

The density of types and the dignity of the fragment. A website approach to archaeological typology ¹

For

*Between variability and singularity:
crossing theoretical, qualitative and computer-based approaches
to types and typologies in archaeology*

Giorgio Buccellati and Marilyn Kelly-Buccellati

Typology hinges on categorization, and the two main axes of categorization are the roster and the lexicon: the first defines elements from an -emic, and the second from an (e)-tic point of view, as a closed or an open system, respectively. Archaeology poses a special problem with regard to the -emic dimension, since it deals essentially with broken traditions, i. e., with cultural wholes for which there are no living carriers. Dealing with this problem entails that one should (a) engage in a very intensive type of distributional analysis, where density plays a major role, yet (b) without losing the identity of each individual element. – Having so defined (in Part One) the universe of data, we take up (in Part Two) the question of how best to articulate and communicate data and arguments. We propose in this regard the use of the website as a privileged epistemic system, one that allows to preserve the dignity of the fragment in its singularity while at the same time offering a full-fledged representation of the larger typological classes and of the argument that undergirds it. The notion of digital discourse makes it possible to integrate the data within a fully inter-planar system. We explain these principles using concrete evidence from Urkesh, one of the earliest known urban sites in Syro-Mesopotamia, with an excavated ceramic record of close to one million items.

¹ This article is part of the publication program of the project *Cybernetica Mesopotamica*, undertaken under the aegis of the Balzan Foundation. See the website cyb-mes.net. We are grateful to Federico Buccellati for his insightful comments on an earlier version of this paper.

Table of Contents

30	1	Introductory.....	3
31		I. DATA ORGANIZATION.....	3
32	2	Categorization.....	3
33	2.1	(e)-tic and -emic.....	3
34	2.2	Open and closed systems.....	4
35	2.3	Scalarity and congruence.....	5
36	2.4	Procedures and criteria.....	5
37	2.5	Density.....	6
38	3	Implementation.....	7
39	3.1	Broken traditions.....	7
40	3.2	Native digitality of the archaeological record.....	7
41	3.3	The Urkesh Global Record	8
42	3.4	Rosters and lexica.....	8
43		INTERLUDE.....	10
44	4	Typology in action.....	10
45	5	Data processing.....	10
46		II. THE PROCESS.....	11
47	6	The website as epistemic system.....	11
48	6.1	The concept.....	11
49	6.2	Multipianarity.....	11
50	6.3	Protecting singularity: the dignity of the fragment.....	12
51	6.4	Sherds, wares and shapes.....	12
52	6.5	Densities.....	13
53	7	Digital discourse.....	14
54	7.1	The concept: the fragments and the whole.....	14
55	7.2	Multilinearity.....	14
56	7.3	A narrative flow – staccato and legato.....	15
57	7.4	Interaction among planes – inter-planar and multilinear.....	17
58	7.5	Big data.....	17
59		CONCLUSION.....	18
60	8	Variability and singularity.....	18
61	8.1	An assessment.....	18
62	8.2	Anonymity and identity.....	19
63	8.3	Density and globality.....	19
64		References.....	21
65		Figures.....	23
66			
67			

Pensar es olvidar diferencias, es generalizar, abstraer.

En el abarrotado mundo de Funes no había sino detalles, casi inmediatos.

Borges, Funes

1 Introductory

One can "forget differences" (*olvidar diferencias*) only once they have been identified.

And one can go beyond a mass of purely contiguous facts (*detalles, casi inmediatos*) only if one gains a sense of the whole.

That is the message we read in the Borges' text cited as epigram. It poses the implicit question as to how to deal with differences one should forget, and we will seek here an answer along two main lines of inquiry, developed respectively in Parts One and Two of this chapter. The first is the nature of the categorization system, the one through which we establish the differences: it refers to the way in which the data are organized. The second concerns the process through which we can articulate and convey a knowledge that goes beyond the differences, i. e., a knowledge that "forgets" them, and not, once it has solidly established them.

The two parts correspond to two epistemic systems, if by this we mean the way in which we articulate and convey knowledge. In discussing them, we raise two important points of theory.

The first is a special understanding of categorization as the backbone epistemic system which articulates all typological knowledge. We see in a special light the two poles around which all categorization systems revolve, the "roster" and "lexicon," arguing that the roster is essentially a closed and -emic system, while the lexicon is essentially an open and (e)-tic system.

The second point of theory is the proposal of using a website as a very distinctive epistemic system in the communication of typological knowledge. Properly conceived, a website reaches well beyond the limits of the printed medium, not just from a technological, but from a substantive point of view: this rests on the notion of digital discourse, which establishes an active interaction among parallel and concurrent arguments or planes.²

In the conclusion, we will see how all of this pertains to the central topic of the volume, i. e., to the relationship between variability and singularity.

²While the bibliography on the concepts of (e)-tic and -emic on the one hand, and on the use of the digital medium in general and in archaeology in particular, is immense, the special argument we are developing here has not, to our knowledge, been made as yet in the literature. Thus we will not refer here to this literature, a task which would take much space only to show that we differ from the standards current in the field. For a full bibliographical confrontation we may refer to Buccellati 2017 *Critique* and to critique-of-AR.net.

I. DATA ORGANIZATION

2 Categorization

2.1 (e)-tic and -emic

The terms (e)-tic and -emic have come to be in common use to refer to whether a given cultural phenomenon is being studied from without or from within the culture to which it belongs.

The terms were borrowed from linguistics, and it is in recognition of this original use of the terms that here we write (e)-tic instead of -etic: the (e) is in fact not part of the suffix, but is rather derived from the word to which it is attached, in this case *phōnē*, while we would have (o)-tic from "antibiotic" or, with a consonant, (s)-tic from "fantastic." In this article we keep the form (e)-tic throughout, though in point of fact one may well ignore this fine point of etymology and follow the current use which has entrenched "etic" and "emic" in the dictionary, thus allowing also for the (useful) adjectives "etical" and "emical."

What really matters, beyond terminology, are the concepts behind the two terms (Buccellati 2006 "(e)tic" and Buccellati 2017 *Critique* 3.4). They are powerful heuristic concepts, which we will define in what follows: it will then appear how useful they can be in approaching the subject of typology, particularly with regard to variability and singularity.

2.2 Open and closed systems

Structurally, an (e)-tic system is open and an -emic system is closed. To illustrate the concepts we will use the cases of phonemics and of a street stoplight.

An (e)-tic system is open in the sense that there is no intrinsic limit on the number of types that are possible within the system. An acoustic inventory of phones articulated by different speakers is open ended because the "phonetic" variations that can be measured acoustically are practically unlimited, and there is always room for new ones to be added. Analogously, the measuring of chromatic differences among different embodiment of the three basic colors of green, yellow and red in different street stoplights can yield great variations, and still leave room for more.³

An -emic system, on the other hand, is closed in the sense that, within a given system, only a fixed number of possible realizations is found. There is a fixed set of phonemes in any given language, and a fixed set of three colors in any given stoplight. The variable acoustic realizations of a given phoneme must fit within a range of possibilities for communication to be possible, just as the variable chromatic realizations of a given color in a stoplight must fit within a range of possibilities for the message to be under-

³ We use the terms "speakers" and "phones" as they are in linguistics: a speaker is a native speaker, and a phone is a sound as defined either by the way it is articulated in the human vocal apparatus or by the way it can be defined acoustically. The stoplight, in turn, refers to the three color type that is most commonly in use, without regard for possible variations in the nature of the display; also, variations in the shade or intensity of color may be attributed to incrustations on the face of the fixtures, to different manufacturers, to some alteration in the electrical connections, or the like.

stood (one will be alerted to stop whatever shade of yellow or even orange the intermediate signal may have).

The elements of a closed system are mutually exclusive in the sense that their function depends on this exclusivity: the red color of a stoplight entails the stopping of traffic not because of an intrinsic quality of the color red, but because of its contrast with the yellow and green colors.

The elements of an open system, instead, are mutually exclusive because of an intrinsic quality of the element: thus the chromatic value of a given shade of red is different not only from that of yellow and green, but also from a multitude of other shades of red.

Several additional factors play a role in defining a closed system, for instance duration. The length of a phone (i. e., how long the articulation of a phone lasts) may be -emic in some languages and not in others. Analogously, in certain systems the red and green signals of a stoplight appear for the same amount of time, whereas yellow appears for a shorter period, the reason being that green and red are linked to the time when vehicular traffic may or may not flow, whereas yellow is intended only as a brief warning – thus enhancing the -emic status of the contrast among the three colors.

It must be stressed that a closed system is closed not in the sense that it is unchangeable, but in the sense that if a change occurs (deletion of an element or addition of another), then the whole system has to be re-calibrated. That is because the system is endowed with an internal integrity that cannot be altered without the system changing its identity. For instance, one might add a blue signal to a stoplight to indicate heavy traffic ahead, but this would change the nature of the system, in this case simply because it would reduce the immediacy of the messages conveyed by the signal, an immediacy that is especially important precisely with heavy traffic.

2.3 Scalarity and congruence

An open system is *scalar* in the sense that any given element is seen in and of itself, without a necessary relationship to other neighboring elements. Using our two examples, the acoustic or the chromatic definition of a given sound or a given color does not depend on a relationship of that element to any other elements in the system. Or rather, it depends only in the sense that both are defined by the same external categorization system, not because of the way in which the two elements interact with each other.

A closed system, on the other hand, is *congruent* in the sense that any given element depends on its relationship to one or more of its neighbors. Thus, in the phonemic system of a given language, a voiced dental phoneme includes a range of phones that, in turn, exclude the neighboring voiceless dental phoneme, while in another phonemic system (one that does not recognize the distinction between voiced and voiceless), the range includes both voiced and voiceless. Analogously, in a stoplight the import of the red signal is congruent with that of the yellow and green signals: there is an equilibrium or balance among them so that each depends on the other for its meaning to be fully perceived.

A more concrete example might be that of the organizational chart for a supermarket display. It is scalar in the sense that any new product (e. g., a new brand of mustard), or any new category (e.g., a curry condiment) may be added at will. It is simply a matter of

making room on the shelves, in the appropriate place. It is the model of the website seen as a container, not as a system. Or again, the collection of photos on our cell phones is also scalar, being generally organized by date, and thus remaining open for any possible future addition.

2.4 Procedures and criteria

The procedures to categorize elements within the two systems differ substantially, as follows.

The categorization of elements within an open system operates on the basis of criteria that are *external to the system*. Neither acoustics nor chromatic analysis are concerned with the communicative function of language or with vehicular traffic. They use wholly independent standards, and for this reason they are seen as more "objective."

In this regard, then, an open system is also closed – except that it is closed at a higher level than that of its constitutive elements. Acoustic phonetics is after all finite, hence closed, but it allows for an immensely larger set of possible realizations than the phone-mic system. Analogously, a chromatic scale includes a seemingly infinite set of possible realizations of red, yellow or green, whereas the -emic version of a stoplight accepts only a set of three "colors," each of which can include an immense variety of actual chromatic realizations.

An -emic closed system, in fact, operates on the basis of *internal contrasts* that have to be identified through a sophisticated use of distributional analysis – especially where there is no carrier of a living tradition to provide a verification of assumed contrasts. When such an analysis is undertaken, the result is no less "objective" than with an open system.

2.5 Density

Types are created on the basis of formal traits found in individual items in any given inventory. Thus, types distinguish items on the basis of shared characteristics, and it is expected that there be several items that fit any given type, and form groups and subgroups. The notion of density refers to the size of these groups and subgroups seen in relationship to the individual items: the larger the size, the higher the density. There are two important consequences to be kept in mind having to do with density as it regards size and individuality.

With regard to *size*: a typology may well remain the same whether the inventory is of 100 or 10,000 items. But the inferences to be drawn in the first case carry less weight than in the second: in section 5.5 below an example is given where a subgroup is mentioned of 10 items out of a total of almost 60,000, where, clearly, the inferences that can be drawn are more clinching than if the total were of 100 items, meaning that the high total underscores the exceptional nature of the presence of those 10 items. These considerations must clearly be factored in any statistical analysis: when typology is applied to a specific inventory, the question of size must always be stressed.

With regard to *individuality*: the more successful a typology is in creating an all encompassing group, the more may the resulting typological group obscure the individuality of each and every single component within it. It is a goal of our approach to ad-

dress this issue and to maintain full and immediate access to each item within the group. As will be shown by way of an example in section 5.5, the subgroup of 10 items just mentioned becomes even less cogent as to statistical inferences when each one of the 10 items is studied individually as to its stratigraphic position: this can be done instantly because each of the 10 items is immediately accessible, from within the typological group, with a full page describing each single item.

An important note regarding the recording strategy on an excavation is that there should be *no sampling* at the origin. This is what we mean when speaking of the Urkesh *Global Record* (3.3, see also 7.3). It is important that the population on which typology is exercised be complete and not filtered according to criteria that are often only vaguely stated, at best, with simple reference to a perceived "importance" of a given item that is recorded as opposed to "unimportant" items that are ignored.

3 Implementation

3.1 Broken traditions

The definition of an -emic system is particularly difficult in the case of broken traditions, i. e., cultures for which there are no living carriers capable of articulating their awareness for the contrastive nature of the elements of the system. We can illustrate this with reference to our two examples: the phonemic system of a language and the stop-light.

In the case of phonemics as applicable to "dead" languages, i. e., languages for which there are no living speakers, we cannot ask questions as to whether a given difference in, e. g., articulation is felt to be contrastive or not. We must deal with the additional filter of the written medium, and in this case "decipherment" means establishing distributional classes of the mute evidence that is assumed to match the spoken reality forever lost to us.

Or, from the point of view of an extraterrestrial who can watch the flow of traffic in one of our cities (Buccellati 2006 "Mars"), the distributional class would be one that takes into account the way in which the traffic flows, stops or begins to stop in correlation to the changing of colors: a mere chromatic analysis of the colors would not yield any meaning.

3.2 Native digitality of the archaeological record

Archaeology deals by definition with broken traditions: there are no informants who can share their awareness of an underlying typology. This forces us to define categorization systems, or "grammars," solely on the basis of the identification of distributional classes from within the data, and, naturally, the larger is the inventory, the higher is the probability of success in this endeavor.

There is in fact one more difficulty that is specific to the archaeological record. At the source, we only have disconnected fragments, as they come out of the ground: data are scattered in ways that do not match any typological ordering. The most distinctive and unique aspect of archaeology is, in fact, not the complete object that is brought to light – a building, a statue, a text. What is distinctive and unique is what happens at the mo-

ment of excavation, and at that moment we only have disconnected fragments, or rather: fragments that are connected only by virtue of how they are situated in the ground, as the result of a largely unplanned depositional process. This we call "emplacement." That is the only degree of association we can objectively record.

It is in this sense that the fragments are natively digital: they are atoms that do not cohere into a typological whole. For instance, a cuneiform tablet may be one of these atoms, and then a whole new expertise is called into question, one that deals with other wholes received as such, in fact, several such types of expertise: epigraphy, philology, linguistics, literary analysis. But the atoms in their emplacement aggregation are a different matter: that particular tablet would have been found with sherds, bones, lithics, other texts, all in a matrix of soil that has its own distinctive nature, and all connected only through the vagaries of a depositional process that was, for the most part, unplanned.

3.3 The Urkesh Global Record

The Urkesh Global Record (UGR) is a recording system that is meant to address explicitly these problems. Urkesh, modern Tell Mozan, in northeastern Syria, is one of the earliest urban centers in history, dating back to the early fourth millennium. It reached its maximum extension, some 130 hectares, in the third millennium B.C., when it is known to have been the capital of an important Hurrian kingdom: it is thus the only Hurrian city known for the third millennium, the Hurrians being a major but elusive ethnic group of this early period in Syro-Mesopotamia. It lost importance and was abandoned in the second millennium B.C. For a general overview of the excavations we will refer to urkesh.org/glance.

The foundation of the system is the Grammar of the Archaeological Record, which is found in the digital book urkesh.org/grammar. As of this writing, the book is open as a Beta release and will be completed during the tenure of the Balzan project mentioned above in note 1; it is, however, sufficiently indicative of the approach and of the goals we have set. For a detailed history of the digital aspects of the project see <https://cyb-mes.net/website/dev/1-sites.htm>.

Some of the central concerns of the system may be given as follows.

(1) While categorization systems are at the basis of all archaeological projects, what is specific to the UGR is the explicit concern with *emplacement* and a theoretical framework that integrates emplacement with all other aspects of fieldwork and subsequent analysis. Emplacement is seen as the only factor that is exclusively and properly archaeological in nature, meaning that it presents a set of problems that no other discipline faces. This means that the same typological criteria are used for stationary features (walls, fills, etc.) as for movable items (objects, sherds, etc.).

(2) With regard to emplacement in particular, the record aims at being *global* in the sense that it includes in perpetuity every single observation ever made during the excavation, in the belief that this is the only objective data in view of the inability to repeat the experiment.

(3) The record is not just a catalog of data connected only because they are categorized according to common standards; it rather consists of a *narrative* which develops an

overarching argument. This narrative is also regulated by the Grammar, with the same categorization system that is applied to features and items.

(4) The *website* is adopted as the primary epistemic system, meaning that the data are recorded from the start in a format that is natively digital so as to be ideally suited for integration in the format of a browser edition.

The urkesh.org website is in effect a cluster of websites, called digital books, each one devoted to either individual excavation units or topical books. In the exemplification below we will use the ceramic topical book (urkesh.org/ceramics) and some of the digital books dedicated to individual excavation units.

3.4 Excavation units and sitewide data

The emphasis on emplacement takes on a special connotation in the organization and publication of the data. Pride of place is given to the individual excavation units, an approach that is at variance with archaeological practice. Each unit, however small, has its own independent publication outlet, in the form of a distinct digital book (website) – and even large units tend to be relatively small, some six to eight 5x5 m squares. In Part Two, we will use as an example unit A16.

Typically, a unit includes multiple levels and functional entities, such as houses, burials, kilns. In the case of larger entities, such as a palace or a temple, multiple units are involved, at least for the level to which that entity belongs. Thus a unit does not have in itself a typological identity, but is the fundamental locus where emplacement can be documented.

Subsequent to the excavation of discrete units, there come two kinds of sitewide digital books, devoted to architectural or object typologies. Below, we will use the Urkesh ceramic digital book as an example.

3.5 Rosters and lexica

An essential aspect of the UGR, and one that is of special interest to us here, is the categorization system that is used on the excavation for the analysis of the data with regard to their emplacement in the first place, and then their general morphological classification. The two major components of this system are the roster and the lexicon. There are different rosters and lexica for each class of data, with regard to both emplacement and typology; in this article we will use the ceramic data as an example. The whole ceramic inventory studied so far applies to different chronological horizons, spanning over some two millennia, and it applies to an inventory of more than 300,000 between whole vessels and sherds that have been fully analyzed (out of a grand total of about one million that have been excavated and recorded as to emplacement, with only a preliminary typological analysis).

3.5.1 *Ceramic roster*

The roster is an -emic, closed system (2.1 and 2.2). Each slot records the typological categories that are seen as being mutually exclusive and congruent within the overall inventory of types. As an example, Fig. 1 lists the ceramic roster categories adopted in the UGR. The first major distinction is one among shapes, wares, etc., for a total of seven cat-

egories, which we may safely assume were natively understood as such by their makers and users.

Further distinctions are also assumed to be -emic in nature, for example, shapes can be divided into twelve secondary categories that are mutually exclusive in terms of how they can be handled and used: a bowl is primarily used for holding and can be held with two hands, a bottle for pouring with one hand, a jar for pouring with two hands, a cup for drinking, and so on: these are criteria that we can assume to have been natively apparent to potters and users.

In the case of Syro-Mesopotamia, this can be further corroborated by the pictographic origin of pertinent cuneiform signs (going back to at least the early third millennium B.C.), of which Fig. 2 gives a sample, out of several dozens examples.

3.5.2 *Ceramic lexicon*

The lexicon is an (e)-tic, open system. It includes an open ended list of attributes or definitions that are mutually exclusive in terms not of their neighbors, but of an extrinsic system that determines the distinctive traits of each element. The criteria are multiple and are derived generally from specific standards, such as Munsell color charts, chemical definitions of wares, or even simply metric standards for size or weight.

Using these standards, one can obtain highly differentiated and minutely described attributes, which is why the total number of attributes is high (1025 in the Urkesh ceramic corpus as currently defined, Fig. 1). These attributes would certainly not have been of import as such to the ancients (especially to the users). In this sense they are (e)-tic in nature – much as the almost unlimited amount of potential phonetic realizations of a given phoneme does not alter the nature of the phoneme or, more importantly, their understanding by speakers and hearers of the language.

3.5.3 *Interaction between roster and lexicon*

Rosters and lexica may be seen respectively as a list of variables and a list of variants. Thus the stoplight, as an -emic system, includes three variables, meaning that each of the three colors may vary within the variable "color": "red" can include a variety of hues from pink to purple, "yellow" can include lemon to orange, "green" can include jade or emerald. These alternatives are the variants that would be listed in a lexicon, should one wish to have a lexicon for such color variants.

In other words: *variability* implies the possibility of *variation*. This possibility is limited, from an -emic point of view, by the reciprocal contrast among variables, and from an (e)-tic point of view by the (much wider) range of possible variants. Which in turn speaks to *singularity*. A variable retains its status whether it includes one or more variants, and whether it includes one or more specimens.

To summarize, we may list as follows the relevant concepts and terms:

	<i>roster</i>	<i>lexicon</i>
<i>the system</i>	-emic	(e)-tic
	closed	open
<i>the components</i>	variables	variants
	categories	attributes

382

383

INTERLUDE

384

4 The uses of typology

385

4.1 Degrees of interaction with typology

386 Typology is not an end in itself. Classification systems are typically put use in the
 387 creation of databases, where elements of any given assemblage, e. g., a ceramic
 388 inventory, can be sorted and organized in many different ways through spreadsheet
 389 programs such as Microsoft EXCEL. It is important to note that this sorting gives a sense
 390 of the inventory as a whole: when all the bowls with certain attributes are listed
 391 together, one knows that there are no more of that type. In other words, the act of sorting
 392 is intrinsically conclusive. In themselves, the data are static, but the act of sorting
 393 introduces a element of dynamics and finality that gives new meaning to the data.

394 Going beyond this use of typology, we propose, in the next section, another way of
 395 interacting with a typologically defined assemblage, one that introduces the element of
 396 dynamics within the digital system itself. This approach rests on the website seen not
 397 just as a container of information, but as an epistemic system that allows not only for a
 398 more dynamic use of the data, but also for the possibility of integrating data and
 399 argument in ways that cannot be done with the printed medium. Not that databases are
 400 jettisoned, quite the contrary; they are fully maintained, but integrated in the broader
 401 framework of a browser edition.

402 We will discuss (5) the nature of such a website understood as an epistemic system,
 403 and this with regard in particular to the notion of typology, and will then elaborate (6)
 404 on the notion of digital discourse, which concerns specifically the way in which different
 405 arguments interact with each other. In each case we will use examples from the ceramic
 406 inventory of the Urkesh excavations.

407

4.2 Data processing

408 The categorization system that undergirds typology is essential for the data to be
 409 coherently processed. And such processing is by now generally understood as being
 410 digital in nature. We can hardly think today of a paper spreadsheet; it is rather second
 411 nature for everyone to use some form of digital typology, however rudimentary and
 412 unexpressed its format may be.

413 For our purposes, a dedicated programming platform is needed, one that adheres
 414 closely to the grammar and its rosters and lexica, and one that produces outputs suited

for the kind of interweaving of planes which we will discuss. Such programming has been at the forefront of our efforts since the late seventies, undergoing a variety of transformations, and in this phase we are indebted to Bernardo Forni for overseeing the entire current suite of programs that underlie the system. The effort requires an in depth understanding of the goals and the potential of the system, and Bernardo has proven to be as brilliant in this as he is sophisticated in writing and documenting the programs.

4.3 Bibliographical status

There are two major difficulties with considering a website on the same level as a printed book. The first is that, typically, websites are not written, or read, with a view to develop an argument, starting from a premise and leading to a conclusion. They are seen as containers of information, which one can query, and which can lead to untold new targets, outside the boundaries of the website into the vast arena of the world wide web. As a rule, one has developed a habit of skimming which hardly sees us reading: at best, we may do so for a given page (e. g., when reading a news item), but we never see a website as a whole which one has to read.

The second difficulty gives us in part the reason for the first. Websites are too fragile to have permanency, due to a number of extraneous factors, in terms of both hard and software.⁴ This essential impermanence of websites creates a sense of mistrust towards their use as proper epistemic systems.

In what follows we aim to show how these two difficulties may be overcome, thus establishing a proper bibliographical status for websites. This is important because we propose the website as an ideal system for dealing with typology, especially from the point of view of variability and singularity that is at the center of our volume.

II. THE PROCESS

5 The website as epistemic system

5.1 The concept

The browser format, as exemplified in a website, is ideally suited to serve as an epistemic system, i. e., a system for the articulation and communication of knowledge. Essentially, we see websites as serving to integrate fragments into a new whole, and to develop a new type of argumentation, in ways that are not possible with printed publications such as books or articles.

We will mention here only two aspects of this system that are relevant for our current concerns: the concept of inter-planarity (5.2) and the way in which a dynamic inter-planar universe makes it possible to protect singularity (5.3). We will then give some examples from the Urkesh record (5.4 and 5.5).

⁴The recent volume by Garstki 2022 *Critical*, which offers a thorough review of recent trends, makes no reference to the need for the kind of website we are advocating here. The two chapters by A. Rabinowitz and R. Tringham address the problem of durability,

5.2 Multi- and inter-planarity

Critical thought is based on the concurrence of parallel planes of inquiry. With a printed publication this functions in the sense that, while one follows the argument developed by the author, one also develops parallel planes in one's own mind, adducing either additional facts or additional arguments, which may support or contradict the author's reasoning. This falls, in broad terms, within the notion of inter-planarity.⁵

Digital inter-planarity implies that these parallel planes are not only in one's own mind, but are accessible directly within one and the same structural system, the website. We must distinguish between multiplanarity and inter-planarity.

(1) What is currently in use in standard websites may be called *incidental multiplanarity*. The planes are there, but are independent of each other. In this case a hyperlink in a given text invokes a target in what exists indeed as a parallel plane, but the "invocation" is exhausted the moment the target is reached. It is the kind of epistemic activity we engage in when looking up a word in a dictionary: we are satisfied with the immediate answer the target gives, without concerns for the structural whole (the dictionary) and what else it may tell us (from a list of synonyms to matters of semantics or semiotics).

(2) The type we are arguing for is instead a *systemic inter-planarity*. Here the interaction among planes presupposes the whole plane as a target, and not only the detail with which we are incidentally concerned. The current plane appropriates a segment of the linear argument from another plane, and this segment can only be understood within the larger context of its own plane. We will give examples below (6.2 and 6.4).

A website has the potential of articulating these planes concurrently. It has to be "written" with this in mind, and "read" in the same way. Such an approach to websites is not in current use. The current best, and extremely valuable, use of scholarly websites is one that sees them as *containers*: they are data bases of the known, from which one can draw at will individual data through aimed queries that extract information. When and if, in current use, a website develops an argument, it is in the form of texts that are analogical transpositions of printed texts, generally in a .PDF format. But these are essentially static, and so are the hyperlinks it contains: they direct us to a detail, but this detail is not incorporated in a narrative that is presupposed as such in the originating text.

5.3 Protecting singularity: the dignity of the fragment

The notion of inter-planarity is relevant to the topic of our volume because it allows us to give full recognition to even the most minute and seemingly unimportant element while seeing it, at the same time, integrated in a web of related, parallel universes within which this small piece may otherwise lose its identity and disappear. A website, conceived as a new epistemic system, preserves the dignity of the fragment while at the same time allowing for the whole, in fact, for multiple wholes, to be identified and addressed in their fullness.

⁵We distinguish between multiplanarity as implemented in standard websites and inter-planarity as implemented in the digital discourse type of website. For the original notion of multiplanarity see Buccellati 2022 "Formative"; Paolini 2022 "Modeling". Paolini was the first to call attention to the concept of planarity.

The way in which this happens is by placing the single fragment, regardless of how seemingly unimportant it may be, within a track or plane that is written exclusively for it, and which is invoked, precisely as a plane, by other planes without the fragment losing its identity. This creates a proper "digital discourse" among planes that gives pride of place to each plane in its own integrity, one that includes and enhances the singularity and integrity of the fragment.

5.4 Sherds, wares and shapes

We will show here how this happens with regard to Urkesh ceramics, in terms of wares and shapes. We illustrate this with screen shots taken from urkesh.org, which one may want to access for a full dynamic "reading" of the results. Also, the figures give the full view of a page as one scrolls down to the end: the purpose of the figures is to show the overall structure of the page, even if one cannot read the content in this printed version; to do so, one has to go to the website and actually scroll down to the end.

Fig. 3 shows a full page dedicated to a simple sherd, a fragment of a cup (accessible at urkesh.org/A16q879-p1). This is the biography, so to speak, of this sherd, with full details about the emplacement and the typology.

Fig. 4 shows the frequency of the total inventory of sherds for unit A16 (accessible at urkesh.org/A16-freq-ceram). This inventory includes 59,834 vessels and sherds. Clicking on the "Fine Red-Orange Calcite Tempered" ware yields the total of 6,958 sherds of this ware, each sherd⁶ being accessible individually with its own page, just as for A16q879-p1.

Fig. 5 takes us out of the digital book for unit A16 and into the topical book on Ceramics (urkesh.org/cer) and shows the full description of the "Fine Red-Orange Calcite Tempered" ware (accessible at urkesh.org/cer-RC1).

Fig. 6 shows the detailed analysis of the ware in the Ur III-Isin Larsa period with the illustration of some sherds, including our sherd A16q879-p1 (both are accessible by scrolling down on the page urkesh.org/cer-RC1).

Fig. 7 remains within the topical book of ceramics, and shows a synopsis of all the bowl shape types from the urban contraction horizon at Urkesh, which corresponds to the Ur III / Isin-Larsa period in Mesopotamia (accessible at urkesh.org/ceram-horiz-IL).

5.5 Densities

Tabulations are the universal method through which typology is used: even the simplest spreadsheet is based on a categorization system, and tabulations correlate the data, which have been so categorized, with sorts and computations that provide a variety of clustering representations. It is only because of this underlying categorization that it is possible to arrive at sophisticated methods of statistical analysis such as are now current in archaeology.

⁶It should be noted that body sherds, i. e., sherds without any diagnostic shape traits but belonging to the same ware, are listed not individually, but as a sub-group: for example, [A16q3-p92](http://urkesh.org/A16q3-p92) includes [14 components](#), i. e., 14 sherds of that type. This is reflected in the totals at the end of the list given for this particular ware (Fine Red-Orange Calcite Tempered: urkesh.org/cer-RC1): 1936 elements, i. e., single sherds and sub-groups of sherds with identical ware, out of a total of 5930 sherds.

Statistics speaks to density (2.5). What an interplanar website approach offers is the opportunity to have these densities speak to each other and to descend dynamically from the totals to the individuals, and to have them interact with arguments that are properly digital and embedded as such in the website.

For an example, we may look at Fig. 4. We see that in our total population of 59,834 ceramic vessels and sherds, from the excavation unit A16 there are only 10 for the Early Trans-Caucasian ware, for an effective percentage value of 0%, in contrast with the highest density of 57% for the Chaff Tempered ware. Here, too, we can have a full page for each one of the ten sherds, as in the case of urkesh.org/A16q314-p5. By inspecting each of these ten items in their individuality, it appears that their stratigraphic distribution (mostly topsoil and fill) reduces even further the relevance of the (very limited) presence of these items.

These figures must be assessed with regard to the total volume of the excavated area in the unit in question, A16 (see urkesh.org/A16-overview). It consists of eight 5x5 squares, for a total of approximately 350 cubic meters, with a large number of elements recorded (see urkesh.org/A16-dataset).

Obviously, the value of any density calculation has to be assessed in relationship to the universe of data to which it applies (see 2.5). In this regard, it is especially meaningful to consider the value of a statement of non-occurrence. For example, in the Urkesh ceramic roster, based, as we said, on more than 300,000 specimens, we have no dishes. Should even just one single dish be found, we would have to create a roster category for it, and we would then also create a single lexical definition of this one lonely example. On the other hand, the lack of dishes implies a type of functional use of foodstuff that is correlative to the kind of flatware that might have been used, if any, and which certainly did not include any knives.

6 Digital discourse

6.1 The concept: the fragments and the whole

With the term "digital discourse" we refer to the way in which a website goes beyond serving as a mere container, however well articulated, and develops mechanisms for the articulation of a narrative flow among the data and their interpretation (d-discourse.net). Digital discourse presupposes distinct but congruent categorization systems (2.3), and it provides avenues for them to "discourse" with each other.

Typological analysis aims at distinguishing and breaking up a given universe into categories and attributes. Statistics (5.5) is the dominant way in which these fragments are recomposed into a whole. Digital discourse, as implemented in a website, adds a major new dimension: it allows the integration of statistics into a higher level argument that is made possible through inter-planarity (5.2), and in this fashion one can obtain a different understanding of the underlying relationships. It is in this sense that digital discourse shows the full epistemic value of the website model.

We will first stress the importance of dynamically integrating argument and data into a unified system, or "discourse," rather than just aiming for a static juxtaposition as is the case with current scholarly websites (6.2). This entails an understanding of non-

572 linearity as being in effect *multi*-linear, in ways that are complementary with inter-pla-
573 narity.

574 Examples from the Urkesh Global Record are given, to show how we may obtain a
575 narrative flow that integrates data and interpretation (6.3) and how we may create con-
576 ditions through which a dynamic interaction among different planes is possible (6.4).

577 6.2 Multilinearity

578 In current practice, when a website develops an argument it does so in ways that are
579 not properly digital. It is essentially a static text, whether as an analog of a printed text
580 (such as .PDF) or as formatted text in a browser format (such as .HTML). They do cer-
581 tainly contain hyperlinks to other texts or to data (this is formally embedded in the
582 HTML acronym). But these links are anecdotal, they are not systemic.

583 A systemic link means that the target is written concurrently with the invoking text,
584 and vice versa. Such concurrence is functional: the invoking argument expects the target
585 argument to unfold as an argument, and expects therefore its premises and its conclu-
586 sions. This applies also to the data, in the measure in which a single piece of information
587 is expected to be based on a given system which is shared by the invoking argument.

588 An anecdotal link, on the other hand, invokes only the detail. It does, certainly, as-
589 sume that this detail is embedded in a rational overarching system, but this system is
590 not shared, nor has it been written in function of the invoking text. The target is not the
591 system, but only the detail. It is not inter-planar.

592 Now, an argument is intrinsically linear, in the sense that it leads linearly from a
593 premise to a conclusion, adducing facts and references to other arguments in the
594 process. Multilinearity is what makes it possible for inter-planarity to develop into a
595 proper discourse. Inter-planarity implies in fact the existence of parallel linear tracks,
596 written in view of each other, where each expects a given linear development in the oth-
597 ers. It is in this sense that we can speak of multilinearity. As one "reads" a website, the ar-
598 gument flows integrating linear segments from parallel tracks into a single unitary lin-
599 ear (or "multi"-linear) sequence (Fig. 8).

600 One normally speaks of "*non*-linearity" as a positive aspect of website use. It is in-
601 deed what we are all accustomed to doing, and the term "browsing" describes it well:
602 one "nibbles" at this or that, without an explicit sequential flow. We do not in fact "read"
603 websites in common use: we "surf" on the surface, led by the casualness of what carries
604 us. With scholarly websites it ought to be different, and that is what our websites are do-
605 ing. We will see now, with some concrete examples, what this means for a study of ty-
606 pology.

607 6.3 A narrative flow – staccato and legato

608 The UGR categorization system based on the (e)-tic and -emic systems is the presup-
609 position for digital discourse, and this particularly in an archaeological context. By ap-
610 plying rigorously this categorization, especially at the moment of excavation (see above,
611 3.2), the data are not only available as such; they also enter into a narrative flow that dis-
612 tinguishes in essential ways this presentation from what happens with a database (Buc-
613 cellati 2020 "Degrees"; Buccellati and Kelly-Buccellati 2020 "Narratives; forthc. "Cluster-

ing," "Sistema"). The difference lies in the fact that the individual data are not given as independent cells, where one cell relates to the other only in function of the slot in which it fits within the overarching architecture of the database; rather, the individual data are linked to each other through a sequential logic that highlights the interdependence of the data.

In the Urkesh Global Record we have two types of such a narrative, which we define with terms derived from musical notation.

The *staccato* type consists of segments that are created individually, at different moments in time and by different people. It is by virtue of the categorization system, which defines each segment at the moment it is created, that these segments cohere into a sequential flow. We may refer to Fig. 3 for an example of this type (and one would have to look at the website page urkesh.org/A16q879-p1 for details). There is a logical sequence that rests on a variety of different inputs. After the first two sections that give a general overview and details of identification, there are:

- a section on stratigraphy that gives first the date of discovery (2002-9-23) and the feature within which it was found (the feature can be accessed for full detail), and then the assignment to a stratum, which was finalized at a much later date (2015-5-20)
- a section on typology that gives details of measurement and morphology, written up in the ceramic lab some three weeks after discovery (2002-10-12)
- a section on reference which gives photos (taken in 2006 and 2009) and a drawing (done in 2003).

The *legato* type is instead produced as a normal text file that corresponds to a single display page. It is written as a whole, generally by a single author; there may be revisions and additions, but the page as such is always seen as a complete whole, not as an aggregate of segments coming from different sources. What distinguishes it is the fact that the target is seen as an integral part of the invoking argument. Thus, for example, Fig. 9 (accessible at urkesh.org/J5-surfaces) gives a page from unit J5 which describes one type of emplacement (horizontal surfaces), with links to each of the features in the unit that fit in that category. Thus the link to f288 (Fig. 10; accessible at urkesh.org/J5f288) expects a full knowledge of that feature, as if it were included in the legato argument, while conversely, a link in the f288 page expects full knowledge of the other surfaces defined by discrete components as presented in the pertinent page (Fig. 9).

The relevance for typology will be clear from the example just cited. The notion of pavement as a "surface defined by discrete components" is made clear not just by a verbal description, but by examples of the same type as exposed in the same excavation unit (and, at a different referential level, for the entire site). A "pavement" is not just a label accompanied by a number giving the total of actual occurrences; it is an assemblage of concrete individuals, seen in their individuality and identity (7.2).

6.4 Interaction among planes – inter-planar and multilinear

The multilinear approach constructs a full argument that expects portions of the argument to come from parallel planes. Only if it is multilinear does inter-planarity serve

the purposes of digital discourse (6.2; Buccellati and Kelly-Buccellati forthc. "Clustering").

Fig. 11 shows diagrammatically how the examples we have seen earlier fit into this picture. The "biography" of a simple sherd (A16q979-1), given as plane A, is placed in the much larger context of the RC1 ware, both in terms of the density within the entire ceramic inventory for unit A16 (plane B) and in terms of the precise definition of the ware itself (plane C, from the distinct website dedicated to ceramic typology). Planes B and C are invoked from within plane A, and so are a number of other planes, in particular the one about the emplacement of a given feature and the one about the stratum and phase to which the feature (hence the sherd) belongs. In other words, a variety of different planes, from different digital books or websites, are all tightly interlaced and "written" with each other in mind.

Once again, the relevance for typology will be clear from the example just cited. The assignment of this sherd's ware to category RC1 is much more substantial than a simple code in a spreadsheet. The interaction between staccato and legato types of text is particularly indicative of the way in which typology emerges not just as a list, but as an argument, one that is construed from a variety of different inputs that cohere into a single whole.

A website conceived as a digital discourse, then, presents multiple parallel tracks which are "written" as arguments that are linked *qua* arguments, and not just mined for individual, isolated words or concepts. The difficulty lies in developing a disciplined approach to "writing" and "reading," which we put here in quotation marks precisely because the notion is alien to the current mindset regarding websites. The current approach to a website is that one "constructs" it as a container which can be altered at will and within which one can at any moment place new data; one does not "write" it as a coherent narrative that develops an argument from a premise to a conclusion. And one "uses" a website by "surfing," "browsing," "querying," but without ever gaining a sense of the whole – without ever even thinking of "reading" it "from cover to cover."

6.5 Big data

The notions of inter-planarity and multilinearity add one important dimension to what is known as big data.

On the face of it, the term is taken at times to refer simply to a large inventory of items. But that is misleading. A large inventory that has simply a great amount of monocellular items, i. e., items that are defined by simply one or even few categories does not really qualify as big data. In a big data inventory each item is defined by a very rich and complex categorization system, with a highly differentiated set of lexical attributes that fit into an equally highly differentiated set of roster categories, exponentially multiplying the amount of detail that can be set in correlation with each other.

Digital discourse adds one more degree of complexity, and a major one at that, namely the correlation among planes, a correlation that is made explicit because of the flow among planes that multilinearity makes possible. In other words, multilinearity affords a higher degree of control on an even greater amount of detail than either the sheer size of the inventory or the complexity of the categorization system imply. The Urkesh Glob-

al Record may rightfully be seen as a good example of such inter-planar and multilinear big data system in action: the interaction among planes within a single digital book, or website, and then among parallel digital books, happens on account of the inter-planar and multilinear design with which they have been written, always allowing for a fully dynamic interaction among the overall narrative on the one hand and, on the other, the most minute of details that is found in the inventory.

6.6 Audiences

The full impact of a digital discourse approach to websites, and thus to websites like the ones devoted to the Urkesh Global Record, has to be assessed on the basis of criteria that are not in common use. Hence a methodological discussion of the system expects an audience interested in the broader implications of what we mean by inter-planarity, which is not the aim of our volume (see also <https://cyb-mes.net/website/dev/0-intro.htm#intended-audiences>).

But the system lends itself as well to being used in full without concerns for its methodological aims. This applies in particular, as we have sought to show, to a standard approach to typology. The definition of the typological criteria and their rigorous application to a vast body of data are transparently presented. Just as importantly, the data are fully accessible for personal research, as with any database: the additional use of hyperlinks, which saturate the database, may be assumed by now to be second nature to all.

CONCLUSION

7 Variability and singularity

7.1 An assessment

By way of conclusion, we may now consider how all of this affects a discussion about variability and singularity. In this article, we have emphasized two major aspects.

The first aspect, concerning the data (sections 2 and 3), pertains the relationship between (e)-tic and -emic systems. The distinction is fundamental for an appreciation of what typology is, and while it stresses the difference between the two, it also shows how inextricably linked they are: there cannot be one without the other.

The second aspect, concerning process (sections 5 and 6), pertains to the role that the website, as a re-imagined epistemic system, must have in allowing for this reciprocal distinctiveness and interaction to be fully implemented. The dynamics intrinsic in such a system is structurally different from other static systems, in essence from the printed page or its analogous electronic equivalent. It is different because it allows variability and singularity to talk to each other in real time.

When applied to typology, this approach yields a much richer picture, which we may here view from two particular perspectives (7.2 and 7.3), both of them speaking to the dignity of the fragment (see above, 5.3).

7.2 Anonymity and identity

The first perspective is the one through which we can best appreciate the identity of the fragments in their singularity and distinctiveness. Multilinearity in the sense described above (6.2) means that every single fragment, even the smallest sherd, is present at all times in its full identity. A detail of Fig. 4 deserves special attention in this regard: every single sherd⁷ that is included in the total of 59,834 for unit A16 is accessible through the list in the lower portion of the right hand sidebar.

The interplay between roster and lexicon (3.5) can best be appreciated in this light. The insistence on typological classification does contribute to the loss of individuality. We certainly need to reduce a real item to the status of a type in order to control how it is distributed in a given universe. But we must be aware that we are in fact "reducing" it ("forgetting the differences," as Borges would say, see above, section 1). On the one hand we are contributing to a better understanding of its properties by seeing it in its similarity to others. And yet, on the other hand, we must not make of the reduction the ultimate tool for understanding. Variability tells us where the fragment fits, but singularity can still only be appreciated outside of controlled variability. With some exaggeration, we may say that even the most non-distinctive of sherds has a dignity of its own that should not be jettisoned and lost in the anonymity of group membership (with the only exception of body sherds which are considered as sub-groups). We must remain aware of the fact that the statistical whirl, while pivoting around individuals and thriving on variability, inevitably erases their very singularity and individuality.

To go back to our two examples of the phonemic system and the stoplight (2.2), we may say that the timber or tone of the voice of a friend will remain open to our perception regardless of how rigorously we may define the phonemic classes or the acoustic parameters. And even a modest stoplight may acquire as if a personality once we notice that, at a familiar intersection, the welcoming "Go!" sign has, for some unknown reason, gained greater brilliance and turned into a brighter shade of green...

7.3 Density and globality

The second perspective concerns the notion of density (2.5). Here the dignity of the fragment emerges in a different light: precisely because every fragment counts, nothing is discarded without being recorded, so that density is not based on a sample, but on the totality of the data. It is obviously not the totality of the elements available in antiquity, but the totality of the deposit as it took shape in antiquity and as it is found in the excavation.

It is in this sense that the notion of a *global* record is important. Every single fragment is important enough to be recorded, without any sampling, which, when applied on an excavation, often depends on unstated criteria. A density that is determined within a global universe acquires a special value, because it is the best possible mirror of the real world. In particular, we may say that, within a global universe, a statement of non-occurrence is of major import especially for typological analysis, and its actual relevance is obviously proportional to the size of the universe to which it relates. We may then confi-

779 dently add that, paradoxically, a missing type is as important as the ones that have been
780 defined in the overall typological system.

781

782

783 Statement about conflicts and funding

784

785 The authors declare that they comply with the PCI rule of having no financial
786 conflicts of interest in relation to the content of the article

787 Funding for this article provided by IIMAS – The International Institute for
788 Mesopotamian Area Studies with the support of the Balzan Foundation.

789

References

We refer only to some of our publications that expand on the themes taken up in the article, without consideration for the extensive literature on the subject, for which one may look at the excellent recent volume by E. Giannichedda, in addition to the many contributions in this volume.

Buccellati, Giorgio

2006 "An Archaeologist on Mars," in Seymour Gitin, J. Edward Wright and J.P. Dessel (eds) 2006, *Confronting the Past. Archaeological and Historical Essays on Ancient Israel in Honor of William G. Dever*, Winona Lake, Indiana: Eisenbrauns, pp. 17-21 (online at giorgiobuccellati.net/2006Mars).

2006 "On (e)-tic and -emic," in *Backdirt. The Annual Review of News, Research & Activities of the Cotsen Institute of Archaeology at UCLA*. pp. 12-13 (online at [giorgiobuccellati.net/2006\(e\)tic](http://giorgiobuccellati.net/2006(e)tic)).

2017 *A Critique of Archaeological Reason. Structural, Digital and Philosophical Aspects of the Excavated Record*, Cambridge: Cambridge University Press (see critique-of-AR.net).

2020 "Degrees of Digitality. The Case of Excavation Reports," in Nadja Cholidis, Elisabeth Katzy, and Sabina Kulemann-Ossen (eds.), *Zwischen Ausgrabung und Ausstellung. Beiträge zur Archäologie Vorderasiens. Festschrift für Lutz Martin*, marru: Studien zur Vorderasiatischen Archäologie, Vol. 9, Münster: Zaphon, pp. 247-258 (online at urkesh.org/BuccellatiG2020a).

2022 "Transformative Transitions: Learning from a Distant Past," *DirittoPolitecnico.*, 1/2022, pp. 127-139 (online at urkesh.org/BuccellatiG2022a).

Buccellati, Giorgio and Marilyn Kelly-Buccellati

2020 "Archaeological Digital Narratives: The Case of Urkesh Ceramics," in Alexander Ahrens, Dörte Rokitta-Krumnow, Franziska Bloch, and Claudia Bührig (eds.), *Drawing the Threads Together. Studies on Archaeology in Honour of Karin Bartl*, marru: Studien zur Vorderasiatischen Archäologie, Vol. 10, Münster: Zaphon, pp. 380-397 (online at urkesh.org/BuccellatiKellyBuccellati2020Digital).

forthc. "Temporal clustering at Urkesh. A structural analysis of strata, phases, horizons."

forthc. "Un sistema inter-planare in atto. Lo Urkesh Global Record."

Garstki, Kevin (ed.)





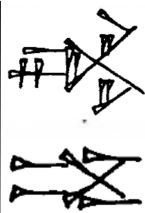











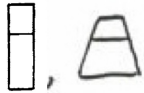
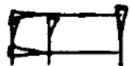
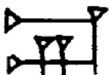
2022 *Critical Archaeology in the Digital Age. Proceedings of the 12th IEMA Visiting Scholar Conference*. Cotsen Digital Archaeology Series 2. Los Angeles: UCLA Cotsen Institute of Archaeology Press.

- 831 Giannichedda, Enrico
832 2021 *Fulmini e spazzatura. Classificare in archeologia*. Guide. Temi e luoghi del pas-
833 sato e del presente, vol. 21. Bari: Redipuglia.
834
- 835 Paolini, Paolo
836 2022 "Information Modeling and Multilinear Digital Discourse," *DirittoPolitecni-*
837 *co.*, 1/2022, pp. 140-151).
838
- 839 Rabinowitz, Adam
840 2022 "(Re)imagining the Archaeological Archive for the Twenty-second Centu-
841 ry," in Gartski 2022 *Critical*, chapter 11, pp. 165-83.
842
- 843 Tringham, Ruth
844 2022 "On the Digital and Analog Afterlives of Archaeological Projects," in Garts-
845 ki 2022 *Critical*, chapter 12, pp. 185-200.

Captions for figures

- 846
- 847 Fig. 1. Urkesh Ceramics: Roster slots and totals of corresponding attributes
- 848 Fig. 2. Pictographic signs representing vessels, with their later cuneiform rendering
- 849 Fig. 3. UGR (Urkesh Global Record): Full page describing sherd A16q879-p1
- 850 Fig. 4. UGR: Frequency computations for vessels and sherds from unit A16
- 851 Fig. 5. UGR: Top of page with description of RC1 ware
- 852 Fig. 6. UGR: Section of RC1 ceramic ware page relating to the Ur III / Isin-Larsa period,
- 853 including photo of sherd A16q879-p1
- 854 Fig. 7. UGR: Full page of bowl shapes for the Ur III / Isin-Larsa period
- 855 Fig. 8. Diagram of multilinearity within inter-planarity
- 856 Fig. 9. UGR: Top of page describing horizontal surfaces in unit J5, with link to feature
- 857 f288
- 858 Fig. 10. UGR: Full page describing pavement J5f288
- 859 Fig. 11. Diagram with example of multilinearity within an inter-planar model
- 860

roster			lexicon
categories			attributes
generic	specific		
shape	main	bowls	286
		cups	51
		stands	14
		pitchers	3
		jars	258
		workdisk	1
		platters	28
		other	12
		pots	23
		strainers	11
		bottles	18
	family		17
	sub-family		21
	variations	rim	60
		handles	18
		bases	28
		other	2
	forming techniques		4
ware	main ware		25
	main temper		1
	other temper		1
	surface (interior)		8
	surface (exterior)		7
	inclusion		7
	inclusion frequency		3
	firing		4
	fracture		8
decoration	technique		5
	applique		9
	bitumen		8
	incised		10
	Khabur painted		14
	Mittani painted		32
	stamped		3
measurement		1	
color		10	
function		8	
time assignment		5	
7	37		1025

number	description	pictograph	early cuneiform	late cuneiform	syllabic value	logographic value
(309)	empty jar with spout				dug lud	DUG <i>karpatu</i> LUD <i>luṭṭu</i> "pot, vase" "container for drinking"
(143)	jar on stand				gan	GAN <i>kannu</i> ḪÉ(.GÁL) <i>ṭuḫdu</i> "stand for jar; large jar" "abundance"
(428)	pointed jar with spout, and strings for tying down cover					(ŠAMÁN <i>šapattu</i> "jug")
(314)	double spouted jar					(PISÁN <i>pisannu</i> "container")
(319)	vase to be hung for churning (cf. Chogha Mish seal impressions, unpublished)					(GÁR <i>lildu</i> "cream")
(349)	stone vessel				bur	BUR <i>pūru</i> "stone vase"
(233)	container with lid on				mal	(PISAN <i>pisannu</i> (GÁ <i>bītum</i> "container" "house")

General Intro

home_ unit A16
preface
shortcuts
Urkish website
Mozan sitewide
area AA
table of contents
page layout
topical index

A16 excavations

(contract/expand)

INTRODUCTION

STRATIGRAPHY

principles

emplacement

volumetry

deposition

phases/strata

TYPOLOGY

BUILT ENVIRONMENT

OBJECTS

SAMPLES

CONSERVATION

PRESENTATION

INTEGRATIVE

A16 tabulations

introduction

indices

frequencies

A16q879-p1

File: "/MZ/A/A16/D/QP/087901.htm".
Processed on 2022-10-19.


(Expand)

1. OVERVIEW

- 2. IDENTIFICATION
- 3. STRATIGRAPHY
- 4. TYPOLOGY
- 6. REFERENCE

Back to top: A16q879-p1

1. OVERVIEW

Roster	Date	Author	Record
Category	!!	!!	clay artifact
Best definition	2002-10-12	!!	cup [Input: ZA823S.j]
Best image	2009-08-02	!!	 [Input: A16V22CM.j]

Grammar

overview
the Grammar
the Manual
shortcuts

A16 constituen

introduction

-incidentals

a assemblages

b assemblages

c composites

f features

h phases

i items

k loci

p plots

q lots

qb bones

qi q-items

qp pottery

r relays

s strata

v views

w drawings

z misc

A16 pottery

879

q879-p1

q879-p2

q879-p3

q879-p4

q879-p5

q879-p6

Back to top: A16q879-p1

2. IDENTIFICATION

Labeling

Roster	Date	Author	Record
Reference to q-lot	!!	!!	q879

Designation

Roster	Date	Author	Record
Definition	2002-10-12	hh	cup [Input: ZA823S.j]
Quantity of components	2002-10-12	hh	1 [Input: ZA823S.j]

Back to top: A16q879-p1

3. STRATIGRAPHY

Contact Association

Roster	Date	Author	Record
Type of contact: contemporary events/movable items	2002-09-23	!!	q879-p1 (cup) sits in f325 (^)ly [Input: MX12LR.j]

Time Sequencing

Roster	Date	Author	Record
Stratum (to which element belongs)	2015-05-20	!!	s380AAH [Input: ZA130CJC.j]
Phase (to which element belongs)	2015-05-20	!!	h5cAAH [Input: ZA130CJC.j]

Back to top: A16q879-p1

4. TYPOLOGY

Measurements

Roster	Date	Author	Record
Width 1 or diameter of rim	2002-10-12	hh	11 [Input: ZA823S.j]





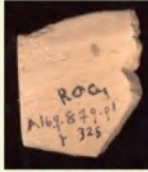

Morphology

Roster	Date	Author	Record
Ware or Material, species	2002-10-12	hh	Fine Red Orange Calcite Temper Ware [Input: ZA823S.j]
Shape, form	2002-10-12	hh	cup [Input: ZA823S.j]
Zca.MEASUREMENTS: Percentage of rim	2002-10-12	hh	17.5% [Input: ZA823S.j]
Zca.SHAPE: Family	2002-10-12	hh	conical (cup) [Input: ZA823S.j]
Zca.SHAPE: Type	2002-10-12	hh	2 [Input: ZA823S.j]

Back to top: A16q879-p1

6. REFERENCE

Analogical Record

Roster	Date	Author	Record
Photo of individual elements (studio)			
	2006-02-21	!!! [Input: A16V23CM.j]	2009-08-02 mn [Input: A16V22CM.j]
			
	2009-08-02	mn [Input: A16V22CM.j]	2009-08-02 mn [Input: A16V22CM.j]
			
	2009-08-02	mn [Input: A16V22CM.j]	
Drawing of individual element (studio)			
	2003-06-04	kf [Input: A16W16.j]	

General Intro
home: unit A16
preface
shortcuts
Urkes website
Mozan sitewide
area AA
table of contents
page layout

A16 excavations
(contract/expand)

INTRODUCTION
STRATIGRAPHY
TYPOLOGY
BUILT ENVIRONMEN
OBJECTS
overview
ceramics
glyptics
epigraphics
figurines
lithics
metals
other

A16 tabulations
introduction
indices
frequencies
data set
logs
special tabulations
correlations
strat summaries
sitewide

A16 Frequency computations

Introduction

Installations and deposits
definition
phase
stratum

Objects and samples
definition
ware or material
phase
feature

Ceramic vessels
ware
overall shape
shape family
shape sub-family
shape type
details of shape

phase
stratum
feature
body sherds

Glyptics
stratum/feature
aggregate

A16 Frequency Computations

Ceramic vessels and sherds in order of frequency by ware

Processed on 10-10-2016

Note. Included in this category are ceramic vessels, whether complete objects or sherds, and whether [items](#) or [q-items](#).

59834	Grand total	
34171	57 %	Chaff Tempered
7687	13 %	Fine Chaff
5958	10 %	Finer Red-Orange Calcite Tempered
4285	7 %	Pebble Tempered
4194	7 %	Red Orange Calcite Tempered
1379	2 %	Wet Smoothed
501	1 %	Simple
439	1 %	Khabur
255	0 %	Metallic
220	0 %	Rough
201	0 %	Imitation Metallic
179	0 %	Dark Red Burnished
84	0 %	H?
80	0 %	Gray
69	0 %	Fine Pebble Tempered
62	0 %	Bi-Colored
48	0 %	INC
10	0 %	Early Trans-Caucasian
8	0 %	Ninevite V
2	0 %	Brick red
1	0 %	DBR
1	0 %	FC BUT POSSIBLE WS

Grammar
overview
the Grammar
the Manual
shortcuts

A16 constituents
introduction
-incidentals
a aggregates
b assemblages
c composites
f features
h phases
i items
k loci
p plots
q lots
qb bones
qi q-items
qp pottery
r relays

Finer Red-Orange Calcite Tempered
[sequential](#)
q3-p92
q3-p93
q3-p94
q3-p95
q4-p77
q4-p78
q4-p79
q4-p80
q6-p82
q6-p83
q6-p84
n7-n78
q11-p87
q11-p88
q11-p89
q11-p90
q11-p92
q12-p80
q12-p81
q12-p82
q15-p76
q15-p77
q15-p78
q17-p81
q17-p82
q20-p89
q20-p90

● ● ●

q950-p31
q950-p33
q950-p34
q950-p40
q950-p45
q950-p47
q951-p8
q951-p9
q951-p10
q951-p11
q951-p12
q951-p13
q951-p14
q951-p15

Elements: 1932
Components: 5958

Ceramic Typology
shortcuts
home
Urkish website

THE BOOK
preface
authorship
page layout
left and right hand side
relationship to UGR

THE DATA
the Urkish corpus
history of the project

Categorization

THE SYSTEM
introduction
roster and lexicon

ROSTER
types and attributes
roster

LEXICON
introduction
lexicon: overall
wares
shapes
decoration
color
measurement
function
time assignment

Ceramic wares

1. Introduction
overview
principles
synchrony/diachrony

2. 4th mill.
introduction
LCH: Chaff Temper Ware
LGR: Gray Ware
LCF: Fine Ware
LCT: Tan Slipped Ware
LCGb: Green-Buff Slipped Ware

3. 3rd-2nd mill.
introduction
NIN: Ninevite 5 Ware
CH: Chaff Temper Ware
FC: Fine Chaff Temper Ware
RC: Calcite Temper Ware
RC1: Fine Calcite Temper Ware
R: Rough Ware
P: Pebble Temper Ware
FP: Fine Pebble Temper Ware
S: Simple Ware
WS: Wet Smooth Ware
G: Gray Ware
M: Metallic Ware
IM: Imitation Metallic Ware
ETC: Early Transcaucasian Ware
BC: Bi-Color Ware
DBR: Dark Brick Red Ware

Attributes: Wares
3rd and 2nd Millennium

Fine Red Orange Calcite Temper Ware (RC1)

April 2006 - Marilyn Kelly-Buccellati
Updated May 2016 - L. Recht

General Description
Characteristics
Phase 4 - Akkadian
Sherd Illustrations
Phase 5 - UrIII/Isin-Larsa
Sherd Illustrations
Phase 6 - Khabur
Sherd Illustrations
Phase 7 - Mittani
Sherd Illustrations

General Description

Fine Red Organge Calcite Temper ware is very similar to the Red Orange Calcite Temper ware with a red-orange color and much calcite temper. The finer RC1 type can be distinguished from the RC by the finer temper. Additionally, the shapes are also smaller and finer than the RC types.

Horizons

Introduction
Index
2. Temple Terrace (LC3)
3. Urban growth
1 (EDII)
2 (EDIII)
4. Great alliances (Akk)
5. Urban contraction (Ur III)

Shapes

INTRODUCTION
DATABASE
INDICES AND SYNOPSES
phase
stratum
feature
ware
shape: overall
INDICES ONLY
shape:
family
sub-family

Whole vessels

Introduction
Index
jars
bowls
cups
pots

Ceramic Typology

[shortcuts](#)
[home](#)
[Urkesh website](#)

THE BOOK

[preface](#)
[authorship](#)
[page layout](#)
left and right hand side
[relationship to UGR](#)

THE DATA

[the Urkesh corpus](#)
[history of the project](#)
[field methodology](#)

Categorization

THE SYSTEM

[introduction](#)
[roster and lexicon](#)

ROSTER

[types and attributes](#)
[roster](#)

LEXICON

[introduction](#)
[lexicon: overall](#)
[wares](#)
[shapes](#)
[decoration](#)
[color](#)
[measurement](#)
[function](#)
[time assignment](#)

Ceramic wares

1. Introduction

[overview](#)
[principles](#)
[synchrony/diachrony](#)

2. 4th mill.

[introduction](#)
[LCH: Chaff Temper Ware](#)
[LGR: Gray Ware](#)
[LCF: Fine Ware](#)
[LCT: Tan Slipped Ware](#)
[LCGb: Green-
Buff Slipped Ware](#)

3. 3rd-2nd mill.

[introduction](#)
[NIN: Ninevite 5 Ware](#)
[CH: Chaff Temper Ware](#)
[FC: Fine Chaff Temper Ware](#)
[RC: Calcite Temper Ware](#)
[RC1: Fine Calcite Temper Ware](#)
[R: Rough Ware](#)
[P: Pebble Temper Ware](#)
[FP: Fine Pebble Temper Ware](#)
[S: Simple Ware](#)
[WS: Wet Smooth Ware](#)
[G: Gray Ware](#)
[M: Metallic Ware](#)
[IM: Imitation Metallic Ware](#)
[ETC: Early Transcaucasian V](#)
[BC: Bi-Color Ware](#)
[DBR: Dark Brick Red Ware](#)

Phase 5 - UrIII/Isin-Larsa

Decoration	Small to medium carinated bowls can have template lines on the upper body.
Comments	Phase 5 examples of this ware are very close to those made in Phase 4.

[Back to top](#)

Phase 5 Sherd Illustrations

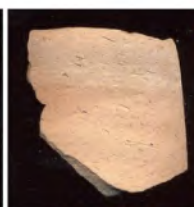
Exteriors



[A16q839-p5](#)



[A16q861-p10](#)



[A16q879-p1](#)



[A16q731-p5](#)



[A16q888-p6](#)

Sections



[A16q839-p5](#)



[A16q861-p10](#)



[A16q879-p1](#)



[A16q880-p2](#)



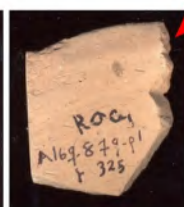
Interiors



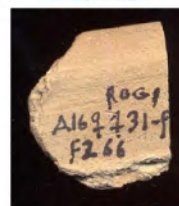
[A16q839-p5](#)



[A16q861-p10](#)



[A16q879-p1](#)



[A16q731-p5](#)



[A16q888-p6](#)

Horizons

[Introduction](#)
[Index](#)

2. Temple Terrace (LC3)

3. Urban growth

1 (EDII) 2 (EDIII)

4. Great alliances (Akk)

5. Urban contraction (UrIII

IL)

6. Provincial status (Khabu

7. Royal sanctuary (Mittani)

< >

Shapes

INTRODUCTION

DATABASE

INDICES AND SYNOPSIS

phase

stratum

feature

ware

shape: overall

INDICES ONLY

shape:

family

sub-family

type

detail

..

Whole vessels

Introduction

Index

jars

bowls

cups

nots

B

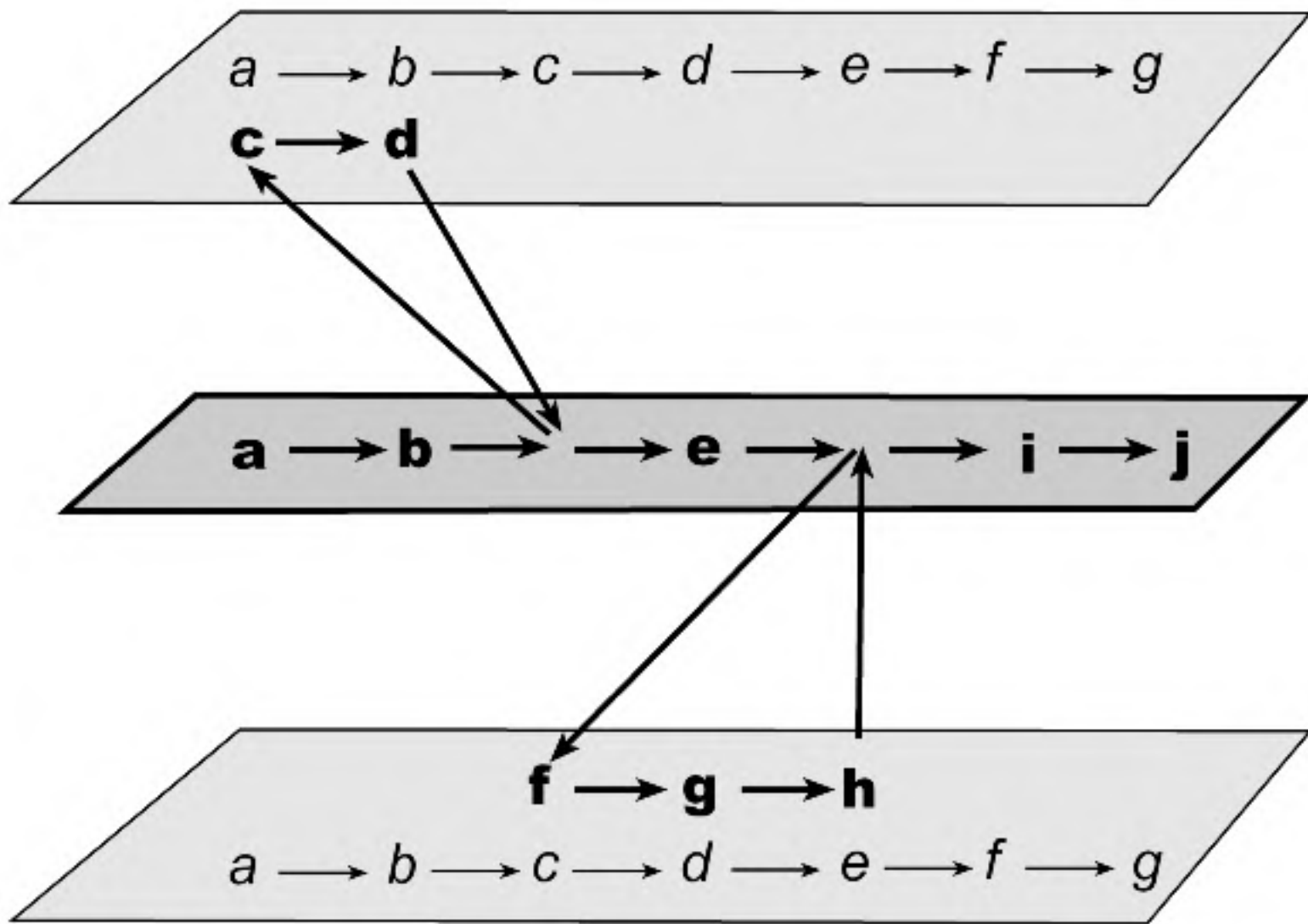
$a \longrightarrow b \longrightarrow c \longrightarrow d \longrightarrow e \longrightarrow f \longrightarrow g$
 $c \longrightarrow d$

A

$a \longrightarrow b \longrightarrow \quad \longrightarrow e \longrightarrow \quad \longrightarrow i \longrightarrow j$

C

$f \longrightarrow g \longrightarrow h$
 $a \longrightarrow b \longrightarrow c \longrightarrow d \longrightarrow e \longrightarrow f \longrightarrow g$



J5 Constituents

Please click
on one of
constituents above

Emplacement for unit J5

Horizontal surfaces

September 2011 - [James Walker](#)
The home for this page is [J5](#)

[Surfaces defined by discrete components \(pavements\)](#)
[Surfaces defined by soil compaction \(floors\)](#)

In the Main Lexicon there are 19 defined [horizontal surfaces](#) reflecting alignment in a single plane. There are 5 pavements defined by their composition and 14 floors generally defined by the degree of compaction.

Few floor surfaces and pavements have been excavated in this unit, despite a large amount of construction over several millennia. There were two pebble pavements, [f288](#) and [f246](#), associated with the Early Dynastic period first escarpment, [^esc1](#). In the Mitanni period there were a number of floors - most were associated with a monumental staircase constructed during the late Mitanni extension of the sacral complex to the west. Floor [f45](#) is one example

[Back to top](#)

Surfaces defined by discrete components (pavements)

The most significant pavement, [f288](#), was located to the southwest of the revetment wall and its protective escarpment. Further to the east there was a similar pavement, [f249](#) at a similar, but slightly higher elevation. There was insufficient exposure of either to determine what purpose they may have served or how they may have been related.

Another pavement, [f246](#), was associated with the early Mittani staircase, [^strc1](#) that provided access to the revetment wall top. One other Mittani pavement [f247](#), directly covered Early Dynastic pavement [f249](#) (described above) with no evidence of intermediate occupation.

These five pavements excavated were classified as [pavement type C](#). A brick surface, [f196](#) is problematical. It may be a [pavement type B](#), or the top of a substantial wall. Unfortunately excavation was paused before the true nature of this feature could be determined.

[Back to top](#)

Surfaces defined by soil compaction (floors)

**General Intro**

[preface](#)
[shortcuts](#)
[Urkish website](#)
[Mozan sitewide](#)
[area AA](#)
[unit J5](#)
[table of contents](#)
[page layout](#)
[topical index](#)

J5 excavations
(contract/expand)

[INTRODUCTION](#)
[STRATIGRAPHY](#)
[principles](#)
[emplacement](#)
[volumetry](#)
[deposition](#)
[phases/strata](#)
[TYPOLOGY](#)
[BUILT ENVIRONMENT](#)
[OBJECTS](#)
[SAMPLES](#)
[CONSERVATION](#)
[PRESENTATION](#)
[INTEGRATIVE](#)

J5 tabulations

[introduction](#)
[indices](#)
[frequencies](#)
[data set](#)
[logs](#)
[strat summaries](#)

Emplacement

[introduction](#)
ELEMENTS
[statistics](#)
[surfaces](#)
[layering](#)
[amorphous](#)
[ordered](#)

FEATURES
IN CONTACT
[statistics](#)
[1.cut](#)
[2.lean](#)
[3.abut](#)
[4.cover](#)
[5.cap](#)
ITEMS
IN CONTACT
[statistics](#)

[Back to top: JSf288](#)

1. OVERVIEW

Roster	Date	Author	Record
Best definition	2009-08-26	jN	pavement, type c <small>[Export file: JSf288.0]</small>
Summary	2012-12-16	jW	Pavement of pebbles and soil in k105 below accumulation f282 and that abuts the lowest stones of escarpment f265 . <small>[Export file: JSf288.0]</small>
Best image	2010-08-18	eA	<div>  </div> <div> v212 <small>[Export file: JSf288.0]</small> </div>

[Back to top: JSf288](#)

2. IDENTIFICATION

Designation

Roster	Date	Author	Record
Description (summary)	2009-08-27	jW	A stone pavement in k105 which abuts the lowest line of stones of ^asc1, f265 . The stones range from fist size downward and are laid in a matrix of brown silty soil. <small>[Export file: JSf288.0]</small>

[Back to top: JSf288](#)

3. STRATIGRAPHY

Volumetric Localization

Roster	Date	Author	Record
Locus	2009-08-26	jN	k105 <small>[Export file: JSf288.0]</small>
Relays (applicable to elements)	2009-08-27	eA1	1610 (42748 45687 - 8718 / Relay location: N) <small>[Export file: JSf288.0]</small>
	2009-08-27	eA1	1611 (42440 45713 - 8717 / Relay location: NW) <small>[Export file: JSf288.0]</small>
	2009-08-27	eA1	1612 (42247 45913 - 8715 / Relay location: S) <small>[Export file: JSf288.0]</small>
	2009-08-27	eA1	1613 (42309 45906 - 8719 / Relay location: E) <small>[Export file: JSf288.0]</small>
	2009-08-27	eA1	1614 (42500 45799 - 8715 / Relay location: NE) <small>[Export file: JSf288.0]</small>
M#^elev.@top	2009-08-26	jN	m6239 <small>[Export file: JSf288.0]</small>
Height.@top	2009-08-26	jN	42 <small>[Export file: JSf288.0]</small>
H-eye.@top	2009-08-26	jN	158 <small>[Export file: JSf288.0]</small>

Contact Association

Roster	Date	Author	Record
Type of contact, contemporary events/movable items	2009-08-26	eE	q481 (pottery) sits in f288 (pavement, type c) <small>[Export file: JSf288.0]</small>
	2009-09-30	jW	q482 (items) sits in f288 (pavement, type c) <small>[Export file: JSf288.0]</small>
Type of contact, earliest events	2012-12-31	jW	f282 (accumulation A) covers f288 (pavement, type c) <small>[Export file: JSf288.0]</small>
	2012-12-31	jW	f288 (pavement, type c) abuts f265 (escarpment) <small>[Export file: JSf288.0]</small>

Time Sequencing

Roster	Date	Author	Record
Stratum (to which element belongs)	2012-10-16	jW	e660 ^{JSB} (Pebble floor abutting stone escarpment) <small>[Export file: JSf288.0]</small>
Phase (to which element belongs)	2012-10-16	jI	h31 ^{JSB} <small>[Export file: JSf288.0]</small>

[Back to top: JSf288](#)

4. TYPOLOGY




Morphology

Roster	Date	Author	Record
Ware or Material, species	2009-08-26	jN	60 <small>[Export file: JSf288.0]</small>
Color	2009-08-26	jN	brownish yellow <small>[Export file: JSf288.0]</small>
Color number (Munsell)	2009-08-26	jN	10YR 6/6 <small>[Export file: JSf288.0]</small>
Hardness, compaction	2009-08-26	jN	3.5 <small>[Export file: JSf288.0]</small>
Texture, surface finish	2009-08-26	jN	sandy clay <small>[Export file: JSf288.0]</small>

[Back to top: JSf288](#)

6. REFERENCE

Analogical Record

Roster	Date	Author	Record
View/drawing of features			<div>  </div> <div> v212 </div>
	2009-08-26	jN <small>[Export file: JSf288.0]</small>	<div>  </div> <div> v212a </div>
	2009-08-26	jN <small>[Export file: JSf288.0]</small>	<div>  </div> <div> v212b </div>
			<div>  </div> <div> v214 </div>
	2009-08-30	jN <small>[Export file: JSf288.0]</small>	<div>  </div> <div> v215 </div>
	2009-08-30	jN <small>[Export file: JSf288.0]</small>	<div>  </div> <div> v215a </div>
			<div>  </div> <div> v217 </div>
	2009-08-30	jN <small>[Export file: JSf288.0]</small>	<div>  </div> <div> v218a </div>
	2009-08-30	jN <small>[Export file: JSf288.0]</small>	<div>  </div> <div> v219 </div>

Grammar

[overview](#)
[the Grammar](#)
[the Manual](#)
[shortcuts](#)

JS Constituents

[introduction](#)
[incidentals](#)
[abbreviations](#)
[features](#)
[hatches](#)
[items](#)
[k locs](#)
[p plots](#)
[q q-locs](#)
[r relays](#)
[s strata](#)
[templates](#)
[v view photos](#)
[w view drawings](#)
[z zeros](#)
[specific labels](#)
[topological](#)
[data base](#)

JS Features

288
[JSf288](#)

[Sequential](#) (large file)
 Total: 295

sherd “biography”



General Intro
home - unit A16
preface
shortcuts
Links to website
Moran subwebsite
area AA
note of contents
page layout
typical index

A16 excavations
(contract/expand)

INTRODUCTION
STRATIGRAPHY
principles
emplacement
vocabulary
deposition
chronology

TYPOLOGY
BUILT ENVIRONMENT
OBJECTS
LANDSCAPE
CONSERVATION
PRESENTATION
INTEGRATIVE

A16 tabulations
introduction
surface

A16q879-p1

File: "MZ/A/A16/D/QP/087901.htm"
Processed on 2022-10-19.

(Expand)

- 1. OVERVIEW
- 2. IDENTIFICATION
- 3. STRATIGRAPHY
- 4. TYPOLOGY
- 6. REFERENCE

Back to top: A16q879/p1

1. OVERVIEW

Roster	Date	Author	Record
Category	!!	!!	clay artifact
Best definition	2002-10-12	!!	cup <small>[Date: ZA828.8]</small>
Best image	2009-08-02	!!	 <small>[Date: A16V22CM.4]</small>

Grammar
overview
the Grammar
the Manual
shortcuts

A16 constitution

introduction
-incidental
a assemblage
b assemblage
c composition
f features
h phases
i forms
k loci
p plots
q lots
qb horizon
sa a deposit
qp pottery
r relays
s strata
v views
w drawings
x

A16 pottery

879

- q879-p1
- q879-p2
- q879-p3
- q879-p4
- q879-p5

Ceramic Typology
shortcuts
home
[Link4 website](#)

The Book
pdf file
reference page
page layout
left and right hand side
relationship to L&R

THE DATA
the L&R pages
history of the project
first methodology

Categorization

THE SYSTEM
subdivisions
matrix and lexicon

ROSTER
types and attributes
matrix

LEGEND

Ceramic wares

1. Introduction
[overview](#)
[synthesis](#)
[diachrony](#)

2.46 m.
[introduction](#)
[LC1: Chaff Tempier Ware](#)
[LC8: Grey Ware](#)
[LC7: Fine Ware](#)
[LC1: Tan Glazed Ware](#)
[LC10: Cream](#)
[Buff Slipped Ware](#)

3. 3rd-2nd mill.
[introduction](#)
[N12: Nagezi Ware](#)
[G1: Chaff Tempier Ware](#)
[F1: Fine Chaff Tempier Ware](#)
[R1: Colored Tempier Ware](#)
[R1: Fine Colored Tempier Ware](#)
[R1: Rough Ware](#)
[P1: Faded Tempier Ware](#)
[P1: Fine Faded Tempier Ware](#)
[S1: Simple Ware](#)
[W1: Wet Glazed Ware](#)
[O1: Gray Ware](#)




Phase 5 - Ur/Hittite-Larsa

Decoration
[Small to medium carinated bowls can have template lines on the upper body.]

Comments
Phase 5 examples of this ware are very close to those made in Phase 4.

[link to key](#)

Phase 5 Sherd Illustrations

A16a839-p5 A16a861-p10 A16a879-p1

Horizons
[introduction](#)
[index](#)

2 Temple Terrace (LC3)
3.13m growth
1. (LC10) 2. (R10)
1. (LC10) 2. (R10)
1. (LC10) 2. (R10)
1. (LC10) 2. (R10)
1. (LC10) 2. (R10)
1. (LC10) 2. (R10)
1. (LC10) 2. (R10)

Shapes
[introduction](#)
[database](#)
[types and synonyms](#)
[shape](#)
[matrix](#)
[shape: overall](#)
[shape: detail](#)
[shape: detail](#)