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Typo-chronology of the Sasanian Ceramics from Tomm-e Kharg, Southern Kerman, Iran

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ABSTRACT

Despite being the largest archaeological site in the Lower Halil-rud River Basin area, the rich surface materials of the Sasanian period of Tomm-e Kharg remain unpublished. The present article deals with the typo-chronology of the Sasanian ceramic assemblage of this site in the Roudbar-e Jonoub region. Pottery is of the less-developed areas of research in Sasanian Studies. This gap is especially noticeable when considering that the late antique archaeological landscapes of the region are chiefly overlooked. Therefore, the study of this collection is significant in the field. Data were collected through archival and field techniques and analysed via an analytic-descriptive (qualitative) method. Main questions of the article are: How is it possible to determine the regional characteristics of Sasanian pottery in Southern Kerman based on the available materials? And how can one reconstruct the (inter-)regional interactions of the Kharg population during this period? The study assumes that examining the Kharg assemblage improves our understanding of such features, and that its typology and comparison reveal the socio-economic links of the community. To accomplish this, the collection was studied according to the principles of systematic archaeological survey and sampled across the surface of the site in 162 squares, each measuring 100 m² in area, using a simple random sampling method. Next, the shards were classified, typologized, and compared. It is therefore claimed that FOPW represents a local tradition and is one of the main classes of Sasanian pottery at Tomm-e Kharg. Alongside this ware, TURQ and some types of plain ware signify the interregional interactions of the Kharg society during that era. Despite the local traits, the study revealed that the Lower Halil-rud River Basin area was part of an economic network that extended beyond the Kerman region encompassing the shorelands and hinterlands of the Persian Gulf and Oman Sea.

KEYWORDS

Tomm-e Kharg, Roudbar-e Jonoub, Sasanian Ceramic, Typology, FOPW/Namord.

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چکیده

مقالهٔ حاضر به گونه‌شناسی و گاهنگاری مجموعهٔ سفال ساسانی تُم خرگ در رودبار جنوبی می‌پردازد. مواد سطحی غنی این دوره در این محوطه با وجود اهمیت تم خرگ به‌عنوان بزرگترین محوطهٔ باستانی منطقه هنوز منتشر نشده است. سفال یکی از حوزه‌های مغفول در مطالعات ساسانی شمرده می‌شود. این خلأ با توجه به نادیده گرفته شدن چشم‌اندازهای اواخر باستان حوزهٔ فرهنگی هلیل‌رود حتی بیشتر به چشم می‌آید. بنابراین با نظر به آخرین پیشرفت‌ها در این حوزهٔ مطالعاتی، بررسی این مجموعه از اهمیت بالایی برخوردار است. داده‌های پژوهش کنونی از طریق فنون میدانی و کتابخانه‌ای گردآوری و بر اساس روش تحلیلی-توصیفی (کیفی) مطالعه شده‌اند. پرسش مقاله این بوده که چگونه می‌توان ویژگی‌های بومی ـ محلی سفال ساسانی جنوب کرمان را بر اساس مواد در دسترس مشخص کرد؟ همینطور پرسش دیگر آن عبارت بوده از اینکه بازسازی تعاملات (فرا)منطقه‌ای جمعیت خرگ در این دوره چگونه ممکن است؟ پژوهش حاضر فرض داشته که مجموعهٔ خرگ فهم بهتری از ویژگی‌های سنتهای سفالسازی فراهم کرده و مطالعهٔ گونه‌شناختی-گاهشناختی آن بازتابی از ارتباطات اجتماعی-اقتصادی گروه‌های انسانی ساکن این مکان در دورهٔ ساسانی را ارائه می‌نماید. در این راستا، مجموعهٔ سفال مورد مطالعه برپایهٔ اصول بررسی باستان‌شناختی روشمند مطالعه گردیده و از ۱۶۲ مربع ۱۰×۱۰ متر مربعی در سراسر سطح محوطه نمونه‌برداری شد. سپس نمونه‌ها طبقه‌بندی، گونه‌شناسی و مقایسه شد. بنابراین ادعا شده که گونهٔ نارنجی منقوش ظریف (نَمُرد) سنتی بومی و یکی از کلاس‌های اصلی سفال دورهٔ ساسانی در تم خرگ است. سوای آن، سفال لعاب فیروزه‌ای قلیایی و بعضی انواع ساده نشاندهندهٔ تعاملات بین‌منطقه‌ای جامعهٔ خرگ در این دوره هستند. با وجود بعضی ویژگی‌های بومی سفال ساسانی خرگ، این مقاله مشخص نموده که منطقهٔ پایین‌دست آبریز هلیل‌رود در این زمان بخشی از شبکهٔ اقتصادی بوده که فراتر از منطقهٔ کرمان دربرگیرندهٔ کرانه و پس‌کرانه‌های خلیج فارس و دریای عمان می‌شده است.

واژگان کلیدی

تم خرگ، رودبار جنوب، سفال ساسانی، گونه‌شناسی، سفال نارنجی منقوش ظریف یا نَمُرد

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INTRODUCTION

Overall, the regional pattern is one of the main characteristics of Sasanian pottery (Huff, 1986: 302; Simpson, 1996: 74, 79; Labbaf Khaniki, 2008: 163–4; Puschnigg, 2008; Mousavi & Daryaee, 2012: 1091–2; Priestman, 2013). This means that ceramic production traditions in different cultural zones of the Sasanian realm were distinct, and certain wares were produced and distributed primarily in specific regions. It also implies that, despite some types and forms being reported inter-regionally, the span of their use varied by region. However, only a few systematic studies of Sasanian ceramics have been conducted (Kennet, 2004; Puschnigg, 2006). The gap is even more apparent in the Halil-rud River Basin area (refer to the section *Research Literature*). Here the archaeological efforts have largely focused on the Chalcolithic and Bronze Ages, with some excavations at the main site of the early-to-mid Islamic era in the area, Jiroft's "Šahr-e Qadim", *lit*. Old City (also called Daqiānūs) (Choubak, 2012). Therefore, the reconstruction of the region's historical human life in the Sasanian period is largely ignored. Without integrating the rich archaeological landscapes of Late Antiquity, our understanding of the long-term cultural formation processes in the Lower Halil-rud River Basin (hereafter, LHRB) is problematic at best. However, the present research may, to an extent, fill this gap in the archaeology of southeastern Iran particularly given the state of the art in the field of Sasanian ceramics.

This study presents a systematic examination of the Sasanian pottery identified among the surface materials from Tomm-e Kharg in Southern Kerman. The article addresses the typology, chronology, and regional characteristics of Sasanian pottery in the LHRB. In this regard, the systematic survey of the surface materials at Tomm-e Kharg in Roudbar-e Jonoub County, Kerman Province – the largest site of the LHRB area (see below) – produced a substantial corpus of pot shards. Despite the presence of typical Sasanian wares, such as Namord, previous fieldwork projects at the site have not incorporated a systematic analysis of the Sasanian materials. Instead, earlier studies were primarily focused either on earlier times, ranging from the Achaemenid to the Arsacid periods, or on subsequent Islamic horizons (Shahsavari, 2009; Shahsavari & Mehrafarin, 2010; 2015). The present study therefore seeks to fill this lacuna by presenting the Sasanian-period collection through the description, classification, typology, and comparative analysis of its specimens. The research design addresses how it is possible to define the regional characteristics of Sasanian pottery in Southern Kerman based on the available materials. It also enquires how such an investigation may, in turn, contribute to reconstructing the (inter-)regional interactions of the Kharg population during this period. It is assumed that the examination of the Kharg assemblage affords a deeper understanding of these features, and that its typological and comparative study elucidates the socio-economic networks of the group.

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RESEARCH LITERATURE

Tomm-e Kharg was first introduced into the scholarly literature by Aurel Stein (1937: 144) as a settlement of pre-Islamic origin containing Middle Islamic remains, following his survey of the area and the excavation of two test trenches at the site. Only part of Kharg was inscribed on Iran's National Intangible Heritage List in 1946, under registration number 514 (Pazuki & Shadmehr, 2005). During the late 1960s and early 1970s, Williamson recorded the site under the reference P13–14 in his survey and collected 96 surface sherds (Priestman, 2004: 31). Sarfaraz and Seyyed-Sajjadi subsequently visited Kharg in 1968 and 1984, respectively (Seyyed-Sajjadi, 1991: 39–45, Map 2, Figs. 8–12; 1995: 152, 323). The latter referred to its northwestern structure as "Qal'e^{h}-Kh^{w}āhar" ("Sister's Fort"), a name previously used by Stein. Later, Dehqan (2003: 154–156) surveyed the 700 km² region of southern Roudbar in Southern Kerman and associated Tomm-e Kharg with the Seleucid and Parthian periods, estimating its extent at approximately 100 hectares, stretching from 2.5 km north of Mokhtarabad to 2.55 km south of the village. Finally, Shahsavari (2009; Shahsavari & Mehrafarin, 2010; 2015) carried out a systematic survey and sampling program at the site in 2009.

TOMM-E KHARG AND ITS ENVIRONS

The site of Tomm-e Kharg (lit. *Kharg Mound*) is located near Mokhtarabad village, approximately 25 km northwest of Eslamabad, the administrative center of Roudbar-e Jonoub County (i.e., Roudbar of the South), in the southern Kerman region (Map 1). The site derives its name from a prominent mound situated roughly at its center—one of the largest archaeological mounds in the Roudbar region of the Halil-rud River Basin—with dimensions of approximately 550 m north–south and 450 m east–west (Fig. 1; Map 2; Seyyed-Sajjadi, 1991: 41). In addition to the main mound, the Tomm-e Kharg site comprises several smaller mounds and the remains of a defensive structure, together estimated to cover an area of roughly 160 ha (Pics. 1–4; see Fig. 2, where the red area indicates the visible limits of the site and the blue area marks the broader sherd-scattered extent; Shahsavari, 2009: 30; see also Dehqan, 2003: 154–156).

The vegetation on and around the Kharg mound consists primarily of shrubs such as mesquite (*Prosopis farcta*), milkvetch (*Astragalus*), tamarisk (*Tamaricaceae*), and milk thistle (*Silybum marianum*), along with scattered date palms. Vegetation on the central mound itself is sparse, becoming denser toward its flanks. More specifically, mesquite shrubs of varying sizes are concentrated on the eastern slopes and base of the mound, while the western periphery is characterized by the presence of tamarisk and thistle (Fig. 1; Pic. 2).

The defensive structure located to the northwest of the Tomm-e Kharg mound is locally known as Qal'eh Dokhtar (lit. *Girl's Fort*) (Fig. 2, green area; Pics. 4, 5, & 7). The surviving remains consist of a relatively high platform—approximately 16 m above the bed of the Halil-rud River, to the west of the mound—whose façade, from the foundation upward, is entirely constructed of unworked river cobbles of varying sizes bonded with *sārouj* lime mortar. The foundation core likely consists of a mixture of soil, cobbles, and stone blocks (Pics. 4 & 5). The upper portion of the platform is composed of alternating layers of brick and mortar, probably corresponding to the level immediately below the floor of the main building spaces. It appears that towers were constructed at regular intervals along the thick defensive walls, in addition to four corner towers enclosing the complex atop the platform (Pic. 6). Aside from these features, little remains of the original superstructure[1]. However, future excavations may reveal the foundations and lower courses of the walls, ultimately allowing a reconstruction of the building's overall plan. Should forthcoming fieldwork confirm the defensive nature of the Qal'eh Dokhtar, this structure at Tomm-e Kharg could plausibly be identified with the historical fort named Kharq, mentioned in primary sources (Afzal Kermani, 2004: 155; Joveyni, 1955: 10; Monshi Kermani, 1983: 23).

A semi-conical hill, rising approximately 11 m above the surrounding fields, is situated near the center of the Tomm-e Kharg mound. The upper half of its slopes and summit are covered with small- to medium-sized pebbles derived from the adjacent riverbed (Fig. 1, blue area). Another elevated feature lies in the southwestern part of the central area of the Tomm-e Kharg mound, representing one of its highest points, with an elevation of about 12 m above the surrounding terrain. This hill has a relatively flat summit that appears as a platform in satellite images (Fig. 1, red area). The topography of Tomm-e Kharg thus displays a range of elevations above the surrounding fields, varying between 8 m and 16 m, while the elevation above sea level across the site ranges from approximately 481 m to 497 m. It is noteworthy that the eastern flank of the main mound has been partly destroyed by the divided asphalt road connecting the villages of Ab-sardou'iye^{h} and Mokhtarabad (Pic. 8)[2].

The arroyo of the Halil-rud River lies immediately west of the site. Various watercourses have reshaped the surface of Tomm-e Kharg over time, creating deep erosional cuts that, in some areas, divide the site into a series of low, isolated mounds. Nevertheless, these portions of the site exhibit a relatively homogeneous surface distribution and density of ceramics, forming an uninterrupted scatter of artifacts across the area. A variety of cultural materials are dispersed across the surface of Tomm-e Kharg, including pottery sherds, chert lithics, frits, glass slags, bricks, millstones, and fragments of earthenware drainage pipes. The concentration of brick fragments is highest on and around the Qal'e^{h} Dokhtar platform, with additional occurrences in areas where illicit excavations, road construction, and rainwater erosion have disturbed subsurface deposits. Frits are relatively dense on the hills and flanks of Tomm-e Kharg and,

together with slags, attest to industrial activity at the site. Furthermore, the site's location on the eastern bank of the Halil-rud River and the presence of suitable soils suggest favourable conditions for irrigation-based agriculture in the surrounding region.

RESEARCH METHOD: SYSTEMATIC SURVEY OF CERAMICS

Pottery sherds are abundant throughout the site, particularly in the eastern area intersected by the main asphalt road. The ceramic assemblage of Tomm-e Kharg encompasses storage vessels (both necked and neckless large jars), cooking vessels (pots and small pots), and finer wares such as beakers. The collection comprises three main categories: unglazed plain, unglazed painted, and glazed wares. The glazes predominantly exhibit shades within the blue, green, and turquoise spectrum. The plain ceramics display a range of decorative techniques, including appliqué (ribbed, pinched and ribbed, and finger-impressed) and engraved (horizontal grooves and combed motifs in straight, wavy, and zigzag patterns). The majority of the pottery from Tomm-e Kharg belongs to the Parthian–Sasanian period; however, early to middle Islamic ceramics have also been recovered from the northwestern part of the site—particularly on and around the Qal'e^{h}-Dokhtar platform—where plain, glazed, and stamped wares are common (Seyyed-Sajjadi, 1991: 41–42). Their *comparanda* have been reported from the site of Šahr-e Qadim in Jiroft. In addition, a small number of materials from prehistoric contexts have been identified at the site (see Shahsavari, 2009: 40–48, 123).

During the systematic survey of the pottery assemblage from the central mound of Kharg (Shahsavari & Mehrafarin, 2015), topographic and grid maps of the mound were employed to guide surface sampling. The site was divided into 10 × 10 m grid squares, and ceramics were collected from 10 percent of the total 1,662 squares (i.e., 162 squares) using a simple random sampling method. In accordance with the systematic sampling strategy, all cultural materials within the selected squares were collected to ensure an objective and comprehensive dataset (Alizadeh, 2002: 6). It is noteworthy that 37 of the sampled squares yielded no cultural materials.

As expected, pottery shards constitute the most common category of cultural material recovered from the site. Of the total 51,250 shards collected, 46 percent were too eroded to allow for detailed study. Glazed pottery represents only 0.02 percent of the assemblage and consists of vitrified examples with blue and green glazes. The vast majority of the collection (98.42 percent) comprises undecorated, wheel-made vessels with wet-hand coatings. Another 1.24 percent consists of undecorated handmade pottery, while the remainder includes decorated wheel-made (0.3 percent) and handmade (0.02 percent) pieces. Incised decoration is the most frequent technique observed in Kharg ceramics, accounting for 19.67 percent of the

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decorated group. The next most common are appliquéd motifs (see above), comprising 8.7 percent. Less frequently, other decorative treatments such as burnishing, smoothing, and sealing are also present. Typical wares identified at the site include scarce grey-painted examples dating to the early third millennium BCE (Shahsavari & Mehrafarin, 2015: plate 4; table 4), as well as more numerous green-glazed and Namord wares belonging to the Parthian and Sasanian periods (Shahsavari & Mehrafarin, 2015: 93). Typological comparison of these specimens indicates that the site was occupied from the first millennium BCE to the first millennium CE, with limited use during the early Bronze Age (third millennium BCE), as suggested by a few painted grey examples.

COMPARABLE TYPOLOGY OF KHARG SASANIAN CERAMICS

This collection can be divided into three main classes: unglazed plain, unglazed painted, and glazed wares. These are further taxonomically classified into distinct types based on vessel form, dimensions, and technical attributes (Rouse, 1960: 313; Shepard, 1985: 224–5). Notably, all specimens are wheel-made. To establish chronological inferences and reconstruct inter-cultural connections, this qualitative typological assessment draws upon comparative material from excavated and surveyed assemblages in Kerman and the adjacent regions of Sistan and Baluchistan, Hormuzgan, and Fars. In addition, published Sasanian collections from other parts of the Sasanian realm have been considered for comparative purposes.

Unglazed Painted Pottery (Tab. 1, Pl. 1, Pics. 9–14)

Namord—also known as *Fine Orange Painted Ware* (Kennet, 2002: 154)—is the only painted pottery type identified in the Sasanian assemblage from Tomm-e Kharg and represents one of its most common classes, with 114 sherds collected during the systematic survey[3]. This ware is a diagnostic ceramic tradition of the late Parthian–Sasanian periods across southeastern Iran and along both the northern and southern shores of the Persian Gulf and the Oman Sea (e.g., Seyyed-Sajjadi, 1989; Potts, 1998; Priestman, 2009; Basafa, 2008: Pls. 18:1–9 and 24:1–9; Sarlak, 2012; Khosrowzadeh & Sarlak, 2018). It has also been reported from adjacent areas, including southern Khorasan (Labbaf Khaniki *et al*., 2021: 295–6), as well as from Yemen (Sedov, 1996: 21–23, Fig. 6:2–7). The ware was first introduced and named by Seyyed-Sajjadi (1991) after the site of Namord, where surface specimens were collected in Roudbar-e Jonoub—the same region that also encompasses Tomm-e Kharg[4].

Fine Orange Painted Ware (FOPW) specimens were distributed widely across Tomm-e Kharg, occurring in 44 per cent of the sampled squares. These wheel-made vessels are fine-bodied, with wall thicknesses

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ranging from 3 to 5 mm (most commonly 3–4 mm). The paste is compact, well-fired, and coated with a thick slip of similar hue on the exterior, and occasionally on both surfaces. The temper consists predominantly of fine sand, though in a few cases finely crushed grit was also employed. The FOPW assemblage from Tomm-e Kharg is dominated by red (22.38 per cent; Pic. 9) and maroon—or "orange," as it is commonly termed—examples (20 per cent; Pic. 10). Other compact colour groups include wine red (15 per cent; Pic. 11), golden—or "buff"— (11.91 per cent; Pic. 12), and grey (5.97 per cent; Pic. 13). The decoration, primarily executed in black paint, comprises geometric motifs (parallel horizontal or vertical, wavy, and hatched lines; spirals; semi-circles; elongated and upturned triangles; rhomboids; and 'ladders'), as well as floral (date palms and bushes) and animal (deer, goat, and/or gazelle) figures. These designs are generally applied to both surfaces but occur more frequently on the exterior. Internal decorations, which are uncommon, are limited to geometric motifs, chiefly on bowl forms.

Externally, parallel horizontal lines—with or without infilling motifs such as wavy lines, spirals, dots, or triangles—are typically arranged below the rim and/or just above the base, framing a central painted panel on the body. This panel usually features a stylised, composite composition of floral and faunal elements (e.g., Lamberg-Karlovsky, 1970: Fig. 4: A–C, I; Whitehouse & Williamson, 1973: Fig. 5:C; Lecomte, 1993: Fig. 11; Potts, 2001: Fig. 18; Benoist *et al*., 2003: Fig. 18; Mouton & Cuny, 2012: Fig. 7:7; cf. Whitehouse & Williamson, 1973: Fig. 5:A). The majority of vases are monochrome painted in black, though a few rare examples employ an additional colour—dark brown or jade (Fig. 1: 11)—alongside black. The vessels are generally polished, especially on their exteriors, except for the red and wine-red Namord types, which display a matte, unpolished surface. Many specimens also exhibit burnished patterns of intersecting or parallel horizontal and vertical lines on the exterior, and occasionally on the inner surface as well.

Table 1. Description of Plate 1 (Authors, 2025)

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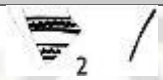
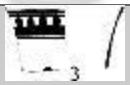
No.	Site Identifier	**Description** (1. Manufacture 2. Firing 3. Paste Colour (Core. Ext. Int.) 4. Inclusion 5. Finish 6. Decoration 7. Exterior Coating. Colour. Treatment 8. Interior Coating. Colour. Treatment) 9. Rim/base diameter 10. Thickness	Illustration	Reference	Notes
1	27.4: 4	1. Wheel 2. Well-fired 3. Red 4. Fine sand 5. Fine 6. Painted 7. Slip, red 8. Slip, red 9. 11cm. 10. 3mm.		Kennet, 1997: Fig. 6: 1; 2002: Fig. 6; 2004: 34; Seyyed-Sajjadi, 1991: Fig. 9: three to the left, Fig. 14: second from above; Whitehouse & Williamson, 1973: Fig. 5: A; Sheikhi *et al*., 2022: 1: 21; Khosrowzadeh & Sarlak, 2018: Fig. 5: 1 & 8.	Distinct decorative design of Tomm-e Namord's example. With a slight section difference from Rishahr's vase.
2	27.4: 6	1. Wheel 2. Well-fired 3. Red 4. Fine sand 5. Fine 6. Painted 7. Slip, red 8. Slip, red 9. 12cm. 10. 3mm.		Seyyed-Sajjadi, 1991: Fig. 9: three to the left, Fig. 14: second from above, 49: right; Kennet, 1997: Fig. 6: 1; 2004: 34; Khosrowzadeh & Sarlak, 2018: Fig. 5: 2; De Cardi *et al*., 1975: Fig. 9: 2.	Rather different motifs from Kush's specimens.
3	27.4: 7	1. Wheel 2. Well-fired 3. Golden 4. Fine sand 5. Fine 6. Painted 7. Slip, golden 8. Slip, golden 9. 12cm. 10. 3mm.		Seyyed-Sajjadi, 1991: Fig. 9: three to the left, Fig. 14: second from above, below to the left; Lamberg-Karlovsky, 1970: Fig. 4: I, K–M; Kennet, 1997: Fig. 6: 1; 2004: 34; Benoist *et al*., 2003: Fig. 18: 1; Mouton & Cuny, 2012: Fig. 7: 1–5.	Distinct decorative design of Tomm-e Namord example and Kush's Type 89.
4	27.4: 8	1. Wheel 2. Well-fired 3. Maroon 4. Fine sand 5. Fine 6. Painted 7. Slip, maroon 8. Slip, maroon 9. 11cm. 10. 4mm.		Seyyed-Sajjadi, 1991: Fig. 9: three to the left, Fig. 14: second from above, below to the left; Lamberg-Karlovsky, 1970: Fig. 4: I, K–M; Kennet, 1997: Fig. 6: 1; 2004: 34; Benoist *et al*., 2003: Fig. 18: 1; De Cardi *et al*., 1975: Fig. 9: 8; Mouton & Cuny, 2012: Fig. 7: 1–5.	Distinct decorative design of Tomm-e Namord example and Kush's Type 89; Comparison with Yemen's sample in terms of the decorative pattern.
5	27.4: 5	1. Wheel 2. Well-fired 3. Maroon 4. Fine sand 5. Fine 6. Painted 7. Slip, maroon 8. Slip, maroon 9. 8cm. 10. 4mm.			
6	28.4: 1	1. Wheel 2. Well-fired 3. Red 4. Fine sand 5. Fine 6. Painted 7. Slip, red 8. Slip, red 10. 3mm.			
7	28.4: 2	1. Wheel 2. Well-fired 3. Red 4. Fine sand 5. Fine 6. Painted 7. Slip, red 8. Slip, red 10. 5mm.		Seyyed-Sajjadi, 1991: Fig. 49: left.	Comparison with the Roudbar-e Jonoub's sample in terms of the handle.
8	28.4: 3	1. Wheel 2. Well-fired 3. Golden 4. Fine sand 5. Fine 6. Black paint 7. Slip, golden 8. Slip, golden 10. 3mm.		Seyyed-Sajjadi, 1991: Fig. 17: first from below; Basafa, 2008: Pl. 24: 2; De Cardi *et al*., 1975: Fig. 9: 32.	The *comparanda* lack a lug handle. Yemen's vase is plain.

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9	28.4: 4	1. Wheel 2. Well-fired 3. Maroon 4. Fine sand 5. Fine 6. Painted 7. Slip, maroon 8. Slip, maroon 10. 3mm.		Seyyed-Sajjadi, 1991: Fig. 49: left; Mouton & Cuny, 2012: Fig. 7: 7.	Comparison in terms of the handle.
10	25.4: 1	1. Wheel 2. Well-fired 3. Golden 4. Fine sand 5. Fine 6. Painted 7. Slip, golden 8. Slip, golden 10. 3mm.		Pl. 1: 1; Seyyed-Sajjadi, 1991: Fig. 8: second from below to the right; Sheikhi *et al*., 2022: 1: 25; Khosrowzadeh & Sarlak, 2018: Fig. 5: 8.	Comparable to the other Kharg's vase in terms of the decorative motif.
11	25.4: 14	1. Wheel 2. Well-fired 3. Maroon 4. Fine sand 5. Fine 6. Painted bichrome, black and jade 7. Maroon slip, vertically burnished 8. Slip, maroon 10. 3mm.		Seyyed-Sajjadi, 1991: Fig. 9: left three; Khosrowzadeh & Sarlak, 2018: Fig. 5: 6; De Cardi *et al*., 1975: Fig. 9: 2.	Rather different section of Yemen's example.
12	27.4: 10	1. Wheel 2. Well-fired 3. Red 4. Fine sand 5. Fine 6. Painted 7. Red slip, vertically burnished 8. Slip, red 9. 7cm. 10. 4mm.			
13	27.4: 13	1. Wheel 2. Well-fired 3. Golden 4. Fine sand 5. Fine 6. Painted 7. Golden slip, vertically burnished 8. Slip, golden 9. 5cm. 10. 5mm.		Seyyed-Sajjadi, 1991: Fig. 11: 2nd to the right.	
14	27.4: 15	1. Wheel 2. Well-fired 3. Golden 4. Fine sand 5. Fine 6. Painted 7. Golden slip, burnished intersecting lines 8. Slip, golden 9. 5cm. 10. 5mm.		Seyyed-Sajjadi, 1991: Fig. 11: 3rd and 4th to the right; Lamberg-Karlovsky, 1970: Fig. 4: E; De Cardi *et al*., 1975: Fig. 9: 9; Mouton & Cuny, 2012: Fig. 7: 6 and 7.	
15	27.4: 11	1. Wheel 2. Well-fired 3. Red 4. Fine sand 5. Fine 6. Painted 7. Slip, red 8. Slip, red 9. 7cm. 10. 4mm.		Seyyed-Sajjadi, 1991: Fig. 13: first from below; Basafa, 2008: Pls. 18: 8, 24: 4.	Dowgāri's vase has a rather distinct motif. Dambakoh's example has different measures.
16	26.4: 13	1. Wheel 2. Well-fired 3. Maroon 4. Fine sand 5. Fine 6. Painted 7. Maroon slip, vertically burnished 8. Slip, maroon 10. 4mm.		Benoist *et al*., 2003: Fig. 18: 2; Mouton & Cuny, 2012: Fig. 7: 7.	
17	25.4: 11	1. Wheel 2. Well-fired 3. Maroon 4. Fine sand 5. Fine 6. Painted 7. Maroon slip, horizontally burnished 8. Slip, maroon 10. 3mm.		Seyyed-Sajjadi, 1991: Fig. 10: below; Lamberg-Karlovsky, 1970: Fig. 4: h; Benoist *et al*., 2003: Fig. 18: 2; Mouton & Cuny, 2012: Fig. 7: 7.	
18	25.4: 13	1. Wheel 2. Well-fired 3. Grey 4. Fine sand 5. Fine 6. Painted 7. Slip, maroon 8. Slip, maroon 10. 4mm.		Seyyed-Sajjadi, 1991: Fig. 12.	
19	25.4: 10	1. Wheel 2. Well-fired 3. Golden 4. Fine sand 5. Fine 6. Painted 7. Golden slip, vertically burnished 8. golden, red 10. 3mm.		Seyyed-Sajjadi, 1991: Fig. 12.	
20	26.4: 6	1. Wheel 2. Well-fired 3. Red 4. Fine sand 5. Fine 6. Painted 7. Red slip, vertically burnished8. Slip, red 10. 3mm.		Pl. 1: 3-4; Seyyed-Sajjadi, 1991: Fig. 11: 3rd and 4th to the right; Hojabri-Nobari *et al*., 2011: Fig. 4: the example in the centre; Khosrowzadeh & Sarlak, 2018: Fig. 5: 7.	
21	25.4: 7	1. Wheel 2. Well-fired 3. Maroon 4. Fine sand 5. Fine 6. Painted 7. Slip, maroon 8. Slip, maroon 10. 4mm.		Seyyed-Sajjadi, 1991: Fig. 11: left below, 13: first from below, 15: middle rows; Lamberg-Karlovsky, 1970: Fig. 4: D; Lecomte, 1993: Fig. 11: 2; Mouton & Cuny, 2012: Fig. 7: 7.	

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22	25.4: 8	1. Wheel 2. Well-fired 3. Wine red 4. Fine sand 5. Fine 6. Painted 7. Slip, wine red 8. Slip, wine red 10. 5mm.		Seyyed-Sajjadi, 1991: Fig. 11: left below, 13: first from below, 15: middle rows; Lamberg-Karlovsky, 1970: Fig. 4: D; Lecomte, 1993: Fig. 11: 2; Benoist *et al*., 2003: Fig. 18: 2; Mouton & Cuny, 2012: Fig. 7: 7.	
23	25.4: 9	1. Wheel 2. Well-fired 3. Red 4. Fine sand 5. Fine 6. Painted 7. Slip, red 8. Slip, red 10. 3mm.		Seyyed-Sajjadi, 1991: 15: middle rows.	

The most common form within this class—and a diagnostic type of FOPW overall—is the tall beaker, characterised by a straight vertical body, flat base, and slightly flaring rim (Pl. 1:1–4 and probably 12–15; see also Kennet, 2004: 61). In contrast, the jug (Pl. 1:5–8) and cup (Pl. 1:9) forms represent a more localized group within the assemblage, produced both with and without handles of lug or loop types. Comparable examples of the FOPW bowl forms from Tomm-e Kharg have been chiefly reported from other sites in the same region of Roudbar-e Jonoub and from Tomm-e Maroun in the western adjacent plain of Roudan. The decorative motifs of this ware are also well attested in other collections across the broader interregional distribution of FOPW in southeastern Iran and eastern Arabia.

Glazed Pottery (Tab. 2, Pl. 2, Pic. 14)

Another class identified in the Kharg collection consists of monochrome alkaline-glazed pottery[5]. This ware corresponds to examples of TURQ (Turquoise Glaze), a type widely produced in southern Mesopotamia and southwestern Iran (Langdon & Harden, 1934; Wenke, 1975–76; Simpson, 1996: 75, 79; Kennet, 2004: 35–38, 96). The Kharg specimens are well-fired, featuring a compact buff or light matte-green paste with fine sand temper and a wall thickness ranging between 3 and 7 mm. The glaze, which is highly susceptible to weathering, appears in shades of greenish-blue, green, or blue—applied mostly to the exterior, though occasionally on both surfaces. The identified forms in this assemblage are most probably small bowls[6] (17.4:1, 2, 4). However, TURQ ware remains relatively rare at the site compared to FOPW or the common plain pottery (see above and below, respectively)[7].

Table 2. Description of Plate 2 (Authors, 2025)

No.	Site Identifier	Description (1. Manufacture 2. Firing 3. Paste Colour (Core. Ext. Int.) 4. Inclusion 5. Finish 6. Decoration 7. Exterior Coating. Colour. Treatment 8. Interior Coating. Colour. Treatment) 9. Rim/base diameter 10. Thickness	Illustration	Reference	Notes
1	17.4: 1	1. Wheel 2. Well Fired 3. Buff. Buff. Buff 4. Sand 5. Medium 7. Glaze, turquoise 8. Glaze, turquoise 9. 10cm 10. 5mm.		Lamberg-Karlovsky, 1970: Fig. 3: I; Venco Ricciardi, 1970: Fig. 94: No. 77; Kennet, 2004: Fig. 5: type 94: K548; Hojabri-Nobari *et al*., 2011: Fig. 5: middle row, right; Mouton & Cuny, 2012: Fig. 9: 2 and 3.	Rather distinct section of the parallels.
2	17.4: 2	1. Wheel 2. Well-fired 3. Buff. Buff. Buff 4. Sand 5. Medium 7. Glaze, matte light green 8. Glaze, matte light green 9. 5cm. 10. 5mm.		Mouton & Cuny, 2012: Fig. 9: 3, 5, and 6.	
3	17.4: 4	1. Wheel 2. Well-fired 3. Buff. Buff. Buff 4. Sand 5. Medium 7. Glaze, matte light green 8. Glaze, matte light green 10. 5mm.		Kennet, 2004: Fig. 5: type 94: K5525.	Rather distinct section of Kush's vase.

The shards represented in this group include: a slightly carinated bowl, missing its base, with a nearly vertical flat rim thickened on the exterior (Pl. 2: 1); the lower part of a bowl with a concave disc base (Pl. 2: 2); and another bowl rim that is everted, upward-pointing, and internally beaded (Pl. 2: 3).

Unglazed Plain Pottery (Pl. 3, Tab. 3)

This class comprises vessels with pastes ranging from light to dark brick-red hues. A key intra-class distinction lies in the presence and treatment of slip. The outer surfaces of some examples display traces of a thin overall wash, while most vessels are covered with slip—on one or both sides—in shades varying from buff, greenish buff, and cream buff to yellow and green. The paste contains fine to medium and coarse sand grains, together with other mineral inclusions, including fine- to medium-grit particles in moderate proportions, and occasionally coarse grit and gravel in larger forms. Although a few vessels are underfired, the texture is generally compact and coherent, and the ceramics are typically well fired. Decoration occurs in incised and appliquéd forms, featuring motifs such as parallel lines, grooves, and stamped figures, though the majority of vessels in this class remain undecorated.

Table 3. Description of Plate 3 (Authors, 2025)

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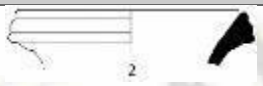
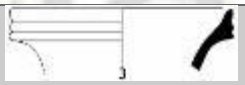
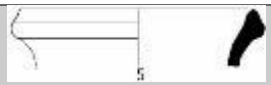
No.	Site Identifier	**Description** (1. Manufacture 2. Firing 3. Paste Colour (Core. Ext. Int.) 4. Inclusion 5. Finish 6. Decoration 7. Exterior Coating. Colour. Treatment 8. Interior Coating. Colour. Treatment) 9. Rim/base diameter 10. Thickness	**Illustration**	**Reference**	**Notes**
1	5.4: 5	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Slip, buff 8. Slip, buff 9. 9cm. 10. 7mm.		Azarnoush, 1994: Fig. 174: l; Khosrowzadeh *et al*., 2020: Fig. 6: 2; Wenke, 1975–6: Fig. 10: 408	
2	5.4: 9	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Slip, buff 8. Slip, buff 9. 10cm. 10. 8mm.			The compared example lacks incised lines and grooves.
3	5.4: 10	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Slip, buff 8. Slip, buff 9. 10cm. 10. 5mm.		Lamberg-Karlovsky, 1970: Fig. 5: C; Alden, 1978: Fig. 6: 10; Azarnoush, 1994: Fig. 174: l; Whitcomb, 1985: Fig. 16: c; Kennet, 2004: Fig. 35: type 58; Lecomte, 1987: Pl. 61: 12; Simpson, 1996: Fig. 3: 3; Puschnigg, 2006: 7.10; Mohammadifar & Tahmāsebi, 2016): Fig. 12: S.S.24; Khosrowzadeh *et al*., 2020: Fig. 8: 3	With a slight section distinction.
4	5.4: 11	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Slip, buff 8. Slip, buff 9. 10cm. 10. 5mm.		Lamberg-Karlovsky, 1970: Fig. 5: C; Alden, 1978: Fig. 6: 10; Azarnoush, 1994: Fig. 174: l; Whitcomb, 1985: Fig. 16: c; Kennet, 2004: Fig. 35: type 58; Lecomte, 1987: Pl. 61: 12; Simpson, 1996: Fig. 3: 3; Puschnigg, 2006: 7.10; Mohammadifar & Tahmāsebi, 2016): Fig. 12: S.S.24; Khosrowzadeh *et al*., 2020: Fig. 8: 3.	With a slight section distinction.
5	5.4: 12	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Slip, buff 8. Slip, buff 9. 10cm. 10. 5mm.		Whitcomb, 1987: fig. G: o; Alden, 1978: fig. 6: 11; Simpson, 1996: fig. 3: 3; Lecomte, 1987: Pl. 56: 11	
6	5.4: 14	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Slip, buff 8. Slip, buff 9. 8cm. 10. 3mm.		Pl. 3: 7; Puschnigg, 2006: Fig. 7.9; Khosrowzadeh & ʻĀli, 2004: Fig. 62: 3	With a slight profile difference.
7	8.4: 5	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand 5. Fine 7. Slip, greenish buff 8. Slip, greenish buff 9. 7cm. 10. 5mm.		Pl. 3: 6; Azarnoush, 1994: Fig. 174: l; Puschnigg, 2006: Fig. 7.9; Wenke, 1975–6: Fig. 10: 408; Khosrowzadeh *et al*., 2020: Fig. 6: 2	With a slightly different profile.

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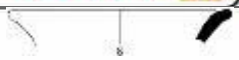
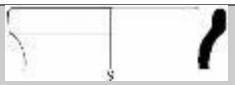
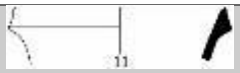
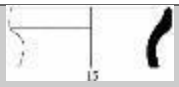
8	5.4: 16	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Buff 8. Buff 9. 13cm. 10. 5mm.		Whitcomb, 1985: Fig. 19: d; Stronach, 1978b: Fig. 123: 7; Azarnoush, 1994, Fig. 164: c; Boucharlat & Labrousse, 1979: Fig. 27: 8	
9	6.4: 2	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 9. 11cm 10. 7mm.		Whitcomb, 1987: fig. G: o; Alden, 1978: fig. 6: 11; Lecomte, 1987: Pl. 56: 11; Simpson, 1996: fig 3: 3	With a slight profile difference.
10	6.4: 6	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 9. 14cm. 10. 10mm.		Lamberg-Karlovsky, 1970: Fig. 5: C; Whitcomb, 1985: Fig. 16: c; Alden, 1978: Fig. 6: 10; Azarnoush, 1994: Fig. 174: l; Kennet, 2004: Fig. 35: type 58; Lecomte, 1987: Pl. 61: 12; Simpson, 1996: Fig. 3: 3; Khosrowzadeh *et al*., 2020: Fig. 8: 3; Puschnigg, 2006: 7.10; Mohammadifar & Tahmāsebi, 2016): Fig. 12: S.S.24	With a rather different form from the last two parallels.
11	9.4: 6	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Fine 7. Slip, cream buff 8. Slip, cream buff 9. 9cm. 10. 3mm.			
12	9.4: 7	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Slip, cream buff 8. Slip, cream buff 9. 10cm. 10. 3mm.		Pl. 3: 13; Lamberg-Karlovsky, 1970: Fig. 6: G; Alden, 1978: Fig. 6: 10; Azarnoush, 1994: Fig. 163: a, 174: b; Whitcomb, 1985: Fig. 16: c, 47: d; 1987: fig. G: o & H: ff; Lecomte, 1987: Pl. 56: 11; Simpson, 1996: Fig. 3: 3; Kennet, 2004: Fig. 37: type 76; Mohammadifar & Tahmāsebi, 2014: Fig. 12: S.S.21; Wenke, 1975–6: Fig. 10: 408; Khosrowzadeh *et al*., 2020: Fig. 6: h.	With a rather distinct profile and different technical attributes from the SMAG type.
13	9.4: 11	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Fine 7. Slip, cream buff 8. Slip, cream buff 9. 11cm. 10. 5mm.		Pl. 3: 12; Lamberg-Karlovsky, 1970: Fig. 6: G; Alden, 1978: Fig. 6: 10; Azarnoush, 1994: Fig. 163: a, 174: b; Whitcomb, 1985: Fig. 16: c, 47: d; 1987: fig. G: o & H: ff; Lecomte, 1987: Pl. 56: 11; Khosrowzadeh *et al*., 2020: Fig. 6: h; Simpson, 1996: Fig. 3: 3; Kennet, 2004: Fig. 37: type 76; Mohammadifar & Tahmāsebi, 2014: Fig. 12: S.S.21; Wenke, 1975–6: Fig. 10: 408.	With a rather distinct profile and different technical attributes from the SMAG type.
14	12.4: 8	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Fine 9. 8cm. 10. 5mm.		Lamberg-Karlovsky, 1970: Fig. 3: B and C; Alden, 1978: Fig. 6: 17; Azarnoush, 1994: Fig. 174: b; Whitcomb, 1985: Fig. 16: f, 43: I; Kennet, 2004: Fig. 35: type 58; Phillips, 2008: Fig. 9: 1; Boucharlat & Labrousse, 1979: Fig. 27: 10; Lecomte, 1987: Pl. 61: 12; Kleiss, 1999: Abb. 5: second from bottom right; Whitcomb, 1987: Fig. E: c: 25; Khosrowzadeh *et al*., 2020: Fig. 8: 3.	With a slightly distinct form and profile.
15	13.4: 13	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Fine 9. 9cm. 10. 5mm.		Whitcomb, 1987: fig. G: o; Alden ,1978: fig. 6: 11; Simpson, 1996: fig 3: 3; Lecomte, 1987: Pl. 56: 11	With different fabrics and technical attributes.

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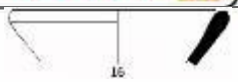
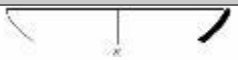
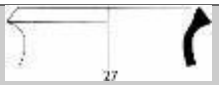
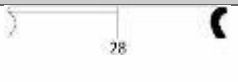
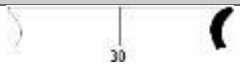
16	6.4: 7	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 9. 11cm. 10. 5mm.		Langdon & Harden, 1934: Fig. 3: 1; Wenke, 1975–6: Fig. 10: 426, 11; 538; Simpson, 1996: Fig. 3: 2; Lecomte, 1987: Pl. 49: 10.	
17	6.4: 18	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 10. 7mm.			
18	7.4: 14	1. Wheel 2. Well-fired 3. Brownish red 4. Coarse sand and grit 5. Coarse 10. 10mm.		Khosrowzadeh *et al*., 2020: Fig. 7: k; Wenke, 1975–6: Fig. 10: 435; Keall & Keall, 1981: Fig. 19: 14.	With a slight profile difference.
19	7.4: 15	1. Wheel 2. Well-fired 3. Brownish red 4. Coarse sand and grit 5. Coarse 10. 13mm.		Azarnoush, 1994: Fig. 171: b; Wenke, 1975–6: Fig. 12: 636; Keall & Keall, 1981: Fig. 18: 14; Trinkaus, 1986; Fig. 12: 11.	
20	11.4: 1	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Fine 7. Cream 8. Cream 9. 18cm. 10. 3mm.		Langdon & Harden, 1934: Fig. 3: 1; Wenke, 1975–6: Fig. 10: 426, 11; 538; Simpson, 1996: Fig. 3: 2; Lecomte, 1987: Pl. 49: 10.	With a slight profile difference.
21	14.4: 1	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Cream 8. Cream 10. 8mm.		Azarnoush, 1994: Fig. 171: d; Wenke, 1975–6: Fig. 7: 132, 10: 427; Kleiss, 1987: Abb. 5: 1; Keall & Keall, 1981: Fig. 19: 10; Whitcomb, 1987: Fig. G: i.	With a slight profile difference
22	1.4: 3	1. Wheel 2. Well-fired 3. Brownish red 4. Medium to coarse sand and grit 5. Coarse 7. Greenish buff 8. Greenish buff 9. 7cm. 10. 15mm.		Khosrowzadeh *et al*., 2020: Fig. 7: I; Alden, 1978: fig. 6: 24; Kleiss, 1987: Abb. 5: 3; Adams, 1970: fig. 6: bj; Wenke, 1975–6: fig. 7: 129; Khosrowzadeh & ʻĀli, 2004: Fig. 58: 34.	With a slight form difference. The Susiana specimen has different technical features.
23	2.4: 10	1. Wheel 2. Well-fired 3. Brownish red 4. Medium to coarse sand and grit 5. Coarse 7. Cream buff 8. Cream buff 10. 10mm.		Alden, 1978: fig.6: 22; Adams, 1970: fig. 6: bj; Keall & Keall, 1981: fig. 18: 1; Whitcomb, 1987: fig. E: s.	The Bushehr specimen has different technical features.
24	4.4: 6	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand 5. Medium 7. Greenish buff 8. Greenish buff 9. 21cm. 10. 8mm.		Alden. 1978: fig. 6: 24; Whitcomb, 1985: fig. 52; Trinkaus, 1986: fig. 12: 4; Lecomte, 1987: Pl. 56: 12; Wenke, 1975–6: fig. 12: 634; Keall & Keall, 1981: fig. 19: 13; ʻĀli & Khosrowzadeh, 2006: Fig. 1: 59.	With a larger rim diameter.
25	4.4: 10	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand 5. Medium 7. Greenish buff 8. Greenish buff 10. 10mm.		Keall & Keall, 1981: Fig. 18: 33; Alden, 1978: Fig. 6: 24; Langdon & Harden, 1934: Fig. 1: 3, 2, b: 3; Whitcomb, 1985: Fig. 52: p; Wenke, 1975–6: Fig. 10: 431; Eqbal, 1976: Fig. 46: c; Kleiss, 1987: Abb. 9: 2.	With a slight form difference
26	3.4: 1	1. Wheel 2. Well-fired 3. Brownish red 4. Medium to coarse sand and grit 5. Coarse 9. 11cm. 10. 6mm.		Azarnoush, 1994: Fig. 184: b; Venco Ricciardi, 1970: Fig. 94: No. 74; Trinkaus, 1986: Fig. 19: 7.	
27	4.4: 2	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Medium 7. Greenish buff 8. Greenish buff 9. 13cm. 10. 5mm.		Azarnoush, 1994: Fig. 184: b; Venco Ricciardi, 1970: Fig. 94: No. 74; Trinkaus, 1986: Fig. 19: 7.	
28	8.4: 1	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand 5. Medium 7. Greenish buff 8. Greenish buff 9. 13cm. 10. 4mm.		Alden, 1978: Fig. 5: 2; Azarnoush, 1994: Figs 174: m, 190: b; Phillips, 2008: Fig. 13: 1; Adams, 1970: Fig. 5: p; Wenke, 1975: Fig. 13: 705; Trinkaus, 1986: Fig. 20: 1.	With a slight profile difference

29	9.4: 15	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand 5. Medium 7. Cream 8. Cream 9. 10cm. 10. 5mm.		Alden, 1978: Fig. 5: 2; Azarnoush, 1994: Figs 174: m, 190: b; Phillips, 2008: Fig. 13: 1; Adams, 1970: Fig. 5: p; Wenke, 1975–6: Fig. 13: 705; Trinkaus, 1986: Fig. 20: 1.	
30	12.4: 13	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand 5. Medium 9. 14cm. 10. 5mm.		Whitcomb, 1985: Fig. 44: d.	With a slight form difference
31	12.4: 18	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand 5. Medium 9. 9cm. 10. 4mm.		Lamberg-Karlovsky, 1970: Fig. 3: N; Azarnoush, 1994: Fig. 164: a; Phillips, 2008: Fig. 12: 3; Adams, 1970: Fig. 5: p; Simpson, 1996: Fig. 3: 7; Kennet, 2004: Fig. 35: type 81.	
32	11.4: 6	1. Wheel 2. Well-fired 3. Brownish red 4. Fine to medium sand and grit 5. Fine 7. Cream 8. Cream 10. 3mm.		Khosrowzadeh *et al*., 2020: Fig. 1: 4; Mohammadifar & Tahmāsebi, 2016): Fig. 9: S.S.34.	
33	1.4: 5	1. Wheel 2. Well-fired 3. Brownish red 4. Coarse sand and grit 5. Coarse 7. Buff 8. Buff 9. 15cm. 10. 12mm.		Whitcomb, 1985: Fig. 16: d; Adams, 1970: Fig. 5: s; Keall & Keall, 1981: Fig. 19: 14.	With a slight form difference. The first parallel has handle and horizontal grooves.
34	7.4: 4	1. Wheel 2. Well-fired 3. Brownish red 4. Coarse sand 5. Coarse 9. 11cm. 10. 10mm.			

The most common type within the plain ware class consists of jugs (Pl. 3: 1–15). Bowls (Pl. 3: 16–21), large bowls (Pl. 3: 22–25), and necked jars (Pl. 3: 26–31) also occur with notable frequency. In contrast, dishes (Pl. 3: 32) and both necked (Pl. 3: 33) and neckless large jars (Pl. 3: 34) are only rarely represented.

DISCUSSION

The specimens of FOPW, TURQ, and certain plain ware types collectively support the proposed interregional interactions of the Lower Halil River Basin (LHRB). Within the plain ware class, several forms find parallels across widely separated regions. Among the jugs, examples include those with tapered lips and everted rims that are externally thickened and ribbed (Pl. 3: 2–4), as well as those with upright rims featuring an external step partway below the rim—typically internally concave with a tapered top (Pl. 3: 9, 12–15). Large flaring bowls with externally thickened rims—often hooked or clubbed—also belong to this group (Pl. 3: 23–26). The same applies to the necked jars, which are generally decorated on the shoulder with simple geometric incised motifs and possess externally thickened lips with slightly bevelled, everted rims that are internally rounded (Pl. 3: 32).

It is a well-established argument in the field that the alkaline-based glazed pottery of the Sasanian period was an imported ware in the LHRB region (see *Glazed Pottery*). In contrast, the painted class in our

collection likely represents evidence for export. As discussed above, this area was at least one of the principal production hubs of Namord ware. FOPW, or Namord ware, constitutes an important component of the Tomm-e Kharg assemblage. In the Williamson Collection of pottery from southern Iran, the main concentrations of sites with examples of this ware are located in the regions of Roudbar-e Jonoub and Minab (Priestman, 2009: 29). Stein (1937: 144) originally related this class to the late prehistoric period when he first published samples from southeastern Iran. Potts (1998: 211), however, proposed two chronological groups: an earlier FOPW tradition dating to the first–second centuries CE, and a later group used during the third century CE. Stratigraphic evidence from Kish (Kennet, 2002: 154, 158–9; 2004: 62) and Priestman's reassessment of the Williamson Collection (Priestman, 2009: 29) suggest a chronological revision—indicating that the earlier type continued in production until the third century CE, while the later group remained in use into the fourth and fifth centuries CE. Williamson (1972) and Whitehouse & Williamson (1973: 38) proposed the Minab area as the production centre, whereas Seyyed-Sajjadi (1989; 1991: 50) identified Roudbar-e Jonoub[8] as the primary locus. Some scholars, however, interpret the spatial distribution of the two FOPW traditions as evidence for multiple distinct production centres (Priestman, 2009: 29; Khosrowzadeh & Sarlak, 2018: 78–80)[9].

The ware from Kharg is remarkably diverse compared to other published FOPW collections, a diversity observable in vessel form[10], decorative pattern (see also Seyyed-Sajjadi, 1991: Table 1), and paste colour[11] (refer to *Unglazed Painted Pottery*). The richness of this assemblage—along with earlier reports from other sites in the region—supports the proposal that Roudbar-e Jonoub in the LHRB was, at minimum, one of the principal production centres of FOPW or Namord ware from the late Parthian through the Sasanian period.

Unsurprisingly, the close affinities between this class in our assemblage and those from the LHRB region are underscored by several parallels with material from Roudbar-e Jonoub[12]. Beyond the Namord specimens from southern Roudbar, the closest *comparanda* for our entire assemblage—including glazed and unglazed plain and painted wares—are found at Tepe Yahya, with a similarity index of just below 23 percent. This correspondence is notable given the limited excavated area of the Period I deposits at Tepe Yahya and the relatively few ceramic samples published from these Sasanian contexts (Lamberg-Karlovsky, 1970: Fig. 4; Pl. 4). The evidence nonetheless indicates regional connections extending into the Kerman area. Regionally, stratified assemblages from the neighbouring province of Fars to the west[13] may provide another case of relatively close ties with the pottery traditions at Kharg[14]. However, it must be noted that FOPW has not been reported from Partho-Sasanian sites in Fars Province[15], and the identified parallels are confined to the unglazed plain ware class, which constitutes approximately 27.9 percent of the total assemblage.

FOPW represents another regional component of the assemblage that simultaneously signifies the area's economic interactions with other cultural zones, particularly those to the south and across the Persian Gulf. The maritime currents of the Persian Gulf move in multiple directions—from the Hormuzgan coastline westward toward the Bushehr Peninsula; southward toward Oman, the United Arab Emirates, and Qatar; and eastward along the Arabian littoral before turning north along the Strait of Hormuz (Map 3). It may thus be inferred that maritime trade, and consequently the circulation of wares such as FOPW produced in southeastern Iran, followed these routes. In addition to this maritime route of socioeconomic interaction, the course of the road connecting Southern Kerman with the hinterlands and coastal regions of the Persian Gulf in the Hormuzgan area and Baluchistan and the Oman Sea can be tentatively reconstructed (Map 4). Such a reconstruction is based on partial literary evidence (Shahsavari & Mehrafarin, 2010) and, as discussed above in relation to the FOPW, on the distribution of material culture.

CONCLUSION

Addressing the question of the (inter-)regional interactions of the Kharg population during the Sasanian period, the present research demonstrates that the Kharg community of this period was by no means isolated. The typological assessment indicates that its interactions extended well beyond neighbouring regions. Pottery-production traditions within the LHRB area were multifaceted cultural phenomena that, on the one hand, reflected strong local identities, yet, on the other, did not imply cultural isolation.

In this regard and concerning the question of the characteristics of the Kharg repertoire of Sasanian pottery, it is determined that the plain ware class of the assemblage attests to inter-regional cultural exchange when considered in terms of form and decoration, while its technical characteristics remain distinctly local. Stylistic variations in Namord ware, both within the Kharg collection and in comparison, with examples from other regions, are evident in decorative and morphological terms. Whether these variations reflect regional expressions of a single ceramic tradition or instead represent a chronological development within that tradition remains a question to be more securely resolved through future discoveries from systematically excavated and stratified contexts.

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OBSERVATION CONTRIBUTION

Meysam Shahsavari led the fieldwork phase and assembled its report. Hossein Habibi wrote the article based on the documented data and materials.

DISCLOSURE STATEMENT

The authors report there are no competing interests to declare. They also admit their commitment to the publication ethics and that acknowledgements are made to the copyright holders.

NOTES

1. Apparently, at least until around 30 years ago the remains of its plastered walls, along with the main eastern gate and another entrance in the west, were recognisable (Stein, 1937: 144; Seyyed-Sajjadi, 1991: 41 and 44).
2. Two small, single-chambered mausoleums to the south and southwest of the mound are marked on Fig. 1 (purple area).
3. In his earlier survey at this site, Seyyed-Sajjadi (1991: 44) reported 98 Namord examples out of the overall 176 shards sampled.
4. However, examples of the ware had already been published (e.g., Stein, 1937: 144, 175, Pls. 20 and 25; Lamberg-Karlovsky, 1970: Fig. 4, Pl. 4; de Cardi, 1972; 1975: 54-59; Whitehouse & Williamson, 1973: Fig. 5: A–C).
5. For archaeometric analysis of the alkaline-based glazed ceramic of the Sasanian period see Hill *et al*. 2004, Pace *et al*. 2008, and Freestone 2008.
6. The same holds true also for the Late Antique deposits at Periods I and II of Kush (Kennet, 2004: 31).
7. Some authorities claim that, in the Partho-Sasanian periods, the glazing technique is rare across the Iranian Plateau apart from the Khuzestan region (Boucharlat & Haerinck, 1991).
8. According to the widespread presence of this pottery and its slags in sites such as Namord and Kharg.
9. Khosrowzadeh & Sarlak, (2018: 79) suggest the Jiroft region as one of the production centres while the reported samples from the Halil-roud River Basin have been limited to the southern areas of the basin, i.e., LHRB, particularly in the Roudbar-e Jonoub to the south of the Jiroft region, and the pottery has not yet been found in the northern areas of the basin in Jiroft County.
10. See Seyyed-Sajjadi, 1991: 49 for the point about the region of Roudbar-e Jonoub compared to other areas where Namord ware is discovered.
11. See also Lamberg-Karlovsky, 1970: Fig. 4: B, C, F, L, and M for buff and tan FOPW at Tepe Yahya.
12. Nearly all of the Namord examples in this collection have a parallel published by Seyyed-Sajjadi (1991) from Southern Roudbar's sites – including Tomm-e Kharg itself (19 out of 23 shards).
13. Here the Fars region is assumed to include the contemporary provinces of Fars and Bushehr.
14. This also could be the result of more published materials from this region compared to other adjacent areas.
15. FOPW examples are, nonetheless, found more to the south in the Bushehr Peninsula (Whitehouse & Williamson, 1973: Fig. 5).

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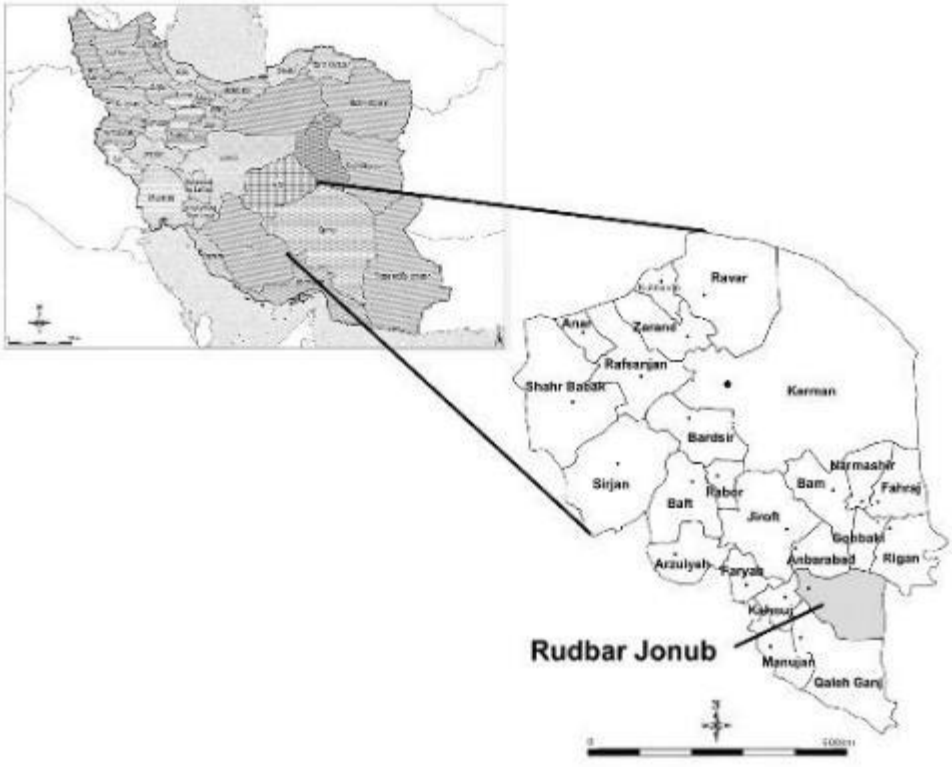
ILLUSTRATIONS



Map 1. Location of Kerman Province and Roudbar-e Jonoub County on the Maps of Iran and the Province (Authors).

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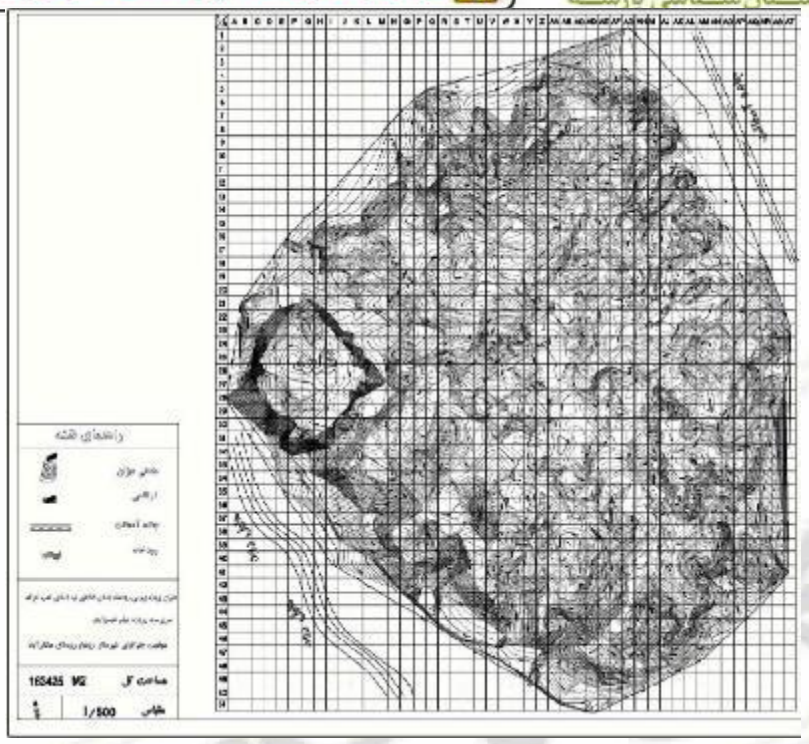
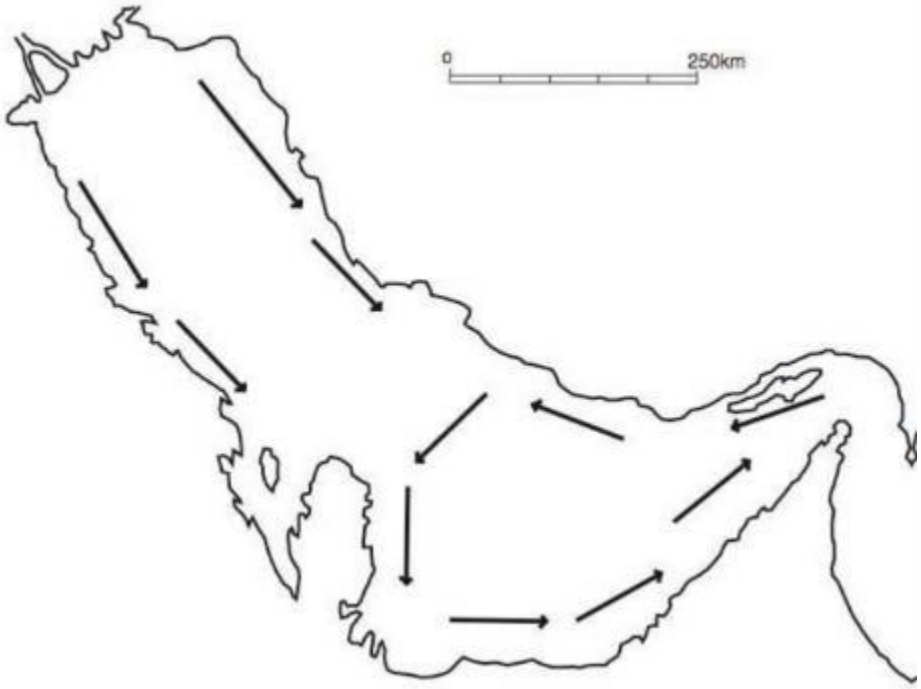


Map 2. Topographic Map of the Main Mound of Tomm-e Kharg (Shahsavari & Mehrafarin, 2015: Map 2).



Map 3. Map of the Persian Gulf Showing the Direction of Currents (Peterson 2012; Fig. 2).

Map 4. Map of Roudbar-e Jonoub's historical roads, note the paths towards Minab-the Persian Gulf and Baluchistan-the Oman Sea tentatively representing the historical roads of FOPW exchange (Authors).

Fig. 1. Satellite image of Tomm-e Kharg mound (yellow area) showing its main features mentioned in the text (Google Earth, 4.11.2025).

Fig. 2. Satellite image of Tomm-e Kharg site representing its visible limits (red area) and its tentative broader sherd-scattered extent (blue area) (Google Earth, 4.14.2025).

Pic. 1. Panoramic View of the site, from the southwest to the southeast (Authors).

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Pic. 2. Tomm-e Kharg, behind the road, fields, and palm trees; view from the east (Authors).

Pic. 3. Tomm-e Kharg, view from the south (Authors).

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Pic. 4. Tomm-e Kharg, view from the north (Authors).

Pic. 5. The Qal‘e^{h}-dokhtar platform, view from the southeast (Authors).

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Pic. 6. Façade and towers of Qal‘e^{h}-dokhtar, view from the north (Authors).

Pic. 7. Upper levels of the platform and parts of the plaster of the western façade of the Qal‘e^{h}-dokhtar platform, view from the west (Authors).

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Pic. 8. The Tomm-e Kharg mound and the Ab-sardou'iyeh-Mokhtarabad road, view from the southeast (Authors).

Pic. 9. Red FOPW from Tomm-e Kharg (Authors)

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Pic. 10. Maroon/Orange FOPW from Tomm-e Kharg (Authors).

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Pic. 11. Wine-red FOPW from Tomm-e Kharg (Authors).

Pic. 12. Golden/Buff FOPW from Tomm-e Kharg (Authors).

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Pic. 13. Grey FOPW from Tomm-e Kharg (Authors).

Pic. 14. TURQ samples from Tomm-e Kharg (Authors).

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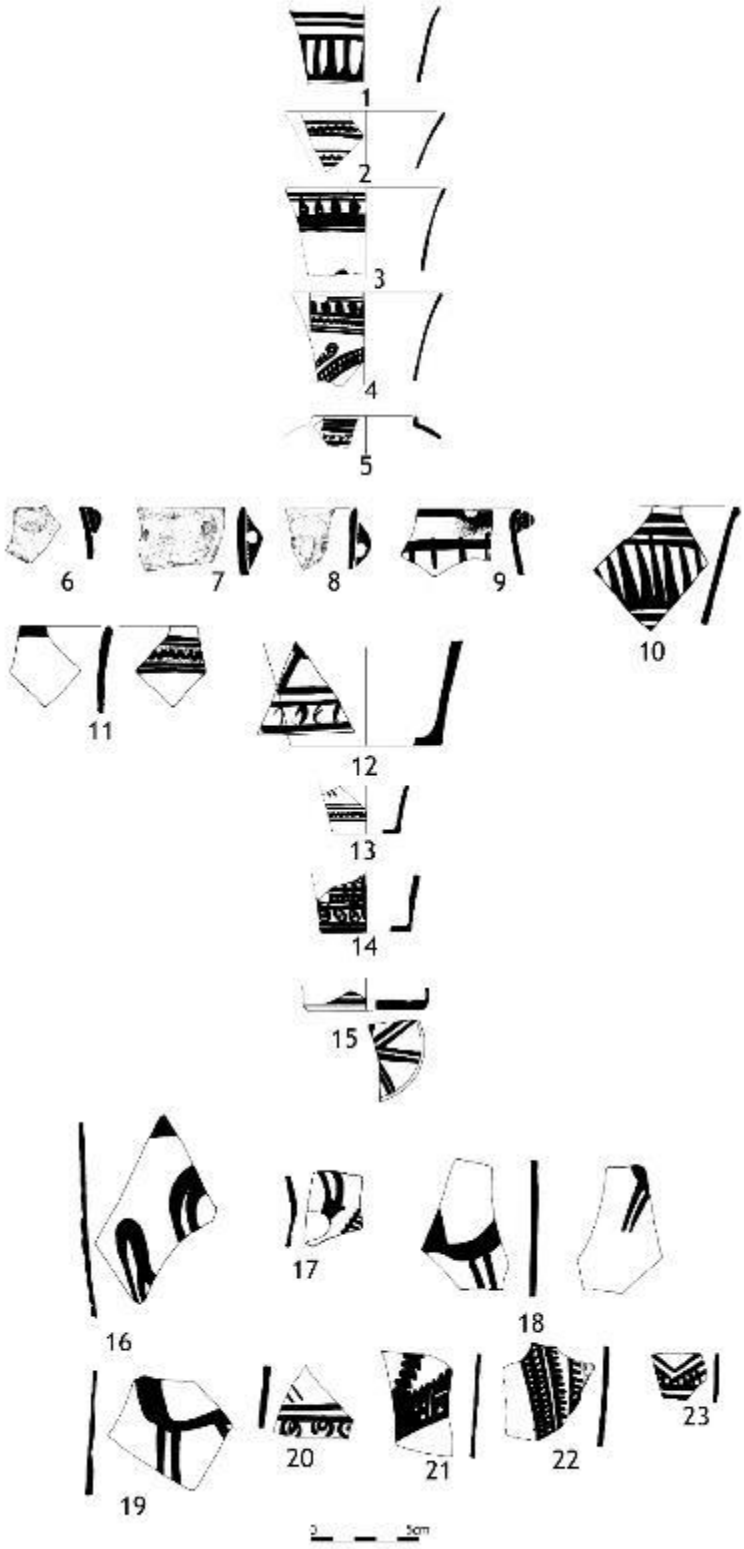

Pl. 1. Sketches of the class of painted pottery/FOPW from Tomm-e Kharg (Authors).

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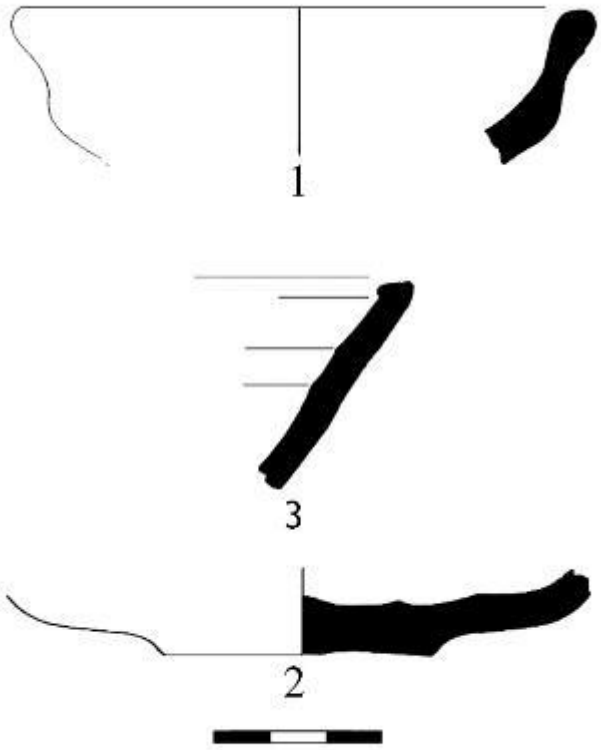

Pl. 2. Sketches of the class of TURQ pottery from Tomm-e Kharg (Authors).

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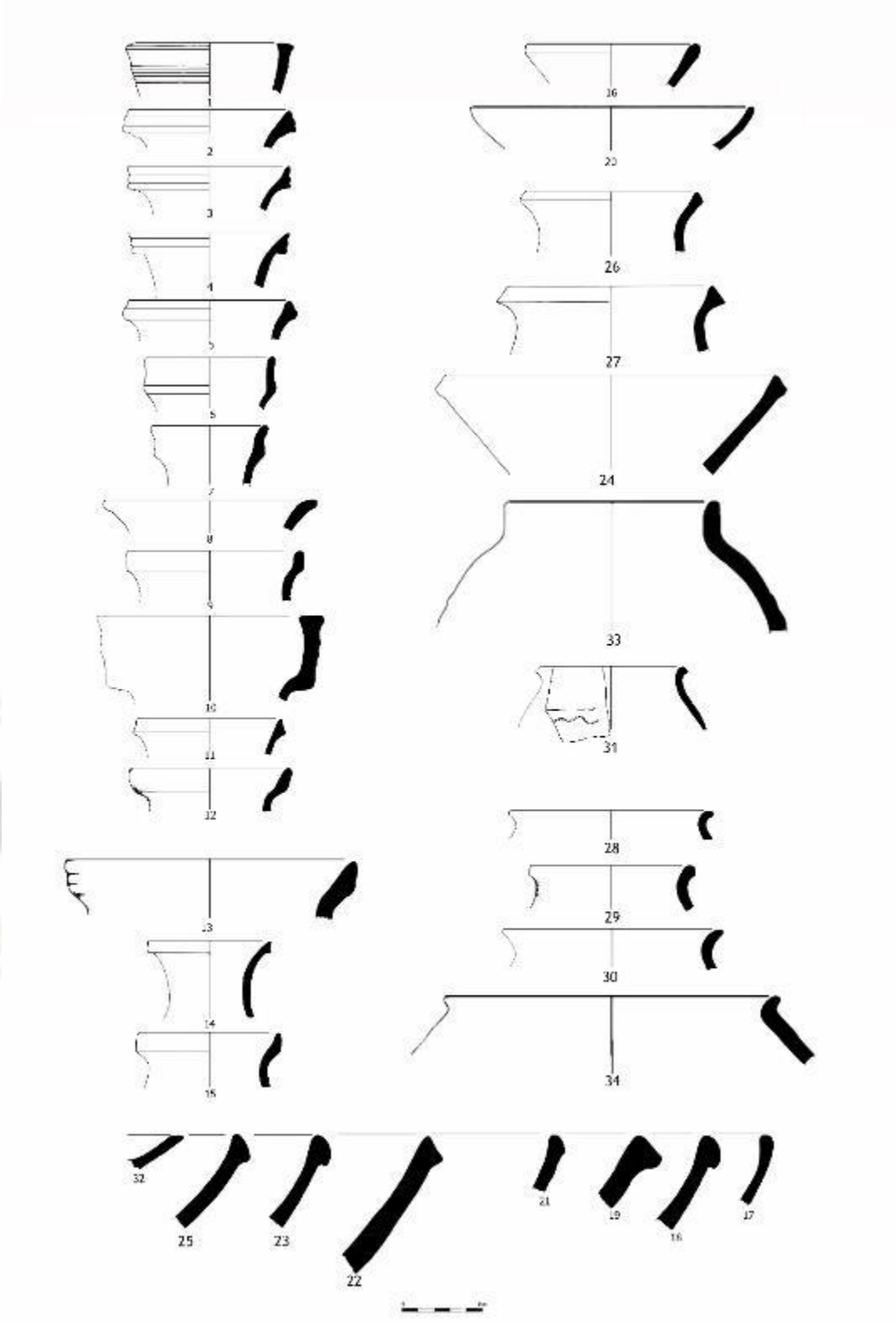

Pl. 3. Sketches of the class of plain pottery from Tomm-e Kharg (Authors).