin (table 2). The earliest Aegean ceramic find, however, which was recovered in a Period 12 (EIA) context, is a very small fragment from the shoulder of a large-size closed vessel preserving part of a set of concentric circles (KT 07019). A second small wall sherd, this one from a Euboean skyphos, was found in Period 11 (neither sherd is illustrated here). Aegean imported vessels become quantitatively significant only from the next level (Period 10) onwards.

One of the site’s earliest Aegean vessels is the PSC plate no. 2 (fig. 8), the only example at Kinet of a type that was popular in the Levant. It was found in sounding U on the mound’s south slope, in an early MIA deposit (Level u14) corresponding to Period 10. PSC plates are among the less well-dated early Aegean Geometric forms because of insufficient stratigraphic or other contextual evidence. They were mainly produced on Euboea from Late Protogeometric to Subprotogeometric IIIb. The Kinet

example may represent one of the later versions, from Subprotogeometric III (Nitsche 1986/87: 32, fig. 8:D,1; however, cf. Popham, Lemos 1996: pl. 103, pyre 14, 16; tomb 79A: 4, 6).

The most common variety of Greek Geometric pottery at Kinet and Levantine sites in general was the PSC skyphos. The earliest PSC skyphos at Kinet (fig. 11, no. 33) belongs to type 2, characterised by a deep body and a high, straight, clearly offset and flaring rim. PSC skyphoi were produced and disseminated in the northwest Aegean and Euboea over a long span of time, starting in Late Protogeometric to Subprotogeometric IIIa (Kearsley 1989: 126; Gimatzidis 2010: 150–51, n. 824–26, fig. 26). The archaeological context at Kinet for this early PSC skyphos is uninformative, containing material from Period 9 and earlier. The relative chronology of this skyphos type elsewhere implies that it must originally have been used during Period 11.

The majority of Kinet’s well-stratified PSC fragments were deposited in secure contexts of Period 10. They include three rim sherds of type 5, with a concave lip (usually set back from the bowl’s shoulder) (fig. 8, nos 3–5); a type 4 rim fragment, whose almost straight lip is offset and flaring (fig. 8, no. 6); and four body sherds (fig. 9, nos 7–10). Three type 5 rim fragments (fig. 9, nos 14–16) were recovered in probable Period 10 deposits; another two body sherds and a ring foot (?) came from

SHAPES/FABRICS	KINET PERIODS										
	12	11	11–10	10	10 (?)	9	10–9	13.2–9	8	7	unstratified
PSC plates				1							
PSC skyphoi (rims)				4	3		1				
PSC skyphoi (wall/foot sherds)				4		3	2	4			1
Zigzag skyphos				1							1
Chevron skyphoi					1	1	1				
Monochrome skyphoi				2							
Skyphoi with hooks						1			1		
Wall, handle and base sherds of Euboean skyphoi		1	1	8			2	3			1
Corinthian skyphoi				1						1	
Closed vessels	1					1					
Grey Ware						1					
SUM	53										

Table 2. Stratigraphic distribution of Aegean Geometric wares at Kinet Höyük.

contexts of Period 9 (fig. 10, nos 18–20); and three body sherds in fills with material from Periods 9, 10 or earlier, probably also belong to PSC skyphoi (fig. 11, nos 34, 41–42) together with two ring bases (figs 11–12, nos 36, 44). Finally, one decorated PSC wall fragment was poorly stratified (fig. 12, no. 51).

The relative chronology of the later, shallow PSC types 4, 5 and 6 has long been disputed. Recent stratified ceramic sequences in the Aegean have finally provided robust evidence for their production in Euboea during MG II and LG Ia, as well as in other regions of the northwest Aegean, including central Macedonia (Gimatidis 2010: 147–63). At Kinet, Period 10 is the main chronological horizon for types 4 and 5 according to the stratified evidence. It is likely that most of the PSC fragments from unreliable and unstratified contexts also belong to this period. The three PSC sherds from Period 9 (fig. 10, nos 18–20) may represent the latest versions of this old pottery type, which was still being produced during LG Ia in the Aegean (Gimatidis 2010: 156–63).

Other Aegean types were imported in lesser numbers. Skyphos no. 11 from Period 10 (fig. 9), with short concave rim, and multiple zigzag lines framed by vertical panels in the handle zone, is a characteristic MG drinking bowl in Attica. However, the Kinet example probably did not originate there, but instead represents a Euboean version of MG II date (for a Euboean Atticising skyphos with multiple zigzag lines in a panel, from a tomb at Lefkandi, see Desborough 1979: 185–86, pls 185, 225 [tomb 31,5]. Cf. two MG II skyphoi of this type from a closed burial context at Eleusis in Mylonas 1975: pl. 242:168.166; see also Kübler 1954: pl. 89, 90). A similar zigzag skyphos is represented by a second small wall fragment (KT 06924-11); it was found in a later level, and is not included in the catalogue.

Unexpectedly, Kinet's second most frequent type of imported Aegean bowl after the PSC was the chevron skyphos. One was recovered from a probable Period 10 context (fig. 9, no. 17), another reliably from Period 9 (fig. 10, no. 21) and a third from a context combining material from 10 and 9 (fig. 11, no. 35). No. 35, with a higher and straighter rim, appears typologically later than no. 17. Their high and barely offset rims place them in a developed stage for this skyphos type: no. 17, at the very end of MG II; while no. 35 could date slightly later, to LG I (Verdan et al. 2008: 43–44, 55, pls 17:57, 22:76, 49:213; Verdan 2013: 72, 77, pl. 62:42, 72:120; cf. some of the best-dated Euboean skyphoi with chevrons from the Late Geometric Ia level at Sindos in the northern Aegean, in Gimatidis 2010: 140–42, pl. 21:177.178).

Another popular MG bowl type in the Aegean was distinguished by its hatched meander in the handle zone, gradually replaced before the end of this period by pairs of hatched hooks; and in Attica, with two pairs (Kübler 1954:

pl. 92:Inv. 273, 93:Inv. 288; Gjerstad 1977: pl. 3). In the next, LG I, phase a single pair was more usual (Kübler 1954: pl. 93:Inv. 875.876). These meander and hook motifs were favoured for skyphoi, kantharoi, craters, shallow bowls and cups not only in Attica, but in the many other regions that followed the Atticising ceramic tradition, such as Euboea. The skyphos was by far the most common form with hatched hooks in MG II and LG Ia. It is not possible to determine the shape of the drinking vessel to which the two small wall sherds from Kinet – nos 22 (fig. 10) and 46 (fig. 12) – belong, or whether they are decorated with hatched hooks or meanders. In either case, these two Euboean vessels cannot date later than LG I, when this decoration fell out of fashion (Coldstream 2008: 50). No. 22 provides thus a *terminus ante quem* for the beginning of its Period 9 context, and no. 46 (fig. 12) predates the mixed, secondary deposit in which it was found.

Another imported Aegean type in Kinet Period 10 was the monochrome skyphos. Monochrome bowls were produced and circulated during virtually all phases of the Aegean Early Iron Age. The Kinet variety illustrated by no. 12 (fig. 9) belongs to the northwestern Aegean skyphos type IIb, featured mainly during MG II and the beginning of the LG period (Gimatidis 2010: 120, fig. 7). It was also quite common in Euboea, the source of this particular fragment (cf. Verdan 2013: 72, pl. 62:43).

The earliest likely Corinthian import to Kinet Höyük is a skyphos fragment, no. 13 (fig. 9), from the monochrome part close to its handle attachment. The profile with a short lip and shallow body suggests a date in the MG period (cf. Weinberg 1943: 19, no. 68, pl. 11; Blegen et al. 1964: 40, pl. 6:14-2.15.2). A second skyphos fragment, no. 48 (fig. 12), with an offset, short rim decorated with horizontal lines, belongs to a common Corinthian type decorated with simple vertical strokes between triglyphs in the handle zone. It was found in a Late Iron (Period 7) context and, as a type, dates to the early seventh century BCE (Young 1942: 25–26, fig. 3: Tomb 83,6; Weinberg 1943: 46). Its macroscopic attribution to an unspecified Corinthian workshop is confirmed by its NAA geochemical profile Ki-1, which Mommsen equates with his group MYBE in the northeastern Peloponnese.

As stated above, all early Aegean imports at Kinet Höyük were drinking bowls, with two possible exceptions. The first, no. 23 (fig. 10), a very small fragment from Period 9, may represent the rim of a small closed vessel: an amphoriskos or other small-sized form (cf. Desborough 1979: 308–11). The fabric is Euboean, but the shape seems unusual for the Euboean repertoire. A second small sherd in Euboean fabric, also from Period 9, belonged to a medium-size closed vessel painted with chevrons above four horizontal bands (KT 06117-01; not included in the catalogue).

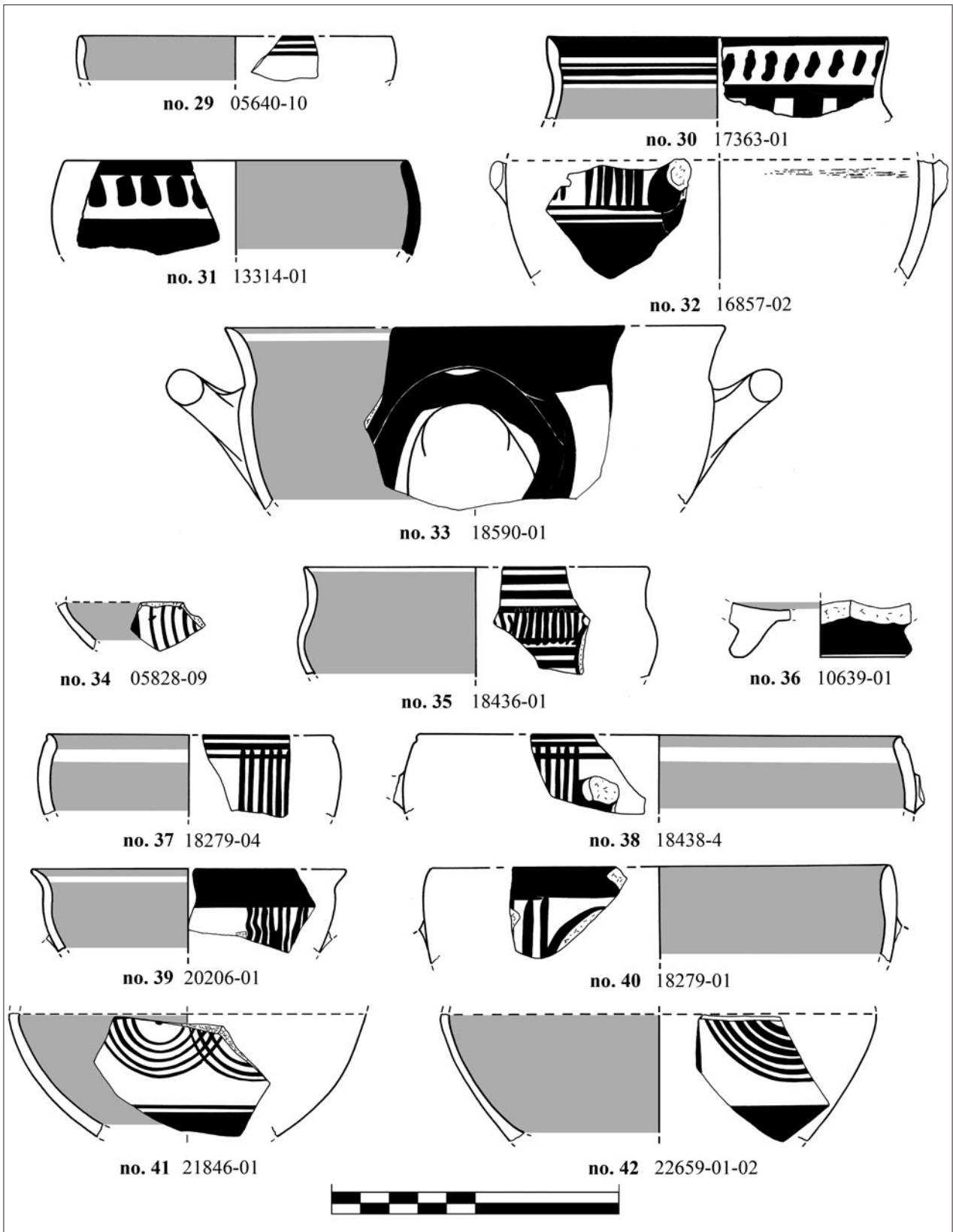


Fig. 11. Aegeanising Geometric pottery from Kinet Period 9 (nos 29–32); Greek Geometric pottery from Periods 10–9 (nos 33–36); Aegean and Aegeanising Geometric pottery from Periods 13.2–9 (nos 37–42) (scale 1:2) (source: Kinet Project Archives).

The Aegeanising (AzG) forms and types

Despite the wide circulation of AzG pottery in the eastern Mediterranean, contextual evidence for its chronology remains severely limited. At Al Mina, this ceramic class appears to have accounted for 20 per cent of Greek-style pottery types in level IX, and it remained popular through level VII, before finally losing currency after the start of the seventh century BCE (Vacek 2012: 229–34, pls 104–17). The Al Mina excavations do not provide secure typochronological sequences, since the Geometric sherds with stratigraphic documentation are both limited in number and unrepresentative of the total sample. The contexts of the earliest three levels are visibly mixed, their finds spanning MG II to LG types (Gimatidis 2010: 327–31). Most notable are the PSC skyphoi, which represent some of Al Mina’s earliest recorded Geometric wares but were assigned mainly to later levels; while a single PSC fragment was listed in level X and another two in level IX, the majority (12 examples) were evenly divided between level VIII and VIII–IX. The unreliable nature of stratigraphic documentation at Al Mina is further demonstrated by four sherds of Ionian cups dating to the second half of the seventh century BCE despite findspots in level IX (cf. Vacek 2012: 75–76).

The stratigraphy at Kinet does give support to Al Mina’s ambiguous data, however, situating the onset of Aegeanising Geometric pottery in the eastern Mediterranean relatively early, to LG I. The AzG pottery at Kinet is, nonetheless, typologically idiosyncratic (see table 3). Very few of its types are also known from other sites in the eastern Mediterranean. Although elsewhere the

dominant AzG form is the skyphos, at Kinet Höyük the commonest AzG shape is the protokotyle (six examples), followed by a slightly modified kotyle (three examples). In contrast, skyphoi from the same pottery class and chronological phase number only four (not included here is the skyphos no. 1, whose fabric is undefined).

The Kinet protokotyle with its slightly profiled rim anticipates the hemispherical kotyle which originated in Corinth (see above). This form did not enjoy the same reputation in Euboea, which is usually thought to have influenced the AzG ceramic industry emerging in the eastern Mediterranean. However, it did make its appearance on that Greek island as early as LG Ia (Gimatidis 2010: 188–89, pl. 21:179). As stated above, at this moment the protokotyle was still in use in Corinth (end of local MG II); it was replaced slightly later, both in Corinth and Euboea, by the LG lipless kotyle.

The stratigraphy of Kinet Höyük demonstrates that this new form must have been introduced into the eastern Mediterranean ceramic production almost as early as in Euboea, since Period 9 contains Greek ceramic material dating mainly to LG I. One of Kinet’s earliest protokotylai (fig. 10, no. 25), from that period, was decorated with a motif resembling a thick wavy line or running blobs (cf. Verdan et al. 2008: 66–67, pl. 31:121 [Euboean LG II protokotyle with running blobs]; and D’Agata 2019: 105–06 [protokotyle from Misis with bichrome paint, of AzG fabric decorated with a thick wavy line]). More common was the decoration of the handle zone of other protokotylai and kotylai with triglyphs and metopes (fig. 10, no. 28; fig. 11, nos 37–38), and with vertical strokes in horizontal sets, painted with a multiple brush (fig. 10, nos 26–27).

SHAPES	WARES/FABRICS	KINET PERIODS					
		10–11	13.2–9	9	8	7	unstratified
Protokotyle	PBGW		2	4			
Kotyle	PBGW			2			
	RGW		1				
Skyphos	PBG Bichrome Ware			1			
	RGW		1				1
	Bichrome Slipped Ware						1
	Other Ware	1					
Wall / Foot fragments of bowls	PBGW			1			
	RGW			3	1		
	Other Wares					3	
SUM		22					

Table 3. Stratigraphic distribution of Aegeanising Geometric Pottery (AzG) at Kinet Höyük.

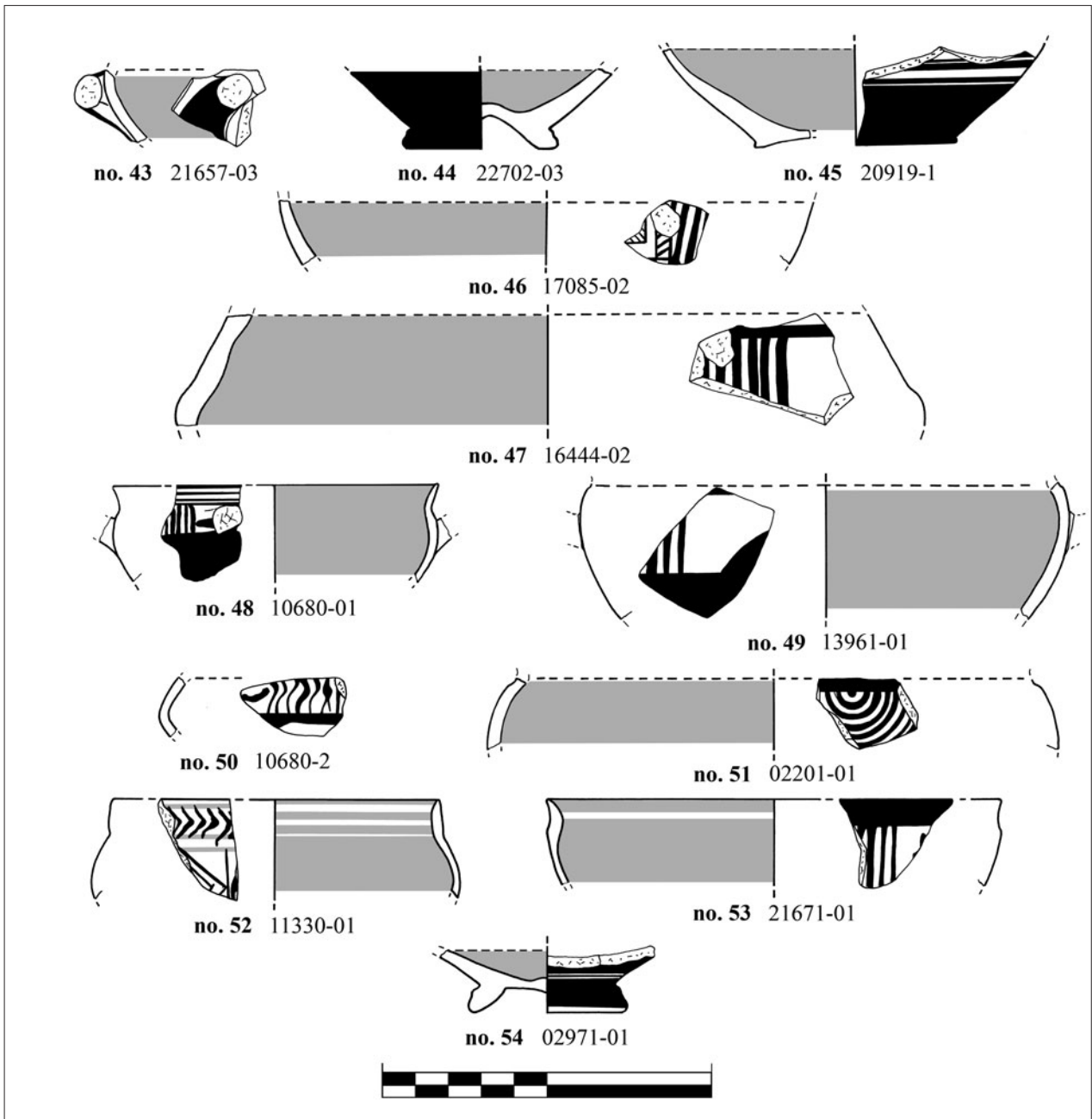


Fig. 12. Greek Geometric pottery, Kinet Periods 13.2–9 (nos 43–45); Aegean and Aegeanising pottery from Period 8 (nos 46–47); Aegean and Aegeanising pottery from Period 7 (nos 48–50); unstratified pottery (nos 51–54) (scale 1:2) (source: Kinet Project Archives).

Linear motifs with vertical or horizontal dashes, which were painted either in metopes or free-form in the handle zone, became common from LG Ib onwards not only in Euboea (Verdan 2013: 60–61, 87, pl. 91:271), but also in other regions of the northwestern Aegean (Gimatzidis 2010: 246, pl. 68:553–55, 93:680.684, 97:702–03).

The single exception to the PBG repertoire of protokotylai and kotylai at Kinet is a bichrome skyphos, no. 30 (fig. 11). This skyphos is decorated with vertical strokes on its high rim and broad vertical bands on the

body in two different paints: dark greyish brown for the outer surface and the bands on the inner surface of the rim, and light brown for the wall's inner surface. The linear motif on its rim was very popular during LG I in Attica and particularly in Euboea (Gimatzidis 2010: 133–35). However, the thick vertical bands in its handle zone, while somewhat unusual for Aegean skyphoi, is an innovative feature of the new style that emerged in the eastern Mediterranean, probably on Cyprus, inspired mainly by Euboea and fused with local ceramic design.

Among Kinet's selection of Red Geometric ware, skyphoi are more common than kotylai. No. 39 is decorated with groups of vertical scribbled lines, a fairly common linear motif on AzG skyphoi in the eastern Mediterranean (Boardman 1959, 165, fig. 1:20.23, pls 24:14, 25:20–22). Other fragments, such as no. 40 from a kotyle (fig. 11), have sets of vertical lines (triglyphs). In the handle zones of bowls nos 53 (fig. 12) and 32 (fig. 11), the latter from the destruction debris of a good Period 9 context, triglyphs next to the handle attachments flank rows of strokes or related linear motifs. Since the clay of vessel no. 32 (fig. 11) would match fabrics manufactured at Kelenderis (see above), its decoration implies that northwest Aegean styles influenced Cilician pottery production. Finally, a small fragment of a large open vessel with carinated profile, no. 47 (fig. 12), is also decorated with a group of vertical lines.

In contrast to the familiar preceding types, skyphos fragment no. 52 (fig. 12) is different – both typologically and technologically – from any other Aegean or Aegeanising ware at Kinet. Its bichrome decoration consists of short chevrons on the high rim, and large chevrons next to a single vertical in the handle zone. The decorative scheme with chevrons on the rim is atypical for Aegean skyphoi (cf. Vacek 2012: 103, pl. 44:386), and illustrates how AzG pottery in the eastern Mediterranean transformed its Aegean models.

In summary, macroscopic examination and NAA of AzG pottery at Kinet – the Geometric type referred to in much previous literature as 'Al Mina Ware' – show that it comprises a variety of different fabrics whose origins may be traced to Cyprus and possibly Cilicia. Similarly, AzG fused Aegean influences and Cypriot traditions. The material from Kinet demonstrates that shapes and motifs of AzG were not exclusively inspired by Euboean ceramics, and that the sources of influence included a wider range of LG regional pottery styles. AzG's new spatial distribution pattern thus has a significant impact on reconstructing cultural contacts and affinities between the eastern Mediterranean and the Aegean, and expresses visually the increasing frequency of their contacts during this period.

Pottery exchange and consumption in the eastern Mediterranean during the Iron Age

Temporal and formal dimensions of the Aegean and AzG pottery at Kinet Höyük

Pottery of the Greek Early Iron Age from the Aegean first reached Kinet Höyük in EIA Period 12, as documented by a minute body sherd with concentric circles from a Proto-geometric or Subprotogeometric closed vessel of Euboean fabric (too small to be catalogued). Aegean imports became common only later, during MG II, according to the numbers

recovered from Period 10 (table 1). Unfortunately, the transition from MG I to MG II Aegean styles cannot be determined from Kinet's stratigraphic sequence, whose ceramic data for this change are insufficient (table 2).

Styles of the Late Geometric I phase can be firmly associated with Period 9. This is suggested by the predominant use of the protokotyle, a new shape that was introduced in the AzG ceramic repertoire of the eastern Mediterranean at more or less the same period as in Euboea (see above). A more developed ceramic style is represented by the shape of kotylai produced in the same local workshops. Finally, the small wall fragment from a skyphos with hatched hooks (no. 22) and three fragments of PSC skyphoi (nos 18–20) – all of them pottery types still occurring during LG Ia – show that Period 9 did not begin later than this phase. The presumed Assyrian destruction of Kinet's Period 9 in the 720s presents a historical *terminus ante quem* for the use of all the pottery types mentioned above, which predate LG II.

Nearly all these examples originated in Euboea, apart from two possible Corinthian imports (nos 13, 48). The LG I types ended at the same time as the Period 9 settlement, probably coinciding with a radical change in maritime supply networks after the Assyrian conquests of the region in the late eighth century. Concurrently, Period 9's historically dated destruction presents a *terminus ante quem* for LG Ib, without affecting conventional or recently revised systems of absolute Greek chronology (Gimatidis, Weninger 2020). When the use of Greek drinking vessels resumed in the early Archaic period, supplier sites had shifted to the eastern Aegean coast and Corinth.

Kinet Höyük's repertoire of Greek Geometric shapes does not depart significantly from other Near Eastern sites, and almost all sherds belong to tableware whose purpose included alcohol consumption. In this repertoire, the PSC skyphos was among the most popular. So far, very few examples of the earlier deep types 1, 2 and 3 from the Late Protogeometric to the Subprotogeometric IIIa have been attested in the Levant. As at Tell Abu Hawam (Herrera, Balensi 1986: 170, fig. 1b), Tel Rehov Str. G-2a (Mazar, Kourou 2019: fig. 4:5) and Tyre with less well-documented examples (Coldstream 1988: 40, pl. 11), some skyphoi of type 2 did come into use at Kinet Höyük (fig. 11, no. 33). The later, shallow types 4, 5 and 6 then became more common at Kinet Höyük (fig. 8, nos 3–6; fig. 9, nos 14–16), as well as at other Levantine sites. A recently understood aspect of PSC skyphoi produced in the northwest Aegean is their parallel typological development in Euboea and central Macedonia, now documented by the study of regional examples from Pieria, Thessaloniki and Chalkidike. The evidence does not support attributing any of their stylistic innovations or

evolution to one region or the other (Gimatidis 2010: 150–66). Nevertheless, macroscopic and NAA observations of PSC skyphoi from Kinet Höyük, Al Mina and Sidon (Gimatidis, Mommsen forthcoming) propose a near-exclusive Euboean origin for this type in the eastern Mediterranean. Finally, Euboean wares predominate over all other categories of Geometric pottery that reached the Cilician and Levantine coasts.

In contrast to the PSC skyphoi, the number of chevron skyphoi in the Levant seemed limited to a small sherd at Tyre (Coldstream 1988: 40, pl. 12, 80), two at Al Mina (Kearsley 1995: 13, pls 1:21–22), one from Tell Tayinat (Osborne 2011: pl. 35:13) and an unpublished piece from ancient Arpad (modern Tell Rifa'at Area G (8) 5, register number FN92). The different frequencies of the two skyphos types were thus thought to reflect actual distribution patterns in the Mediterranean, with local preference accounting for the choice of one type over the other (Kearsley 1995: 41). Kinet Höyük now adds three new sherds of chevron skyphoi to this eastern repertoire (figs 9–11, nos 17, 21, 35), and more examples have been recovered at several sites on Cyprus. Their numbers may thus depend on archaeological factors rather than local fashion.

Another Euboean skyphos type at Kinet was decorated with multiple zigzags in the handle zone (fig. 9, no. 11). Such bowls were common in Attica during the MG period. Their motifs, together with others, spread from there to other regional production centres, giving birth to so-called Atticising styles. The Kinet example comes from Euboea, as does a similar bowl from Sidon (Gimatidis 2020). In contrast, an example from Tel Rehov is thought to be Attic (see Coldstream, Mazar 2003: 35–36, fig. 7). The provenance of zigzag bowls from Tyre, Tell Abu Hawam, Megiddo and perhaps also Samaria remains uncertain (Coldstream 1988: 40, pls 12:78–80; Herrera, Balensi 1986: 170, fig. 1c; Riis 1970: 145, figs 47c–d, 149, fig. 49). Attic and Atticising skyphoi with hatched meanders and especially hooks were somewhat infrequent in the Near East: they are known from a few examples at e.g., Al Mina, Sukas and Megiddo (Robertson 1940: 3, figs 11–m; Riis 1970: 145, figs 47i–k, e–f), and more commonly on Cyprus (e.g., 'Royal' tomb 1 at Salamis in Dikaios 1963). Although this ceramic style was replicated by Euboean potters, it never reached the same popularity as in Attica; nor did it replace the PSC skyphos, which maintained its rank in Euboea throughout the MG period.

While the distribution of painted Aegean vessels is well documented by macroscopic and typological criteria, plain wares attract less attention and visibility, and their value in commodity exchange mechanisms is difficult to assess. It is therefore significant that NAA

results for the handle of a small closed vessel from Kinet identify its plain grey fabric as Euboean (fig. 10, no. 24). Pouring containers like this one were undistinguished types in the MG-LG Euboean ceramic inventory. Finally, imports to Kinet from other Aegean ceramic traditions are indicated by the two small skyphos fragments nos 13 (fig. 9) and 48 (fig. 12) of Corinthian origin, an industry rarely attested in the eastern Mediterranean before the Archaic period.

In conclusion, the Aegean Geometric imports at Kinet Höyük conform well with the shapes, types and fabrics found at other Near Eastern sites using this class of Greek pottery. The Aegeanising Geometric types point to a notable difference, however. At Kinet, the predominant AzG shape was the protokotyle, which is otherwise barely represented at other sites of the eastern Mediterranean and Cyprus where pottery of Aegean type and origin occur. Elsewhere, the AzG skyphos is the prevalent form. At present, we cannot offer an explanation for this anomaly.

Current research on Aegean pottery in the eastern Mediterranean

Aegean Iron Age pottery is first attested in the eastern Mediterranean during the so-called Submycenaean and Protogeometric periods by random finds from a few sites in Israel and Syria (Luke 2003: 32, table 8; Maeir et al. 2009). Its frequency increased from the Late Protogeometric and particularly the Subprotogeometric periods onwards (Fantalkin 2001). The largest Aegean pottery assemblages of these periods in the eastern Mediterranean were recovered at Phoenician urban sites in Lebanon, such as Tyre and Sidon (Bikai 1978; Coldstream 1988; Gimatidis 2020). For the MG II and LG periods, Aegean pottery further north was until recently known mainly from the Amuq plain (the Iron Age kingdom of Patina [Assyrian Unqi]), where it was exchanged and used at Al Mina, Tell Tayinat, Tell Al-Judaidah and Çatal Höyük (Luke 2003: 32–42, table 8). Particularly at Al Mina – the kingdom's seaport, whose archaeological material was published in some detail – Aegean wares occurred continuously from MG II and LG I-II to the Archaic period (Vacek 2012). The recently published Protogeometric and Subprotogeometric finds from Çatal Höyük may extend this chronological range even earlier, once their origins are resolved (Pucci 2019).

Systematic fieldwork in Cilicia over recent decades has radically redrawn the distribution pattern of Aegean EIA pottery. Its presence in the region was long based on early 20th-century excavations at Tarsus (Goldman 1963: 305–07, pls 102, 146:1500–15) and Mersin (Garstang 1953: 254–06 and fig. 160), and survey collections from Kazanlı, Hesiğin and Soyali (Seton-Williams 1954: 136–38). Current projects at Kinet Höyük, Misis (D'Agata 2019)

and Sirkeli (Kulemann-Ossen, Mönninghoff 2019; Novák et al. 2020: 298; Sollee et al. 2020) have supplemented the archaeological record with evidence demonstrating that the use of Aegean tableware was a common phenomenon in the Cilician plain for this period. Other new projects, at Tatarlı and elsewhere, may well yield important evidence in the future (Novák et al. 2017). In particular, the results of our typological and scientific analyses at Kinet challenge previously held assumptions. Before assessing them, however, it will be helpful to review prevailing interpretations for the occurrence of Aegean pottery in the eastern Mediterranean.

Greek archaeology has long treated the Homeric texts as ethnographic and historical documents, serving to cast a heroic veneer over the early first millennium's social organisation. Accordingly, it was initially proposed by Coldstream (1983) that the circulation of Greek Geometric pottery overseas manifested in material form the Homeric practice of the aristocratic gift. Coldstream was confronted by whether clay artefacts could be assigned to this purpose, when the most ordinary gifts listed in the epics were made of metal. In the absence of evidence to the contrary, however, he concluded that 'we may have to accept that large clay vessels made in the finest Attic workshops could in their time have enjoyed a prestige comparable to that of later Archaic bronze vessels' (Coldstream 1983: 206). His interpretation was soon inflated to explain the dissemination of almost all Aegean ceramics in the eastern Mediterranean. This eventually led to the circular reasoning whereby Greek pots were interpreted as royal gifts because they were found in elaborate tombs, while at the same time their very presence was cited to identify the tombs as royal (Rupp 1988: 124).

One of the first comprehensive studies of Greek pottery's social value in the eastern Mediterranean was presented by Jan Paul Crielaard (1999a). His focus on relational contexts concluded that Aegean pots were exchanged as gifts in the royal capitals of Cyprus by local elites intent on enhancing their social status. Lower-ranking persons from cities that did not participate in the commercial network between Greece and Cyprus were reduced to satisfying the same ambitions with local imitations of these Aegean wares. The presence of Aegean pottery at capital cities like Hama and Tell Tayinat in the northern Levant was accordingly taken as evidence for its symbolic value in promoting ceremonial display and feasting throughout the Syro-Palestinian coast (Hodos 2006: 59–61; Luke 2003: 45–53). These views found recent expression at Misis, where Geometric pottery has been associated with large-scale MIA architecture (see below). Anna Lucia D'Agata, the excavator of the site, takes these contexts to indicate that the Greek vessels served for elite ceremonial banquets (2019).

Theoretical underpinnings in the archaeology of exchange
The perception of Greek Geometric pots as objects exchanged among eastern Mediterranean elites arose over the past decades in a theoretical context that has put much emphasis on issues of *consumption*, defined as the utilitarian and non-utilitarian service to which pottery is put (Tite 1999: 202). This view also led to considering the interaction of material culture and society as partners or agents in a continuous relational process (Gardner 2008).

The shift in emphasis to pottery consumption followed – often unconsciously – a new interest in the notion of commodification that was introduced by social anthropologists in the 1980s. The dichotomy between gift and commodity came to be explored at that time by focusing on the individual agency of objects according to their use, in a deliberate departure from a production-based (Marxist) approach (Appadurai 1986). The anthropological focus on consumption had a significant impact on archaeological thought, particularly in pottery studies (Dietler 2005). They highlighted inconsistencies and biases in treating pottery as an index of migration, colonisation and acculturation. While the consumption-dominated movement to some extent relieved Mediterranean archaeology of its cultural-historical burden, it still failed to consider the relations of production and to explore in adequate ways the material nature of gift and commodity (Graeber 2001: 30–33).

In fact, anthropological studies of economic exchange were able to demonstrate through ethnographic and historical analysis that the borders between gift and commodity are fluid; these studies have argued for their properties shifting to accommodate the social and cultural context of exchange (Gregory 1980; 1982; Thomas 1991). It is therefore necessary to conceptualise commodification as a dynamic process to understand the transformation from good-faith to self-interest economies and the emergence of 'markets'. In the case of Greek Geometric pottery, its social and cultural context seemed to be conveniently supplied through the Homeric literary lens by the aristocratic custom of gift exchange, the first (good-faith) stage in the commodification process. Its theoretical and historical framework was established by Moses Finley in *The World of Odysseus* (1956), where he suggested that heroic gift exchange constituted the main form of economic transactions in Early Iron Age Greece. The intervening years have nevertheless seen an acknowledgement that because the boundary between gift and commodity is circumstantial, it fluctuates according to human factors which may leave no perceptible trace (Jung, Gimatzidis 2021). This ambivalence also makes it difficult to recognise the temporal and cultural circumstances that promoted the exchange of commodified objects through impersonal economic relations and the consequent emergence of market economies (Morris 1986: 5).

The social context of consumption

As intimated over the course of the previous sections, a major obstacle to understanding Greek pottery consumption in the eastern Mediterranean was the poor archaeological resolution of primary reference sites such as Al Mina. This has now been rectified by significant new data from excavations with better documentation. The specific contexts and properties of relevant ceramic material from three of these sites – Misis, Çatal Höyük and Kinet Höyük – are reviewed here for the social insights they provide on this issue of consumption.

Current excavations at Misis, an impressive riverine site on the Ceyhan in inland Cilicia, have recovered an exceptional assemblage of Greek Geometric pottery, comprising no fewer than 200 individual vessels. The majority were found in two prominent structures located on the Misis acropolis: on the floors of phase 11's multi-roomed Building L, and in the casemate fills of a fortress (Building I) that succeeded it in phase 10. PSC skyphoi predominated in phase 11, which was otherwise characterised by regional pottery of MIA (Iron IIB) type and spanned three subphases. The short-lived fortress of the next phase 10, which went out of use in the late eighth century, contained Cypro-Achaic I pottery, as well as skyphoi and kotylai with chevrons (Aetos 666), which were introduced in the Aegean at the beginning of the LG and remained common almost until the end of this period (D'Agata 2019: 89–91; D'Agata et al. 2020: 11–13). These monumental contexts, their elevated setting overlooking the river, and the site's large scale designate it as a regional centre of some importance. Its Greek pottery has thus been invoked as supporting evidence for its distinguished status, by furnishing the halls where aristocratic feasting ceremonies were celebrated and social identities were forged (D'Agata 2019: 101–03). Nevertheless, while the civic identity of these buildings is not in doubt, the exclusive contexts of its Greek pottery cannot be confirmed without a comparative sampling of non-elite compounds, which are yet to be discovered. Until then, one must reserve judgement on Greek pottery's social role at Misis, particularly in light of the data from the following two sites.

The distribution pattern of Greek wares from Çatal Höyük, an 11ha fortified settlement in the Amuq's Afrin valley, offers a first significant comparison. Excavations here in the 1930s produced fewer Greek sherds than Misis, but their findspots were more varied, suggesting alternative options for their use. The several dozen sherds (52 according to Marina Pucci, pers. comm. November 2022) of various Aegean origins span the Protogeometric to Archaic periods. A recent study determined they were evenly dispersed throughout the residential districts of this site during Phase 0_Beg/Mid, when Çatal was the second-

largest centre in the MIA/Iron II kingdom of Patina. The neighbourhoods ranged from congested private housing on winding streets in the northeast and east (Areas I, II) to an official residence in the south, a small-scale bit hilani (Area IVa). Although the hilani-type residence contained more imported vessels overall, its Greek examples were no more numerous than in the other domestic quarters (Pucci 2019: 292, 296–99, figs 121–22). They occurred together with the usual local household ceramics, and showed no sign of conferring privilege.

Çatal Höyük was located 16km inland from the capital Kunulua/Tell Tayinat, and oversaw Patina's eastern border zone into Syria (Osborne 2013: 784–85, fig. 5). At 60km from the coast, Çatal's seaborne ceramic imports were rare and the Greek ones characterised by 'extreme scarcity' (Pucci 2019: 296). Even Tayinat's larger numbers, described as 'significantly greater ... than at any other Levantine site', amount to no more than 'several dozen' (Osborne 2013: 781–83, fig. 4.18).

In contrast, sherds from ca 300 individual vessels were found in the contemporary levels of Patina's harbour town at Al Mina (Kearsley 1995: 72). Its ca 2ha preserved size is typical of eastern Mediterranean ports, but a fraction of the urban centres it supplied. It is unfortunately not possible to calculate with any accuracy the proportion of Al Mina's Aegean-type ceramics within the site's Iron Age assemblage, as has been done for the other sites in the Amuq. While the Greek pottery was carefully recorded, only a small, non-systematic sample of local wares was retained and stored (cf. Graham 1986; Boardman 2005). Nonetheless, the contrast between Al Mina's quantities and Tell Tayinat's – a site which is 95 per cent larger (35ha) – reveals clearly enough their different circumstances.

The typical Syrian architecture of Al Mina during its relevant earlier phases (Levels 10–8) does not suggest any kind of social structure and hierarchy. Likewise, Greek pottery was distributed impartially among the site's domestic contexts of households and storerooms (Perreault 1993; Lehmann 2005). The inhabitants of Al Mina indeed appear to have 'consumed' more Greek-style pottery than the kingdom they supplied with this and other goods. From another viewpoint, however, the concentration of ceramic imports shipped into a site that functioned as a commercial seaport is far more visible archaeologically than what reached the interior settlements. As a group, the sites in the Amuq thus introduce a further stage in contextualising this Aegean ceramic phenomenon. The evidence they provide for these imports and their consumption is at the level of the sites themselves and their socio-economic dynamics, rather than by a narrower association with individual buildings, neighbourhoods and the social aspirations of their residents.

The evidence published here from the Kinet Höyük excavations represents a third, straightforward case for the consumption of Greek pottery. Kinet shares basic morphological, topographical and cultural features with Al Mina (Hodos 1999). Both small-scale settlements occupied mounds that did not exceed 4ha and were situated at the seashore just inside a river estuary. Geomorphological analysis showed that Kinet was configured in the shape of a promontory, with two harbours at its disposal. Both sites drew their economic subsistence from maritime traffic.

Unlike Al Mina, however, Kinet's narrow interior plain did not provide a hinterland, nor did Kinet's seaport supply a city that lay up-river – at least, there is no trace of one. Erosional deposits may be responsible for this invisibility, but settlement patterns and survey in the vicinity don't support the presence of a prominent inland site (Beach, Luzzadder-Beach 2008). Kinet's Greek Geometric pottery was found associated with the settlement's industrial and domestic contexts, as well as in its more imposing buildings (see above, 'The Iron Age settlement at Kinet Höyük'). The earliest MIA levels reached on the mound's west (seaview) and east (inland) districts already combined industrial and residential activities, a pattern that continued throughout the later centuries. These at times co-existed with larger structures, suggestive of a public and/or administrative purpose.

No distinctions can be discerned between the material culture from the west and from the east sides, including in the frequencies of their Greek ceramic imports or the various contexts with which they were associated. Like Al Mina, Kinet's economy was mercantile, and its population – both resident and transient – focused on maritime-related business: commercial agents, sailors and wealthy shipping families. The generous quantity of Greek ceramics appears to have been equally accessible and appreciated, without elitist overtones. A similar conclusion was drawn by a preliminary study of ecofactual material at Kinet illustrating that the Iron Age fauna reflects non-hierarchical subsistence patterns and lifestyles throughout most of its existence, despite its cosmopolitan veneer (Harding 2019; Ikram et al. forthcoming).

Relations of pottery production in ancient Greece

The modes of production, exchange and consumption of Greek Geometric pottery are both interrelated and distinct fields of social and economic relations. The simplistic view of Greek pots as gifts and agents for the manipulation of social status in the eastern Mediterranean downplays and misconceives significant aspects of this *chaîne opératoire*. The real reason for a near-absence of interest in the organisation of the Geometric potters' industry is the consumption bias in Mediterranean archaeology, in alignment with recent consumption-oriented trends in

economic anthropology. It is also in this academic context that Coldstream's perception of certain shapes as aristocratic gifts grew to become the mainstream interpretation for all Greek Geometric wares, especially in the eastern Mediterranean, which was not 'colonised' like the west (cf. Crielaard 1999a: 52–58).

A detailed analysis of modes of production for Greek Geometric wares lies beyond the scope of this paper. For the current study we will instead limit ourselves to a few factors that are key to understanding the dynamics of this ceramic use and exchange. The level of specialisation in production is usually taken in anthropology and archaeology to reflect social and economic organisation. Craft specialisation is understood as a functional stage above subsistence level. Its criteria include manufacturing skills, intensity of production, dedicated facilities and tools, and the distribution of wares beyond the limits of their production centres. Specialised craftsmanship can be practised in households, as well as in workshops (Roux 2017: 326). Morphological and metrical variations in pots can also be assessed to quantify production intensity and thus economic specialisation (Roux 2017: 319). The continuous application of the particular skills and techniques in a given pottery industry over a long span of time brings about standardisation of its process and product. In this respect, Euboean pottery production achieved a degree of specialisation in both typology and technology.

We consider PSC skyphoi an appropriate example of specialisation among the many Euboean pottery types because they represent one of the most popular styles of Aegean pottery found in the eastern Mediterranean. PSC skyphoi were manufactured on Euboea without interruption for over 200 years, during which they maintained a striking consistency in decoration and shape; PSC plates with similar decoration were also produced, but were not so common. The later PSC skyphos types 4 and 5 that occurred in Kinet form part of a very large ceramic class showing identical morphological traits. It is significant that macroscopic and NAA results have shown a similar specialisation in the manufacturing technology. Most bowls of this type at Kinet belong to ware group K 1, together with hundreds of members examined so far at Eretria, as well as at other sites in the northern Aegean and at western Mediterranean sites with Euboean imports. Two other macroscopic groups of PSC skyphoi (K 3 and K 4 at Sindos) are differentiated by slight variations in quality, quantity and size of inclusions, but otherwise show the same surface treatment and quality of paint (Gimatidis 2010: 93–95). Interestingly, almost all analysed PSC skyphoi that were macroscopically attributed to Euboea belong to a single geochemical group (EuA), which includes the majority of other macroscopically identified Euboean wares (see Gimatidis, Mommsen forthcoming; Kerschner, Lemos 2014: 195–99).

The Euboean PSC skyphoi therefore fulfil the technical requirements of a standardised ceramic industry, as characterised by consistency in its fabrics, its manufacturing techniques (wheel-fashioning) and its typological norms. The majority of examples fit within a narrow set of types (six, according to Kearsley 1989), which for the most part correspond to diachronic categories. Some small variations also appear among these main types and are classified as subtypes. They reflect the hands of individual potters and workshops over the industry's many generations of activity.

Another important parameter for vessel standardisation is metric variability. Metric indices are sensitive to motor habits as they relate to the rate of production. Motor habits are 'mechanical attributes ... which the potter unintentionally introduces into his or her works', and 'because they are unconscious, they more directly reflect the organisation of production' (Roux 2003: 768, 770; 2017: 319–22). Ethnographic comparanda show that more metric consistency is expected in vases manufactured by high-rate producers. A rough metric evaluation based on available reconstructions of Euboean PSC skyphoi (Kearsley 1989; Gimatidis 2010; Verdan 2013) shows enough variability to designate the industry as small-scale rather than large-scale. This can also be understood from the slight variants that add subtypes to the typology. Ethnographically, this means a yearly production of a few thousand pots. This level of standardisation implies that pottery was produced by specialists, applying a shared technology and, to a lesser extent, an agreed typology. The organisation of this industry throughout its manufacturing regions was for the most part, however, non-centralised (Roux 2003: 779–80).

The social context of Greek pottery exchange in the eastern Mediterranean

Archaeological evidence for the organisation of pottery production in the Geometric period in Greece, and particularly in Euboea, is as scarce as what is available for social structure. The Protogeometric 'hero' of Lefkandi, for instance, is a solitary cultural phenomenon without any parallel in Greece. The extensive Euboean cemeteries, and their 'elite' mortuary contexts – the Lefkandi 'Heroon' and its nearby burials, or the 'Heroon' of Eretria – have not provided any consensus about the structure of Euboean society in light of recent advances in mortuary archaeological theory (Blandin 2007: 137–56).

So far, the archaeological record of Greece has supplied no solid evidence for an EIA ranked society in which indentured potters surrendered the fruits of their work to an elite group, which then exchanged these ceramic goods for their own profit (cf. Verdan 2013: 206–07 for a different view and modern bias on metalworking in Eretria). Even if putative Euboean aristocrats controlled

local industries, as did the earlier Late Bronze palaces, it remains questionable why they would choose crew members of cargo ships to bestow the most ordinary of their clay products, the PSC skyphoi and plates, as gifts. Secondly, in the event that these artefacts acquired their value by becoming exotica once they reached their east Mediterranean destinations, this sort of appeal would not explain the Euboean greyware juglet at Kinet (no. 24), which was neither culturally distinctive like the painted skyphoi and craters nor shipped for its contents. Finally, were Euboean aristocrats or Cypriot elites, like those buried in the 'royal' tombs in Salamis and Amathus, masterminding maritime expeditions to engage in social relations, they would not have found peers at Kinet, Al Mina or other seaports who would be socially worthy or appreciative of gifts such as these.

The concentration of Euboean ceramic goods in small Mediterranean seaports could not have accumulated there to provide privileged access to exchange networks and convey status by association, because their archaeological settings do not suit a social structure of this type. At these sites, which focused on commercial goods and transport, correlations between symbolic gift and raw material, and between elite gift-giver and local consumer, are weak. Greek drinking vessels were instead bartered for subsistence goods or services at coastal harbours during the long journey by ship crews of unspecified social status and origin, who took them on board beside more valuable cargo such as metals. Greek wares secondarily penetrated the eastern Mediterranean exchange systems as objects of symbolic value because of their connotation with the Greek practice of feasting. This association may not always have been recognised or even culturally acknowledged, contrary to what current scholarship thinks. The Aegean vessels also reflect a change in serving beverages, especially wine, and introduced a trend that blossomed in the following centuries with 'Ionian bowls' (Riva 2005: 205–06). Their Geometric forebears circulated as either commodities or gifts, according to the various socio-economic spheres of exchange (cf. Gimatidis 2021) and to new fashions in food and drink. Both may have been called upon to forge social identities, together with other local and non-local artefacts.

Large Geometric craters at Kourion and Sidon, and various dining sets from 'royal' tombs at Cypriot Salamis belonged to a different socio-economic context. The 'Cesnola crater', deposited in an elaborate tomb complex at Kourion on Cyprus, and a newly discovered crater from a possible temple in the centre of Phoenician Sidon (Gimatidis 2020), were decorated with symbolic motifs and used in ritual contexts. These craters were not ordinary ceramic artefacts like the PSC skyphoi, which were mass-produced. They were elaborate and exceptional vessels –

the Kourion crater is without Greek parallels – and decorated with the Tree of Life, a Levantine ritual symbol that was appropriated by Aegean iconography. The two craters did not make their way incidentally to these cities. Although the recipients were distinguished individuals – an elite family in the case of Kourion, members of a religious institution in the case of Sidon – it cannot be taken for granted that these special vessels came to them as gifts. They were more likely commissioned to display ritual symbols drawn from familiar iconography, and purchased for an explicit purpose.

The Salamis tombs contained pottery among their funerary gifts, and in two cases Aegean vessels. Tomb I.1, the second earliest in the necropolis, included an Attic crater, 21 Attic skyphoi and 10 PSC bowls, together with 48 simple Cypriot vessels. The Aegean drinking set represented 39 per cent of the total ceramic collection. It has been variously interpreted as a reference to the deceased's aristocratic status, to the heroic Achaean ancestry of the royal family (or the crater's donor) or to a fashionable dining practice of the time (Rupp 1988: 120, table 3, 128–29). The combined presence of Aegean and Cypriot tableware suggests that it fulfilled a specific function in this mortuary context: serving food and drink at funeral ceremonies and providing the deceased with dining sets for the afterlife. Because the distinctive Greek style qualified them as 'exotics', their placement in the tomb may likewise have expressed in visible form the international bonds, affiliations and ideological aspirations of the deceased and his family (Rupp 1998: 131). The contextual circumstances for these particular vessels at Salamis thus illustrate yet another relationship between product and consumer, and another example of the multiple uses assigned to Greek Geometric pottery in the eastern Mediterranean.

A last point to consider is the relationship between Aegean export pottery and the Aegeanising Geometric wares manufactured in Cyprus and Cilicia. The co-existence of both types in the same contexts at Kinet Höyük and Al Mina rules out the suggestion that the eastern Mediterranean vessels were intended to substitute for the Aegean ones. They do show, however, that a regional industry emerged to produce local versions of these popular types and to supply available 'markets' efficiently, and at less cost, by avoiding the constraints and risks of long-distance shipping.

Concluding remarks

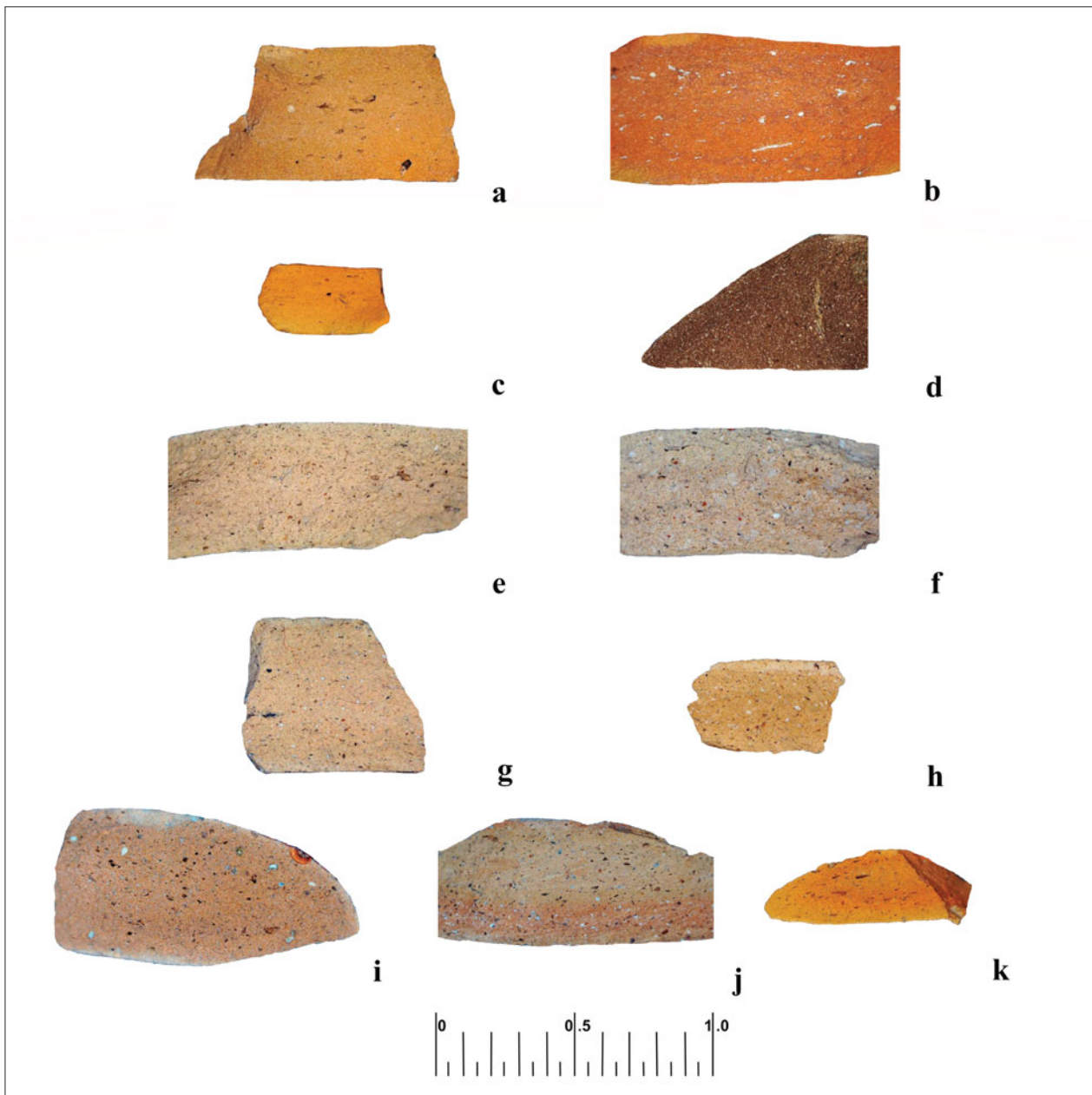
Greek Iron Age pottery was used and deposited at Kinet Höyük mainly in Periods 10 and 9, corresponding to MG II and LG I. The ceramic types do not present any significant differentiation from Greek Geometric wares found at other sites on the Levantine coast. With rare exceptions, Kinet's Aegean Geometric vases are drinking bowls of popular

Euboean types, and mainly PSC skyphoi. Particularly illuminating for the use of this pottery was its distribution in domestic contexts, implying modes of exchange and consumption unrelated to elite socio-economic behaviour.

Our analysis of the Kinet finds prompted us to re-examine other contexts in the eastern Mediterranean where significant quantities of both Aegean and Aegeanising Geometric pottery were recovered. Contextual data from coastal and inland sites of varying scales and importance demonstrated that the usage of this ceramic group was conceived and reconfigured according to social circumstances. A small sample of special types from formal architectural, urban and funerary settings may have reached those places in the guise of gifts and for ceremonial exchange. However, a majority of Geometric ceramics belonged to standard types and were deposited in ordinary households and places for commercial storage. They were traded as commodities by barter and other financial systems along maritime exchange networks. Greek Geometric pottery was the product of a structured socio-economic system whose craftsmen worked autonomously and were not subject to an elite authority controlling the profit from their industry. Their ceramics were esteemed in the eastern Mediterranean for their high-quality fabric and glossy surfaces. They were also prized for their remote origin, and because they were suited to the Greek fashion of mixing wine with water (see Gimatzidis 2017). But however they were manipulated in the eastern Mediterranean to enhance social status, they could never have achieved the high value of metals (cf. Sherratt 1999: 163–78).

Late Geometric I was a period of intense cultural interaction between the Aegean and its Mediterranean neighbours, before the Greek 'colonial' migrations westward and their transformative socio-economic impact. As one repercussion of this expansive phenomenon, the introduction of an AzG industry on Cyprus and in Cilicia may be viewed against the backdrop of widespread cultural exchange throughout the Mediterranean. It is probably more accurate, however, to explain it as a commercial manoeuvre on the part of Cypriot and Cilician potters. They addressed the AzG wares to an eastern Mediterranean 'market' that was already an appreciative consumer of their regional Iron Age ceramic repertoire, manifested by the popularity of the Cypro-Geometric style. Cilician workshops were also proficient in this tradition. Whether their output was separately inspired by the Aegean or part of a Cypro-Cilician production trend is an issue to be resolved by further analysis and data about AzG fabrics and contexts. The archaeological and scientific evidence already acquired represents a first step in attributing local agency to the cultural and social process of this vibrant pottery-producing region.

Pottery catalogue



Catalogue plate 1: a) no. 2, Euboean fabric K 1a.1; b) no. 7, Euboean fabric K 1a.1; c) no. 48, Corinthian fabric; d) no. 24, Euboean Greyware; e) no. 18438-04 (off-list), PBGW; f) no. 26, PBGW; g) no. 25, PBGW; h) no. 30, Bichrome PBGW; i) no. 40, RGW; j) no. 32, RGW; k) no. 52, BSW.

Pottery catalogue

Fabric descriptions were made with a x40 magnifying portable stereoscope at fresh breaks; the scale for the measurement of particle size, quantity and distribution is defined in Gimatzidis 2010, 90, n. 407. Size of inclusions: Very fine: 0.002–0.063 mm; fine: 0.063–0.2 mm; medium: 0.2–0.63 mm; coarse: 0.63–2.0 mm; very coarse: 2.0–6.3 mm. Quantity of inclusions: dispersed/very few: 0–1 %; few: 1–4 %; moderate: 5–25 %; a lot: >25 %.

Cat. no. 1

KT 18587-04
 AreaLocLot: EH-370-0918
 Ware: -
 Break: 5YR 4/3 and 5YR 4/1 (core)
 Outer surface: 7.5YR 5/2
 Fabric: Hard and fine to semi-coarse with a few fine mica particles; a few fine-to-coarse, white and dark brown inclusions; and quartz particles.

Skyphos

Period: 11–10
 Context: 10 or accumulated fill of 11
 Rim diameter: 19cm
 Inner surface: 7.5YR 5/2–3
 Paint: 5YR 4/2; semi-lustrous

Cat. no. 2

KT 25496-01
 AreaLocLot: U-176-0317
 Ware: K 1a.1
 Break: 7.5YR 7/3
 Outer surface: 7.5YR 7–8/3
 Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized, white and brown inclusions.

PSC plate

Period: 10
 Context: deposit u14 against retaining wall
 Rim diameter: 21cm
 Paint: 5YR 4/1–8 (very lustrous)

Cat. no. 3

KT 11057-01
 AreaLocLot: F-051-0164
 Ware: K 1a.1
 Break: 2.5YR 7/3–4
 Outer surface: 7.5YR 7/8–4
 Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium white inclusions.

PSC skyphos, type 5

Period: 10
 Context: 10 floor level and debris above
 Rim diameter: 12cm
 Paint: 2.5YR 4/1–3; lustrous

Cat. no. 4

KT 25350-01
 AreaLocLot: U-180-0299
 Ware: K 1a.1
 Break: 5YR 7/3–4
 Outer surface: 7.5YR 8/3–4
 Fabric: Hard and very fine with a few fine mica particles; a few fine, white and grey inclusions; dispersed medium-sized quartz particles.

PSC skyphos, type 5

Period: 10
 Context: deposit u14, below Period 9 levelling fill
 Rim diameter: 12cm
 Inner surface: 7.5YR 8/3–4
 Paint: 10R 4/1–4; lustrous

Cat. no. 5

KT 11051-02
 AreaLocLot: F-051-0161
 Ware: K 1a.1
 Break: 10R 6/4
 Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium white inclusions; dispersed fine-to-medium-sized particles of quartz.

PSC skyphos, type 5

Period: 10
 Context: 10 floor level and debris above
 Outer surface: 7.5YR 7–8/3
 Paint: 10R 5/6; lustrous

Cat. no. 6

KT 19734-01
 AreaLocLot: EH-415-0975
 Ware: K 1a.1
 Break: 5YR 6/4
 Outer surface: 7.5YR 7/3
 Fabric: Hard and very fine with a few very fine mica particles; a few fine, white and brown inclusions; dispersed fine-to-medium-sized particles of quartz.

PSC skyphos, type 4

Period: 10
 Context: deposit associated with wall 394
 Inner surface: 7.5YR 7/3
 Paint: 2.5YR 6/3–4; lustrous

Pottery catalogue

Cat. no. 7

KT 20574-01, 17869.10 and 17371-03
 AreaLocLot: EH-437-1063; EH-367-0855; EH-343-0821
 Ware: K 1a.1
 Break: 10R 6/6
 Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-coarse white inclusions.

PSC skyphos

Period: 10
 Context: leveling fill for Period 10 walls
 Outer surface: 7.5YR 7/3
 Paint: 2.5YR 4/3–6 (outside); 10R 4/6 (inside); lustrous

Cat. no. 8

KT 11059-01
 AreaLocLot: F-051-0165
 Ware: K 1a.1
 Break: 5YR 7/4
 Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized white inclusions; dispersed medium-to-large-sized quartz particles.

PSC skyphos

Period: 10
 Context: 10 floor level and debris above
 Outer surface: 7.5YR 7/1–3
 Paint: 5YR 4/1–3; lustrous

Cat. no. 9

KT 11048-02
 AreaLocLot: F-058-0159
 Ware: K 1a.1
 Break: 5YR 6/4
 Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-coarse white inclusions.

PSC skyphos

Period: 10
 Context: 10 floor level
 Outer surface: 7.5YR 7/3
 Paint: 5YR 4/2–3 to 2.5YR 5/2–6; lustrous

Cat. no. 10

KT 25475-01
 AreaLocLot: U-180-0307
 Ware: K 1a.1
 Break: 2.5YR 7/4
 Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized white inclusions; dispersed medium-sized quartz particles.

PSC skyphos

Period: 10
 Context: deposit u14 and underlying fill
 Outer surface: 7.5YR 7/4
 Paint: 10R 5/6 to 10R 4/2; lustrous

Cat. no. 11

KT 17952-01
 AreaLocLot: EH-371-0878
 Ware: -
 Break: 7.5YR 8/2–3
 Inner surface: 7.5YR 8/2
 Fabric: Hard and very fine with very few small grey grits; dispersed large-sized white inclusions.

Skyphos with multiple zigzags

Period: 10
 Context: deposit sealed by Period 9 plaster floor
 Outer surface: 7.5YR 8/2
 Paint: 10YR 3/1; lustrous

Cat. no. 12

KT 19011-02
 AreaLocLot: EH-397-0940
 Ware: K 1a.1
 Break: 2.5YR 6/6
 Inner surface: 7.5YR 8/4
 Fabric: Hard and very fine with very few fine mica particles; dispersed medium-sized white inclusions; and quartz.

Monochrome skyphos

Period: 10
 Context: pit sealed by Period 9 floor
 Rim diameter: 14cm
 Paint: 10R 5/6; lustrous

Cat. no. 13

KT 06033-03
 AreaLocLot: L-033-0118
 Ware: -
 Break: 7.5YR 7/2–3
 Fabric: Hard and very fine with dispersed fine-to-medium-sized white and grey inclusions.

PSC skyphos

Period: 10
 Context: 10
 Paint: 2.5YR 5/4–6

Pottery catalogue

Cat. no. 14

KT 22374-02
 AreaLocLot: EH-516-1264
 Ware: K 1a.1
 Break: 5YR 6/6
 Outer surface: 7.5YR 7/4

Fabric: Hard and very fine with a few very fine mica particles; a few fine, white and grey inclusions; dispersed fine-to-medium-sized quartz particles.

PSC skyphos, type 5

Period: 10?

Context: 13.1–10 (mixed material, possibly intrusion from 10)
 Paint: 10R 5/4–6; semi-lustrous
 Inner surface: 7.5YR 7/4

Cat. no. 15

KT 23214-01
 AreaLocLot: EH-547-1341
 Ware: K 1a.1
 Break: 10R 6/4
 Outer surface: 7.5YR 8/3–4
 Fabric: Hard and very fine with a few very fine mica particles; a few fine white inclusions.

PSC skyphos, type 5

Period: 10?

Context: 13.1–10 (mixed material, possibly intrusion from 10)
 Rim diameter: 11cm
 Inner surface: 7.5YR 8/3–4
 Paint: 10R 5/4–6; lustrous

Cat. no. 16

KT 21958-01 (may belong to the same vase as KT 22374-02)
 AreaLocLot: EH-496-1228
 Ware: K 1a.1
 Break: 5YR 6/6
 Outer surface: 7.5 YR7/4

Fabric: Hard and very fine with a few very fine mica particles; a few fine, white and grey inclusions; dispersed fine-to-medium-sized quartz particles.

PSC skyphos, type 5

Period: 10?

Context: 13.1–10 (mixed material, possibly intrusion from 10)
 Inner surface: 7.5 YR7/4
 Paint: 10R 5/4–6; semi-lustrous

Cat. no. 17

KT 19770-01
 AreaLocLot: EH-420-0991
 Ware: K 1a.1
 Break: 7.5YR 7/3–4
 Outer surface: 5YR 7/3–4
 Fabric: Hard and very fine with very few and small brown inclusions; dispersed medium-sized white inclusions.

Chevron skyphos

Period: 10?

Context: 12–10 (sounding with mixed material)
 Rim diameter: 12cm
 Inner surface: 5YR 7/3–4
 Paint: 5YR 4/1–4; semi-lustrous

Cat. no. 18

KT 13431-01 and 13323
 AreaLocLot: D-187-0496–7
 Ware: K 1a.1
 Foot diameter: 4cm
 Break: 5YR 6–7/6

Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized white inclusions; dispersed medium-sized quartz particles.

Skyphos

Period: 9

Context: destruction debris e9-e10 of Period 9 (eastern operations)
 NAA: KH3 (P. Grave); EuA (H. Mommsen) AIA 1697
 Outer surface: 7.5YR 7–8/4
 Paint: 5YR 4/1–4 and 5YR 2.5/1; lustrous

Cat. no. 19

KT 17297-8
 AreaLocLot: EH-365-0877
 Ware: K 1a.1
 Break: 5YR 6–7/6

Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized white inclusions; dispersed medium-sized quartz particles.

PSC skyphos

Period: 9

Context: 8–9 transitional (destruction debris of Period 9)
 Outer surface: 7.5YR 7–8/4
 Paint: 5YR 4/1–3 (outside); 5YR 2.5/1 (inside); lustrous

Pottery catalogue

Cat. no. 20

KT 10023-01
AreaLocLot: AII-273-0479
Ware: K 1a.1
Break: 2.5YR 7/4
Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium white inclusions.

PSC skyphos

Period: 9
Context: destruction debris e9-e10 of Period 9 (eastern operations)
Engobe(?): 10YR 8/3
Paint: 10R 4–6/6 (outside); 10R 3/2 (inside); lustrous

Cat. no. 21

KT 02048-01
AreaLocLot: F-030-0076
Ware: K 1a.1
Break: 5YR 6/4
Fabric: Hard and very fine with very few and small mica particles; dispersed medium-sized white inclusions.

Chevron skyphos

Period: 9
Context: 9 floor level
Outer surface: 5YR 7–8/3
Paint: 5YR 4/1–6; lustrous

Cat. no. 22

KT 18221-01
AreaLocLot: EH-344-0894
Ware: K 1a.1
Break: 7.5YR 7/3–4
Fabric: Hard and very fine with dispersed fine white inclusions; very fine mica particles.

Bowl with hatched hooks or meander

Period: Period 9 (or earlier)
Context: Period 9 wall foundations
Outer surface: 7.5YR 8/3
Paint: 2.5YR 3/1–2; lustrous

Cat. no. 23

KT 05773-02
AreaLocLot: L-023-0095
Ware: K 1a.1
Inner surface: 5YR 7/4
Fabric: Hard and very fine with dispersed very fine mica particles.

Small closed vessel

Period: 9
Context: 9 debris
Rim diameter: 3.5–4cm
Paint: 5YR 4/6 and 2.5YR 3/1

Cat. no. 24

KT 17355-02
AreaLocLot: EH-341-0815
Ware: -
Break: Gley 2 5/10B–5B
Fabric: Hard and very fine with a few fine mica particles; few fine dark and white grits.

Closed vessel

Period: 9
Context: 9 debris
NAA: KH3 (P. Grave); EuA (H. Mommsen) (AIA 856)
Outer surface: 5YR 4/1–2; burnished

Cat. no. 25

KT 10524-01
AreaLocLot: A-462-0560
Ware: PBG
Break: 10YR 7–8/3
Outer surface: 10YR 8/3
Fabric: Hard and very fine with very few, very fine to fine mica particles; very few fine-to-medium-sized white inclusions; and quartz particles.

Protokotyle

Period: 9
Context: e10/pre-e9 pit with destruction debris
NAA: KH4 (P. Grave); Ki-5 (H. Mommsen) (AIA 1683)
Rim diameter: 13cm
Paint: 7.5YR 6–7/6 and 4/1–2 (outside); 10YR 4/2–3 (inside); matt

Cat. no. 26

KT 16862-02
AreaLocLot: EH-325 = 304-0723
Ware: PBG
Break: 10YR 7/3
Outer surface: 10YR 8/2–3
Fabric: Hard and very fine with very few and very fine to fine mica particles; dispersed fine to medium-sized, red inclusions; and quartz particles.

Protokotyle

Period: 9
Context: 8-9 transitional pit; destruction debris, Period 9
Rim diameter: 15–16cm
Paint: 10YR 7–8/3; 7.5YR 7/3–4 (outside); 7.5YR 3–5/1 (inside); matt

Pottery catalogue

<p>Cat. no. 27 KT 16862-03 AreaLocLot: EH-325 = 304-0723 Ware: PBG Break: 2.5YR 8/3–4 Fabric: Hard and very fine with very few, very fine mica particles;</p>	<p>Protokotyle Period: 9 Context: 8-9 transitional pit; destruction debris, Period 9 Outer surface: 2.5YR 8/2 Paint: 2.5YR 7/2–3 (outside); 2.5YR 4/1 (inside); matt</p>
<p>Cat. no. 28 KT 17355-01 AreaLocLot: EH-341-0815 Ware: PBG Break: 10YR 8/2 Outer surface: 10YR 8/2 Fabric: Hard and very fine with very few and very fine mica particles.</p>	<p>Protokotyle Period: 9 Context: 9 deposit NAA: KH4 (P. Grave); Ki-5 (H. Mommsen) (AIA 857) Diameter: 12cm Paint: 10YR 7/3 (outside); 10YR 4/2 (inside); matt</p>
<p>Cat. no. 29 KT 05640-10 AreaLocLot: L-026-0085 Ware: PBG Break: 7.5YR 7–8/3 Fabric: Hard and very fine with very few and very fine mica particles.</p>	<p>Kotyle Period: 9 Context: 9 floor Outer surface: 10YR 8/2 Paint: 10YR 7/3 (outside); 5YR 5/1 (inside); matt</p>
<p>Cat. no. 30 KT 17363-01 AreaLocLot: EH-340-0819 Ware: Bichrome PBG Break: 10YR 7/3 Outer surface: 10YR 8/2 Inner surface: 10YR 8/2 Fabric: Hard and very fine with very few fine mica particles; few to moderate, fine-to-medium-sized white particles.</p>	<p>Skyphos Period: 9 Context: 9 early phase NAA: KH4 (P. Grave); Ki-5 (H. Mommsen) (AIA 764) Rim diameter: 12cm Paint: 7.5YR 3/1–2 and 2.5YR 5/2–3; matt</p>
<p>Cat. no. 31 KT 13314-01 AreaLocLot: D-180-0493 Ware: PBG Break: 10YR 7/3 Inner surface: 10YR 8/2 Fabric: Hard and very fine with very few, fine mica particles; a lot of fine-to-medium-sized white particles.</p>	<p>Kotyle Period: 9 Context: destruction debris e9-e10 (eastern operations) Rim diameter: 12cm Outer surface: 10YR 8/2 Paint: 2.5YR 5/2–3; matt</p>
<p>Cat. no. 32 KT 16857-02 AreaLocLot: EH-324-0721 Ware: RG Break: 7.5YR 7/3–4 Outer surface: 10YR 7/3 Fabric: Hard and fine with a few to moderate fine mica particles; a few fine-to-medium-sized white inclusions and quartz.</p>	<p>Bowl Period: 9 Context: 9 destruction debris Inner surface: 7.5YR 7/4 Paint: 5YR 6–7/6; matt</p>
<p>Cat. no. 33 KT 18590-01 AreaLocLot: EH-389-0922 Ware: K 1a.1 Break: 10R 6/4–6 Outer surface: 7.5YR 7/3 Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized white and grey inclusions.</p>	<p>PSC skyphos, type 2 Period: 10–9 Context: mixed deposit from Periods 10 and 9 Rim diameter: 17cm Inner surface: 7.5YR 7/3 Paint: 10R 4/1; lustrous</p>

Pottery catalogue

Cat. no. 34

KT 05828-09
 AreaLocLot: L-029-0106
 Ware: K 1a.1
 Break: 5YR 7/6
 Fabric: Hard and very fine with a few very fine mica particles.

PSC skyphos

Period: 10–9
 Context: mixed deposit from Periods 10 and 9
 Outer surface: 7.5YR 8/3–4
 Paint: 2.5YR 6/6 (outside); 2.5YR 4/3 (inside); lustrous

Cat. no. 35

KT 18436-01
 AreaLocLot: EH-384-0906
 Ware: K 1a.1
 Break: 7.5YR 7/4
 Outer surface: 7.5YR 7/3
 Fabric: Hard and very fine with very few and small mica particles; dispersed medium-sized white inclusions.

Chevron skyphos

Period: 10–9
 Context: mixed deposit from Periods 10 and 9
 Inner surface: 7.5YR 7/3
 Paint: 5YR 4/1–6; lustrous

Cat. no. 36

KT 10639-01
 AreaLocLot: F-054-0125
 Ware: K 1a.1
 Break: 5YR 7/6
 Outer surface: 7.5YR 7/3–4
 Fabric: Very fine, hard matrix with very fine and few mica particles; few, fine-to-medium, white inclusions; sporadic, medium quartz particles.

Skyphos

Period: 10–9
 Context: mixed deposit from Periods 10 and 9
 Foot diameter: 6
 Paint: 5YR 3/1–2; lustrous

Cat. no. 37

KT 18279-04
 AreaLocLot: EH-381-0897
 Ware: PBG
 Break: 10YR 8/2
 Outer surface: 10YR 8/2
 Fabric: Hard and very fine with very few and very fine mica particles.

Protokotyle

Period: 13.2 to 9
 Context: erosion gully (material from Periods 9 to 13.2)
 Rim diameter: 10–12cm
 Paint: 10YR 7/3 (outside); 10YR 4/2 (inside; worn)

Cat. no. 38

KT 18438-4
 AreaLocLot: EH-382-0907
 Ware: PBG
 Break: 10YR 8/2
 Fabric: Hard and very fine with very few and very fine mica particles

Protokotyle

Period: 13.2 to 9
 Context: erosion gully (material from Periods 9 to 13.2)
 Outer surface: 10YR 8/2
 Paint: 10YR 7/3 (outside); 10YR 4/2 (inside; worn)

Cat. no. 39

KT 20206-01
 AreaLocLot: EH-433-1026
 Ware: RG
 Break: 5YR 6/6
 Outer surface: 7.5YR 7/4
 Fabric: Hard and fine with a few fine mica particles; a few fine-to-medium-sized white and dark grey inclusions.

Skyphos

Period: 13.2 to 9
 Context: erosion gully (material from Periods 9 to 13.2)
 Rim diameter: 11–12cm
 Inner surface: 7.5YR 7/4
 Paint: 10R 4–5/6 (matt)

Cat. no. 40

KT 18279-01
 AreaLocLot: EH-381-0897
 Ware: RG
 Break: 5YR 6–7/6
 Outer surface: 10YR 8/3
 Fabric: Hard and very fine with very few fine mica particles; very few fine-to-medium-sized white inclusions.

Kotyle

Period: 13.2 to 9
 Context: erosion gully (material from Periods 9 to 13.2)
 Rim diameter: 15–16cm
 Paint: 10R 5/4–6; matt

Pottery catalogue

Cat. no. 41

KT 21846-01
AreaLocLot: EH-486-1221
Ware: K 1a.1
Break: 7.5YR 7/4
Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-coarse white and brown inclusions.

PSC skyphos

Period: 13.2 to 9
Context: erosion gully (material from Periods 13.2 to 9)
Outer surface: 7.5YR 7/3
Paint: 5YR 5/2–6 (outside) to 10R 4/1–3; semi-lustrous

Cat. no. 42

KT 22659-01 and 02
AreaLocLot: EH-487-1191
Ware: K 1a.1
Break: 5YR 7/6
Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized white inclusions; dispersed medium-to-coarse quartz particles.

PSC skyphos

Period: 13.2 to 9
Context: erosion gully (material from Periods 13.2 to 9)
Outer surface: 7.5YR 6/4
Paint: 2.5YR 3/1 and 5YR 4/2; lustrous

Cat. no. 43

KT 21657-03
AreaLocLot: EH-487-1200
Ware: K 1a.1
Break: 5YR 6/6
Outer surface: 7.5YR 7/3
Fabric: Hard and very fine with a few fine mica particles and a few fine white inclusions.

Skyphos

Period: 13.2 to 9
Context: erosion gully (material from Periods 13.2 to 9)
NAA: KH3 (P. Grave); - (H. Mommsen) (AIA 1665)
Paint: 7.5YR 3/1–3; lustrous

Cat. no. 44

KT 22702-03
AreaLocLot: EH-529-1295
Ware: K 1a.1
Break: 5YR 7/4–6
Outer surface: 7.5YR 7/4
Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized white inclusions.

Skyphos

Period: 13.2 to 9
Context: erosion gully (material from Periods 13.2 to 9)
Foot diameter: 4.6cm
Paint: 2.5YR 6/6; 2.5YR 4/1–2; semi-lustrous

Cat. no. 45

KT 20919-1
AreaLocLot: EH-449-1088
Ware: K 1a.1
Break: 5YR 7/3
Outer surface: 7.5YR 8/3
Fabric: Hard and very fine with a few fine mica particles; very few fine-to-coarse white inclusions; dispersed large quartz particles.

Bowl

Period: 13.2 to 9
Context: erosion gully (material from Periods 13.2 to 9)
Base diameter: 6cm
Paint: 7.5YR 3/1–3

Cat. no. 46

KT 17085-02
AreaLocLot: EH-333-0804
Ware: close to K 1a.1
Break: 7.5YR 7/4
Fabric: Hard and very fine with a few fine mica particles; and very few fine white inclusions.

Bowl with hatched meander or hooks

Period: 8 early
Context: 8 early phase
Outer surface: 10YR 7/3
Paint: 7.5YR 4/1–2

Cat. no. 47

KT 16444-02
AreaLocLot: EH-293-0674
Ware: RG
Break: 7.5YR 6–7/4
Fabric: Hard and very fine with a few to moderate, fine mica particles; a few fine-to-moderate white inclusions and quartz particles.

Large bowl

Period: 8 early
Context: 8 early phase (contaminated)
Outer surface: 7.5YR 7/3
Paint: 10R 5–6/6; matt

Pottery catalogue

Cat. no. 48

KT 10680-01

AreaLocLot: D-155-0387

Ware: -

Break: 2.5Y 8/3 (outside); 10R 8/2 (inside)

Outer surface: 10YR 8/3

Fabric: Hard and very fine with dispersed, medium-to-large grey and brown inclusions.

Skyphos**Period: 7**

Context: level e6c (eastern operations)

NAA: KH3 (P. Grave); Ki-1 (H. Mommsen) (AIA 1672)

Paint: 2.5YR 5–6/6 and 2.5YR 4/1 (outside); 2.5YR 4/6 (inside); lustrous

Cat. no. 49

KT 13961-01

AreaLocLot: EH-218-0415

Ware: -

Break: 5YR 7/3

Fabric: Very hard and not very fine; with moderate fine quartz particles; a few to moderate white particles and quartz inclusions of medium to coarse size; few medium-sized grey inclusions.

Bowl**Period: 7**

Context: 7 hearth

Outer surface: 7.5YR 8/2–3

Paint: 2.5YR 4/1–3 (outside); 2.5YR 5/2–3 (inside); semi-lustrous

Cat. no. 50

KT 10680-2

AreaLocLot: D-155-0387

Ware: -

Break: 10YR 7–3

Fabric: Hard and very fine with sporadic medium white inclusions and quartz particles.

Closed vessel**Period: 7**

Context: level e6c (eastern operations)

Outer surface: 10YR 8/2

Paint: 7.5YR 5/2–3 (matt)

Cat. no. 51

KT 02201-01

AreaLocLot: F-035-0081

Ware: K 1a.1

Break: 5YR 7/4–6

Fabric: Hard and very fine with very few fine white and grey inclusions.

PSC skyphos**Unstratified**

Context: slope wash

Outer surface: 7.5YR 8/3

Paint: 2.5YR 5/36; lustrous

Cat. no. 52

KT 11330-01

AreaLocLot: G3-048-0073

Ware: Bichrome Slipped

Break: 5YR 6/6

Paint: 7.5YR 5/3–4 and 2.5YR 3/1

Fabric: Hard and very fine with very few, very fine to fine-sized mica particles; a few to moderate white, grey and quartz inclusions.

Skyphos**Unstratified**

Context: Hellenistic fill

Engobe: 10YR 8/3

Rim diameter: 10–12cm

Cat. no. 53

KT 21671-01

AreaLocLot: EH-463-1133

Ware: RG

Break: 5YR 6/6

Outer surface: 10YR 8/2–3

Fabric: Hard and very fine with a few very fine and fine mica particles; a few fine-to-medium-sized, white and dark grey inclusions.

Skyphos**Unstratified**

Context: surface cleaning, Period 10/9 surfaces

Rim diameter: 13–14cm

Paint: 10R 5/6; 10R 6–7/4

Cat. no. 54

KT 02971-01

AreaLocLot: D-060-0162

Ware: -

Break: 5YR 6/4

Outer surface: 10YR 8/2

Fabric: Hard and very fine with a few very fine mica particles; a few fine-to-medium-sized white inclusions and quartz.

Skyphos**Unstratified**

Context: post-Iron Age pit

Foot diameter: 4.7cm

Paint: 7.5YR 4/1 (outside); 2.5YR 6/2–3 (inside); matt

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