



Central Baluchistan in the 4th Millennium BCE

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As outlined above, the time in Mehrgarh Period III and beyond is characterised by decisive developments and transformations. A crucial aspect is the subsequent spatial expansion and the increase in the number of settlements: during the second half of the 4th millennium BCE the number of sites in the Quetta Valley, the Surab Region and the Kachhi Plain increased noticeably, and settlement activity also intensified in southern Baluchistan, Sindh and Punjab, where with the Amri and the Ravi-Hakra horizons, the latter attested best in Harappa, Period 1, regionally marked cultural complexes had emerged.¹ Southwestern Baluchistan remained a distinct entity, rather oriented towards Iran until the beginning of the late 4th millennium BCE.²

Whereas originally it was maintained that the settlements in the south had proceeded from the north³, soon there were indications that this assumption might be incorrect, since Kili Ghul Mohammad Ware was reported from Las Bela and Ornach.⁴ As described above, this does not hold true at least for Adam Buthi, where no Neolithic horizons are attested. Occupation south of Surab seems to begin in the mid-5th millennium at the most.

Kili Ghul Mohammad and Togau Pottery

The chronological makers for this development are two distinctive pottery styles, Kili Ghul Mohammad (II–III) pottery and Togau Ware.⁵ The former is characterised by thin-walled vessels with a red to violet slip and sparse black painting with simple designs, such as dotted rosettes, large loops, or overlapping diagonal bands.⁶ Its spread attests an increase in settlement density and an expansion of the settlement area at a time, when the process of Neolithisation in Mehrgarh was already completed.

However, with a growing database it turned out that a clear distinction between the two types is difficult, since e.g. in Mehrgarh III, Kili Ghul Mohammad Ware is associated with the typical fine and well fired earliest Togau ceramics. Therefore, already B. de Cardi⁷ and then J.-F. Jarrige, the excavators of Anjira/Siah Damb and Mehrgarh, considered Kili Ghul Mohammad and Togau A pottery as products of a development within one pottery industry (Figs. 7.1; 2).⁸ Similar stylistic and technological features, found not only across the region but as far as Tadjikistan (Sarazm) and Iran (Cheshmeh Ali), reveal the wide distribution of shared technologies and styles. However,

1 Considering the different figures and statistics, it has to be kept in mind, however, that the numbers must be seen in relation to the mostly limited spatial scope of the surveys, and that the attribution of sites to cultural horizons is often ambivalent.

2 The development in pottery types for this long period of time and wide region was outlined by Franke-Vogt 2002; while the most recent of the French publications on this topic is Jarrige et al. 2011b.

3 Dales 1965; Mughal 1970, 208.

4 See Chapter 6, Adam Buthi.

5 Particularly the Black-on-Red Ware.

6 See for late examples cat. nos. 2–10.

7 de Cardi 1965, 113, 128.

8 Jarrige et al. 1995, 73. Possehl (1999, 490) likewise treated Togau Ware as an aspect of Kili Ghul Mohammad black-on-red Ware. To the same tradition also belong types uncovered in northern Baluchistan, e.g. Loralai Striped Ware, and in Bannu (Petrie 2010; Allchin et al. 1986).



Fig. 7.1
Kili Ghul Mohammad
globular pot



Fig. 7.2
Kili Ghul Mohammad
potsherds from Pir
Haidar Shar



Fig. 7.3
The site of Togau,
view from west



Fig. 7.4
The mound of
Anjira, section

in the region. No excavations were undertaken in Togau itself. The stratigraphic sequence was developed by de Cardi on the basis of material from Anjira and Siah Damb (Fig. 7.4). While a number of shapes and motifs are known, the proposed stylistic development is *de facto* based to the single most frequent motif, the 'Togau horns'. The sequence is marked by the development of the figurative motifs, mostly goats or ibex, from a realistic though stylised depiction in Style A to an increasingly abstract form, in which the animal is reduced to its head (Togau B. Fig. 7.5) and finally only the horns, facing in different directions (Togau C and D). Very rarely human forms occur.

The stratigraphic excavations at Mehrgarh and Anjira provided a chronological depth to this problem. In general, Kili Ghul Mohammad Ware seems to be more frequent in the lower levels, but both types appear simultaneously in Mehrgarh III, where also the oldest stage, Togau A, is present.⁹ Togau B–C appear in Mehrgarh Period IV, where Kili Ghul Mohammad Ware is no longer found, and continue to Period V.¹⁰ In Anjira this type occurs in Period III, essentially also later than Kili Ghul Mohammad and Togau A pottery. While Togau A appears to be a distinctive chronological identifier, this applies less to Togau B which occurs together with Togau A and with Togau C

9 As of Mehrgarh IIIB (Jarrige 1995, 106).
10 Possehl's (1999) Kechi-Beg phase.

apart from diffusion through human interaction, independent developments also are an option.

Togau Ware was discovered by de Cardi at the locality of the same name in Mungachhar (Fig. 7.3). It is one of the most widely distributed and chronologically significant pottery groups



Fig. 7.5
Pottery from Sohr
Damb/Nal, Period I

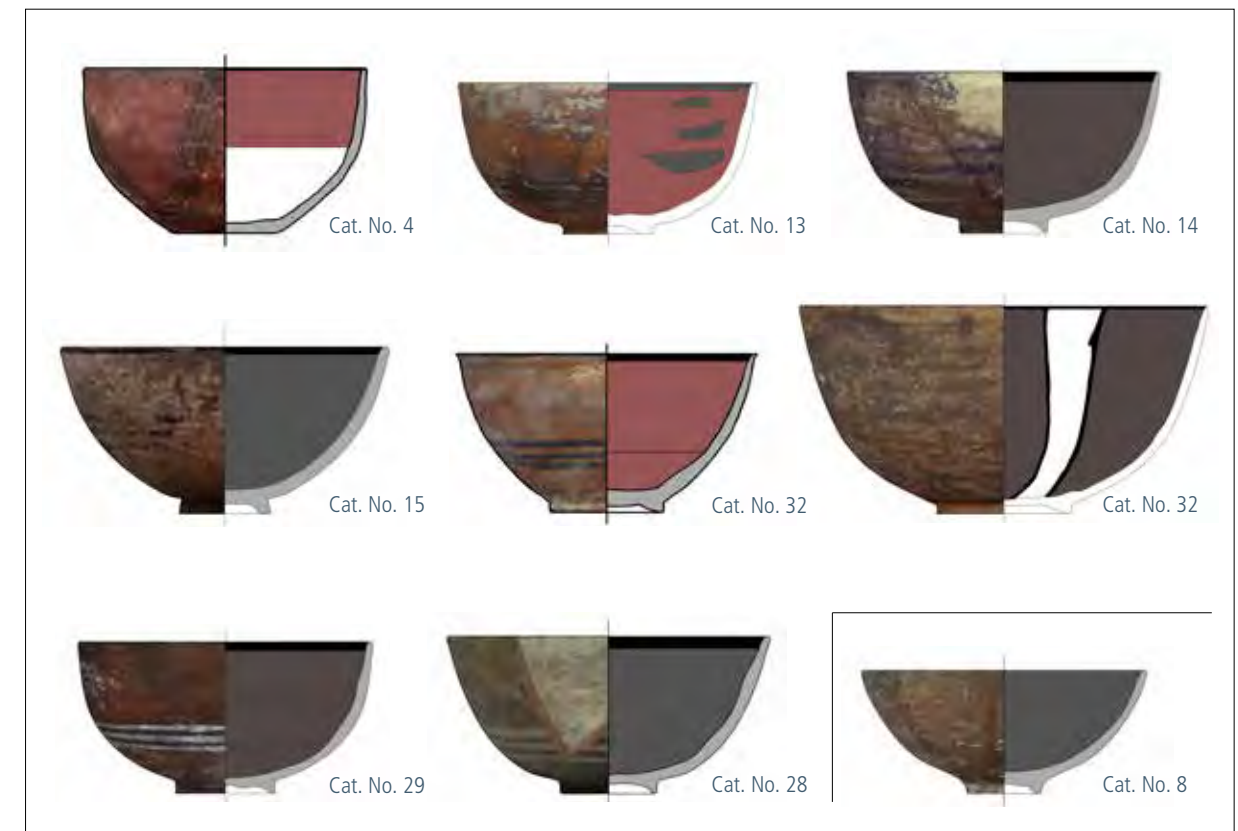


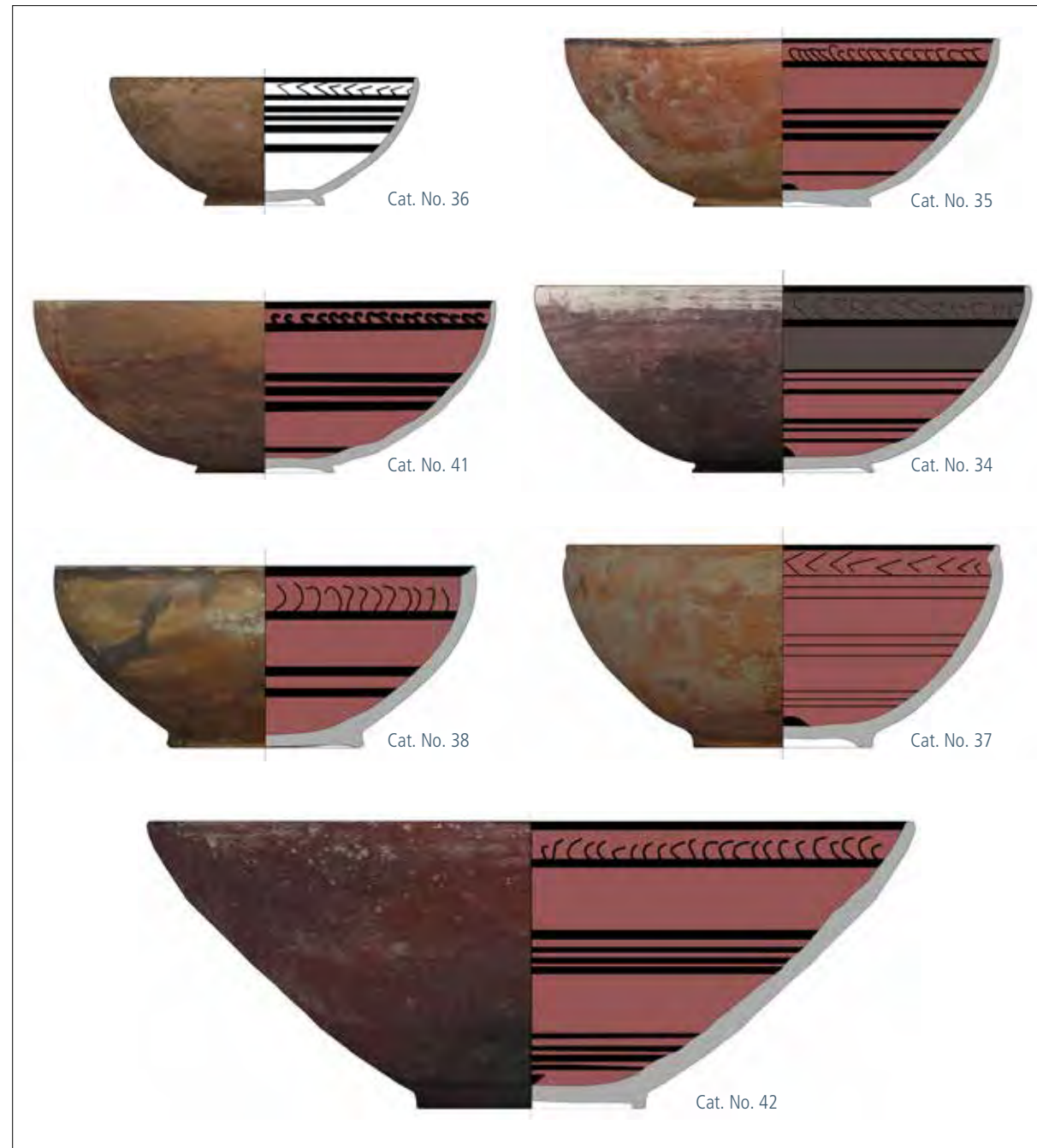
Fig. 7.6
Hemispherical bowls

and D. These types, where the horn is reduced to a curved or angular pattern facing to the right or left, is the single most common and widely spread form, with a distribution into Afghanistan, to Makran, western Sindh and the northern foothills of the mountains. As our excavations have shown in several places¹¹, Togau C and D cannot be separated by the proposed stylistic criteria.

Therefore, we refer to this type solely as Togau D. It is so far represented only on bowls, of which a large number is present in the museum collection, along with other related types (cat. nos. 33 and following; Fig. 7.8).

They show a wide range and stylistic and technical variety, at least part of which is rather marked by individual preferences or abilities than chronological sequence. Nevertheless, the production is characterised by shared features, particularly with regard to shapes and technology.

11 Franke-Vogt 1998; 2000; 2002; Franke-Vogt et al. 2000; 2008; see also chapter 08

Fig. 7.7
Togau bowls

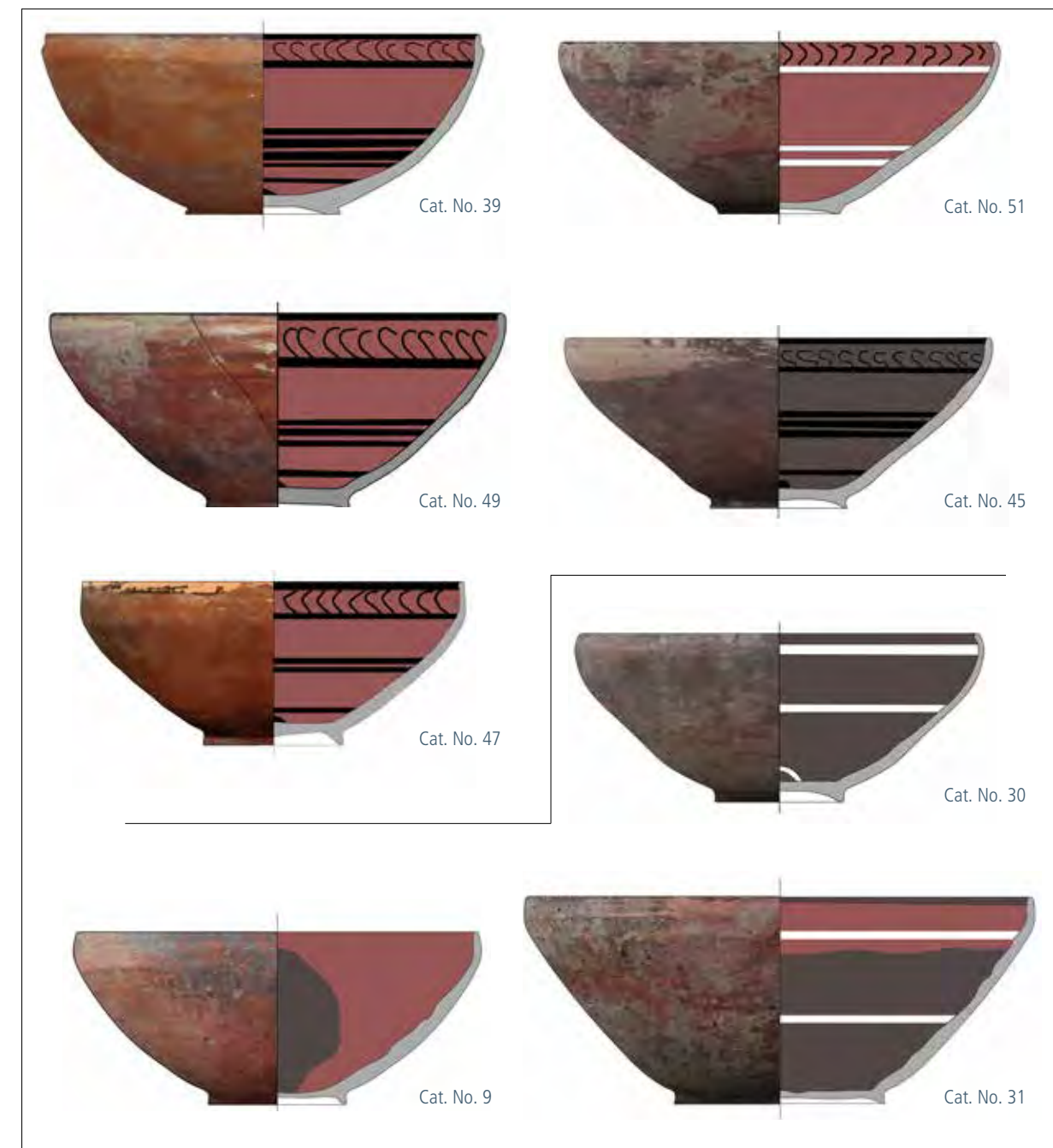
Variety of Shapes

Bowls are the by far most frequent shape. Forms range from deeper hemispherical to slightly convex and conical bowls (Figs. 7.6–8).

The latter are typical shapes for Togau D bowls. They show variation with upright or even slightly inward-turned rims. Flat bases are rare and restricted to smaller, globular types, while

all others have ring bases. Rims are sometimes pinched or slightly everted. Besides bowls, also closed shapes such as small pots and beakers are known.

The number of Kili Ghul Mohammad, Togau A and B examples is much lower and complete shapes in representative quantities are predominantly available for Togau D. The known shapes, however, fit into this catalogue.

Fig. 7.8
Togau bowls;
Conical Bowls

Technological Aspects

The clays used for potting were well levigated and tempered with mineral particles, while organic temper was not used (Fig. 7–9). Analysed examples from Sohr Damb/Nal have shown that the distinctive red colour comes from the use of iron-rich, non-calcareous clay types.¹²

¹² Carried out by E. Cortesi.

The variability of clay types in the beginning of the sequence may hint to a major phase of experimentation in the course of the production process. Analyses also revealed the presence of 'grog', ground pottery particles, visible in thin sections - an attestation of early recycling: broken pots were ground to be repeatedly used as temper. The vessels were thrown on a slow turning wheel (*tournette*), but the shapes were



Fig. 7.9
Cat. no. 53,
detail of
the temper



Fig. 7.10
Cat. no. 12,
irregular shape

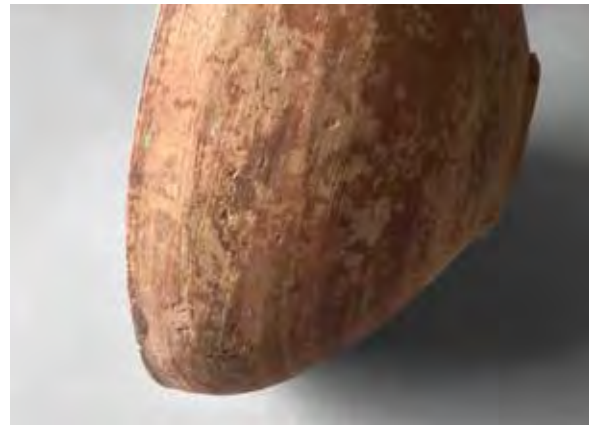


Fig. 7.11
Cat. no. 60,
detail of
carving and
trimming marks



Fig. 7.12
Cat. no. 14,
'rouletted'
trimming marks

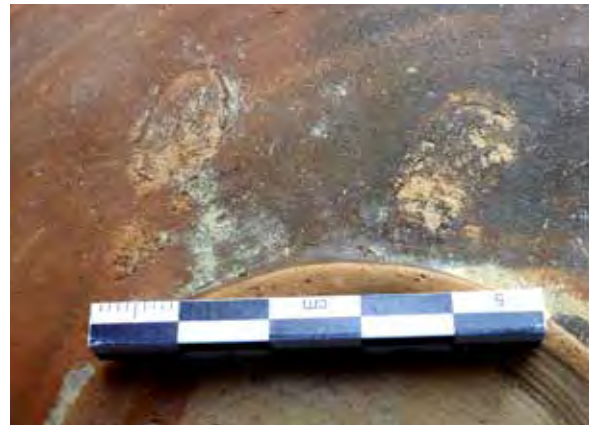


Fig. 7.13
Cat. no. 38,
detail of
finger imprints
during dipping



Fig. 7.14
Cat. no. 42,
different hues
of black and imprint
of other vessels



Fig. 7.15
Cat. no. 24,
interior imprint,
due to
stacking in kiln



Fig. 7.16
Cat. no. 58,
outer imprint,
due to stapling



A single vessel in the collection comes from northern Baluchistan. It is a large and deep, slightly S-shaped bowl with a convex lower body and hollow pedestal. Compared with the bowl, the width of the pedestal is rather small. The decoration on the exterior upper surface shows two broad friezes with net pattern painted in thin black lines and a brownish buff slip. Painted below the carination are two friezes with double vertical lines and sets of multiple lines on pedestal. The inner surface is decorated with four sets of vertical lines below rim.



By shape and decoration with the thin curved lines, the bowl can be attributed to the Rana Ghundai assemblage and dated to the later half of the 4th millennium BCE. See: Fairservis 1959, Figs. 15; 44; 45; 64; Phase C–D. Ross 1946, Period III (D) – IV (C). Piggott 1950, Fig. 14: Period IIIa–b.

Earthenware, buff;
w/m; light yellow slip, probably modern
Size (cm): d. (rim) 21.1, d. (base) 9.8, h. 20.1
Doc. No. 0742–154

not always regular (Fig. 7.10). Formation patches is also attested, betrayed by horizontal 'seams' (cp. Figs. 7.7,2-4). The shapes were finished by means of trimming and carving, i.e. removing clay with tools from the rotating pot (Figs. 7.11; 12).

After drying, the slip was applied by dipping and brushing (Fig. 7.13); then the paint was applied (Fig. 7.14). The vessels were fired at 800–900 °C, but control of the process was not yet optimal, as irregular firing conditions are shown by uneven colour patches. To make optimal use of the resources, the vessels were stacked in the kilns, eventually impressing their decoration onto other pots (Figs. 7.15; 16).

A comprehensive local production, which is evidenced at many sites in southeastern Baluchistan, has drawn in numerous local and

regional variations, which reveal that particularly Togau C and D pottery does not strictly follow the developmental scheme observed in Surab. Regional differences influence the date of occurrence and duration within the large area, where this pottery was produced. Within the area of concern here, this ubiquitous assemblage of Togau D and related types can safely be dated to time from 3500 to 3100 BCE (Fig. 7.17).

While these black-on-red-slipped types are usually painted with only one colour, the additional use of white is attested already in the mid-4th millennium BCE in late Mehrgarh III levels.¹³ In rare cases this also pertains to Togau A pottery, particularly used as background for the decorative animal or human friezes. Its use

¹³ As published by Jarrige et al. 2011b.