

III. LEVANTINE PAINTED WARE AND SOME RELATED POTTERY FROM TELL EL-DAB^cA

The largest collection of Levantine Painted Ware found in Egypt comes from the Austrian excavations of Tell el-Dab^ca headed by Manfred Bietak. The first examples appeared in Area F/I with a large palace building and cemetery in the beginning and mid 1980s and a few pieces had also been retrieved in Area A/II, which is part of the original tell. The material largely consists of fragments and fragmentary jugs and jars and no complete or completely reconstructible⁴⁵ vessels have so far come to light except one low-necked jug in a comparatively late context. Some examples are of a relatively coarse and amphora-like fabric, with a possible slight burnishing while others are finer and most often better burnished. The vessel shapes are handleless jars, long-necked jugs, low-necked jugs, dipper jugs, juglets and possibly amphorae with bichrome as well as monochrome concentric circles, triangles, cross- and crisscross-bands, band-zones etc. This is consistent with what is known from the Levant and vessels and fragments from there can complement most pieces from Tell el-Dab^ca. There is no doubt that we are dealing with imports from the Levant and the question of a possibly more specific origin will be dealt with later.

Levantine Painted Ware at Tell el-Dab^ca appeared principally in settlement contexts along with other Middle Bronze Age imports and a larger amount of Egyptian pottery. A few examples were discovered directly in connection with tombs as is the norm in the Levant and others may be suggested to have originally been from tomb contexts as will be discussed later. The finds are mostly dated to the very end of Dynasty XII (Area F/I, str. d/2), some at the beginning of Dynasty XIII (str. d/1).

About ten years after LPW had first been discovered in Area F/I a second batch of Levantine Painted Ware was discovered in the area of ^cEzbet Rushdi with a Middle Kingdom temple and habitation, which was

re-excavated in 1996. The examples from this area consisted solely of fragments of jugs with red band-zones and wavy bands and the date here could be pushed back to the middle or even early Dynasty XII.

The article by Tubb convincingly defining Levantine Painted Ware was published in 1983 while the excavations of Area F/I in Tell el-Dab^ca were in progress. When larger bichrome fragments of LPW thus first made their appearance in this area they were readily recognised by M. Bietak as one of the potential important links between Egyptian and Levantine Middle Bronze Age chronology.⁴⁶ At the time the present writer joined the Tell el-Dab^ca excavations in 1986, and expressed an interest in the Levantine-Egyptian Middle Bronze Age connections, Bietak generously put forward the topic of Levantine Painted Ware.

The examples of LPW from the Tell el-Dab^ca area will all be treated below together with their find contexts and they will be compared with LPW from the Levant and the few other examples known from Egypt. Some other related, painted Middle Bronze Age pottery, mainly from contexts later than most of LPW will also be included for comparison. The reference material from Egypt outside Tell el-Dab^ca and from the Levant will be dealt with site by site.

TELL EL-DAB^cA

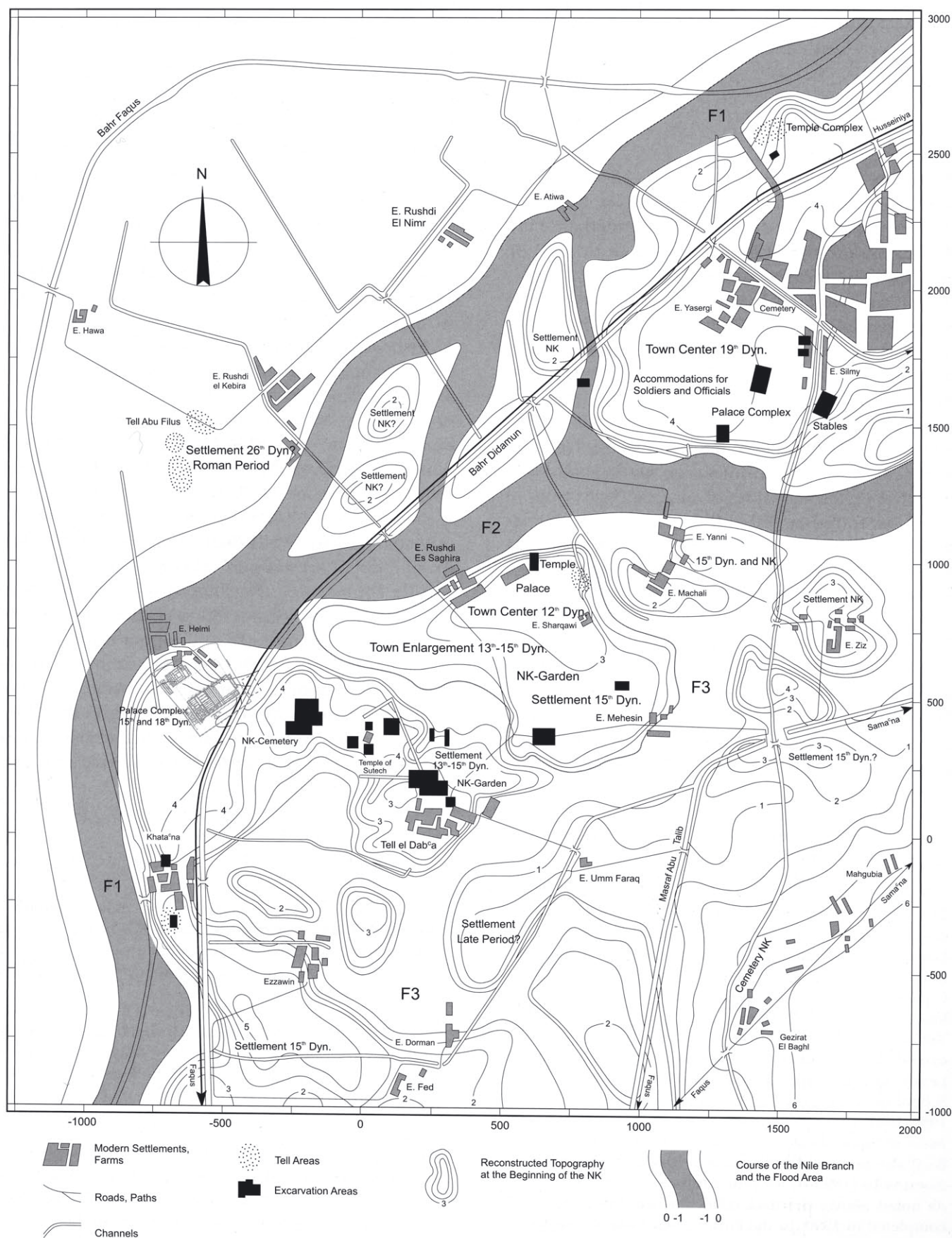
Tell el-Dab^ca in the north-eastern Nile Delta is the name of the village which now covers part of the surviving tell that once formed part of the ancient city of Avaris, capital of the Hyksos. "Tell el-Dab^ca", or the Tell el-Dab^ca area, has been established as the general designation for the ancient site including other individual villages and hamlets within the area, which at the same time, however, are also known by their individual names.⁴⁷ The story is by now well known, how it was once believed that Avaris and the later res-

⁴⁵ I.e. with enough fragments preserved to reconstruct the vessel in a drawing.

⁴⁶ BIETAK 1984b, 324 mentioned MB IIA import pottery in Area F/I str. d/2 and IDEM 1991b, 33, fig. 4 was the first pub-

lished figure with an example of LPW from str. d/2; cf. also IDEM 1992, 32 and IDEM 1996, fig. 29.

⁴⁷ Especially Khantir, ^cEzbet Rushdi, and ^cEzbet Helmi.

Fig. 3 Plan of the Tell el-Dab^ca area

idence of Ramses II, Piramesse, were to be found at Tanis, the more impressive site a little further to the north-east, with numerous remains of the Ramesside period, some bearing inscriptions from the Middle Kingdom and Hyksos period.⁴⁸ The excavations that have been carried out by the Austrian Archaeological Institute under the direction of M. Bietak since 1966 with few breaks⁴⁹ have proven beyond doubt that ancient Avaris was situated in the Tell el-Dab‘a area and that northerly Qantir can be identified with Piramesse.⁵⁰

The plan of Tell el-Dab‘a and Qantir/Piramesse, Fig. 3, is a reconstruction of the ancient landscape with the various parts of the settlement on the eastern side of the Pelusiatic branch of the Nile on so-called ‘turtlebacks’. Thus shaped, these were the places of higher elevation suited to habitation during the annual inundation period, when the inhabitants of the Nile Delta lived on these ‘islands’.⁵¹ The various excavation areas are shown black on the plan, and it is mainly those areas where LPW and later MB painted pottery have been found which will be dealt with here.⁵²

Stratigraphy and dating

The first area excavated was the tell itself, termed Area A/I–II, and the stratigraphy established here constitutes the general stratigraphy indicated by capital letters, whereas the areas subsequently excavated, foremost Areas F/I and R/I (cf. below), have largely maintained their own relative stratigraphy, indicated by small letters, which can, however, be referred to the general stratigraphy. See Fig. 4.

Tell el-Dab‘a has not yielded much written material, and the dating of the stratigraphy relies heavily on pottery seriation studies and comparisons with other sites in Egypt.⁵³ For the levels with Levantine Painted Ware, the Middle Kingdom pyramid sites of Dahshur

and Lisht are especially relevant. At those sites many pottery deposits can be dated according to the history of the erection and use of the pyramid complexes and of the pharaohs who built them.

Initially Do. Arnold devised a means of defining the dates of the styles of certain pottery assemblages through the building history of the pyramid complex of Amenemhat III in Dahshur.⁵⁴ In particular the characteristic Middle Kingdom hemispherical bowls have turned out to be a reliable chronological tool with their development from shallow and broad to restricted tall cups. This evolution can be transferred into index numbers by dividing the height of the bowl by its rim diameter and then multiply the result by 100 to obtain a more workable number. Comparisons with other ceramic material, such as the Tell el Yahudiyeh juglets,⁵⁵ Egyptian beer-jars⁵⁶ and *zirs*,⁵⁷ have also ascertained that str. d/2 in Area F/I, which started before str. H Area A/II, cannot belong to Dynasty XII proper, but at the earliest to the very end of that dynasty. This said there are still some adjustments to be made, especially concerning regional differences,⁵⁸ and more important studies are underway.⁵⁹

‘Ezbet Rushdi, R/I

Of the utmost importance for the present study is the fact that we now have the first appearances of Levantine Painted Ware in the Tell el-Dab‘a area from the excavations at ‘Ezbet Rushdi. Here examples occur in stratified contexts in relation to the temple of Senwosret III and the earliest are from well below the temple, i.e. before the time of Senwosret III, while other examples are from the time of the temple and Senwosret III. A few other imports, plain as well as burnished, have come to light below the temple as well as from the time of its existence including some examples of amphorae that later become very com-

⁴⁸ For a more detailed account of the identification of Avaris, see BIETAK 1975, 23–32, and also IDEM 1981, 226–231.

⁴⁹ For an overview of the earlier Austrian excavations, cf. for example BIETAK 1996 and 1997.

⁵⁰ *Ä&L* 9, 1999, is devoted to the excavations and results of the work at Qantir by the Roemer Pelizaeus Museum in Hildesheim under direction of A. Eggebrecht and E. Pusch. Two volumes of the final publications of the Qantir excavations have appeared ASTON 1998 and HEROLD 2006.

⁵¹ The virgin soil is also termed ‘*gezira*’, Arabic for ‘island’.

⁵² Cf. BIETAK 1996 for a summary of the various excavation areas.

⁵³ Cf. for example the overview of Middle Bronze Age chronology BIETAK 2002 and the more recent introduction to high and low chronology BIETAK and HÖFLMAYER 2007.

⁵⁴ DO. ARNOLD 1982.

⁵⁵ For an overview, see ASTON 2008.

⁵⁶ SZAFRANSKI 1997.

⁵⁷ BADER 2001 and 2003a.

⁵⁸ The methods initiated by DO. ARNOLD 1988, 140–146 with the material from the pyramid complex of Senwosret I of the beginning of Dynasty XII were also followed by, for example, VON PILGRIM 1997 and SMITH 1995, both employing hemispherical cups and beer jar neck typologies for dating.

⁵⁹ Especially R. SCHIESTL and A. SEILER (eds.) II, just published, and the ‘Ezbet Rushdi publication by Ernst Czerny (in prep.), both SCIEM2000 publications.

mon. The painted fragments, however, are the most conspicuous.

Tell el-Dab^a and the Middle Kingdom

Until 1990, the Austrian excavations had mainly uncovered parts of the city that were inhabited from the very end of Dynasty XII to the end of the Hyksos period. In addition, part of a planned settlement of the early Middle Kingdom had been exposed in Area F/I below the 'palace with cemetery' from the very end of Dynasty XII–XIII. In this sequence, the fully-established Dynasty XII, the true Middle Kingdom, was thus absent. In 1990 attention was turned to the area next to the village of ^cEzbet Helmi⁶⁰ on the other side of today's main canal, Bahr Didamun, but still on the eastern side of the Pelusiatic branch in Antiquity.⁶¹ Here it was expected that evidence of the Middle Kingdom proper would be found, since three large granite blocks of a *d3d3wy* portal⁶² were still lying on the surface with the inscription of Senwosret III renovating a monument originally belonging to Amenemhat I. Instead, the *d3d3wy* turned out to have been removed from its original position, and the subsequent excavations led to the unexpected discovery of Minoan frescos and large palace areas dating from the end of the Hyksos period to well into Dynasty XVIII.⁶³

The earlier excavations of ^cEzbet Rushdi

^cEzbet Rushdi is another of the small villages⁶⁴ in the Tell el-Dab^a area about one kilometre to the north of Tell el-Dab^a itself. Here a temple built by Senwosret III, which had been excavated in the 1950s by S. Adam, represented the Middle Kingdom. In 1950, the local farmers, who were levelling the land next to the village of ^cEzbet Rushdi, had come across a granite statue. They had tried to remove and hide the statue for fear of having their work interrupted, but luckily the local *ghaffir* (antiquities guardian) had discovered this and notified the Antiquities Department. The Egyptian archaeologist S. Adam, together with the *ghaffir*, then searched the area and discovered

where the earth had been replaced and thus where the statue had been found.⁶⁵

When the area was later excavated by Adam, it turned out that the statue derived from a temple from the Middle Kingdom, which was then excavated and dated partly to the 5th year of the reign of Pharaoh Senwosret III with reference to an inscribed stela found in the temple courtyard. The stela mentions the place name *R3-w3-tj* 'Mouth of the two ways', which is presumably the ancient name for the area, and that the temple area belongs to the estate of Amenemhat, justified. Adam concluded that the 26 cubits measure also mentioned on the stela referred to an extension of a temple originally built by Amenemhat I which was expanded by Senwosret III in his 5th year. More statues of dignitaries were found in the temple courtyard.⁶⁶

Re-excavations of ^cEzbet Rushdi 1996

After several seasons in ^cEzbet Helmi, an old plan of the Austrian excavation team of re-excavating the ^cEzbet Rushdi Middle Kingdom Temple area was realised in 1996. This time the odds were of course in favour of finally revealing the true Middle Kingdom stratigraphy and filling the gap between the planned settlement and the palace/cemetery in Area F/I. In addition it was desirable to confirm and possibly improve the old plans of the temple, which was one of the very few Middle Kingdom temples known. Two seasons of excavation were conducted, spring and autumn 1996, and the temple was re-excavated together with habitation levels next to the temple and in levels below it.⁶⁷ Altogether 24 squares of 10 × 10m were excavated and the plan of the temple by Adam⁶⁸ could be corrected on several points.

The temple is built of thick mud-brick walls and contains an inner central sanctuary with a side chapel on each side and a courtyard in front of these three chapels, which is all surrounded by a solid wall. A narrow corridor between the chapels and the surrounding wall may indicate that a staircase led to the roof. This core building was the original temple

⁶⁰ '^cEzbet' means "estate", or rather a conglomerate of houses, here originally under the supervision of the landowner Helmi.

⁶¹ Cf. map Fig. 3.

⁶² For the *d3d3wy*, see JÁNOSI 1994, 20–27, and SZAFRANSKI 1998 who suggests the reading "the doorway, which belongs to the Djadjawy-of-the-palace-of-Amenemhat [I]" for the inscription on the portal stating its name.

⁶³ Cf. BIETAK 1996, 76–81 with further references; BIETAK and FORSTNER-MÜLLER 2003; EADEM 2007; BIETAK, FORSTNER-MÜLLER and HERBICH 2007.

⁶⁴ Another ^cEzbet in the Tell el-Dab^a area, cf. above.

⁶⁵ Cf. ADAM 1959 for the discovery and excavation.

⁶⁶ *Ibid.*, For the statues see also VERBOVSEK 2004, 77–83; 351–377.

⁶⁷ BIETAK and DORNER 1998.

⁶⁸ ADAM 1959, Plan 2, reproduced in BIETAK and DORNER 1998, fig. 3.

around which an outer enclosure wall was subsequently built. Adam had overlooked the fact that a plastered gallery existed around the core building/original temple and counted all to an outer very thick wall. In the area in front of the three chapels he had recorded six original pillar bases with a small basin substituting for the middle base of the front row. The new excavations revealed that there had probably originally been eight pillar bases around the basin as the middle space. Bietak infers that the basin and the pillars all belong to the second temple phase together with storerooms on both sides in the corners between the surrounding inner wall and the three chapels. Adam had again treated these as very thick walls and not as two building phases. In the area in front of the core building an additional sanctuary had also later been installed in the western side and it was here that the stela mentioned was found. The core drillings by J. Dorner in the Tell el-Dabca area showed that the temple was oriented towards the Nile⁶⁹ like most temples in Egypt. In this case it meant almost north-south, whereas most temples in the Nile Valley are oriented east-west with the river flowing south to north.

Farming had destroyed the levels above the temple, but pottery and other remains from the period later than the temple were preserved in pits cut into it. The pottery from these pits dates to the middle to the late Dynasty XIII and in one of them an unexpected find of a sealing was made with the name and title of a mayor of Avaris called “*Jmnjj-snb*”. The associated pottery dated this particular pit to the middle of Dynasty XIII.⁷⁰ Of greater interest for the present study are, however, the levels below and contemporary with the temple, as it was here LPW came to light among heaps of Egyptian household pottery.⁷¹

The Austrian excavations uncovered parts of a settlement which had been destroyed below the temple when it was built but preserved next to the temple. It was not much older than the temple and it continued to be inhabited while the temple was in use with somewhat more substantial walls. There are also the remains of a building east of the temple with square storerooms and baking facilities possibly belonging to the temple. The settlement in the lay-

ers below the temple stratum consisted mainly of houses with 3 rooms arranged with two rooms oriented east-west and at one end an adjoining north-south oriented room. The excavated area was not large, but the houses seem to be built two and two together, which gives the impression of a relatively planned settlement. Circular silos, storerooms and possibly stables are, however, also part of the picture and in the lower levels an area to the north consisted of open courtyards with circular silos divided by varying insubstantial winding walls. The lowest level was built directly on the *gezira* sand and at that time there already existed a large wall west of the settlement and the later temple. The settlement may thus have belonged to an earlier temple area located to the west of the excavated area or some other (royal?) institution, which could also be part of the explanation for imports in this otherwise seemingly relatively poor area.⁷²

Dating of the ‘Ezbet Rushdi Temple, stratigraphy and associated finds

The dating of the Rushdi temple and the settlement below it is of great importance to the present study. Such a dating will enable us to date the earliest examples of Levantine Painted Ware from the Tell el-Dabca area.

The starting point for a dating is still the stela found by Adam from year 5 of Senwosret III, of which a new interpretation was offered by Bietak.⁷³ He interprets the 26 cubits mentioned as 2600 square cubits which would be compatible with an area of 51×51 cubits = 2601 square cubits. This, in its turn, is the area of the 1st phase of the temple plus a 3-cubit path around it. Since the stela seems to confirm the temple’s ownership of the said area, it could mean that the temple was also in its 1st phase built by Senwosret III, and not by Amenemhat I. The temple may instead have been dedicated to the “Ka” cult of the deceased king Amenemhat I and a fragmentary limestone slab found in front of the temple during the 1996-excavations again bears (part of) the name of this king.⁷⁴ The first phase of the temple may also date back to the time just before Senwosret III, i.e. to Senwosret II. A statue with the

⁶⁹ Cf. BIETAK and DORNER 1998, fig. 2.

⁷⁰ CZERNY 2001.

⁷¹ BAGH 1998 and 2002; CZERNY 1998 and 2002.

⁷² Czerny in preparation will further discuss the ‘Ezbet Rushdi excavations.

⁷³ BIETAK and DORNER 1998, 17–19.

⁷⁴ *Ibid.*, 17, fig. 5 where it is also suggested that the name may, alternatively, have been Senwosret I.

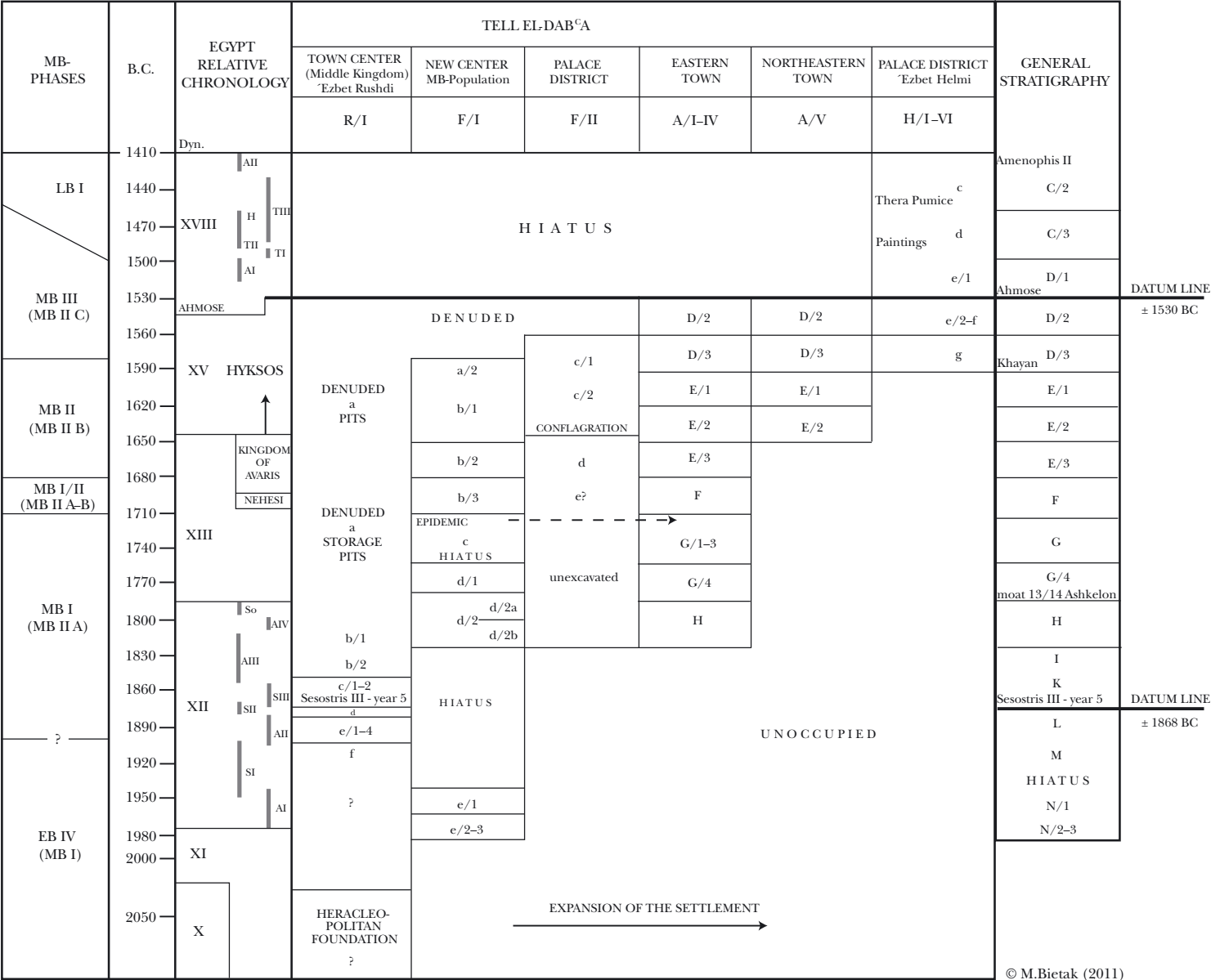


Fig. 4 Tell el-Dab^ca area stratigraphy, © M. Bietak 2011

name of this king was apparently found at Rushdi belonging to a Selkis priest by the name of Seschen Si-Hathor and with an offering formula in the name of Amenemhat I. The main evidence for assigning the origin of this statue to Rushdi is the fact that *R3-w3-tj* is also mentioned.⁷⁵

The dating of the layers below the temple is of great importance, here. According to the thesis by E. Czerny about the pottery from the planned settlement of the early Middle Kingdom in Area F/I str. e,⁷⁶ the main part dated rather from the very beginning of Dynasty XII than from the 1st Int. as first

⁷⁵ BIETAK *et al.* 1998, 16, n. 16, and *ibid.*, 18, n. 32. The statue of Seschen Si-Hathor is not published, but Bietak was informed of its existence by J. Yoyotte.

⁷⁶ CZERNY 1999.

assumed.⁷⁷ The early Dynasty XII date for the planned settlement F/I, str. e is based mainly on pottery seriation studies and to a certain degree on a comparison of the pottery with Lisht South which shows that a new development took place during the long reign of Senwosret I.⁷⁸ The hemispherical bowl index and the aperture index of beer-jar necks have been shown to be the more reliable for seriation, partly because these vessels are the most common and developed somewhat rapidly.⁷⁹ Czerny found that there existed links to Dynasty XI as well, but maintained that an early Dynasty XII date was the more plausible for the last phase of the settlement.⁸⁰

The pottery beneath the Rushdi temple str. e/1–4 is not identical to the pottery from the planned Area F/I settlement but a step further in the pottery sequence established for Middle Kingdom pottery. This means that the layers below the temple would date to the reign of Amenemhat II and down to the second half of the reign of Senwosret I.

The most recent assessment of the stratigraphy of Rushdi has been summarized in the overall stratigraphy of Tell el-Dab‘a (Fig. 4). Here str. e/1–4 is put back to about the middle of the reign of Senwosret I and the following str. d to Amenemhat II. Str. c is the temple stratum, b/2 the first half of the reign of Amenemhat III and b/2 the last and thus contemporary with str. d/2 in Area F/I.

Egyptian pottery from ‘Ezbet Rushdi⁸¹

Large amounts of settlement pottery were unearthed during the 1996 excavations of ‘Ezbet Rushdi and all fragments⁸² and reconstructible vessels were brought to the excavation house for processing and sorting. The additional vessels that could be reconstructed and diagnostic sherds including painted, burnished or otherwise significant fragments were then set aside and the remaining wall fragments were sorted, locus by locus,⁸³ according to type of fabric, roughly divid-

ed by the nature of their inclusions and whether they were Nile alluvium, marl clays or imports.⁸⁴ In order to arrive at a statistically reliable analysis, the area of the large amount of wall fragments was measured after placing the fragments of the individual fabric classes close to each other.⁸⁵

The most common fabrics are Nile B and C where the coarseness of the fabric is largely dependent on the kind of vessel produced. Finer and smaller shapes, such as the predominant hemispherical cups and various types of smaller bowls and jars, tend to be made of Nile B, whereas beer jars that often exhibit a red surface and a smaller number of large platter bowls are made of Nile C. The slender, conical bread moulds of a very coarse Nile C fabric, readily distinguished by the smooth layer inside the form, were measured separately from the rest of the Nile C vessel fragments. Apart from two fine examples of burnished jars, Marl A is hardly ever found as more than fragments, often with worn edges, reused for burnishing or similar activity. Marl B was relatively common for the large water/storage jars, known by the modern Arabic name for similar jars today, *zirs*, which were also important household stock.

In the lower strata the variety of the most common types and shapes was rather limited and some were readily diagnostic for these levels below the temple, especially chalices, bowls with grooved rims and burnished Marl A fragments. Another indicator of the date of the level is the relationship between the amounts of coarse Nile C and finer Nile B. Below the temple, Nile C makes up the greater part and in the later periods the picture changes when Nile B takes the lead from Nile C from the end of the Middle Kingdom and, especially, during the 2nd Intermediate period.⁸⁶ The relationship between Nile C and B is thus also a chronological indicator.

The Egyptian pottery from the time of the temple str. c and b, when it was still in use, differs from the

⁷⁷ BIETAK 1981, 290 (Postscript), and IDEM 1985, 322–324 in which a date in Dynasty XI and up to the beginning of Dynasty XII is proposed.

⁷⁸ ARNOLD 1988, 145–146 (conclusions).

⁷⁹ *Ibid.*, 140–143.

⁸⁰ CZERNY 1999, 120–135.

⁸¹ Cf. CZERNY 1998 and IDEM 2002; the final publication of the Middle Kingdom pottery will be CZERNY in preparation.

⁸² Many of the wall fragments from the upper disturbed layers were excluded, however.

⁸³ ‘Ezbet Rushdi was excavated and recorded according to a system of loci numbers, which was not used for the previous

excavations of, for example, Area F/I. The original locus numbers have been revised by E. Czerny, pers. comm.

⁸⁴ Cf. BIETAK 1991a, 324–330 for the complete Vienna classification system.

⁸⁵ ORTON, TYRES and VINCE 1993, 21–22 describes the archaeological practice of weighing or counting pottery.

⁸⁶ This is not always immediately apparent in the statistics as many of the wall fragments from the upper disturbed layers were, as mentioned, not brought into the house and processed. It must also be taken into consideration that the smaller Nile B vessels will need many more fragments than Nile C vessels to make up the same area.

Fig. 5 ^cEzbet Rushdi plans, str. e/4, e/3, e/1 and c/1

str. e/1–4 material below it and is largely comparable to the pottery of Area F/I str. d/2 at Tell el-Dab^ca. Also of relevance here is, of course, the appearance of Middle Bronze Age imports and its relative fre-

quency in the strata. Again there is a marked difference as the MB imports in the form of amphorae increase markedly from str. c and especially str. b, but the amount is still very small compared to Area F/I

str. d/2 where MB-imports add up to about 18–20% of the pottery.⁸⁷

Levantine Painted Ware from ‘Ezbet Rushdi⁸⁸ (Fig. 15)

Altogether 17 fragments with red⁸⁹ painted decoration, which can be related to Levantine Painted Ware, were retrieved from the 1996 excavations of ‘Ezbet Rushdi. The largest fragment (Fig. 15c) was already spotted in the field as the only one and the rest were, as mentioned, found during the sorting of the heaps of Middle Kingdom settlement pottery at the excavation house where the often tiny, imported, painted fragments readily stood out. At least three fragments (Fig. 15e; h) from the same Locus 234 seem to belong to the same jug and possibly also another fragment (Fig. 15g) from another context, so the number of vessels must have been fewer than the fragments. The total number is thus 15, 14 or perhaps somewhat fewer if other fragments were indeed from the same vessels: this is probably not the case as very few of the fragments are of exactly the same fabric, the same surface etc.

All the fragments are from dipper jugs or juglets: shoulder fragments and parts of the lower body, handles, rims and a neck fragment. The largest fragment (Fig. 15c) shows an ovoid body and the other shoulder and lower body parts seem to confirm that the other vessels were ovoid too. The handles were round (Fig. 15b; j) and without paint (Fig. 15a; p) and the rims pinched or trefoil (Fig. 15a; b). The neck Fig. 15d widens towards the (missing) rim, which is also in accordance with the neck of a dipper jug(let).⁹⁰ No bases were completely preserved, but like the dipper jugs from the MB IIA, they taper towards the base (Fig. 15i; k; m) and were probably almost pointed, i.e. ‘rounded pointed’ or with a small flat part, too small to let the vessel stand.⁹¹

Most of the fragments show burnishing and the decoration is invariably monochrome red, band-zones B with thin horizontal bands, and one or two examples of jugs with wavy bands between the band-zones. Two handles are decorated; Fig. 15b with

irregular vertical bands along the length of the handle, which is atypical, the horizontal bands on Fig. 15j being the LPW norm. The handles Fig. 15a; p are of the same round type and both with a part of the direct tapering rim preserved, but without painted decoration. They must, however, have belonged to similar dipper jugs that may or may not have been painted on other parts of the vessels.

Find contexts

The stratigraphy of ‘Ezbet Rushdi has recently been scrutinised by Ernst Czerny for his final publication of the Egyptian pottery from that site.⁹² Thus a few minor emendations have been added to the originally published data (Fig. 6).⁹³

The stratigraphical distribution shows that LPW from ‘Ezbet Rushdi already first occurs in str. e/4 with a very small fragment from a lower handle stub with 3+X thin red bands (band-zone B) below the handle (Fig. 15q). A fragment as tiny as this may, of course, easily be considered out of context, but another unpainted example of a handle (upper part) with a fraction of the rim (Fig. 15a) is also from str. e/4. The handle with vertical decoration (Fig. 15b) from a locus that is assigned to str. e/4 or e/3 was found to belong with a rim fragment from str. e/3. Securely related to str. e/3 was the larger body fragment found in the field Fig. 15c. Still below the temple of str. c was the jug with wavy bands between band-zones B (Fig. 15e) of str. e/1 and the similar fragment Fig. 15g was referred to str. d whereas a fragment of a different burnished jug (Fig. 15f), which has only faint traces of red paint and a thicker wall than the other examples, was also from str. e/1 as was Fig. 15h.

Although the types in all strata appear similar in drawings, it should be noted that in the early strata below the temple, the dipper jugs, represented by Fig. 15c and e, tend to be of a more globular shape. From str. c, we see slender types of dippers with Fig. 15k, that probably had a pointed base (as Fig. 84h from Ras Shamra, dated to MB IIB), and, the wall fragment Fig. 15l is very similar in fabric and surface

⁸⁷ BIETAK 1991b, 32. For the material in the tombs of Area F, str. d/2 cf. also SCHIESTL 2009, fig. 56 with 12.7 % for pottery made of IV-clay, i.e. Levantine imports. In the subsequent strata d/1 the amount has risen to 24 % in the tombs, SCHIESTL 2009, fig. 58.

⁸⁸ BAGH 1998 and 2002.

⁸⁹ Note that monochrome red decoration is often rendered as black on drawings since the decoration on especially small fragments like the ones from ‘Ezbet Rushdi will show up

more clearly that way than with hatched areas used for ‘red’. Cf. Fig. 15 here.

⁹⁰ In the earlier publication BAGH 2003, fig 5 j. it was suggested that it could have belonged to a long-necked jug, but it was in all likelihood rather a dipper type as first proposed BAGH 2002, fig. 2.4.

⁹¹ Cf. for example Figs. 30b (Lisht) and 77c, d (Byblos).

⁹² CZERNY in preparation.

⁹³ BAGH 1998; EADEM 2002.

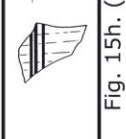
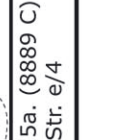
Dates	Strata	
Late Hyksos	a/1	
Early Hyksos - Dynasty XIII	a/2	 Fig. 15n. (8559 Q) Str. a
Late Dynasty XII	b/1	
Senwosret III (shortly after c/2)	b/2	 Fig. 15p. (8619 C) Str. b/c
	c/1	 Fig. 15m. (8618 U) Str. b/c
Year 5 of Senwosret III	c/2	 Fig. 15l. (8618 P) Str. c
	d	 Fig. 15g. (8619 A) Str. d
Amenemhat II	e/1	 Fig. 15h. (8617 C1) Str. e/1
	e/2	 Fig. 15e. (8617 B, C2) Str. e/1
	e/3	 Fig. 15q. (9057 X) Str. e/3
	e/4	 Fig. 15b. (8617 Z) Str. e/3; e/4
Senwosret I?	f	 Fig. 15a. (8889 C) Str. e/4

Fig. 6 cEzbet Rushdi stratigraphy with Levantine Painted Ware

treatment to Fig. 15k. Fig. 15i is different from these and more similar to the earlier types with two band-zones B, and it could be a juglet (not dipper type). The slightly later Fig. 15m from str. b/c is of a dipper type, also found as plain dippers in Area F, str. d/2–1. The latest specimens Fig. 15o belongs to the Hyksos period, and, although similar in decoration with the thin red bands forming a band-zone B, the fabric and surface are different from the earlier examples.

Relatively simple dipper jugs with monochrome red bands, it may be claimed, are difficult to date accurately. This said, however, the examples of relatively globular (ovoid) dipper jugs with wavy bands and band-zones B with thin bands occur below the temple, i.e. from before Senwosret III. These types have so far found their best parallels at Byblos (Fig. 77a–e).⁹⁴ The slender and somehow coarse types with possibly more pointed bases are from the time of Senwosret III and later. It should also be noted that none of the more fancy types such as long-necked jugs with bichrome decoration or other vessels with highly-burnished surfaces and bichrome concentric circles, cross-hatched triangles or the like have turned up at ^cEzbet Rushdi. As we will see this is the kind of material that found its way to the Tell el-Dab^ca area from the very end of Dynasty XII in Area F/I.

^cEzbet Rushdi questions and conclusions

As stated above the dating of the LPW from ^cEzbet Rushdi is of the highest priority for the present study and especially the strata below the temple of Senwosret III. When the Egyptian pottery is considered there is no doubt that the material from below the temple dates between Senwosret III and the planned settlement of Area F/I, str. e. The question that remains is whether the earliest stratum e/4 dates from the time of Amenemhat II or rather from the last half of the reign of Senwosret I. In favour of the latter are the comparisons with the Lisht material, first and fore-

most the chalices and type of beer jar characteristic for str. e that are very similar to the finds from the tomb of Ankhty, which is securely dated to the second half of Senwosret I.⁹⁵ Following this line of conclusion would mean that the type of pottery found in the sub-temple strata at Rushdi existed from that time and the first LPW imports could accordingly also be as early as that.⁹⁶

Few other diagnostic MB imports occurred at Rushdi below the temple. Two rims of amphorae, or possibly an amphora and a handleless jar, were published.⁹⁷ They are of types that seem to occur later than LPW at Aphek,⁹⁸ but one of them can also be compared to a rim from the first MB IIA phase at Ifshar from the same context as the earliest LPW fragment of a juglet with red concentric circles.⁹⁹

Another dissimilarity was pointed out between the occurrence of LPW at Rushdi and the MB IIA type-sites of Aphek and Ifshar. Red burnished surfaces are reported as occurring later and practically superseding LPW at both sites, and due to a misunderstanding it was believed that red burnished surfaces and painted decoration occurred contemporaneously at Rushdi. The red burnished bowl from Rushdi employed for this equation, however, is not an exact parallel to MB bowls and most likely not a foreign import.¹⁰⁰ Some burnished Middle Bronze Age fragments occur in the Rushdi material, but significant Middle Bronze Age pottery with a red burnished surface treatment becomes common at Tell el-Dab^ca from str. c/G with true imports as well as imitations produced in Egypt.¹⁰¹

AREA F/I

Area F/I has already been introduced above with reference to the dating of ^cEzbet Rushdi and the planned settlement from the very beginning of the Middle Kingdom in str. e. The area was excavated from 1979 to 1988 and the most conspicuous architectural element is undoubtedly the so-called palace¹⁰² dating to the beginning of Dynasty XIII, with a cemetery and

⁹⁴ BAGH 1998; EADEM 2002.

⁹⁵ DO. ARNOLD 1992.

⁹⁶ MARCUS 2003, 98 preferred a date during the reign of Amenemhat II for the earliest levels while dealing with the Memphis decree of Amenemhat II, which he considers in accordance with the MB-imports starting during his reign. Cf. also MARCUS 2007.

⁹⁷ BAGH 2002, fig. 3: note that the scale was unfortunately wrong and 10cm is actually 5cm. Fig. 3.1 (K 7948, the probable handleless jar) was ascribed to str. e without indication of which e-level and fig. 3.2 (K 8171) to str. e/2. K 7948 has

now been reassigned by E. Czerny to str. e/2 and K 8171 to str. e/3, personal communication, to be published in CZERNY in prep.

⁹⁸ For K7948 cf. for example KOCHAVI, BECK and YADIN (eds.) 2000, fig. 10.14:12 (str. A XIVa); for K8171 cf. for example *ibid.*, fig. 10.14:6.

⁹⁹ MARCUS, PORATH and PALEY 2008, fig. 8.7 and 8.13 (LPW).

¹⁰⁰ E. Czerny, personal communication.

¹⁰¹ ASTON 2004, 298–341 with an overview of this stratum including imports and imitations of imports.

¹⁰² EIGNER 1985.

garden in front of it (Fig. 7a).¹⁰³ Before the palace, other important buildings in str. d/2 have been interpreted as a Syrian “Mittelsaal” house, in squares i-j/21–22, which was probably a forerunner of the palace itself, and a “Breitraumhaus” in squares i/22–23 (Fig. 7b).¹⁰⁴ A number of the tombs in the palace-garden cemetery south of the residential area belonged to str. d/2 as well. Most of the tombs were mud-brick chambers covered with mud-brick vaults built in pits and in front of many of them, in both strata, donkeys were buried.¹⁰⁵

The inhabitants of str. d/2 followed a *hiatus* as the planned settlement had been abandoned without subsequent immediate building activity. The Syrian architecture, the donkey burials and particularly the Middle Bronze Age weaponry with axes, spears, daggers and belts of bronze buried with the deceased were indicators of the origin of at least a fair number of the new settlers. Another clue was an over life-size statue of an Asiatic dignitary found in fragments in one of the largest tombs.¹⁰⁶ The architecture of the tombs and by far the largest amount of pottery from the tombs as well as from the settlement¹⁰⁷ together with other finds were indisputably Egyptian as was the palace of str. d/1. On the whole str. d/2–1 in Area F/I show the unique, mixed cultural setting of the Eastern Nile Delta from the end of Dynasty XII.

Levantine Painted Ware from Area F/I

The best examples of Levantine Painted Ware from the Tell el-Dab^ca area were retrieved from Area F/I, none, however, in complete condition. This is primarily due to the fact that contrary to the most common find context in the Levant the LPW from here is, as already mentioned, largely found in settlement layers and not in tombs although several tombs contemporary with the LPW finds were actually excavated in this area, as discussed below. With the help of the less fragmentary parallels from the Levant it is possible to infer that most of the known vessel shapes and decorative motifs of LPW are represented in the Area F/I material, with bichrome black and red as well as monochrome red decoration. The main motifs include concentric circles, crisscross-bands,

butterfly-band, band-zones A etc. The different types will be treated first, followed by an assessment of the find contexts.

Handleless jars, low-necked jugs and possible amphorae

Several relatively coarse and thick LPW fragments and related painted fragments can be ascribed to either handleless jars or low-necked jugs. Some may also have belonged to amphorae, as they are known for example from Aphek. In many cases it is not possible to determine the type of the original complete vessel with absolute certainty, but a qualified guess can often be based on Levantine parallels.

The finest example in this category is three burnished fragments (Fig. 19b) with standing and hanging triangles painted with black borders filled with bright red. One fragment with standing triangles belongs to the upper shoulder and the two other fragments with hanging triangles from around the maximum diameter of the vessel. Originally a red burnished rim was thought to belong to the same vessel,¹⁰⁸ but the fabric and treatment seem different and it must have belonged to another vessel.¹⁰⁹ Another fragment with triangle decoration (Fig. 21d) is more coarse and with less bright colours and inferior burnishing. The probable hanging triangles are painted with two hues of brownish now rather purple colour, in this case lighter borders filled with a more solid version of the colour. Triangle decoration is known from low-necked jugs (Tel ‘Amr Fig. 53 and Megiddo Fig. 46a both with standing triangles) and cross-hatched versions of triangles also from handleless jars (Ifshar Fig. 39c) and from Gesher (Fig. 48a) with standing and hanging, solid triangles.

A jug/jar Fig. 20a with a broad cross-hatched band shows remains of a handle, but it is not possible to say whether the vessel had one or two handles, i.e. whether it was some kind of low-necked jug or an amphora. The shoulder fragment belongs to the coarse, amphora-like category with monochrome red decoration and a similar rim, which is folded, sharp and flaring, probably belonging with it, with red, horizontal band decoration. A low-necked jug with a double handle from Tell Sukas (Fig. 821) shows a sim-

¹⁰³ BIETAK 1984b; 1991c.

¹⁰⁴ EIGNER 1996.

¹⁰⁵ SCHIESTL 2009, 179–182.

¹⁰⁶ SCHIESTL 2008, who describes how various fragments from other tombs probably derived from the same statue.

¹⁰⁷ The amount of imported pottery from the Levant from Area F/I str. d/2 is, as mentioned above, reported by

BIETAK 1991b, 32 to amount to 18–20% and in str. d/1 to 20% of the total (*Ibid.*, 34). SCHIESTL 2009, fig. 56 infers that the percentage is even less for the cemetery of str. d/2 where he has estimated the figure to be about 13%.

¹⁰⁸ BAGH 2000, fig. 97.

¹⁰⁹ K. Kopetzky, personal communication.

ilar rim and a cross-hatched band, but it is bichrome. The type of rim is also found with a plain amphora from Megiddo,¹¹⁰ which is also interesting because it has an incised mark with three 'fork legs' with a perfect parallel from Beirut¹¹¹ and one from Tell el-Dab^{ca},¹¹² neither of which, however, feature a rim as sharp and flaring as the Megiddo amphora. A cross-hatched band is also found on two shoulder fragments from the so-called Depot at Tell el-Dab^{ca} (Fig. 20b).¹¹³ A fragment from Aphek (Fig. 36i) is very similar to Fig. 20a in particular, but with no handle(s) preserved and with part of an additional wavy band above the cross-hatched band. A rim-shoulder fragment from Tell Beit Mirsim (Fig. 33a) is of a similar kind, but in this case with the white-washed surface typical for the southern Levantine sites as also seen at Ashkelon (cf. below in the text).

Three rims most probably belonged to handleless jars and since they are painted the vessels themselves were probably painted as well and thus belonging to LPW. Fig. 21a and b are very similar to each other, relatively coarse with red bands on a thickened rim with an inner gutter. Fig. 21a shows traces of a slight burnishing, which may also have been the case with Fig. 21b. Often LPW handleless jars with this type of rim do not have the rim itself painted, cf. for example Fig. 36e, f (Aphek), but, for example, Fig. 45b (Megiddo) is painted like the examples from Area F/I. Fig. 45a (Megiddo) and for example Fig. 74a from Beirut have ticks on the rim as does a rim fragment from Tel Hayyat in Jordan (Fig. 88a). The third rim, Fig. 21c, is of a finer type with a thinner wall and the rim has a deep inner gutter and an undercut, tapering outer part not apparent on the two other examples. The neck is red burnished vertically and the rim horizontally dark-brown burnished. This probably indicates that the decoration of the vessel was brown (bands?) and not red as in the case of the aforementioned handleless jar from Megiddo (Fig. 45b), which also has a less undercut tapering. The monochrome red decoration of a handleless jar from Gesher (Fig. 48a) covers all of the rim as well as the neck and the rim has a slight undercut tapering like Fig. 21c.

The most common decoration of handleless jars in general is bands and band-zones. The wall fragments Fig. 19a and 21e fall within this category. Both

with a bichrome band-zone A and Fig. 21e with a possible additional wavy band-zone. This is known from a bichrome jar from Sidon (Fig. 68a) and a monochrome one from Nami (Fig. 51a). Examples of bichrome band-zones A are found at Beirut (Fig. 74a) and Aphek (Fig. 36f) and together with concentric circles as the main motif Fig. 73a from Majdalouna and Fig. 45a from Megiddo with band-zone C and a large wavy band-zone on the neck. A handleless jar from Sin el Fil (Fig. 75a) with band-zones A seems to have monochrome decoration, according to the published description.

One almost complete low-necked jug from Area F/I (Fig. 22a) deviates by its late date¹¹⁴ as well its tomb context. Otherwise it clearly belongs to the Levantine Painted Ware category and the rim is of the same type as the above-mentioned Fig. 21a-c with an inner gutter. The body is ovoid with a flat disc base and a double handle on the shoulder. The decoration is bichrome with a double band-zone C just above mid-body and additional band-zones C on collar and neck and a red rim as mentioned. A very close parallel is seen from Ruweisé T. 56 (Fig. 71f) and another from Ginosar (Fig. 59a) with a triple handle and ring base. A low-necked jug from Tur'an is also of a very similar shape, but only one red band is shown on the drawing (Fig. 50). This may in fact be due to the state of preservation as it was also rather difficult to discern the exact decoration of Fig. 22a. Low-necked jugs are otherwise known from many sites in different shapes as described above. Fig. 22a belongs with the southern/coastal group with the handle being attached shoulder to shoulder. Examples with standing and hanging triangles were mentioned above from Megiddo (Fig. 46a) and Tell 'Amr (Fig. 53); both with triple handles as on the Ginosar example just mentioned. The date and context are further discussed below.

Three fragments of the coarse amphora-type with monochrome red decoration and of slightly different dates belong to the undeterminable jug/jar category. Fig. 22c is a shoulder fragment with part of what seems like a metope-pattern, i.e. two parallel bands connected with vertical lines. It is dated to str. d/1 and no exact parallels exist except in general terms where this type of decoration is common with Syro/Cilician Ware, but the fabric and decoration

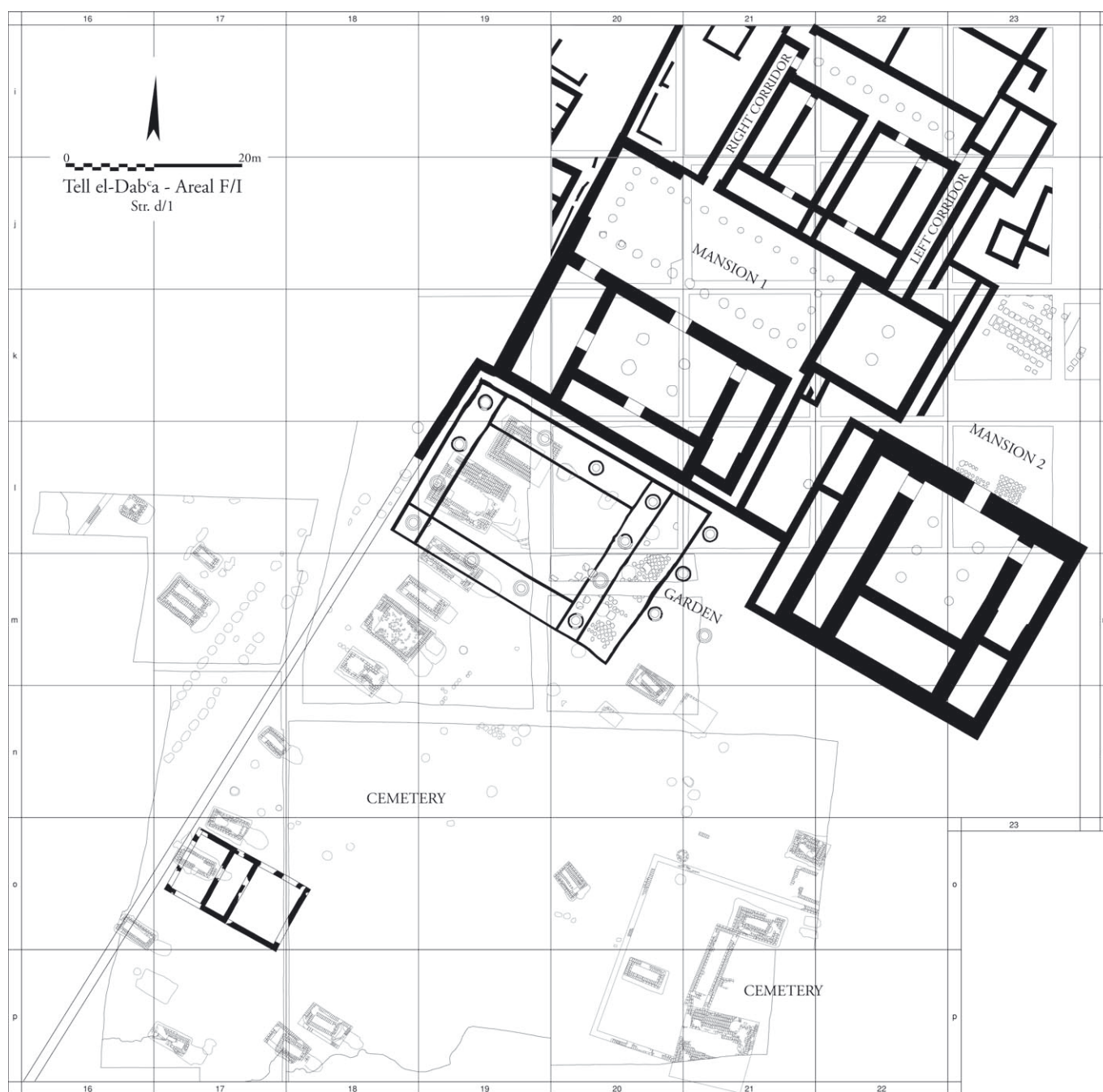
¹¹⁰ LOUD 1948, 184.

¹¹¹ SAIDAH 1993-94, 151, pl. 7.

¹¹² BIETAK and HEIN (eds.) 1994, cat. no. 259.

¹¹³ From a context that will be published at a later date.

¹¹⁴ The assigning to str. b/2 was confirmed in October 2008 by K. Kopetzky, personal communication.

Fig. 7a Plan of Tell el-Dab^ca Area F/I, str. d/1

colour are more consistent with the southern style such as found, for example, in Gesher (Fig. 48a). Fig. 22e. shows part of what looks like a triangle-motif with no filling. The date is str. b like the above-mentioned low-necked jug. From str. c/2 another shoulder fragment with part of a wavy band and a horizontal band above (Fig. 22d) corresponds to a fragment from Aphek (Fig. 36i) where part of a probable wavy band was also spotted. All three fragments may have belonged to painted amphorae such

as, for example, the small one from Megadim with triangle pattern (Fig. 52a) and fragments from Aphek with a wavy band-zone (Fig. 36a) and one with a cross-band (Fig. 36b).

As mentioned, the coarse types may be miscellaneous jugs/jars such as, for example, the handleless jars from Megiddo Figs. 44f and g with simple band decoration and the amphora Fig. 44c. These, as well as Tel Dan Fig. 66a, are all of a slightly different, more elongated amphora type than the aforemen-



Fig. 7b Plan of Tell el-Dab'a Area F/I, str. d/2

tioned handleless jars otherwise characteristic for the MB IIA and LPW.

One fragment (Fig. 22b) in this category belonged to a tomb context, but it does not readily fit with any other fragments from Tell el-Dab'a. The fragment is from the shoulder of a probable jug or handleless jar with a maximum diameter of 25cm. The surface shows clear, horizontal combing, burnishing and a dark brown decoration with a possible wavy band-zone, i.e. a wavy band with a thin band below and part

of a broader band above. The best parallel so far is from Tel Nami (Fig. 51a) with a wavy band-zone, but with red decoration and no apparent combing.

Other miscellaneous fragments show band-painting but are of fabrics different from LPW. A group of these are of fabrics with a high content of coarse sand and a relatively thick, burnished white or light slip with red horizontal bands, Fig. 29. Fig. 29f has a very sandy fabric with a thick, white, burnished slip with red burnished band-decoration. Fig. 29b belongs to

the same class with a high sand content and a white slip, but with a more elaborate decoration, which is also highly burnished. It has bichrome red and brown decoration, possibly a kind of band-zones C with additional brown vertical ticks on the white surface between the band-zones C.¹¹⁵ The red decoration is in addition highly burnished horizontally. All of these sandy fragments were once thought to be of Nile E clay, but they are probably imports from the southern Levant.¹¹⁶ The same kind of fragments have now been localised in Ashkelon¹¹⁷ and they are most likely also close to fragments from Tell Beit Mirsim and possibly other southern Levantine sites (cf. below).

Few examples exhibit bichrome red and white decoration such as a proposed dipper type juglet (Fig. 18d). 7067G is another fragment from str. d/1–d/2 but this is from a coarser and larger vessel, probably a handleless jar with horizontal combing and a slight burnish, the preserved decoration is a red and a white band (no Fig.).

Long-necked jugs

One of the less fragmentary vessels from Area F/I is a burnished bichrome long-necked jug with a black cross-band and additional band-zones C and part of a motif on the upper shoulder that may have been bichrome semi-circular segments, black filled with red (Fig. 16b). The long neck, handle and base are not preserved, but the globular body shape, burnished surface and described decoration leave no doubt that we are dealing with a long-necked jug most comparable to examples from Amrith (Fig. 81a) and Nami (Fig. 51d). The Nami jug shows even more elaborate semi-circular segments above the cross band which, in this case, is rather a crisscross band. The long-necked jug with butterfly decoration from Sidon (Fig. 68g) shows similar decoration on the shoulder above the main decoration. The example from Dharat el-Humraiya (Fig. 34a) with monochrome black crisscross band on a red burnished surface should also be mentioned.

Fragments from another noteworthy bichrome vessel with a large piriform body (Fig. 16a), probably also belonged to a long-necked jug. The wall is thicker than the aforementioned Fig. 16b which could, alter-

natively, suggest a low-necked jug, but the neck is very narrow, a feature that corresponds better to a long-necked vessel. The surface is burnished and the main decorative motif concentric circles with additional band-zones A below and two on the shoulder with a wavy band-zone in-between and at least three wavy band-zones on the collar/lower neck. A monochrome long-necked jug with a double handle from Megadim (Fig. 52e) exhibits similar decoration including the wavy bands, but with spirals instead of concentric circles. Two long-necked jugs from Sidon (Fig. 68e, f) with bichrome concentric circles, but no wavy bands, are very similar to Fig. 16a as regards fabric and wall thickness as well as being fired with a dark grey inner core. A similar bichrome long-necked jug with concentric circles from Lebe^ca (Fig. 70a), also in the Sidon region, has a double handle like the two Sidon jugs and the one from Megadim. Another from Sin el Fil (Fig. 75b), again in the Sidon region, seems to be monochrome like the Megadim jug.

Other fragments from Area F/I are most likely from long-necked jugs as well, judging by the wall thickness, curvature, surface and decoration motifs typical for that kind of vessel. The fragment Fig. 17d has preserved part of a bichrome set of concentric circles with a band-zone A above. The surface colour is different and brighter orange and the black border bands are preserved as more solid black than those of the aforementioned examples from Area F/I. Apart from a comparison with the above-mentioned long-necked jugs with concentric circles/spirals it may also be compared to a jug from Ifshar (Fig. 40b) with similar decoration; it has a globular body, triple handle, disc base and a bilobate rim with grooves below the rim.

Fig. 17a, b both illustrate bichrome butterfly motifs with additional vertical bands next to the 'butterfly wings', which compares well with a long-necked jug from Sidon (Fig. 68g). Other long-necked jugs with butterfly motif have turned up in Amrith (Fig. 81b), Tweini (Fig. 83a) (butterfly/hourglass) and one is recently reported from Tell Arqa in northern Lebanon as well.¹¹⁸ Another bichrome fragment (Fig. 17c) has a slightly thicker wall than, for example, the long-necked jug Fig. 16b, but the curvature shows that

¹¹⁵ Published as RWB Ware in BIETAK, KOPETZKY, STAGER and VOSS 2008, fig. 2.7. The decoration is red, white and brown (not blue), but it may be a variant of this category.

¹¹⁶ These former 'Nile E' fragments are now identified by K. Kopetzky (personal communication) as the southern Levantine ware termed RWB

¹¹⁷ STAGER 2002.

¹¹⁸ K. Kopetzky, personal communication. The Arqa material is discussed below in the text.

it is from a jug and thus likely a long-necked specimen. The decoration is part of a band with oblique lines as Ifshar Fig. 39e or possibly part of a circle segment as on the shoulder of the long-necked jug from Nami (Fig. 51d). Another possibility is that the red oblique lines are actually part of a cross-hatched area.

An enigmatic, relatively large, coarse handle with bichrome decoration (Fig. 17e) was found together with other LPW fragments and clearly belongs in that category. It looks at first glance most similar to amphora handles, but nevertheless undoubtedly belonged to a jug as the upper attachment shows that the inner diameter was only about 5cm, i.e. probably a neck of a long-necked jug. Long-necked jugs with handles preserved tend to have smaller, more round or double handles and to be made of a less coarse fabric than this example. A look at a long-necked jug from Gezer (Fig. 35a) in the Archaeological Museum in Istanbul proves, however, that some examples indeed have handles of a shape and coarseness as on Fig. 17e. The same may be true of two long-necked jugs from Beirut (Fig. 74c, d)¹¹⁹ and the famous jugs from Ras el 'Ain (Aphek) are also in that class (Fig. 37a–c), at least as coarse as Fig. 17e. The decoration is rather mysterious, too, with red, irregular, oblique bands on the handle, a black band around the neck on the upper part and thin red oblique lines above the black band, which may have been part of the rim decoration. A complete vessel with a handle and decoration comparable to Fig. 17e still waits to be discovered.

Dipper jugs

Band-painted dipper jugs are present in Area F/I as well, but they are for the most part different from the examples from 'Ezbet Rushdi in displaying band-zones A instead of B. The most complete example, Fig. 18b, is a classic burnished monochrome model with ovoid body, flat base and round handle. The neck is not preserved, but the diameter shows it to be of the rather wide type. The decoration apart from a monochrome red band-zone A comprises an additional band below and two bands around the collar ending at the handle attachment. This is also known from Aphek, where the best parallels is Fig. 37f, also with an additional band below the band-zone A, and Fig. 37e and g have the two bands around the collar as do jugs from Byblos (Fig. 77f) and Arqa (Fig. 80c) as well as two from Beirut (Fig. 74f, g). Also of interest is the fact that a similar fragment with a monochrome band-zone A has turned up at Elephantine on the southern

border of Egypt (no illustration). Another monochrome fragment (Fig. 18a) from Area F/I is a complete handle with part of the rim preserved as well as part of the shoulder with an additional shoulder fragment. The rim was probably pinched and displays red ticks as does the handle. Another handle, Fig. 18c, has the same red horizontal ticks and could belong to a similar monochrome band-painted jug or alternatively a bichrome as no part of the possibly bichrome band-zone part, is preserved.

A shoulder fragment, Fig. 19e, and two handle stubs with part of the shoulder (Fig. 19c, d) all exhibit bichrome band-zones A with additional bands around the collar. Parallels for these are seen in Ras Shamra (Fig. 84a) in the north and Barqai (Fig. 41a) in the south. It may be noted that none of the examples from Tell el Dab'a have a collarette whereas jugs from Ras Shamra (Fig. 84) show both variations.

A rare variation is the already mentioned large body/shoulder fragment Fig. 18d with red and white bands. The main motif is close to what looks like a red band-zone A with three additional thin white bands below with a red band below and above – almost another band-zone A but with white borders instead of black. Above the main band-zone three additional white bands are seen on the shoulder. Examples of white washed surfaces exist mainly in the southern region at sites such as Aphek and Ifshar, but Fig. 18d with white bands is so far unique although belonging to the band-painted dippers and with an almost piriform body-shape that is similar to, for example, the complete dipper from Arqa (Fig. 80c).

One fragment in this category derived from a tomb of str. d/1 (Fig. 18e). It is from the mid-body of a dipper type and with monochrome red band-decoration that was probably a band-zone A with an additional band below. The wall is relatively thin and this fact together with the fabric and surface colour etc. makes it a close parallel to the 'Ezbet Rushdi Fig. 15e with an additional wavy band. As mentioned band-zones A are not readily found at Rushdi though, as we have now seen it was common in the material from Area F/I. Fig. 18b, however, is also different from Fig. 18e with a thicker wall and surface colour etc.

Miscellaneous shapes

One fragment from str. d/2 (Fig. 17f), like most of the mentioned LPW examples from Area F/I, is a rim fragment of a beaker, cup or similar vessel, which is otherwise not common in the LPW repertoire. The

¹¹⁹ The jugs were only published as a drawing, SAIDEH 1993–94, pl. 16.2, 3.

rim is direct with a slightly-pointed, rounded tip and a mouth smaller than the main body diameter. The wall is relatively thin and the fragment is similar to the common Middle Kingdom hemispherical cups. The decoration is a dark red band-zone A with the upper border band covering the rim itself. The fabric with a high lime content, however, and the decoration, clearly identify the piece as a Levantine import. So far no parallels are known from the LPW repertoire and the closest parallels are actually the EBIV beakers, often termed Hama beakers.¹²⁰ Fig. 17f may thus actually be the MB continuation of these.

A fragmentary painted jug/jar from outside a tomb, F/I-p/21, T. 1, does not readily fit in with the LPW corpus (Fig. 23c).¹²¹ It has an ovoid body, a ring base, a sharp collar to neck carination and the beginning of a seemingly relatively high neck. The upper neck and rim are not preserved and neither is any part of a handle, which was probably not present meaning that the vessel could be a type of (handleless) jar. The surface is greyish white, burnished and the preserved decoration has a red wavy band-zone at the lower neck and a horizontal band on the upper mid-body, which may be part of further decoration on the lower (missing) body. The surface and decoration bear a certain resemblance to pTeY (cf. below), but real parallels are not easy to find. Jugs and jars with simple wavy bands have been found in a Middle Bronze Age tomb at Murek (Syria) (Fig. 101 and especially Fig. 101e). They have flat bases, only slightly concave, whereas jars from nearby Hama in the last part of the Early Bronze Age have ring bases and high necks similar to Fig. 23c, but with simple band decoration and no wavy bands.¹²² The date of Fig. 23c is not completely secure as the vessel was found outside a tomb dated to str. d/1, but it may belong to the original material left as offerings to the tomb owner and thus also of str. d/1.¹²³

Variation: red burnished surface with black decoration

Some fragments and a complete jug do not readily belong to LPW as they have a red, burnished surface and black decoration (Fig. 24). Thin horizontal bands are the norm, which may also connect at least some of the examples to Painted Tell el Yahudiyeh Ware (cf. below). Two fragments from one vessel,

however, have a more elaborate decoration, and seem to be related to LPW; Fig. 24e, f with a zone of concentric half circles on a horizontal band and two additional bands above. The decorated part with concentric half circles is on a plain background and otherwise the surface is covered with a red, vertically-burnished slip. The fragments are body fragments with a relatively thick wall and a relatively large diameter to the vessel. A low-necked, red burnished jug from Ruweisé displays a similar non-burnished band with black decoration (Fig. 71e) and a fragment from Tel Dan (Fig. 64g) is also similar. The date of Fig. 24e, f is related to the d/1 palace or possibly just after, str. c which puts it in the latter half of the LPW span at Tell el Dab^ca.

A complete jug 6096 (Fig. 24a) from a silo-tomb, F/I-o/21, T. 21, burial 1, does not belong to the LPW corpus but to a later variation of simple painting from str. c-b/3. The jug has a large ovoid body, ring base, double handle and a pointed, sharp inner gutter rim and on the shoulder and mid-body respectively there are two thin black bands. It was found under the arm of the buried person.

Various red burnished jugs/juglets with simple dark to black bands seem to appear during most periods. Generally only very small fragments have been retrieved and most are probably rather from juglets than jugs. An early example is reg. no. 6137Y (no illustration), from F/I-l/20, Pl. 2, fill of d/1-palace, and ascribed to str. d/2 like most of the LPW. It is a very small red-burnished fragment with two black bands from the same context as Fig. 18d (LPW jug, red and white bands). Fig. 24d is an even smaller fragment from F/I-l/23, str. d/1 with three thin dark bands. Two small fragments of the same vessel also from str. d/1 is reg. no. 6115Z, from F/I-k/20, Pl. 3, were found on the d/1-palace floor room M1. They are similar to the complete Fig. 24a and also to reg. no. 5602C (no illustration) from F/I-l/22, Pl. 4, Pit 42 bottom part, str. c. Later examples have also appeared in Area A/II and R/I. reg. no. 6114K (no illustration) from A/II-l/17, Pl. 2, sandy clay layer between T. 4, T. 5, and T. 9, H=5.7, str. D/3 is actually more like Fig. 24e, f but finer. The example Fig. 15n from ^cEzbet Rushdi R/I-m/62, Pl. 1-2, is from fill that has now been termed loc. 535 and dated to str. a.¹²⁴

¹²⁰ Cf. for example FUGMANN 1958, figs. 106.4B821; 4B823.

¹²¹ SCHIESTL 2009, 160, fig. 434.7062K.

¹²² For example FUGMANN 1958, figs. 64.3F218; 85.3K170; 93.3H62.

¹²³ SCHIESTL 2009, 53 (str. d/1 for this type of tomb), 185 about the relation of the finds outside F/I-p/21, T. 1 to the tomb and *ibid.*, 467-477 about the tomb itself and the finds.

¹²⁴ E. Czerny, personal communication and CZERNY in preparation.

Find contexts Area F/I (Fig. 7a, b)

When the contexts of the LPW fragments of Area F/I are examined it turns out that a large percentage are associated with the area of the “Mittelsaal” house of str. d/2, which underlies the northern excavated part of the palace of str. d/1. Admittedly we are dealing with secondary contexts and not complete vessels left on the floors of the buildings, but it is nevertheless worth the effort to investigate these contexts further. Fragments of the possible long-necked jug with bichrome concentric circles and wavy band-zones (reg. nos. 4284, 3241B, 6114J, 3319A, 3252 B) were recovered from all four squares comprising the “Mittelsaal” house, with the largest reconstructable part (4284, most of Fig. 16a) from the central courtyard itself in sq. j/22. Five fragments (3252 B, also Fig. 16a) from the middle part of the vessel with sections of the concentric circles were from just outside the northwestern corner of the “Mittelsaal” house where two additional LPW fragments from one or two bichrome dipper jugs with band-zone A were also retrieved (Fig. 19d, e same context). From the south-western corner between the “Mittelsaal” house itself and the surrounding wall another fragment (Fig. 16b) turned up and just to the east of the building the smallest fragment (6114 J) was retrieved. The other relatively well-preserved, luxurious vessel, a bichrome long-necked jug with cross-band (Fig. 16b), was from the north-west corner next to the “Mittelsaal” house where a two-roomed building, a so-called “Breitraum” house,¹²⁵ was situated.

Other fragments such as Fig. 20a, a coarse jug with a monochrome red broad crisscross band and a corresponding rim with a red band, came from under the palace str. d/1 layer around the southwestern corner of the “Mittelsaal” house, again between the inner building and the outer wall. Here, as was the case with the two above-mentioned bichrome dipper fragments Fig. 19c and e and five fragments of the probable long-necked jug with concentric circles (Fig. 16a) a foundation wall of the palace of str. d/1 crosses the area. The said fragments were most likely connected to this activity.

The complete vessels could theoretically derive from robbed tombs of str. d/2, thrown out, smashed

and ultimately some fragments were repositioned and deposited when the palace was built.¹²⁶ There are three tombs from str. d/2 south of the wall of the “Mittelsaal” house and one north of it. They are not conspicuous, but they may nevertheless still have contained LPW as they were all found robbed.¹²⁷ Another explanation, here preferred, is that the vessels were actually connected with the elite housing of the area and when this was demolished and new foundations for the palace were dug out the vessels were destroyed or already smashed and part of the garbage from the buildings. Fragments were then deposited in the foundations and pits of the area. A fragment from a jug/jar with bichrome band-zone A (Fig. 19a) was also found in connection with the “Mittelsaal” house. In this instance in the north-western long room around the “Mittelsaal” itself.¹²⁸

Fragments of other LPW vessels were found in pits. Fragments of as many as eight LPW vessels turned up in Pit 53 (Figs. 17b–f; 18a–d), a large waste (?) pit in square l/20, together with amphorae fragments and Egyptian pottery. The pit was oval, east-west 5.5m and north-south 4.6m, about 1.4m deep. The upper fill of the pit consisted of the soil and broken mud bricks dug up when the foundations of the palace were dug out. The southern wall of the palace crosses the upper area of the pit. Further down in the pit the fill consisted of many pottery fragments, among them large Nile C beer bottles and the above-mentioned examples of LPW. A tomb, l/20-T. 34 was dug into the pit slightly north of the middle. A tree pit from the palace garden was dug into the pit, which also destroyed the entrance wall of the tomb. The tomb may never have been used or it was thoroughly robbed without any hint of a robber's pit or the destruction of the entrance as there were no finds at all and no traces of bones.¹²⁹ If the LPW examples from Pit 53 originally derived from this ‘ghost’ tomb the robbers must have been very eager and resourceful.

Another large refuse deposit, Pit 40, in square l/19–20, also ascribed to str. d/2, yielded the brown burnished rim of a red burnished jug or jar (Fig. 21c) and the bichrome fragments of a jug/jar with standing and hanging triangles (Fig. 19b) and a rim that may have belonged to this or another (painted?) vessel. This pit is just southwest of Pit 53 and may again

¹²⁵ EIGNER 1985; 1996; BIETAK 1996, 10.

¹²⁶ Following a suggestion by E. Marcus, Schiestl has proposed that the examples of LPW from Area F/I, str. d/2–1, including the examples from pits, could possibly derive originally from tombs. SCHIESTL 2009, 159–161 and especially n. 1653.

¹²⁷ SCHIESTL 2009, 219–227 (*Die nördliche Gräbergruppe im Siedlungsbereich*).

¹²⁸ In this case not far from i/22–T. 45, one of tombs mentioned in the above footnote.

¹²⁹ SCHIESTL 2009, 227–228.

be connected with the construction of the str. d/1 palace. To the west of both pits, two tombs of str. d/1 were situated, the two larger tombs of a row of tombs.¹³⁰

This prompts the question: are the LPW fragments from the fill from the palace foundations or did the original vessels actually belong to the elite buildings represented by the “Mittelsaal” and “Breitraum” houses?

Most of the “fancy” bichrome etc. LPW was from below the palace in secondary contexts as fill of the palace foundation, for example.

The tombs have produced some LPW, but neither, by any means, in the quantity that would have been expected considering the common burial contexts of LPW elsewhere in the north in the form of complete vessels.

It may be significant, too, that in two of the tombs where the attribution to Asiatics seems clear, fragments of LPW were also found. A fragment of a jar (or jug) with brown wavy band(-zone) (Fig. 22b) was in the fill of the tomb with the mutilated statue of an Asiatic, F/I-p/19, T. 1, str. d/2 or d/1 and is likely to derive from a vessel belonging to the tomb. In the tomb F/I-m/18, T. 3, str. d/1, with an amethyst scarab of a *[hk3 n (?)R]tnw di-sbk-m-h3t* [‘Chief of R]etjenu Disobekemhat’,¹³¹ a fragment of a jug with band-zone A or B (Fig. 18e) came from the 2nd phase of the tomb in the eastern half of it. A beautiful veined dagger, a chisel-like axe, two socketed spearheads and a curved knife, together with more jewellery, formed part of the grave goods, very similar to the collection in Kharji T. 1–2 in Beirut with a veined dagger, curved knife and band-painted dippers in T. 2 and chisel axes and curved knives in T. 1.¹³² Both of the Kharji tombs contained amethyst scarabs as well. Martin proposed that the tomb F/I-m/18, T. 3, str. d/1 should be dated mid to late Dynasty XII based on the amethyst scarab,¹³³ but when the uninscribed specimen from RT III in Byblos¹³⁴ is also considered, the attribution of “tra-

ditional” Dynasty XIII for str. d/1 would still hold good.

If LPW were actually related to the settlement of the presumed elite inhabitants of str. d/2 with their Mittelsaalhaus this is in fact mirrored at Ifshar where the published fragments are all from two contexts both belonging to ‘elite settlement’ as at Tell el-Dab^ca. The fact that some vessels had also been placed in tombs of Tell el-Dab^ca becomes obvious, however, with a few fragments, but by chance or not, no fragments of the most luxurious vessels were found in tomb contexts.

Dating

One of the most important methods for the assignment of the Tell el-Dab^ca stratigraphy to Egyptian chronology is as mentioned the evidence from the Dahshur excavations by the Arnolds and the subsequent pottery processing by Do. Arnold.¹³⁵ In particular the characteristic MK hemispherical bowls turned out to be a reliable chronological tool with their development from shallow and broad to restricted tall cups (cf. above). Comparisons also with other ceramic material have demonstrated that not even str. d/2 in Area F, which starts earlier than str. H at the main tell (Area A), could belong to Dynasty XII proper, but, at the earliest, to the very end of that dynasty.¹³⁶

AREA A/II

The remaining tell, termed Area A/II, was the area first excavated and later extended by A/I and III–V. Areas A/I–III¹³⁷ belonged to the eastern part of ancient Avaris; A/IV, together with the aforementioned F/I, formed the central part with A/V on the north-eastern border. The majority of the finds from Area A/I–V belong to the Hyksos period with settlement, temples and a number of tombs.¹³⁸ Of main concern here is Area A/II where two fragments of LPW juglets have been retrieved. Some painted fragments were also found in Area A/IV, but they are not

¹³⁰ SCHIESTL 2009, 331–354 (*Gräberreihe II*).

¹³¹ MARTIN 1998, for another interpretation of the text, cf. BIETAK 1996, 26 “Overseer of foreign countries, Sobekemhat”.

¹³² SAIDAH 1993–94.

¹³³ Cf. also MARTIN 1996, 597–598 for a Dynasty XII date of the amethyst scarab of Ilami-yapi(?) assigned to Byblos RT IV – “on no firm evidence” according to Martin.

¹³⁴ Photo in BIETAK and HEIN (eds.) 1994, cat. no. 66.

¹³⁵ DO. ARNOLD 1982.

¹³⁶ SCHNEIDER 2008 with an overview of the Middle Kingdom absolute chronology and an evaluation of the various sources.

¹³⁷ A/III was a smaller-scale test excavation by the town mosque, BIETAK 1970, 18.

¹³⁸ Some of the final publications from Area A have appeared: BIETAK 1991a; FORSTNER-MÜLLER 2007; MÜLLER 2008. General information about Area A: BIETAK 1968; 1970; 1991b, 31; 1996, 36–48.

taken into consideration here as they are not good examples of LPW and a closer investigation of all the material from that area and the dating of the stratigraphy is still pending.

During the Hyksos period, from str. F, Area A/II was occupied by what is termed a 'sacred mortuary precinct'¹³⁹ in which the Middle Bronze Age Levantine Temple III was the largest architectural element with an open courtyard in front with offering deposits.¹⁴⁰ Before the temples were built the area was initially a residential area on the eastern fringe of the growing town. At first only lightly-constructed huts, tents or the like had been erected in str. H and they were replaced in str. G by slightly more solid structures with animal sheds and circular silos.¹⁴¹ A few tombs from this early period were also excavated.¹⁴²

Only two good examples of LPW from Area A/II will be mentioned here. The reason for the scarce evidence of LPW in the area may be due, at least partly, to the fact that the level corresponding to str. d/2 in Area F/I has only been reached to a minor extent and the lowest level, str. H, does not start till about halfway into str. d/2 in Area F/I. That means this eastern part of the town was occupied a little later than the more central Area F/I. Another reason that may be proposed for this discrepancy is that while in Area F/I LPW was largely found in the pre-palace elite settlement area (?) Area A, the eastern part of the town was occupied by new settlers first probably in tents or other kinds of light structure in str. H, which were replaced by a non-elite settlement in str. G. The same area was later used for temples and cemeteries.

LPW juglets from Area A/II

The two good examples of LPW from Area A/II are both from bichrome juglets (Fig. 23a, b). Fig. 23a is a shoulder fragment of a juglet with a double handle. The bichrome decoration below the handle attachment is a band-zone A and left of the handle is a red 6-pointed star, which is unusual. Above the star a tiny red spot is seen as the lower part of a possible collarette. Globular juglets from Ras Shamra (Fig. 85a–c) and now also juglets from Tell Tweini (Fig. 83e, f) may have band-zones as their main motif, but otherwise, on juglets, it is more common

as an addition to concentric circles. Examples of bichrome juglets with concentric circles and additional band-zones A above the last are found at, for example, Amrith (Fig. 81c), Ifshar (Fig. 40c) and Aphek (Fig. 38b).

A juglet neck (Fig. 23b) can most likely be classified as LPW, but unfortunately the find context is not dated. It displays bichrome, alternating red and black bands on the neck and thin oblique red bands are attached to the lower black band at the collar, which may be part of a collarette. Collarettes are normally all red, but an example of a juglet with a bichrome collarette is found at Tel Dan (Fig. 65a).¹⁴³ Alternatively we are dealing with oblique red lines between black borders, a feature which is known from Ifshar (Fig. 39e; h) although probably from a larger vessel.

Additional painted vessels from Area A/II

Two coarse fragments (reg. no. 6115 L, no Fig.) of the same simpler LPW vessel were also retrieved from Area A/II, str. G. They probably belonged to an amphora or, less likely, to a handleless jar and the surface is combed lightly with horizontal strokes and vertically burnished above the paint decoration, which is monochrome red, while on the larger fragment two relatively thin bands are seen, one of which is, for the most part, actually divided into two bands close to each other. The other fragment displays a similar horizontal band with two diagonal bands touching each other at the horizontal band and they may thus have formed a kind of open triangle pattern. It resembles shoulder fragments from Aphek already mentioned above and the proposed triangle pattern may also be the lower part of a cross-band similar to the Aphek fragment.

One body fragment from a jug with red bands has caused some headaches (Fig. 23d). It is fine orange and burnished and the three preserved bands are relatively broad and widely spaced. It probably belonged to an ovoid jug and its fabric and surface treatment prompted the obvious decision to register it as a Levantine import of IV-clay. It was first subjected to neutron activation analysis and surprisingly proved to be local Nile clay and later petrography gave the same result. According to Karin Kopetzky an explanation

¹³⁹ BIETAK 1996, 36.

¹⁴⁰ MÜLLER 2008.

¹⁴¹ BIETAK 1981, 237–241; FORSTNER-MÜLLER 2007, 20.

¹⁴² FORSTNER-MÜLLER 2007, 84–85.

¹⁴³ The juglet from Tel Dan is decorated with bichrome wavy bands and what looks like a collarette on the published drawing (ILAN 1996a, fig. 4.106:8) may in fact be a wavy band.

could be an original switch of samples or we would otherwise have to accept that we are dealing with a good Egyptian imitation. The date of the vessel is str. D/3 and it is thus also much younger than LPW.

A Syro/Cilician type jug

A link to the Syro/Cilician type of pottery at Tell el-Dab^ca is provided by the jug Fig. 25a from A/II-n/19, Pl. 4, Offering pit 1 at T. 4 assigned to str. E/3,¹⁴⁴ i.e. in the beginning of MB IIB according to the general stratigraphy of Tell el-Dab^ca. A study of the original fragmentary jug, kept in the store rooms of the Kunsthistorisches Museum in Vienna,¹⁴⁵ clearly showed that the rim had originally been trefoil, which led to the comparison with a jug like Fig. 100a from T. G II in Hama¹⁴⁶ that in itself is a simple version of a Syro/Cilician jug. The vertical/oblique lines on the shoulder with horizontal borders are now very faint, but they may have been arranged in groups or continuously covering the shoulder - both versions consistent with the Syro/Cilician style. On the handle additional lines on the round handle are detected. The surface treatment of the jug is not the burnished finish of LPW, but a smoothed creamy surface, also rather characteristic of Syro/Cilician Ware (cf. below).

Date and context Area A/II

Fig. 23a is from str. G, which largely corresponds to str. d/1 in Area F/I. As we have seen LPW still prevails in that period in Area F/I as well, although all of the 'good' bichrome examples were from the preceding str. d/2. Fig. 23a clearly belongs in that category. Fig. 23b on the other hand is also bichrome, but Fig. 65d from Tel Dan shows that miscellaneous bichrome painted juglets exist after the beginning of MB IIA - linked rather to painted Tell el Yahudiyeh Ware than 'true' LPW. There is no date for this piece, but it may belong to str. G as well.

The bichrome LPW juglet fragment Fig. 23a derived from residential waste inside a silo in a settlement area below the northwestern corner of Temple III. This settlement context again corresponds to Area F/I, but it cannot be ruled out that the juglet was originally placed in a tomb, which was robbed and the

fragments scattered. Two fragments of an amphora with thin red bands (reg. no. 6115 L, no illustration) derived from below Temple III and more or less the same settlement context as Fig. 23a, from residential waste north of a building and also from str. G. Fig. 8 shows the stratigraphical distribution of LPW and related painted pottery in the Tell el-Dab^ca area.

COMPARISONS FOR TELL EL-DAB^cA LPW

Several comparisons from the Levant for the LPW from Tell el-Dab^ca have been mentioned already, but a summary with some additions follows here.

Area F/I, with the much greater number of vessels, has also yielded a much broader spectrum of types. It seems that the fragments from here derive from almost all types of LPW, both "fancy" bichrome and coarser plain types, concentric circles, crisscross bands, triangles and all kinds of band-zones.¹⁴⁷ Many fragments are readily recognisable with the Levantine parallels at hand, but some, such as Fig. 17a, b and the handle Fig. 17e seemed initially rather odd. However, Fig. 17a, b can now be identified as fragments of long-necked jugs with a kind of "butterfly" pattern. Fig. 17b, with the thin, red, vertical lines below the main decoration, may, for example, have had a crisscross zone in the same way that Fig. 64k from Tel Dan combines the two. Fig. 17c may also have displayed a bichrome (cross-) hatched band or triangles.

Comparisons:

- * More coarse types with red decoration, such as Fig. 20a with a crisscross band on the shoulder, which has parallels from the first MBIIA phase at Tel Aphek and from Tell Beit Mirsim as well as from Tel Ifshar (Fig. 39d, e) in a finer bichrome version.
- * More "fancy" types of a finer ware and better burnished with bichrome red and black decoration, such as Fig. 16a with concentric circles. It may be compared to jars from Megiddo (Fig. 45a) and a fragment from Phase 2 at Aphek (Fig. 36l) as well as to vessels from sites further to the north from Ruweisé (Fig. 71a) and Majdalouna (Fig. 73a). More examples of jugs (with one handle) with

¹⁴⁴ MÜLLER 1996, 118 proposed an earlier date for the jug according to the assumption that it belonged to LPW of MB IIA caused by the fact that the jug was included in the LPW catalogue of BAGH 1988; cf. now MÜLLER 2008, 327-334: str. E/3 for the pit.

¹⁴⁵ The present writer was kindly permitted to study the painted Tell el Yahudiyeh Ware juglets and the afore-mentioned jug kept in the Kunsthistorisches Museum in Vienna by Prof. Dr. H. Satzinger and with the kind help of Dr. E. Haslauer.

¹⁴⁶ FUGMANN 1958, pl. X.5B 901; RIIS and BUHL 2007, pl. V.d.

¹⁴⁷ Part of this material was preliminarily treated in BAGH 1988.

MB-PHASES	B.C.	EGYPT RELATIVE CHRONOLOGY	TELL EL-DAB ^c A			
			TOWN CENTER (Middle Kingdom) 'Ezbet Rushdi	NEW CENTER MB-Population	EASTERN TOWN	
			R/I	F/I	A/I-IV	
		Dyn.				
MB III (MB II C)	1530	AHMOSE	DENUDED	DENUDED a PITS	D/2	
	1560				D/3	
MB II (MB II B)	1590	XV HYKSOS			a/2 b/1	E/1
	1620					E/2
	1650				b/2	E/3
MB I/II (MB II A-B)	1680	KINGDOM OF AVARIS			b/3	F
	1710	NEHESI			EPIDEMIC c HIATUS	G/1-3
MB I (MB II A)	1740	XIII			d/1	G/4
	1770				d/2	H
	1800	So AIV			b/1	HIATUS
	1830	AIII	b/2			
1860	SII SIII	c/1-2				
1890	AI	d e/1-4				
EB IV (MB I)	1920	SI	f			
	1950	AI	?	e/1		
	1980			e/2-3		
	2000	XI				
	2050	X	HERACLEO- POLITAN FOUNDATION ?			

Fig. 8 Tell el-Dab^ca area stratigraphy with Levantine Painted Ware and related painted pottery

similar decoration have now been found at Tel Ifshar (Fig. 40b) and Megadim (Fig. 52e); with their narrow necks they are actually closer parallels to Fig. 16a than are the jars.

- * More fragments probably from long-necked jugs. The bichrome jug from Amrith (Fig. 81a) is very similar to Fig. 16b and another bichrome have now turned up, at Nami (Fig. 51d), with hatched circle segments on the shoulder. These would also explain the thin, red lines on the fragment Fig. 17c and the circle segments on Fig. 16b might also be explained. Other examples with concentric circles such as Fig. 17d can be compared to Megadim Fig. 52e, Lebéa Fig. 70a and Sin el Fil Fig. 75b. Again, the distribution extends all the way up the Levant, mostly along the coast.

- * Triangles as decoration are another characteristic of this period, of which Fig. 19b is the best example. Less fine low-necked jugs with triangles are from Megiddo Fig. 46a and Tel Amr Fig. 53 and Fig. 19b may be from a similar jug, but finer.
- * Band-zones on jugs. As we have seen, band-zones are very common on vessels of the dipper-jug type such as the monochrome Fig. 18a, b which are similar to, for example, Aphek Fig. 37d-g, and Beirut Fig. 74e-g. Ras Shamra Fig. 84a offers the best parallels for the bichrome dipper jugs Fig. 19c-e.
- * Otherwise, bichrome band-zones A are common at Ras Shamra on juglets, like on the juglet Fig. 23a with a double handle from Area A/II, with the cross mark next to the handle. It may also have been with concentric circles, as is the case with Fig. 51f from Nami.

Painted juglets and jugs, the connection to Syro/Cilician pottery and the MB IIB

Fancy LPW painted types decline after the beginning of Dynasty XIII.¹⁴⁸ Other more simple types of painted pottery take over, such as red burnished jugs with black bands (Fig. 24 and cf. above). More notably, a jug bearing a close resemblance to the Syro/Cilician family was found in an offering pit outside a tomb in Area A/II from the end of Dynasty XIII, str. E/3 which has been equated with the beginning of MB IIB (Fig. 25a).¹⁴⁹

Juglets develop along their own lines, which is especially clear in the Tell el-Dab^ca material while it is also, to some degree, observable at Tel Dan. Juglets belonging to Bichrome LPW are represented by a neck fragment Fig. 23b that may date from later than other bichrome LPW at Tell el-Dab^ca,¹⁵⁰ which would fit with Fig. 65d from Tel Dan that was, itself, apparently also from a later context than the other bichrome juglets at Dan (cf. below about Tel Dan). If these finds should later be confirmed by others, it would mean that bichrome painted juglets remain extant for a longer period than what is recorded for other LPW vessels.

Stepped-rim juglets

Juglets with stepped rim and triple handle belong to the group of juglets that C. Epstein saw as a hallmark of a transitional MB IIA/B period.¹⁵¹ This has been questioned by D. Ilan with the material from Tel Dan,¹⁵² and at Tell el-Dab^ca the dateable examples are from the F/I str. a/2 (Figs. 25b and 26a), i.e. what would be an MB IIB date. Reg. no 6116 (no Fig.)¹⁵³ is from str. b/2–3 and more consistent with the MB IIA/B transition, but it has a double handle and no rim preserved so it is not absolutely certain that it belongs with the stepped-rim juglets. Comparing it to a juglet from Ruweisé (Fig. 72j) with similar branch decoration and also a double handle does, however, make it reasonable to assume as much.

Even with only (a maximum of) 4 examples of stepped-rim juglets from Tell el-Dab^ca, the various types of decorations are instructive when compared to Levantine material. Reg. no 6116 is piriform, and on the shoulder a “branch” between two horizontal

bands is seen with an additional band around the neck. The parallel from Ruweisé came from T. 66, a tomb with several examples of painted juglets (Fig. 72), most of which have double handles and a stepped rim and a decorative pattern of wavy and horizontal bands, mainly on the shoulder, and some additional bands on the lower body. This type of decoration is similar to painted Tell el Yahudiyeh Ware (pTeY) juglets (cf. below), and a few of the Ruweisé juglets, too, have a more simple everted/rolled rim like pTeY and the ticks on the rim also characteristic of pTeY (Fig. 72 b, c, e). Fig. 72j with the “branch”, like Reg. no. 6116, exhibits a collarette as does Fig. 72i and Fig. 72b also with concentric circles. These juglets indeed fall between MB IIA LPW juglets and MB IIB pTeY. In addition, Ruweisé T. 66 yielded a painted dipper (Fig. 71h) of the slender, pointed type, but with a possible collarette, that belongs to the very end of MB IIA or even MB IIB.

Fig. 26a is of the smaller, almost globular type of stepped-rim juglet, decorated with a horizontal wavy band-zone with additional bands on the lower shoulder and vertical (wavy?) band-zones on the shoulder. More almost exact parallels exist from Hazor (Fig. 56f–i) some of which, however, present a more ovoid body. Fig. 56f–h were found in the cistern 9024 of Area D and dated to MB IIB, and Fig. 56i was from a section of T. 1181 where the material is said to be “late” in relation to this multiple tomb; the painted juglets, also including a stepped-rim juglet with two “cross in metope” bands (Fig. 56c), are here used rather for dating this context to MB II A/B than vice versa.¹⁵⁴ A juglet with the same decoration as Fig. 26a is also found at Qubbet Qar^ca (Fig. 61b).

Fig. 26b has the same ovoid body as the just-mentioned Ruweisé juglet Fig. 72j and with its small ring base and triple handle it must belong with the stepped-rim juglets although no rim is preserved. The decoration is unique with oblique ladder bands between horizontal bands on the mid-body. Ladder bands are readily found on stepped-rim juglets, Fig. 61a from Qubbet Qar^ca and fragments from Tel Dan (Fig. 66e, f) as well as Fig. 59j Ginosar, where the ladder band is combined with a “cross in metope” band below it. The composition of ladders and vertical/oblique decoration recalls

¹⁴⁸ BIETAK 1991, 31–47 with an overview of the stratigraphy of Tell el-Dab^ca and the different MB imports.

¹⁴⁹ Cf. above for the jug Fig. 25a and Fig. 4 for the stratigraphy of Tell el-Dab^ca.

¹⁵⁰ The date of TD216 is not certain, but the context points to a later date than the rest of the bichrome LPW material.

¹⁵¹ EPSTEIN 1974.

¹⁵² ILAN 1991.

¹⁵³ BIETAK and HEIN (eds.) 1994, cat. no. 274.

¹⁵⁴ MAEIR 1997, 327.

the Syro/Cilician style that is often evident in the case of the stepped-rim juglets as seen on the Ginosar juglet just mentioned.

Fig. 25b is a stepped-rim juglet unique in most respects with hatched “triangles” and a kind of pattern of intersecting triangles on the shoulder and additional bands below. The only motifs that come to mind for comparison are the Khabur triangles (Fig. 104j–m).¹⁵⁵

Painted Tell el Yahudiyeh Ware juglets

Tell el Yahudiyeh Ware juglets are generally defined as mostly black burnished juglets with an incised pattern made with a kind of fork and filled in with white.¹⁵⁶ The same kind of juglets existed in plain red, brown, black, etc., burnished versions¹⁵⁷ with relatively fewer of the painted variant termed painted Tell el Yahudiyeh Ware (pTeY), also found largely in tombs; fragments from settlement contexts, however, occur as well. PTeY may be regarded as part of the continuation of the Levantine painted tradition, and, to a certain extent, they are also inspired by Cypriot pottery. Most juglets are piriform with a button or occasionally a small ring base, a strap or double handle and a simple everted or rolled rim. Examples are shown here in Figs. 27, 28.

The most common version is piriform with alternating horizontal and wavy bands. Fig. 27f is the base of a juglet that is dated to str. d/1 and made of IV2b fabric, i.e. an import. Other examples, such as Reg. no. 7062K (no. fig.) with a ring base, seem to confirm the existence of an early import of jug(let)s decorated with red or brown, monochrome, wavy and horizontal bands on a lightly burnished surface. Still, at least from str. F we find locally-produced specimens (Reg. no. 2395, no illustration) of fabric Id, imitating Levantine clays. The local production increases and most of the examples stem from str. E/1 (Fig. 27d, e, and the tomb A/II-p/20, T. 2, with almost exclusively pTeY juglets, Fig. 28b–i) that is the real transition to the Hyksos period and where many other changes in the ceramic repertoire are seen.¹⁵⁸ At the same time, there are still

a certain number of imported juglets, exemplified by Fig. 27b with a stepped kind of rim as opposed to the normal, simple everted/rolled rim on pTeY. Fig. 27a is one of the rarer red burnished juglets with black bands, whereas most pTeY are beige/yellowish, burnished with red or reddish/brown decoration.

The variations in body shape are shown on Figs. 27–28 with the rare cylindrical Fig. 27h dated as early as str. c and probably of Nile clay. Biconical, sack-shaped and globular juglets also existed and, when the decoration sometimes consists of vertical wavy and straight lines as on WPPL, they clearly exhibit the Cypriot influence. Some are more obviously the Egyptian-produced version of the popular Cypriot vessels, such as a juglet from Tarkhan¹⁵⁹ and other examples from Tell el-Dab^{ca}¹⁶⁰ and Tell el Yahudiyeh (cf. below).

Reg. no. 7065 (no illustration) is possibly of Cypriot fabric VI (?) and has an interesting decoration consisting of hanging branches between vertical wavy lines. Another very interesting juglet is Fig. 26c with spiral decoration on a globular body, with additional bands above, and ticks on the everted/rolled rim consistent with pTeY. It has recently been studied again, and the original identification of the fabric as Id has been rejected in favour of a marl IIB identification.¹⁶¹ This does not alter the fact, however, that it is the local variation in pTeY style of a Levantine juglet with concentric circles/spirals. More juglets, especially of the late Hyksos period and also with alternating wavy and horizontal bands, have now been identified as of Marl IIB fabric.¹⁶²

The local production of pTeY juglets thus shows a continuation of Levantine traditions developing along their own lines and creating hybrids between Levantine, Egyptian and Cypriot styles - fully consistent with the international trade system that was evident during the MB IIB period of a majority of these juglets. Several examples of pTeY were found alongside the regular incised TeY juglets in Tell el Yahudiyeh itself¹⁶³ and they reached as far south as Buhen by the 2nd Cataract.¹⁶⁴

¹⁵⁵ However, painted Middle Cypriot juglets with hatched triangles do also exist, cf. MAGUIRE 1991, fig. 7.1.

¹⁵⁶ Cf. KAPLAN 1980; BIETAK 1997, 91–96. Now also ASTON 2008 for an overview.

¹⁵⁷ ASTON 2004, pls. 111–145 show burnished juglets from the earliest with collar rims to an example of a ring-shaped juglet.

¹⁵⁸ BIETAK 1991b, fig. 13.

¹⁵⁹ PETRIE 1914, 12, pl. IX.23; LXXI (photo); MERRILLEES 1978, 30.3:2–3.

¹⁶⁰ MAGUIRE 1995, fig. 9 with a pTeY version of WPPL, with a photo of the same EADEM 2009, pl. 17.2. A photo is also

shown next to a real Cypriot jug in BIETAK 1996, fig. 26A–B (termed “Cypriote jug ...”). Cf. also an imitation of WPCL in BIETAK and HEIN (eds.) 1994, cat. no. 249.

¹⁶¹ This information was kindly conveyed by K. Kopetzky.

¹⁶² I. Hein kindly discussed certain fragments with the present author.

¹⁶³ Cf. PETRIE 1906, pls. VII.2; VIII.37; 51; 58; VIIIA.67; VIIIB.98; GRIFFITH 1890, 40 (no illustration); pl. XI.9–9a; ADAM 1958, pl. XX.5. Some of the Petrie examples are also published by TUFNELL 1978.

¹⁶⁴ Cf. inset Fig. 28j.

