

VIII. GENERAL CONCLUSIONS

LPW found in Tell el-Dab^a as well as the other examples from Egypt are unquestionably imported from the Levant. The present survey of the Levantine sites has shown how every LPW site brings new variations to light. New finds constantly add to the corpus as exemplified by the fragments of a long-necked jug with cross-hatched butterflies from Tell Arqa (Fig. 80b).

The LPW typology and comparisons throughout the site-by-site review have demonstrated how much of the fragmentary LPW from Tell el-Dab^a can be defined as certain types of LPW and parallels have been found from south to north. Distribution maps have been created to make this clearer (Figs. 10–14). Most of the good parallels are from sites such as Tel Ifshar and further north along the Lebanese coast, now with excellent examples from Sidon and also Arqa. South of this core area is Aphek and to the north Ras Shamra is important.

Of great interest are new finds from Egypt, such as are now also coming from Tell Edfu – this even includes a good example of a fragmentary long-necked jug with bichrome crisscross band as well as one with monochrome concentric circles. Elephantine and Tell Edfu would seem to show the same pattern as ‘Ezbet Rushdi and Area F/I in Tell el-Dab^a: simple red bands on dipper types earlier than ‘fancy LPW’. The question is why we cannot discern this trait in the Levant. A tentative solution would be an earlier connection to Byblos with the more simple style and later to a wider area north and south of Byblos.

PAINTED STYLES AND REGIONS

The survey of all sites with known examples of LPW and some with related painted pottery has shown diverse distribution patterns. LPW occurs in the southernmost region of the Levant, but so far it has not been found in the quantities with which we have been familiar from further north. Examples have appeared at ‘Ajjul, Gezer and Dharat el Humriya whereas Ashkelon and Tell Beit Mirsim show, from slightly later, a more indigenous style termed RWB and related pottery. In the south a white wash often covers the surface, but the decoration may still also be related to LPW.

The central part of the southern Levant with the sites of Aphek, Ifshar, Barqai, Tell Burga, Tell Yosef, Megiddo, Gesher and Afula is where most of the ‘common local LPW’ has been unearthed, Ifshar being the exception with a wider variety, also of bichrome decoration as opposed to simple red bands, often only one as exemplified by Megiddo. Band-zones exist as well, especially at Aphek, where some more ‘fancy’ types have also occurred. The same is true for Megiddo – both sites also with few bichrome examples. Gesher is a good example of how much LPW can be expected to be found at a relatively plain MB IIA cemetery within the core area of the ‘common local LPW’. Megiddo and Aphek are both larger and more important sites with an accordingly more elite population and thus have a greater tendency to use ‘true’ LPW. At Ifshar very good bichrome and ‘fancy’ examples have indeed also turned up which may confirm the importance of this site as well.

The northern part of the southern Levant with Nami, Megadim, Tel ‘Amr, Nahariya and Kabri is part of the LPW core area, but apparently the petrographic results from Kabri may point to a probable origin of at least part of the material even further north along the coast. Here we encounter the Lebanese LPW sites of Sidon, Lebe^a, Ruweisé, Majdalouna, Beirut, Sin el Fil together with Byblos and Mgharet al-Hourriyé where less ‘fancy’ LPW and a possible earlier tradition of LPW occurred. North of Byblos we have Tell Arqa, Amrith, Sukas, Tell Tweini and Ras Shamra where good LPW, often bichrome, starts to mix with Syro/Cilician styles. The core area of Syro/Cilician pottery is here represented by Kinet Höyük where interesting bichrome examples occur as well.

Further inland in the southern Levant different traditions become apparent, but LPW is still found in the Tur^an Cave, Hagosherim, Na^ama and Tel Dan. At the later site the northern and somewhat later tradition of stepped-rim juglets appears as well with connections to the additional sites north of the Sea of Galilee, Hazor, Zefat, Ginosar, Kefar Szold and Qubbet Qar^a. In general, the painted stepped-rim juglets in general appear later than LPW from the MB IIA/B

to MB IIB, at Tell el-Dab^{ca} as well as in the Levant where the core area is north of Lake Kinneret.

Sites in inland Syria with related painted wares include mainly the style termed Common Painted Ware that is closely linked with Syro/Cilician Ware. In Tell el-Hayyat in Jordan there may still be a connection to LPW, but further north at Bosra, Dera^{ca}, Tell el-Ash^{ca}ari, Mtouné, Tell Sakka, Tell el-Salihyah, Tell Ghouzlanieh and Yabrud together with Kamid el Loz, and Tel Ghassil in Lebanon there is a certain tendency towards painted juglets in the tombs with affinities to the later painted styles and Common Painted Ware.

The Orontes sites of Qatna, Hama, Murek and Ebla are interesting for the Syro/Cilician links to Common Painted Ware and in some cases to LPW. The two juglets from Tel Ghuslaniya were put forward by Tubb as LPW examples, but they also connect to the somewhat later trend of painted juglets including the stepped-rim and 'Syrian' types. Even Umm el-Marra further east displays affinities to Syro/Cilician Ware with some hints at a possible LPW inspiration.

FIRST OCCURENCE

The chronological range of the various types of LPW at different sites shows that the original statement that LPW occurs with the start of the Middle Bronze Age and peaks within a short time, is basically still valid. At the type site of Aphek it may be claimed that LPW becomes popular with the second phase of MB IIA which does not exclude a possible earlier occurrence in the 'Lebanese' core area. The tombs of Sidon with LPW have, for example, been ascribed to the first MB IIA phases. It should never be forgotten, however, that tombs will often be dated largely on the basis of the tomb material and that LPW *per se* will often be taken to indicate an early MB IIA date.

In Egypt, with the best examples from Tell el-Dab^{ca}, the earliest examples of LPW appear from area R/I below the Temple of Senwosret III together

with the first examples of other Middle Bronze Age pottery, especially fragments of amphorae. The most secure date of the first MB imports is thus dependent on the dating of the R/I stratigraphy where the earliest level with LPW may go back to the later part of the reign of Senwosret I.

PAINTED POTTERY PHASES

Painted styles prevail throughout the Middle Bronze Age with some links to LPW as exemplified by pTeY and stepped-rim juglets also found at Tell el-Dab^{ca}. A fragmentary jug related to Syro/Cilician appeared at Tell el-Dab^{ca} later than LPW (cf. Fig. 8), but otherwise the Syro/Cilician style occurs alongside LPW in the Levant and influences it mainly through the long-necked jugs that in many cases show a mixed style.

The evidence from Tell el-Dab^{ca} and the Levant point towards a pattern of painted pottery diffusion throughout the Bronze Age. During Phase 1 at the very beginning of the Middle Bronze Age IIA monochrome band-painted dipper jugs arrive in the Delta of Egypt. They are mainly of a relatively coarse fabric and in many cases the band-decoration includes wavy bands. It has here and earlier been suggested that this could be connected to the Middle Kingdom trade with Byblos. In Phase 2 a more diverse style including fancy bichrome LPW with concentric circles etc. prevail along the Levantine coast from Lebanon to Ras Shamra in the north and Aphek in the south and reaches Tell el-Dab^{ca} from the end of Dynasty XII. A more local simple style with coarser fabric and red decoration exist alongside and continues in variations. During Phase 3 of the MB IIA we see new traits such as RWB in the south, a simpler Syro/Cilician related style, jugs and juglets, in Syria. Genuine Levantine Painted Ware is at that point no longer in vogue but elements survive through stepped-rim juglets and other painted styles of the later Middle Bronze Age. The history of Levantine Painted Ware is thus intimately related to that of the Middle Bronze Age.

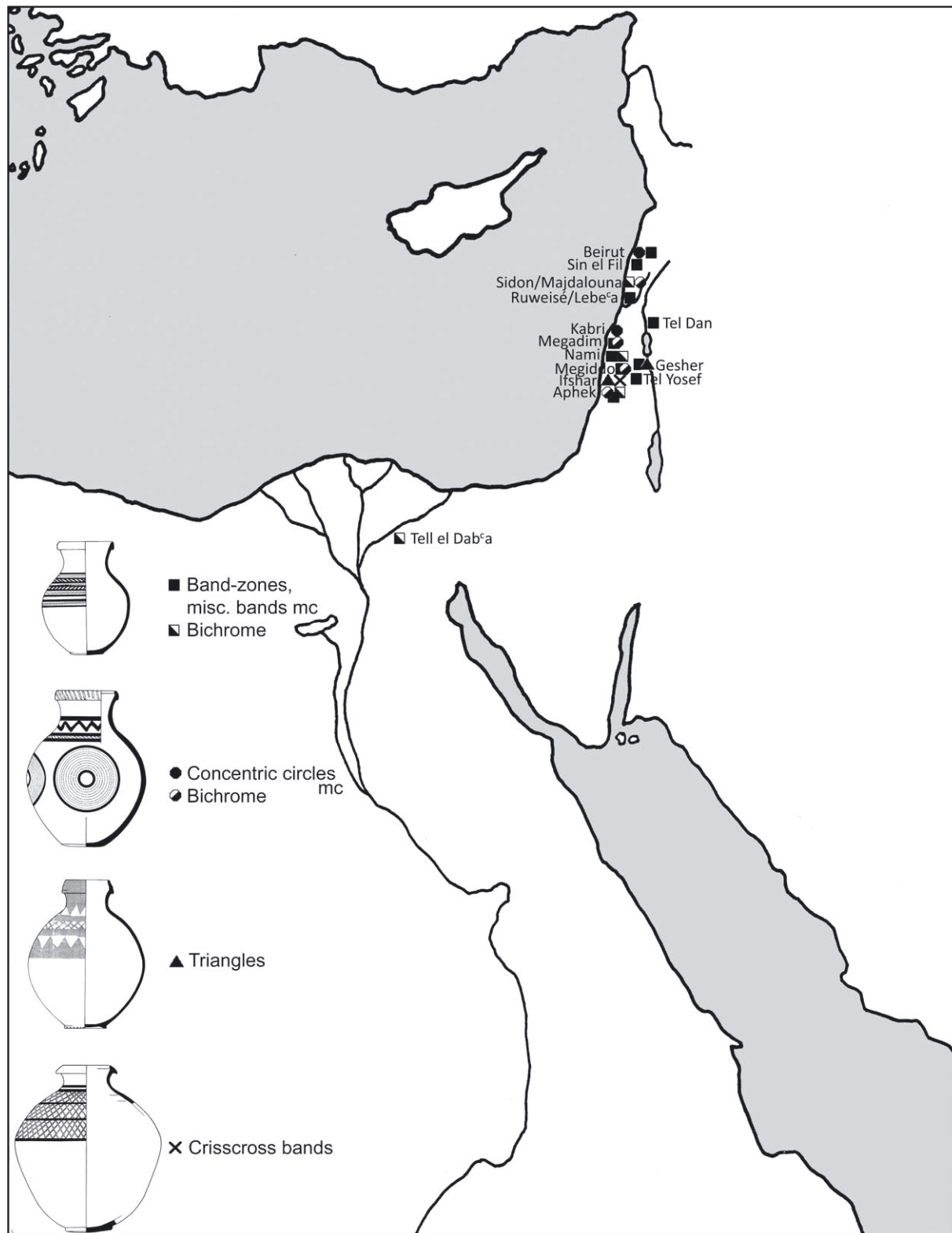


Fig. 10 Distribution map, Levantine Painted Ware handleless jars

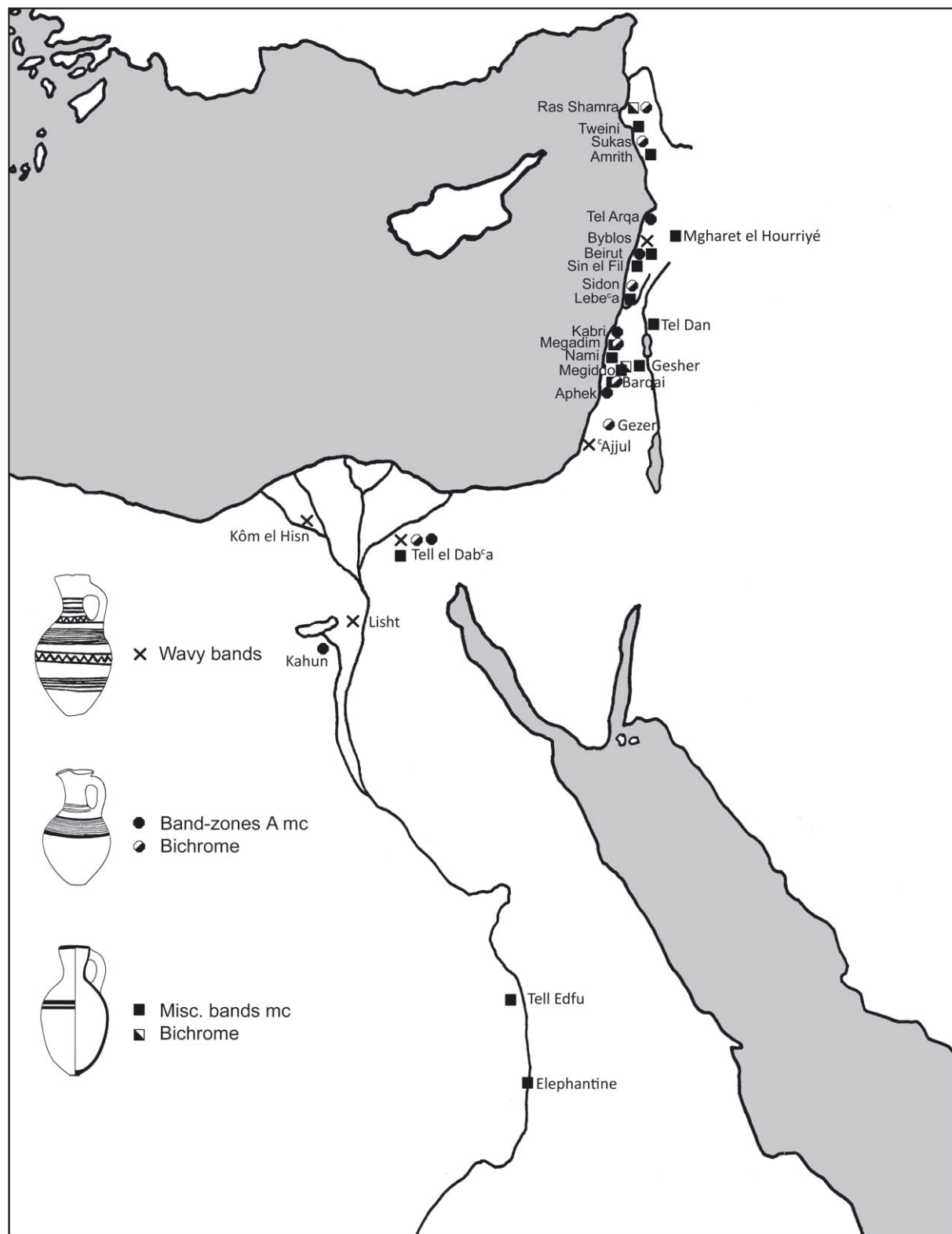


Fig. 11 Distribution map, Levantine Painted Ware dipper jugs

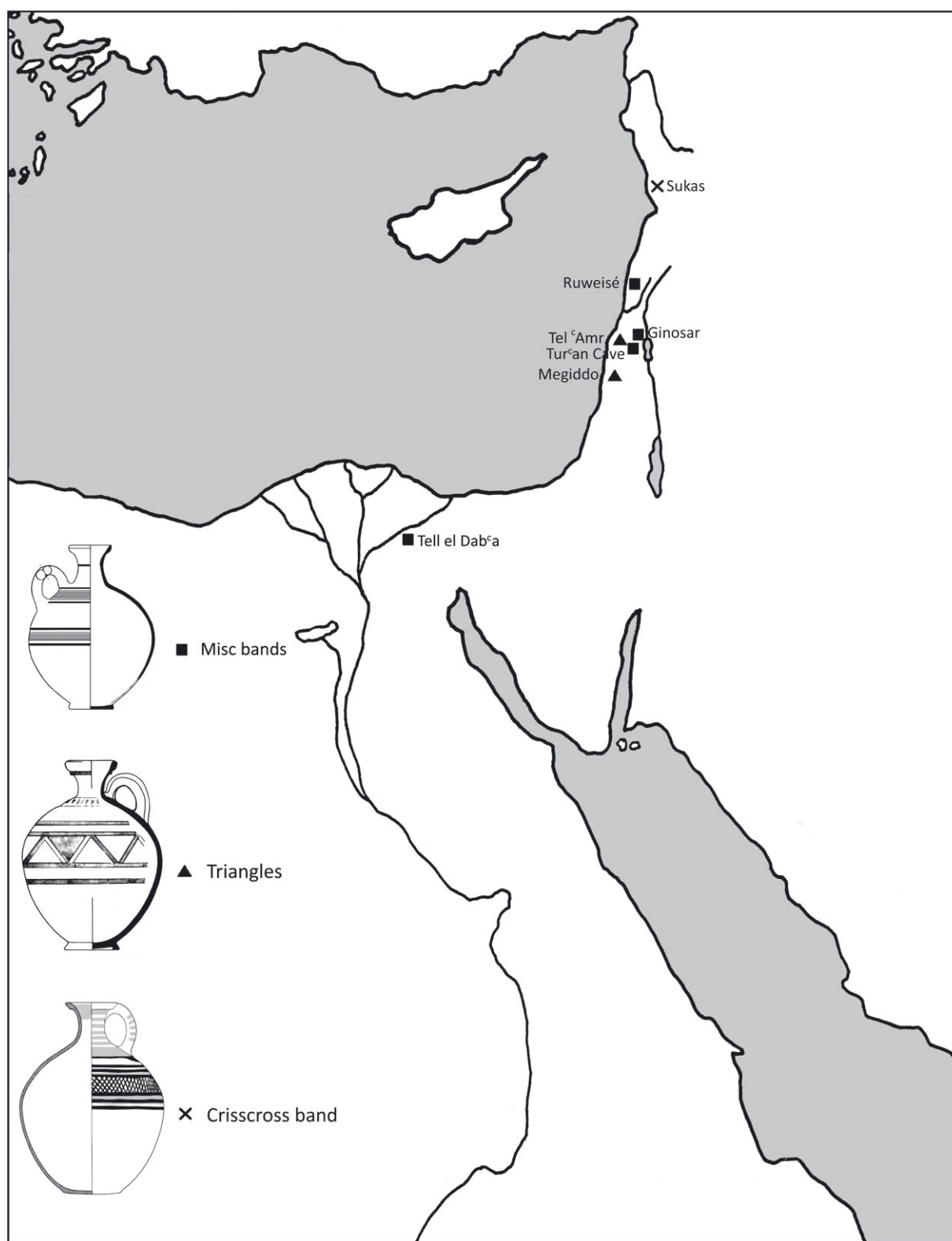


Fig. 12 Distribution map, Levantine Painted Ware low-necked jugs

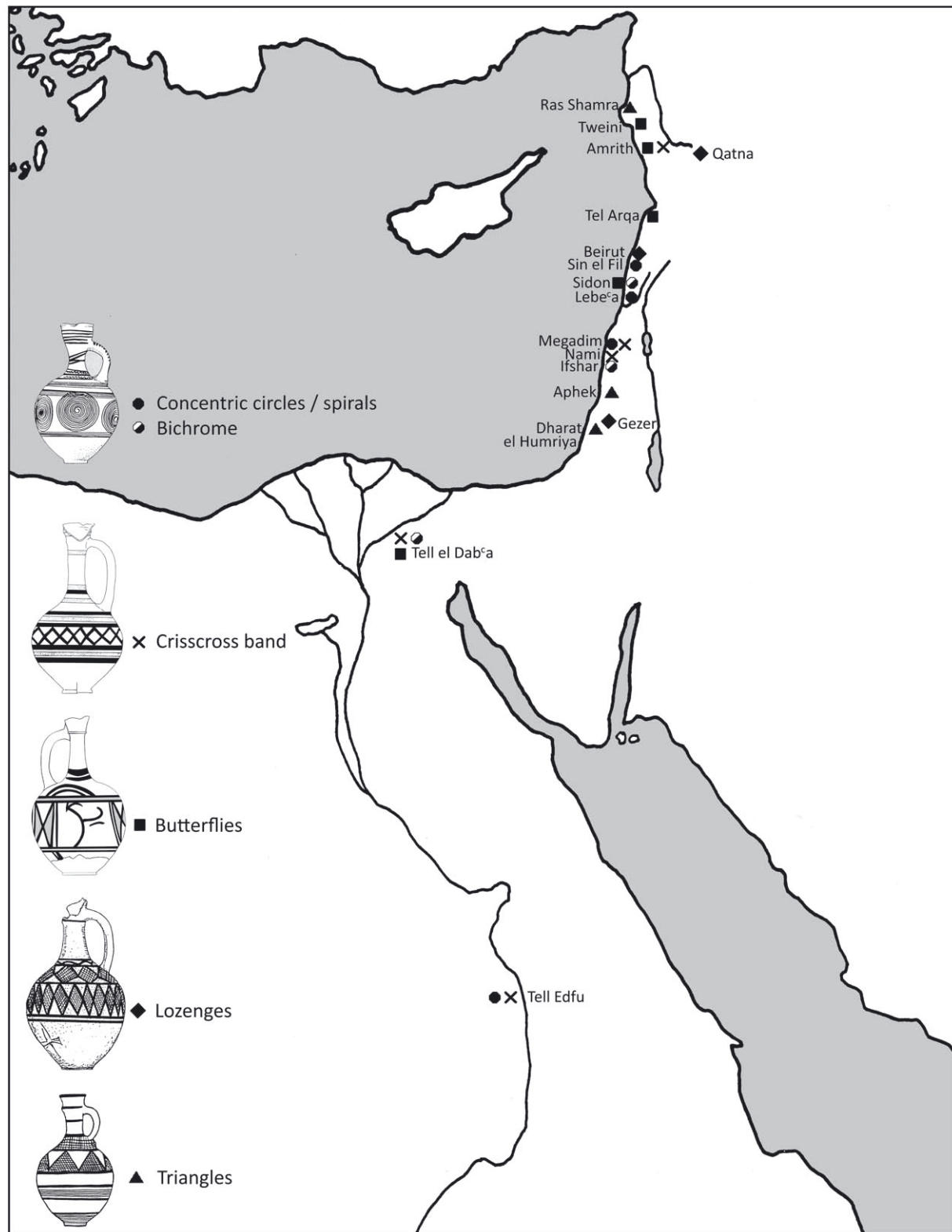


Fig. 13 Distribution map, Levantine Painted Ware long-necked jugs

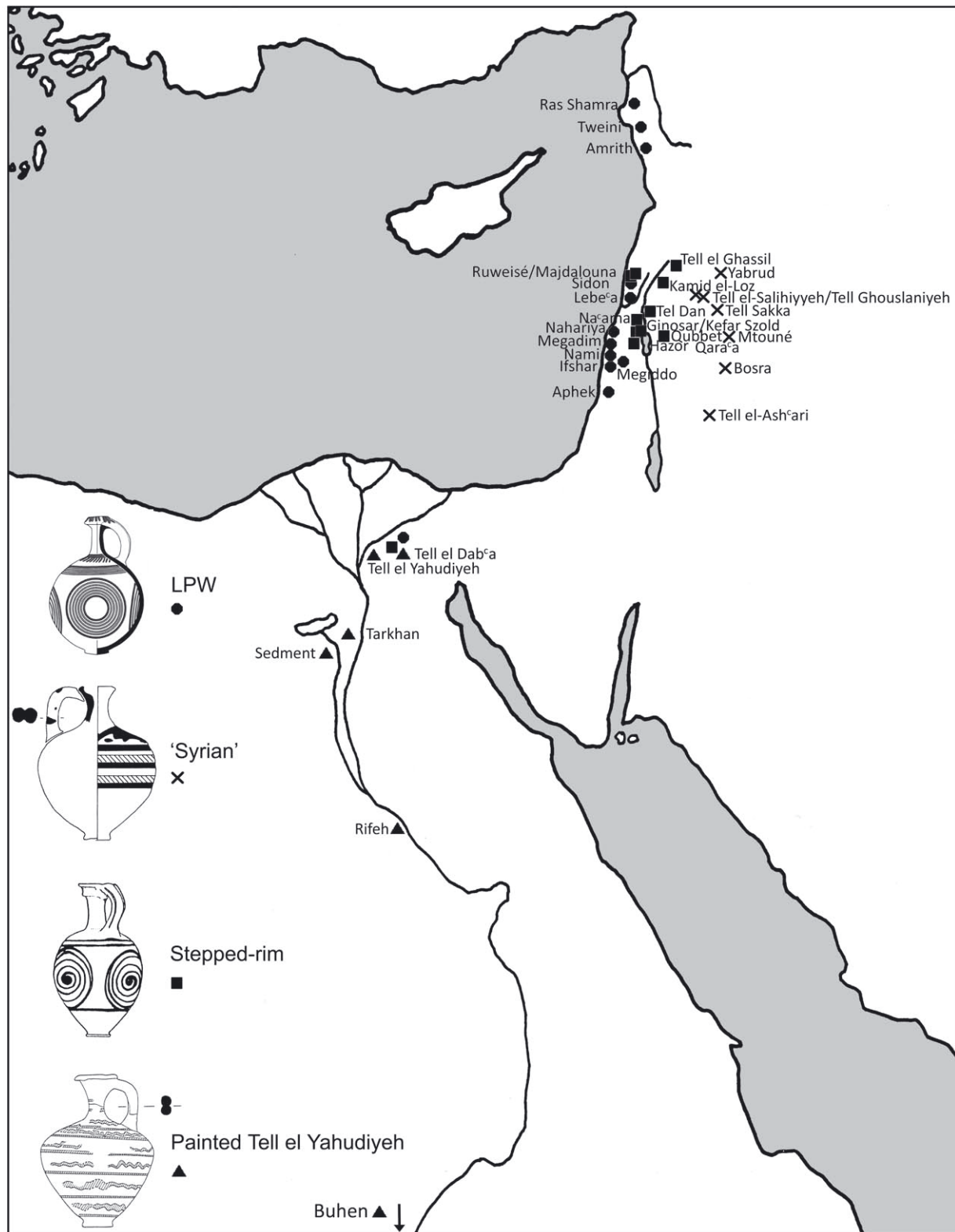


Fig. 14 Distribution map, painted juglets

