

II. LEVANTINE PAINTED WARE

Levantine Painted Ware had originally been studied as part of the Middle Bronze Age pottery repertoire and since it bears resemblance to other painted styles of the period it has sometimes been confused with these. A strict division is indeed not always possible, as contemporary painted pottery styles could obviously have influenced each other and the question of local styles and preferences would also have played a role. An attempt at delimiting a Levantine Painted Ware typology is nevertheless presented here.

THE NAME

The term Levantine Painted Ware was first coined by Jonathan N. Tubb in 1983, but the present author had originally⁹ favoured the more neutral term “MB IIA painted pottery” to indicate that we are not dealing with a closed group of pottery that deserves the label “ware” in a classical sense.¹⁰ The various attributes employed by archaeologists for the defining of pottery wares have ranged from function, form, fabric, colour etc. to chronological and geographical limitations, as is the case with “MB IIA” or “Levantine”.¹¹ Strictly speaking it would be desirable to restrict the designation “ware” to groups of pottery vessels deriving from identical or similar sources of clay and/or, more importantly, with an identical treatment of the clay as well as the surface of the vessel. The term Levantine Painted Ware has, however, by now been commonly accepted among scholars¹² and was indeed used by the author on other occasions.¹³ In order to avoid confusion it is also the name used here.

FORMER RESEARCH

Tubb traced the origin of MB IIA in Palestine through the painted MB IIA pottery in Syria and Palestine.¹⁴ He distinguished between two broad traditions of painted pottery belonging to the MB IIA: the Amuq/Cilician Ware,¹⁵ which is found in south-eastern Anatolia and inland Syria as far east as Tell Mardikh and south into the Orontes Valley, and Levantine Painted Ware (LPW),¹⁶ which occurs along the coast of Syria, Lebanon and Palestine as well as in inland regions south of the Orontes Valley. According to Tubb, the two traditions were mutually exclusive and examples of both traditions occurred together only in the Orontes Valley, as, for example, in Tomb 1 at Qatna and in occupational contexts at Hama. This statement no longer holds true and will be investigated further below. Tubb’s study was based on his Ph.D. thesis *“The Development of Painted Pottery in Syria during the Early Second Millennium B.C.”* where he had actually preferred the term “MBIIA Palestine Painted Ware”.¹⁷ Since he was now stressing the close relationship between the material culture of the Syrian coast and Palestine, “Levantine Painted Ware” seemed the more appropriate, and as he said, also *“purely for the sake of convenience”*.¹⁸

In the pottery ‘bible’ of the ‘Holy Land’ by Ruth Amiran she had already talked about a certain painted tradition of the MB IIA, which she called “MB IIA Levantine pottery”, and she had tentatively suggested that it might have descended from Khabur Ware.¹⁹ Amiran was actually following the original ideas of

⁹ BAGH 1988.

¹⁰ See also ILAN 1996b, 159 where he calls Levantine Painted Ware *“a rather nebulous term for several distinct classes of painted pottery”*.

¹¹ For the various attributes employed for the definition of pottery wares, see SHEPARD 1956, 318–319 and RICE 1987, 287.

¹² Cf. for example BIETAK 1991a, 33; IDEM 2002, 39; ARNOLD, ARNOLD and ALLEN, 1995, 17–18; ARTZY 1995, 20; ILAN 1996a, 229, 243 and 1996b, 158–159; GREENBERG *et al.* 1998, 17; NIGRO 2002a, 314; 2002b, 104; MARCUS 2007, 161ff.

¹³ BAGH 1998, 2002, 2003 and 2004.

¹⁴ TUBB 1983.

¹⁵ While TUBB prefers ‘Amuq/Cilician Ware’ the same group of pottery is called ‘Syro/Cilician Ware’ by GERSTENBLITH 1983, which is followed here. NIGRO 2002a, 312–314 talks about ‘North Syrian/Cilician Painted Ware’.

¹⁶ TUBB 1983 wrote ‘Levantine painted ware’, i.e. the two last words with small letters. Here ‘Levantine Painted Ware’ with capital letters is preferred and the short version ‘LPW’ will henceforth be employed.

¹⁷ Cf. TUBB 1981, 406, n. 1.

¹⁸ TUBB 1983, 52.

¹⁹ AMIRAN 1969, 113, 118, pl. 35.

Albright,²⁰ but her hypothesis was later contested by, for example, Tubb, who completely rejected any relationship between Khabur Ware and LPW.²¹ P. Gerstenblith on the other hand agreed with some of the ideas of Amiran,²² but P. Beck would rather see a connection to Syro/Cilician Ware.²³

In short, there is not always as clear a dividing line between the three styles as Tubb and others have claimed and some confusion still prevails concerning the definitions of the various painted pottery styles that existed in the Near East in the first half of the 2nd millennium. The present publication deals mainly with Levantine Painted Ware and an elaboration and adjustment of the classification and definition of LPW is offered below with a typology.

LEVANTINE PAINTED WARE

Unquestionably a category of pottery existed during the beginning of the Middle Bronze age that should be viewed as a group because it shares a common style of painted decoration, which can be found on several of the typical restricted vessel types of the first half of the Middle Bronze Age.

Tubb defined LPW as various kinds of jugs and handleless jars decorated with simple painted designs, for the most part red and black.²⁴ The decoration consisted of horizontal bands including wavy bands and more elaborate examples with linked geometric elements such as cross-hatched triangles or lozenges and groups of concentric circles or spirals. He also called attention to the common variety of necklace, “collarete”,²⁵ around the neck of the vessel. Tubb’s examples include some vessels that the present writer would not classify as LPW, such as the bowls with a red cross inside (“red-cross bowls”), and leave others out.

The vessels ascribed to Levantine Painted Ware are generally the common types of MB IIA jugs and jars. Some of these are of a relatively coarse fabric and mostly painted with monochrome red or reddish brown while others are of a finer fabric that may be slipped and/or burnished and with bichrome red and black painted decoration or alternatively two shades of the same red or reddish brown colour creating an impression similar to true bichrome decora-

tion. The vessels of finer fabrics may also display monochrome red/reddish brown decoration alone as in the case with the commonly more coarse vessels. The different fabrics and surface treatments are often related to the type of vessel in question – just as in the case of the many more examples of vessels that are not painted. A large amphora, for example, is obviously made from a relatively coarse fabric, which would not be slipped or burnished, whereas small juglets tend to be of a finer fabric and are often burnished – painted or not.

The vessel types are, as stated, largely the basic restricted or closed Middle Bronze Age types: amphorae (or storage jars), handleless jars, long-necked jugs, low-necked jugs, dipper jugs/juglets, juglets and occasionally other miscellaneous shapes. The variations within the vessel types are described below.

The painted decoration is largely of a relatively simple geometrical kind and can be divided into main decoration bands or zones on the shoulder and/or mid-body and additional decoration bands above and less commonly below the main decoration zone together with possible optional additional decoration elements. The main decoration bands consist of concentric circles or spirals, triangles, crisscross bands, lozenges, butterflies/hourglasses and various types of band-zones. The additional decoration bands are principally the various bands and band-zones, which may, for example, be found as additions to concentric circles as the main decoration. A collarete, around the neck of the vessel, is a typical additional decoration element as are ticks on the rim and bands on the handle of jugs.

A range of combinations and variations exists within the alternative decoration options as well as within the choice of the exact vessel shape and the combinations of vessel and decoration. Often individuality is obvious from site to site or area to area and the question of origin is important. Every time a new site with a collection of LPW finds comes to light, new variations will be apparent. It is indeed also striking how different examples of LPW all share common traits, but two pieces from the same site or even the same tomb are only rarely completely identical.

²⁰ ALBRIGHT 1933, 67–75.

²¹ TUBB 1983, 55.

²² GERSTENBLITH 1983, 59ff.

²³ BECK in: KOCHAVI, BECK and YADIN (eds.) 2000, 241. Cf. also NIGRO 1998, 287 and 2002a, 313–314 for a review of these different opinions.

²⁴ TUBB 1983, 53.

²⁵ TUBB 1983 prefers the spelling “collerette”.

Decoration Shape	a. Concentric circles and spirals	b. Triangles	c. Crisscross band(s)	d. Lozenges, butterflies and hourglasses	e. Band-zone(s)	f. Wavy bands and -band-zones	g. Misc. bands	h. Misc. decoration
I Amphorae								
II Handleless jars								
III Long-necked jugs								
IV Low-necked jugs								
V Dipper jug(let)s								
VI Juglets								
VII Misc. shapes								

Combinations that probably do not exist
 No known examples

Fig. 1 Levantine Painted Ware typology

I a–b. Megadim, Fig. 52a; **c.** Tell Beit Mirsim, Fig. 33a; **d.** Aphek, Fig. 36b; **e.** Hagosherim, Fig. 63; **f.** Aphek, Fig. 36a; **g.** Megiddo, Fig. 44c; **II a.** Megiddo, Fig. 45a; **b.** Ifshar, Fig. 39c; **c.** Ifshar, Fig. 39a; **d.** Na'ama, Fig. 62a; Tel Dan, Fig. 64k; **e.** Beirut, Fig. 74a; **f.** Sidon, Fig. 68a; **g.** Megiddo, Fig. 45b; **h.** Aphek, Fig. 36g; **III a.** Megadim, Fig. 52e; **b.** Aphek, Fig. 37b; **c.** Amrith, Fig. 81a; **d.** Qana, Fig. 99a; Amrith, Fig. 81b; **e.** Megiddo, Fig. 46b; **g.** Beirut, Fig. 74d; **h.** Ifshar, Fig. 40a; **IV b.** Tel 'Amr, Fig. 53; **c.** Sukas, Fig. 82l; **e.** Ruweisé, Fig. 71f; **g.** Ginosar, Fig. 59a; **h.** Ruweisé, Fig. 71e; **V e.** Ras Shamra, Fig. 84a; Beirut, Fig. 74e; **f.** 'Ajjul, Fig. 31a; Lisht, Fig. 80b; **g.** Ras Shamra, Fig. 84b; Megiddo, Fig. 47j; **VI a.** Ifshar, Fig. 40c; Ras Shamra, Fig. 85d; **b.** Byblos, Fig. 8g; Kefar Szold, Fig. 60a; **IV b.** Tel c'Amr, Fig. 53; **c.** Sukas, Fig. 82l; **e.** Ruweisé, Fig. 71f; **g.** Ginosar, Fig. 59a; **h.** Ras Shamra, Fig. 84a; Beirut, Fig. 74e; **f.** 'Ajjul, Fig. 31a; Lisht, Fig. 80b; **g.** Ras Shamra, Fig. 84b; Megiddo, Fig. 47j; **VI a.** Ifshar, Fig. 40c; Ras Shamra, Fig. 85d; **b.** Byblos, Fig. 78g; Kefar Szold, Fig. 60a; **e.** Ras Shamra, Fig. 85a; **f.** Kefar Szold, Fig. 60b; Tel Dan, Fig. 65a; **g.** Tell el-Salhiyah, Fig. 94b; **VII b.** Megiddo, Fig. 44a; **e.** Ruweisé, Fig. 71g; **f.** Byblos, Fig. 77h; **g.** Megiddo, Fig. 45i; Megiddo, Fig. 45g.

One has a collarete another not, one has additional bands on the neck or ticks on the rim and another not, one has bichrome decoration and another monochrome, one has a triple handle, another a round one, one a round base and another a small, flat base, there is a difference in size etc..

The general picture regarding other details such as the fabrics and surface treatment may also vary from place to place. In some cases it is, however, difficult to ascertain whether a vessel was originally burnished, slipped or the surface otherwise treated. The burnish may have worn off and in some cases these details are not mentioned in the publications. Another issue is the degree of conservation of the painted decoration, which may also wear off or, for example, the ticks on the rim are not spotted by the person drawing the vessel, either because they are very faint or they are not sought for. Drawings may also often be misleading, especially older drawings, and the painted vessels should preferably be investigated by someone familiar with LPW.

Quite possibly LPW was produced at many places where different potters were inspired by the current fashion and wanted to give some of their pots something extra or differ in some minor respect. This question will also be dealt with below.

Typology (Fig. 1)

In order to deal with Levantine Painted Ware in detail it should first of all be defined by means of a typology. A Levantine Painted Ware typology was previously published,²⁶ and it has here been slightly revised and extended on the basis of new examples that have since appeared. The starting point for a typology will necessarily be the complete vessels mainly from the Levant and LPW fragments, such as the ones from Tell el-Dab^a, Egypt, will be ascribed to the different types with the aid of these.

The present LPW typology is chiefly concerned with shape and decoration whereas details, such as the fabric and surface treatment, are largely omitted.²⁷ Admittedly, these details would be important when considering questions of origin and trade routes, etc., but for many of the published LPW vessels they are not provided. Fabric and surface treat-

ment etc. will obviously be discussed when possible and appropriate in relation to the individual sites and vessels as well as in connection with a later chapter dealing with origins.

Decoration

The decoration is the primary common feature of LPW and the variations of decorative patterns will thus be described first. As stated, the decoration of LPW generally consists of horizontal bands or decorated horizontal zones, with the decorative elements gathered in a horizontal zone. It is predominantly found on the shoulder and/or mid-body of a vessel, but vessels with additional decoration on the lower part of the body also exist.

The decoration typology will be established beginning with the main decorative elements, many of which may also function as additions to other main patterns of decoration. Certain combinations of decorative elements are common while others probably did not exist or have not yet been encountered. The same is true of the combination of decoration and vessel type where it is here suggested that certain vessel shapes may have existed with certain types of decoration, yet without any known examples, and that other shapes were decorated exclusively with a limited set of main patterns of decoration.

Main decorative bands/zones

The main decorative bands or zones are divided into eight groups (a.–h.), and the last group (h.) is reserved for miscellaneous decoration that does not readily fit into one of the first seven groups. The function of the motifs of the main decorative bands as additional decoration is also mentioned and selected examples will be referred to.

a. Concentric circles/spirals

Concentric circles or spirals are one of the most characteristic elements of LPW. According to the size of the diameter of the vessel body normally 3 or 4 sets of concentric circles²⁸ are arranged around mid-body. The choice between concentric circles and spirals partly depends on whether the decoration is bichrome or monochrome. When bichrome, con-

²⁶ BAGH 2002.

²⁷ Cf. comments above in the text.

²⁸ A long-necked jug from Sin el Fil is claimed to be decorated with as much as 6 or 7 groups of concentric circles, CHEHAB 1939, 807, no. 16. Although the French "... 6 ou 7

groupes de cercles concentrique verticeau." would appear to be understood thus it may rather refer to the number of concentric circles within each group (?). The b/w published photo is not clear enough to determine this and the decoration is also described as very faint.

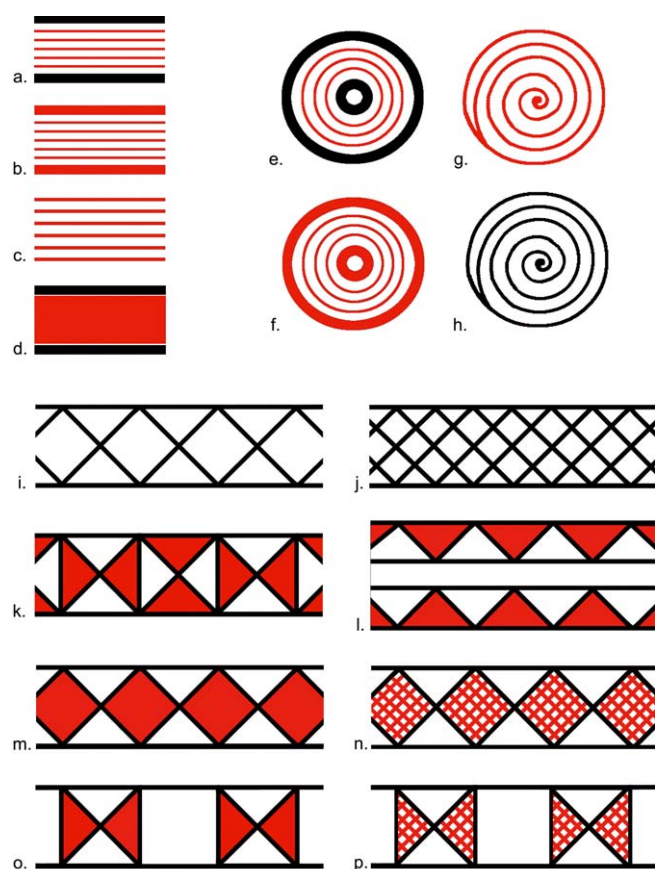


Fig. 2 Levantine Painted Ware main decorative motifs

a. Band-zone A, bichrome; b. Band-zone A, monochrome red; c. Band-zone B; d. Band-zone C; e. Concentric circles, bichrome; f. Concentric circles, monochrome red; g. Spiral, red; h. Spiral, black; i. Crisscross band, single; j. Crisscross band, multiple; k. Butterflies and hourglasses, bichrome; l. Hanging and standing triangles, bichrome; m. Lozenges, bichrome; n. Cross-hatched lozenges, bichrome; o. Butterflies, bichrome; p. Cross-hatched butterflies, bichrome

centric circles are preferred since it is then more straightforward to make the inner and outer border circles black and thick and the thin circles between them red. This corresponds to bichrome band-zones A (cf. below), but in the shape of circles.

A spiral will frequently create the same impression as a set of concentric circles since they are often 'closed' either by making the outer end meet the outer 'circle' or simply by making a true circle around the spiral. This last alternative is particularly the case

when the decoration is bichrome and the outer circle can thus be black/dark (cf. Fig. 38a, Aphek). A spiral will often start from the middle and thus leave hardly any empty middle space as is otherwise often seen with concentric circles. The spiral may, however, also start away from the middle or, as in the case of the mentioned Aphek juglet, from a central cross. Very likely, the decoration of the said juglet was initiated by making three crosses²⁹ where the spirals should be, one below the handle and the two others almost evenly spaced. In any case, the result was three uneven sets of spirals.

The space in the middle of a set of concentric circles may also be filled with a dot as seen on two bichrome juglets from Tel Dan with alternating red and black circles (Fig. 65b, c) and a small amphora from Megadim (Fig. 52a).

For the making of spirals as well as concentric circles, the vessel must have been put on its side in the middle of the potter's wheel, probably on a ring of cloth, reed or the like, and then turned while the brush with paint was held shaping the spiral or circles, i.e. either in one stroke or lifting the brush for each circle. Spirals in general turn right, which is also more natural for a right-handed artist.

Concentric circles/spirals are often completed by band-zones if space permits it. When found below as well as above they define the concentric circles/spirals as a 'band' as seen for example on a relatively large jug/jar from Tell el-Dab'a (Fig. 16a) and on a long-necked jug from Megadim (Fig. 52e). Very often, especially on juglets with a limited space, only one band-zone A will be found above the concentric circles/spirals (for example Nami Fig. 51f).

One of the aforementioned juglets from Tel Dan with a spot in the middle of the concentric circles has wavy band-zones below and above the concentric circles whereas the Aphek juglet has none at all since the spirals with their circle borders cover all the available body space.

Another variation is the addition of a standing cross-hatched triangle band above the concentric circles/spirals. This is so far only known from a juglet from Ifshar (Fig. 40d) and one from Byblos (Fig. 78d), which, in addition, is of the special juglet type with a monkey neck. Both display wavy bands as well,

²⁹ On the published drawing only one of the three spirals shows a cross in the middle, but the text BECK in: KOCHAVI, BECK and YADIN (eds.) 2000, 209 says that, originally, there

were probably also crosses in the two other spirals. They were just obscured by the incrustation of the juglet.

the Ifshar juglet between the spirals and the triangles with a horizontal band below and the Byblos juglet above the triangles on the neck and again divided by a horizontal band between the triangles and the wavy band. The Byblos juglet displays a band-zone B below the concentric circles. Both juglets are apparently monochrome. Byblos in general boasts different 'fancy' variations, and one circular juglet with a spiral on both sides even has a circular wavy 'band' following the shape of the juglet as well as a wavy band on the neck between horizontal bands continuing the motif on the body (Fig. 78h).

Other variations include a ladder band, and in the case of a true MB IIA LPW juglet from Amrith the ladder band is circular and part of the set of concentric circles (Fig. 81c). A probable later example (or a local variation?) from southern inner western Syria, Tell Sakka, has a ladder band above spirals, which in this case are not closed (Fig. 93a). It may also be noted that the spiral turns are anti-clockwise in contrast to most other examples (left-handed artist?).

Sometimes the concentric circles/spirals are crossed by the band-zones as seen on a juglet from Ras Shamra (Fig. 85e) and a long-necked jug from Megadim mentioned above. Perhaps all of the horizontal decoration was painted first and then the vessel was put on its side, as described above, to make the concentric circles/spirals as the last element.

Concentric circles/spirals are especially popular on juglets, but they are also found on long-necked jugs, handleless jars and there is one example of a small amphora with monochrome concentric circles and an inner dot known from Megadim (Fig. 52a). The small amphora even displays an additional triangle band above, but in this case it is a hanging triangle band and they are not cross-hatched but filled with strokes following the shape of the triangles from top to base, almost making them solid. There are no known examples of concentric circles on the dipper type of jugs/juglets or low-necked jugs.

Spirals and, less commonly, concentric circles continue on juglets into MB IIB and here the decoration is mostly monochrome, dark brown to black. Most common are the stepped-rim juglets, which also have additional bands below and above, but not genuine band-zones A, in order to give the spirals/concentric circles a border and make it into a 'closed zone' (or band). A variation is a dot-band with dots between two horizontal bands above the spirals as seen from Kamid el Loz (Fig. 96b).

A stepped-rim example from Ginosar also displays standing triangles in addition to concentric

circles (spirals?), but in this case the standing triangles are filled with dots and there are three horizontal bands between the concentric circles and the triangles (Fig. 59d). Whether more bands existed below the concentric circles cannot be determined as the lower part is badly preserved. A special globular juglet from Tell el-Dab^a with spiral decoration (Fig. 26c) also belongs to the late development.

b. Triangles

Triangles, or rather bands of triangles, have already been mentioned above as an additional element to concentric circles/spirals as the main decorative element. In diverse variations they may also function as the main decoration. The triangles may be standing or hanging and most often they are made into a band by one common border created by connecting the flat side (lower or upper) of the triangles and another one connecting the pointed ends. The triangles may be cross-hatched or filled with red if the borders of the triangles and the horizontal borders are black. The border can also be just a darker version (or more thickly applied) of the same colour as the filling (crosshatched or solid). Alternatively the triangles may be filled with dots or oblique bands following the shape of the triangles as stated above (Megadim Fig. 52a).

Triangles as the main decorative band are found on long-necked and low-necked jugs as well as on handleless jars as on the example from Ifshar (Fig. 39c) with band-zones A providing upper and lower borders for the standing triangles. On the published drawing of the Ifshar handleless jar part of what seems to be an additional hanging crosshatched triangle band (?) is found below the rim.

As mentioned triangles are seen on a small amphora from Megadim, but here they appear together with concentric circles. Three fragments from a vessel from Tell el-Dab^a show standing as well as hanging triangles with black borders and filled with red (Fig. 19b). It is, however, not possible to decide whether the vessel was a low-necked jug like the coarser examples from Megiddo (Fig. 46a) and Tel ^cAmr (Fig. 53) or a handleless jar such as the Ifshar example mentioned above.

The Megiddo and Tel ^cAmr low-necked jugs both display a ring base and triple handle, but their rims differ somewhat. The decoration of the Tel ^cAmr jug is the better preserved and features border bands for the hanging triangles while the Megiddo jug has standing triangles with an additional band below and possibly no upper border for the triangles. Both have a collette as additional decoration element.

From Gesher we now have a handleless jar with solid triangles below a crisscross band and with thick, horizontal bands as borders (Fig. 48a). The lower triangles are standing and the upper ones at the collar are so hung as to form together a neat 'jaw' with the pointed ends touching the broad bands bordering the crisscross band.

As shown above, triangles, and especially cross-hatched triangles, may also function as additions to concentric circles/spirals on juglets. The same is the case when it comes to cross-hatched lozenges as the main decorative element. Here it becomes clear that the triangles are actually just half versions of the lozenges or vice versa. A good example is a long-necked jug from the Kharji tombs at Beirut (Fig. 74c).

From the later development of painted pottery with stepped-rim juglets predominantly occurring during the MB IIA/B and possibly at the beginning of MB IIB (cf. later) an interesting variation is the triangles filled with dots. An example from Kefar Szold (Fig. 60a) has alternating standing cross-hatched and dot-filled triangles bordered below and above by what look most of all like classical band-zones A, but with only two inner bands lighter than the border-bands.³⁰ On a stepped-rim juglet from Ginosar (Fig. 59d) dot-filled standing triangles are also seen above concentric circles.

c. Crisscross bands

Crisscross bands are closely related to cross-hatched triangles and lozenges as well as to butterfly and hourglass motifs. The crisscross oblique lines within horizontal border bands may be more or less close to each other and thus intersect once or at several points creating a cross-hatched horizontal band. A single-crossing crisscross band may also be termed a cross-band as seen on the preserved body of a long-necked jug from Tell el-Dab^a (Fig. 16b) with a close parallel from Amrith (Fig. 81a). Both are bichrome, but the cross-bands are all black and only the additional bands with band-zone C below and above as well as alternating red and black bands on the neck of the Amrith jug are bichrome. In the case of the Tell el-Dab^a example there is also a band-zone C below the cross-band, but one fragment is part of what looks like circle segments above, also bichrome.

Other long-necked jugs exhibit variations with true crisscross bands such as one from Nami with

double band-zones C below and a band-zone C above together with a special type of (black) half circle segments, which will be mentioned below (Fig. 51e).

Crisscross bands may also occur with red crisscrossing lines between black border bands as would be expected when considering cross-hatched triangles, lozenges and butterflies with red cross-hatching within black borders. A fragmentary long-necked jug from Megadim even displays two relatively narrow bichrome crisscross bands with an additional red band between (Fig. 52f).

Crisscross bands may also function as additional decoration. They are, for example, seen together with a narrow butterfly/hourglass motif on a bichrome shoulder fragment from Tel Dan (Fig. 64k). From the same site another shoulder fragment has a black monochrome crisscross band with part of a band with oblique lines below (Fig. 66c).

Two handleless jars from Ifshar are decorated with two and three crisscross bands, respectively. The jar with two crisscross bands displays a band-zone A between them (Fig. 39b) and on the shoulder of the other one with three crisscross bands all three are connected and share the middle border bands (Fig. 39a).

A black crisscross band is also the main motif on a variation of the low-necked jug from Sukas with bichrome band-zones C/alternating red and black bands below and above and with additional horizontal bands on the collar and neck (Fig. 85l).

More primitive monochrome red crisscross bands are found on a fragmentary amphora from Aphek (Fig. 36b) with an additional wavy band, one below. A shoulder fragment with red multiple crisscross bands, also from Aphek (Fig. 36i), has a close parallel from Tell el-Dab^a (Fig. 20a).

No known juglets have crisscross bands as the main or additional motif and neither do any dipper type jugs/juglets.

d. Lozenges, butterflies and hourglasses (relatively rare)

Other related geometric patterns are here grouped together, lozenges or diamonds, butterflies and hourglasses. Lozenges look like double triangles and occur mainly as cross-bands with the lozenge-shaped spaces filled. They are normally cross-hatched and no examples are known with solid (red) filling, but these

³⁰ For a discussion of the date of the tomb and the painted juglets cf. below.

may yet come to light. The cross-hatching can be red with black or darker borders, but otherwise lozenges tend to be monochrome reddish brown or black.

So far cross-hatched lozenges are known only on long-necked jugs and occur together with cross-hatched triangles on a jug from Beirut (Fig. 74c). On the drawing it looks as if the decoration is monochrome black, which is the case with the red burnished example from Qatna (Fig. 99a) as well. A (seemingly?) bichrome fragment from Aphek (Fig. 36j) is possibly also from a long-necked jug.

Since the present writer devised the first LPW typology,³¹ more examples of butterflies as the main motif have appeared. Butterflies are defined as a geometrical shape with a cross inside a square and the two side-triangles filled whereas an hourglass is the same but with the base and top triangles filled. When butterflies and hourglasses occur on LPW they will form a horizontal band like all other motifs and they may alternate or butterflies appear alone with empty spaces between them.

The motif is so far confined to long-necked jugs with some bichrome examples of black-outlined butterflies filled with solid red. An example of what is most likely a long-necked jug from Tell Arqa shows cross-hatched butterflies with elongated 'wings' within horizontal borders (Fig. 80b). An example with vertical lines defining the sides of the butterflies, longer and even crossing the horizontal bands bordering the butterflies, is also known from a jug from Amrith. The butterflies appear to be filled with solid red. Another example with alternating butterflies and hourglasses is the long-necked jug from Tell Tweini (Fig. 83a). A long-necked jug from Sidon displays additional vertical lines next to the sides of the butterflies (Fig. 68g) and this also seems to be the case with two fragments of long-necked jugs from Tell el-Dab^ca (Fig. 17a, b). The long-necked jug from Sidon moreover displays what appears to be a goat-like animal between butterflies. This again is a motif otherwise known from Syro/Cilician Ware.

e. Band-zones

The decorative element consisting of three or more horizontal bands close to each other and belonging to one horizontal 'zone' is here termed a band-zone. Horizontal band-zones in different variations are the

most common element of LPW and they may be the main decorative element but very often also function as additions to more elaborate motifs such as, especially, concentric circles/spirals, triangles and criss-cross bands (cf. above).

Band-zones can be classified as three main types here labelled band-zones A–C (cf. Fig. 2). Band-zone A is the most conspicuous type with three or more thin bands bordered by thicker bands below and above. When the decoration is bichrome the thick border bands are black and the thin bands between them are red.

Band-zone B is simpler and made up of thin monochrome red bands of uniform or almost uniform thickness. This type is also relatively common.

Band-zone C exists only as bichrome, with a more or less thick red band bordered by black bands of the same width or more often thinner than the red band between them. It is actually similar to a bichrome band-zone A with the thin red bands replaced by one broad red band. This method of creating a 'solid filling' can again be compared to the way triangles, lozenges, butterflies etc. can be filled with either cross-hatching (i.e. thin bands crossing) or solid red with black borders. Band-zone C is less common than band-zones A and B.

Band-zones exist as the main motif on all vessel categories, but they are most common on dipper type jugs/juglets where they are actually the only known (or existing?) motif together with wavy bands and other miscellaneous horizontal bands (cf. below). Juglets with band-zones as the main motif also exist.

f. Wavy bands and -band-zones

Wavy horizontal bands may also appear on LPW, usually alternating with straight horizontal bands. Analogous with the above-mentioned band-zones, a wavy horizontal band between 2 horizontal bands is termed a wavy band-zone.

When wavy bands are the main motif, monochrome red examples are the more common, but a bichrome juglet has been found at Tel Dan (Fig. 65a). Dipper jugs from Byblos (Fig. 77a–c) and found in Kôm el-Hisn (Fig. 30a), Lisht (Fig. 30b), and Tell el-Dab^ca (Fig. 15e, g) show monochrome red wavy bands or wavy band-zones between band-zones B. A

³¹ BAGH 2000 and published in a slightly revised version EADEM, 2002.

tomb in Murek in Western Syria contained several jars and jugs with simple wavy bands, wavy band-zones and one jug with two wavy bands on the shoulder as the only decoration (Fig. 101). Another more slender type of dipper jug from ^cAjjul (Fig. 31a) shows a wavy band between two band-zones B, and a collarette.

Alternating straight and wavy bands covering most of the body become the chief motif of painted Tell el Yahudiyeh juglets from MB IIB found at Tell el-Dab^ca (cf. below), and some examples of amphorae with bichrome alternating straight and wavy bands on a white wash exist from the same period (see under Amphorae).

g. Miscellaneous horizontal bands

One or more horizontal bands of the same width or of different widths, but not arranged as band-zones, are the simplest form of decoration. They are generally broader than the bands found as band-zones and tend to be placed on the upper vessel body and in some cases just below mid-body as well.

Simple miscellaneous bands chiefly occur on dipper jugs as in the case of several jugs from Megiddo, where these simple bands seem to have been especially favoured together with examples of band-zone C when bichrome decoration occurs (Fig. 46).

h. Miscellaneous decoration

In order to complete the range of possible motifs, a motif here termed circle segments must be mentioned although so far it is rare. Circle segments have the shape of the top part of a circle and are placed on a horizontal band; they may appear as additional decoration on the shoulder above geometric main motifs such as a crisscross band (Fig. 51d) or a crossband (Fig. 16b) or as the main motif. This latter is for example the case with a jug from Ifshar where the segments are cross-hatched (Fig. 40a). They may also be filled with lines (Figs. 51d, Nami; 85 h, Ras Shamra) or with solid red with black borders (Fig. 16b, Tell el-Dab^ca) or they may as a variation appear as two or more 'concentric' circle segments (Figs. 24f Tell el-Dab^ca; 68g, Sidon). Like the butterflies (and hour-glasses?) they are so far restricted to long-necked jugs and likewise closely associated with Syro/Cilician Ware. In any case, they clearly belong to the LPW

repertoire. A variation is a band with interconnected circles on a red burnished low-necked jug from Ruweisé (Fig. 71e).

Ladder, herringbone/branch and spike/dental bands are also rare in connection with LPW, but examples of these do exist as the main decorative motif (Figs. 58, Zefat and 66e, Dan) and more often as additional decoration (Fig. 85, Ras Shamra). Ladder bands may also appear as circles (Fig. 85f, Ras Shamra) and circle segments (Fig. 51d, Nami). During MB IIB they become more popular not only in horizontal but also in oblique and vertical versions, especially on juglets of the stepped-rim family (Fig. 26b, Tell el-Dab^ca).

Ladder bands are seen on fragments of two long-necked (?) jugs from Tel Dan (Fig. 66e, f) and one probable juglet fragment from Salihiyeh (Fig. 94f). A bichrome juglet from Amrith (Fig. 81d) has a ladder band on the shoulder with red and black borders. Ladder bands are otherwise mostly known from juglets from the end of MB IIA and into MB IIB with examples from Zefat (Fig. 58a) and a single juglet from Tell el-Ashari in southern Syria together with a wavy band-zone (Fig. 91). As addition to a spiral motif ladder bands appear on a juglet from Tell Sakka (Fig. 93a). A special type of jug in the dipper family with a wide neck and trefoil rim from Gesher (Fig. 48h) was decorated with two monochrome red connected ladder bands with long strokes on the shoulder and neck.

Two bands with oblique strokes, i.e. herringbone bands, are the main motif on a handleless jar from Aphek (Fig. 36g) with band-zones C as additional decoration. There are also good examples of herringbone bands from Ifshar Phase A (Fig. 39e, h). Another example is a bichrome handleless jar from Megiddo (Fig. 45a). It displays concentric circles as its main motif above which is what looks like a bichrome (half)³²-herringbone band together with a wavy band-zone. A branch motif is the sole painted decoration of a deep bowl with three loop feet. What looks more like a dental band is found on a bichrome handleless jar from Sidon (Fig. 68a) together with band-zones A and two wavy band-zones. The dental band is placed on the upper shoulder and may actually be a kind of 'collarette', which is more common

³² Bands with oblique strokes are also termed herringbone-bands here even though strictly speaking they are only 'half' herringbones.

³³ Cf. below in the text for miscellaneous vessels.

on vessels with a smaller neck and normally would be placed further up at the collar.

Additional decorative bands

The additional decorative bands often act as extra borders for the main motif bands and are principally the various band-zones that can also be used as main decorative bands as well as wavy bands and other miscellaneous horizontal bands. As mentioned, band-zones A or B, are often seen above concentric circles/spirals and sometimes also below them and occasionally above cross-hatched triangles as well. Crisscross bands may also function as additional bands and on one of the three famous Ras el 'Ain (Aphek) jugs³⁴ it may be noted that the band above the cross-hatched triangles is a horizontal-vertical crisscross band as an additional decoration. Additional wavy and/or horizontal bands in various configurations are also common together with band-zones or alone as additional borders to main decorative bands. Bands of standing triangles may, as stated, also function as additional decorative bands above concentric circles.³⁵ The same is true of the circle segments that likewise have a convenient shape for the shoulder of a vessel. Both elements may be cross-hatched. The additional triangles are mainly known from juglets and the circle segment from long-necked jugs.

Additional decoration

The kind of a necklace, or band, with hanging strokes or rays that is often found around the neck of a LPW vessel is here termed a collarette.³⁶ It is a typical additional decorative element, usually in some shade of red, and sometimes replaced by one or two bands around the collar. With bichrome vessels one is often black and the other red and sometimes one of the bands is slightly wavy. As they are mainly found on the dipper type of jugs the band(s) will normally stop at the handle.

Ticks on the rim and/or the handle, again most often in red also on the bichrome examples, are another recurring additional element. These 'ticks',

or on the handle often bands, are not always mentioned in the publications, or they are often badly preserved and may not be recognised. Alternatively the entire rim may be painted and again most often in red. In this case the painted rim can also function as an additional band when other horizontal bands are found on the neck. Many examples with this type of decoration are from Megiddo, again showing that such additional decoration goes well with the simple decoration bands, which, as mentioned above, were obviously in fashion at that site in MB IIA.

Vessel types

Vessel type actually takes priority over decoration in the classification although decoration has here been described first. The principal vessel types are more or less all of the closed or restricted types, i.e. jugs and jars, of the MB IIA. They have here been divided into six groups plus a group for other miscellaneous decorated vessels that are very seldom painted, and which are generally not considered as belonging to the class of true Levantine Painted Ware.

I. Amphorae (storage jars)

The amphorae with two handles, a short neck and a body with a relatively narrow lower part were the ideal transportation and storage vessels from the Middle Bronze Age and onwards. Earlier and later examples differ in their body shape with a wider base in the Early Bronze Age and longer necks in the Late Bronze Age, for example. The rims are mainly folded or thickened, sometimes with an outside ridge. Alternatively the rim may feature an inner gutter like the rims of handleless jars and they may be of the more square and sharply-profiled type characteristic of inner Syria. Painted amphorae and large handleless jars already existed in Byblos at the end of the Early Bronze Age and will be discussed with that site below.

Decoration

Painted amphorae tend to have the most simple and most often monochrome red painted decoration although some examples also exist with more elabo-

³⁴ AMIRAN 1969, Photo 112–114. BECK in: KOCHAVI, BECK and YADIN (eds.) 2000, 240–242 now has a more detailed description of the 3 jugs. See Fig. 37b.

³⁵ From Byblos (DUNAND 1937, pl. CLXIV.3926) with its neck in the shape of a monkey and from Ifshar (PALEY and PORATH 1997, fig. 13.5: 5). See Figs. 40d, 78d.

³⁶ BECK in: KOCHAVI, BECK and YADIN (eds.) 2000, *passim*, uses the word 'collarette' for a collar type of rim, but it has here been reserved for the decoration.

rate and bichrome decoration even when the fabric is relatively coarse. The decoration is mainly horizontal bands occasionally alternating with wavy bands or crisscross bands. A smaller amphora from Megadim (Fig. 52a) displays concentric circles and hanging triangles all in monochrome red, but this is an exception and probably also due to the small size of the vessel, which is not small enough to be a genuine model, but neither is it of the common larger size of amphorae.

In MB IIB there are several examples, especially from southern Palestine, of a white wash on the shoulder with alternating bluish black and red straight and wavy horizontal bands, which make them differ from LPW and appear to hover somewhere between Bichrome Ware and LPW.³⁷ Good examples of this have now been found at Ashkelon and earlier it was noted in, for instance, Tell Beit Mirsim (Figs. 32, 33).

II. Handleless jars

In general jugs are vessels with one handle and jars are vessels with two handles or no handles. Thus the name handleless jars may seem misleading or superfluous, but it has been coined for these characteristic vessels from the beginning of the Middle Bronze Age in order not to confuse them with jars with two handles.

The handleless jars are smaller than the normal amphorae; the body is ovoid or globular and the base flattened, often slightly convex, or with a flat disc base. The height of the neck varies from a quite low to a longer type that is often decorated as well. The rim is mostly of the inner gutter type but it can also be simpler, thickened without the gutter and more like that of the common type of amphora. They may also, like the amphora, be of the more square and sharply-profiled type characteristic of inner Syria.

Handleless jars are either made of the same coarse fabric as the amphorae with a high lime-content or of finer clay that can also be slipped and/or burnished.

Decoration

Handleless jars display most of the common LPW decorative motifs including bichrome or, alternatively, monochrome red, concentric circles, crosshatched

triangles, possibly cross-hatched lozenges, crisscross bands and various band-zones and other horizontal bands. The decoration is mainly on the shoulder to mid-body, although examples of handleless jars with decoration on the lower body exist as well. Often the vessel is also decorated on the collar, neck and rim.

III. Long-necked jugs

Jugs characterised by a long and relatively narrow neck are here termed long-necked jugs. They are the most obvious type of a LPW luxury vessel, often with elaborate bichrome decoration, and they form the link to Syro/Cilician pottery.

These jugs have mostly ovoid, almost globular bodies and the bases are small and flat, a flat disc or in some cases even a low ring base. An example from Ras Shamra with a circle segment decoration exhibits a piriform body with a more pronounced shoulder than any of the other examples (Fig. 85h). The closest parallel to this jug is one from Ifshar (Fig. 40a) as regards the decoration (cf. below) as well as the low ring base, and the Ifshar jug is also rather piriform, albeit with less pronounced shoulders than the Ras Shamra jug. Neither jug has retained its neck, so their assignment to the long-necked class is based on their sizes, narrow necks and, partly, the decoration.³⁸

The long necks may be more or less narrow all the way or more often with a characteristic widening where the handle is attached below the rim. The rim is generally slightly shaped and generally bilobate, i.e. pinched at the middle so the mouth is given the shape of an 8. A neck fragment from Kahun with this kind of mouth/rim almost certainly originates from a jug of this class (Fig. 30e). Alternatively the rim/mouth is trefoil with the front drawn somewhat upwards almost like the beaker characteristic of the jugs. The neck often has a ridge where the handle is attached below the rim, again a Syro/Cilician characteristic. Some examples seem to have a rounder mouth, but this may partly be due to the way they have been drawn. The handle is attached from the shoulder to somewhere above the middle of the neck. The handle itself is round, double or a band. An example with a band-zone C from Megiddo even features a triple handle and may not readily belong with this group (Fig. 46b).

³⁷ See, for example, AMIRAN 1969: Photo 103. Cf. also below in the text.

³⁸ Circle segments as a decorative element of long-necked jugs is confirmed with an example of a long-necked jug from Nami (Fig. 51d).

Decoration

The jugs of this class are generally slipped and well burnished, which is also the case with a burnished jug from Lisht (Fig. 30c) with no paint (preserved?). As was the case with the handleless jars, this kind of jug displays every variation of decoration, except wavy bands, as their main decoration. The Megadim jug (Fig. 52e), and the Kahun fragment (Fig. 30e), have wavy bands as additional decoration elements, and the Qatna jug (Fig. 99a) has a wavy band-zone around the neck. This jug from Qatna moreover is a Syrian variation with a red burnished surface and black decoration.

The Tell el-Dab^a jug (Fig. 16b) may have a similar wavy band above a circle segment (?) zone, and a photo of the Qatna jug reveals broader borderlines around the lozenges as horizontal border bands,³⁹ the similarity to the Tell el-Dab^a as well as to the Amrith jug (Fig. 81a) with crisscross bands is striking. On the Qatna and the Gezer (Fig. 35a) and Beirut (Fig. 74c) jugs the space between the crosses is simply filled in with cross-hatching, instead of being left empty, and thus lozenges are created. The jug from Ifshar with misc. decoration is similar to the examples with cross-hatched lozenges.

IV. Low-necked jugs

Jugs with relatively large bodies and short necks with different kinds of rims and handles have been grouped here in the class called low-necked jugs as opposed to the above-mentioned long-necked jugs. They may also be termed “amphora jugs” since they are often of a relatively coarse fabric very similar to that of the amphorae. In most cases they have large bodies and would thus also be able to contain a large amount of liquid. Fragments and fragmentary vessels may be difficult to assign to either low-necked jugs or handleless jars.

The bodies of low-necked jugs vary from globular to piriform and the bases may be flat, a disc or quite often a low ring base. They have thickened rims with a ridge or with a slight inner gutter or, in the case of an example from Sukas with a flaring rim with an outer ridge (Fig. 82l), all of which again relating them to amphorae. Another example from Sukas has a trefoil rim (Fig. 82i). The handles are normally double or triple and they are most commonly

attached to the shoulder. If it is a triple handle, however, the middle roll may be attached to the rim as seen on an example from Megiddo (Fig. 46a).

The examples from Sukas have been included here as LPW even though they differ by having the handle attached more like other types of jugs from shoulder to rim. They seem to be more closely-related to jugs from western Syria, Ebla for example, the type that Nigro terms Simple Painted Ware, which also has links to Syro/Cilician Ware.

The fabric of some examples from Megiddo, Tel ‘Amr and Tell el-Dab^a with relatively simple decoration is, as stated, often quite coarse with a high lime-content. Probably of finer fabrics or at least with a better surface treatment are the Sukas examples and the western Syrian jugs.

Decoration

Low-necked jugs tend to exhibit a more simple monochrome red decoration consistent with their relationship to amphorae. This may involve different types of bands but examples of monochrome triangles exist and the afore-mentioned jugs from Sukas are bichrome and with more elaborate decoration. One displays a crisscross band and the other has miscellaneous decoration on the shoulder with oblique bands, possibly inside triangular areas. This last decoration is closer to Syro/Cilician Ware (‘Simple Painted Ware’), but the jugs nevertheless belong to a variation of LPW.

A jug from Ruweisé (Fig. 71e) is atypical being red burnished with black decoration on a white background consisting of concentric intersecting circle segments.

V. Dipper jugs

The most common jug during the Middle Bronze Age exists as different variations of the so-called dipper jug or juglet (smaller)⁴⁰ type. The name derives from the assumption that these jugs were used with larger vessels, amphorae and craters, to transfer their contents to, for example, a cup or bowl by ‘dipping’ them into the larger vessel. Many painted examples exist in the LPW family, but whether these were actually ‘dipped’ regularly into the liquids in larger vessels is doubtful. As they are mostly found in tombs they may often have functioned as grave gifts representing the drink for the deceased and when used in

³⁹ L. Nigro kindly provided a photo of the long-necked jug from Qatna deposited in the Homs Museum in Syria.

⁴⁰ The smaller variations are often termed ‘dipper juglets’, but in order not to confuse them with true juglets (cf. below in the text) they will here all be termed dipper jugs.

‘daily life’ they could have been fine tableware. In some cases they exist as a set with a bowl painted in a similar way to the dipper jug (Sidon and Megiddo).

Dipper jugs are characterised by a relatively wide neck mostly widening at the mouth, i.e. funnel-shaped, and with a pinched or trefoil mouth/rim. The rim itself can be slightly thickened/shaped. In some cases the mouth is round, but the body and handle etc. are still of the dipper type and these jugs are thus also of the same class. The body varies from ovoid to almost globular; it may be very slender ovoid or, rarely, piriform with a more pronounced shoulder than the ovoid dippers. The base is often small and flat, which is too small to permit the vessel to stand. It may also be larger and wide enough for the jug to stand or rounded without a flat part. Genuine pointed bases mostly belong with the slender (late) body forms. The handle is attached from shoulder to rim or just below the rim and it is round or a band handle, which may also be oval or almost ‘banana-shaped’ with a concave inner part.

Some dipper type vessels do not conform to the above: Fig. 84m-n from Ras Shamra have globular bodies and round bases, and an example from Megadim (Fig. 52h) is a hybrid between a juglet and a dipper, with double handle and (wide) round rim.

Decoration

Dippers are exclusively painted in the simpler decorative styles i.e. with band-zones A and B, wavy bands or miscellaneous bands. The decoration may be bichrome or monochrome red; no dipper jugs have been found with, for example, concentric circles or triangles, and they probably did not exist. As an additional decoration we often find a collarette or a variant with two bands at the neck ending by the handle. In addition, the handle and rim, also the round variety that, strictly speaking, does not belong to the dipper definition, can be seen painted with red ticks, bands or a red rim.

VI. Juglets

Juglets are to be understood as jugs smaller than about 15cm with the handle attached from shoulder to rim or just below the rim. The most distinctive difference between dipper type juglets and juglets is the

juglets’ evenly narrow neck and (almost) always round mouth/rim, which allows the contents (perfume or oils?) to come out in drops. Juglets exhibit a great variety of body shapes, rims, bases and handles and from the LPW class they develop or continue with other kinds of painted juglets such as the painted stepped-rim juglets and painted Tell el Yahudiyeh Ware. The painted juglet variations exist alongside plain or, more often, burnished juglets.

The body of a LPW juglet is most often globular and in some cases the base tapers and it then becomes more ovoid or even piriform with more pronounced shoulders. True piriform juglets become more common during MB IIB as do the painted variations, especially the so-called painted Tell el Yahudiyeh Ware. Sack-shaped and cylindrical bodies also mainly belong to MB IIB with a single example of a cylindrical juglet with bichrome alternating wavy and straight bands at Tel Dan being dated to MB IIA (Fig. 65e). The bases of globular juglets may be round to make it a true ‘globe’, but they may also have a small flat, button or disc base. Variations with small ring bases are mainly confined to MB IIB.

The most common rim of the MB IIA LPW juglets is a collar rim, which may be described as an almost triangular arrow shape with an outer ridge and a deep inner gutter and with the handle attached to the ridge.⁴¹ The collar rim may have a more or less deep inner gutter and it may also be very low as is the case with the globular juglets from Ras Shamra (Fig. 85a, b) and Tweini (Fig. 83e, f) or with a high upper part as with the juglets from Tel Nami (Fig. 51f, g). One variation is a candlestick rim with no inner gutter but the upper part flaring and then turned slightly inward or up. This is more or less like the stepped rim that becomes characteristic from the transition to MB IIB. Stepped rims mostly have the upper part flaring and slightly thickened. Rolled or thickened rims mainly belong to MB IIB. The handle is, as already mentioned, attached from the shoulder to the rim, especially when the juglet has a collar rim, and some Syrian examples (Fig. 95a, b from Ghuslaniyeh) have handles attached just below the rim or even at the shoulder (Fig. 94d from Tell el Salihyah). It is often double or round or more like a band. Triple handles belong with the stepped-rim juglets, but examples of LPW

⁴¹ AMIRAN 1969, 107 describes juglets with this kind of rim and BECK 1975, 76 has a similar long description. To be able to use a simple name ‘collar rim’ is adopted here. GERSTENBLITH 1983, 25 and *passim* employs the term ‘collarette

juglet’, but since the word ‘collarette’ is here used for the painted decorative feature resembling a necklace around the neck, that name would cause confusion.

with triple handles, such as a juglet from Aphek (Fig. 38a), also exist. Triple handles are often in reality a band with an attached thin roll in the middle as mentioned in the case of the low-necked jugs.

Some special LPW juglets exist such as the miniatures from Nahariya (Fig. 54d, e) and monkey-necked juglets from Byblos (Fig. 78d, e). At that site a ring-shaped (Fig. 78c) and a globular flat juglet (Fig. 78h)⁴² were also found.

Decoration

Through the Middle Bronze Age, painted juglets develop along their own line, linked to the development of the plain, burnished juglets and the incised Tell el Yahudiyeh juglets. From MB IIA, a number of examples with bichrome as well as monochrome red decoration can be classified as LPW. Most of them are decorated with concentric circles/spirals, and often with an additional band-zone A above, or with cross-hatched triangles, which, as mentioned above, have even been used as a decorative band in addition to the concentric circles (Fig. 40d from Ifshar and Fig. 78d from Byblos). Some juglets have a band-zone A or B as the only decoration (for example Fig. 85a-c from Ras Shamra) with or without an additional collarette, which is also commonly found on the juglets with concentric circles/spirals. Ticks on the rim and bands on the handle are also often to be found, but these additional decorative elements are not always noticed as they may be badly preserved. Ticks on the rim belong primarily with collar rims and the later rolled or thickened rims but are rarely found on stepped rims except for on an example from Kamid el Loz (Fig. 96b). Juglets with wavy and miscellaneous bands from Tel Dan have also been dated to MB IIA, but otherwise this decoration is more common towards and during MB IIB. It should also be noted that 'painted stepped-rim juglets' continue the tradition of concentric circles/spirals, but solely in the monochrome variation. Stepped-rim juglets with wavy and straight bands also existed together with other variations, often bordered by one or two bands but not actual band-zones A. They occur with different types of ladder bands and the like (cf. below).

VII. Miscellaneous vessels

Some vessels do not readily fit into the above categories but nevertheless have a decoration that classifies them as LPW. They are mainly open or unrestricted vessels such as bowls and craters but can also be goblets⁴³ with one handle or related mugs or cups.

As mentioned, bowls are not directly included in the present definition of LPW, but in some cases they clearly form a set: with a jug having a similar decoration as seen from a tomb at Sidon and with several examples from Megiddo where one bowl exhibits a band-zone C and others just a red rim that goes with the dipper jugs with just one red band and/or a red rim.

Painted goblets with a handle are found in Megiddo (Fig. 45i) with a bichrome band-zone and double handle, and a similar vessel with a flaring rim and three band-zones has been found at Ruweisé (Fig. 71g). The handles are attached below the rim and at the rim so the vessels look like large mugs.

A more elaborate bichrome decoration with cross-hatched triangles is seen on a kind of crater with 2 handles, again from Megiddo (Fig. 44a). This vessel also bears a "seam" with incision similar to the one on the "Montet Jar" from Byblos (Fig. 76c).

To the category of miscellaneous vessels one might also add the relatively rare examples of vessels with three loop feet.⁴⁴ One of these is an ovoid, burnished, handleless jar from Ruweisé with three loop feet that look like handles at the base and decorated with two (or three?) band-zones C or broad red bands (Fig. 71d). A similar ovoid bichrome jar with concentric circles and band-zones A above and on the neck was seen at the AUB in Beirut without provenance, but probably from Lebanon like the Ruweisé jar. Likewise a smaller globular jar with three band-zones C and a collarette on a white surface was noticed at the AUB. A deep bowl with three loop feet from Aphek with a branch motif on the rim (Fig. 38j) must be mentioned, dated to the later part of MB IIA. A large carinated bowl/crater with similar feet and two band-zones C on the upper part is known from Tel Dan (Fig. 66d).

⁴² Probably made of two small round-based 'bowls' put together so that the profile is narrow and the fronts circular.

⁴³ AMIRAN 1969, pl. 28.2 and 4 calls this type of vessel so.

⁴⁴ Loop feet are also found, for example, on plain bowls such as the examples from the Kharji tomb in Beirut, SAIDAH 1993-94, 144; pl. 2.3-4 and on plain craters from Jericho and Megiddo from MB IIB-C, AMIRAN 1969, pl. 29.8 and 11.