TINE BAGH

TELL EL-DAB^{C}A XXIII



Levantine Painted Ware from Egypt and the Levant

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der Wissenschaften

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Ausgrabungen in Tell el-Dabᶜa

Manfred Bietak (Hrsg.)



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LEVANTINE PAINTED WARE FROM EGYPT AND THE LEVANT

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Ä&L	*Ägypten und Levante*, Vienna
AAAS	*Les Annales Archéologiques Arabes Syriennes*, Damascus, Syria
AASOR	*Annual of the American Schools of Oriental Research,* Cambridge Mass.
Akkadica	*Akkadica.* Périodique bimestriel de la Fondation Assyriologique Georges Dossin, Brussels
AHL	*Archaeology and History in Lebanon*, London
Al-Rafidan	*Al-Rafidan.* Journal of Western Asiatic Studies Institute for Cultural Studies of Ancient Iraq, Tokyo
AJA	*American Journal of Archaeology*, New York, Baltimore, Norwood
Aph	*Anzeiger der philosophisch-historischen Klasse der Österreichischen Akademie der Wissenschaften,* Vienna
ASAE	*Annales du service des antiquites de l'Égypte,* Cairo
ASOR	American Schools of Oriental Research
ʿAtiqot	*ʿAtiqot.* Journal of the Israel Department of Antiquities, Jerusalem
AV	Archäologische Veröffentlichungen. Deutsches Archäologisches Institut, Abteilung Kairo, Berlin/Mainz am Rhein
BAH	Bibliothèque Archéologique et Historique, Beirut
BAR IS	*British Archaeological Reports,* International Series, London
BASOR	*Bulletin of the American Schools of Oriental Research,* New Haven
Berytus	*Berytus.* Archaeological Studies, Musée d'archéologie et université américaine de Beyrouth, Beirut
BIAL	*Bulletin of the Institute of Archaeology,* London
BIFAO	*Bulletin de l'Institut français d'archéologie orientale,* Cairo
BMB	*Bulletin du musée de Beyrouth,* Beirut
BSAE	British School of Archaeology in Egypt, London
BSFE	*Bulletin de la société française d'égyptologie*, Paris
CAH	*Cambridge Ancient History*, ed. by I.E.S. EDWARDS, C.J. GADD and N.G.L. HAMMOND, Cambridge
CChEM	Contributions to the Chronology of the Eastern Mediterranean, Vienna
CNIP	The Carsten Niebuhr Institute of Ancient Near Eastern Studies, University of Copenhagen, Museum Tusculanum Press, Copenhagen
CRIPEL	*Cahiers de recherches de l'institut de papyrologie et d'égyptologie de Lille*: sociétés urbaines en Égypte et au Sudan, Lille
Documents d'Achéologie Syrienne	Documents d'Achéologie Syrienne. Direction Générale des Antiquités et des Musées, Damascus
EA	*Egyptian Archaeology.* The Bulletin of The Egypt Exploration Society, London
Eretz Israel	*Eretz Israel*, Jerusalem
FIFAO	Fouilles de l'institut français d'archéologie orientale du Caire, Cairo
IEJ	*Israel Exploration Journal*, Jerusalem
IFPO	Instiut français du Proche-Orient, Beirut
Iraq	*Iraq.* British School of Archaeology in Iraq, London
JEA	*Journal of Egyptian Archaeology*, London
LÄ	*Lexikon der Ägyptologie*, ed. by W. HELCK, W. WESTENDORF, 7 vols. Wiesbaden 1972 ff.
Levant	*Levant.* Journal of the British School of Archaeology in Jerusalem and the British Institute at Amman for Archaeology and History, London
MDAIK	*Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo,* Berlin, ab 1970: Mainz
MDOG	*Mitteilungen der Deutschen Orientgesellschaft,* Berlin
ÖJh	*Jahreshefte des Österreichischen Archäologischen Institutes in Wien,* Vienna
OIP	Oriental Institute Publications, University of Chicago, Chicago
OLA	Orientalia Lovaniensia Analecta, Leuven
Qadmoniot	*Qadmoniot.* Quarterly for the antiquities of Eretz-Israel and bible lands (Hebrew), Jerusalem
QDAP	*Quarterly of the Department of Antiquities in Palestine,* London
Res Antiquae	*Res Antiquae*, Brussels
SEb	Studi Eblaiti. Missione Archeologica Italiana in Siria. Università degli Studi di Roma, Rome
SIMA	Studies in Mediterranean Archaeology. A Handbook of Archaeology, Göteborg, Jonsered, Sävedalen
Subartu	Subartu. Studies Devoted to Upper Mesopotamia, ed. by M. LEBEAU, Turnhout, Belgium
Syria	*Syria.* Revue d'art oriental et d'archéologie, Paris
UF	*Ugarit-Forschungen.* Internationales Jahrbuch für die Altertumskunde Syrien-Palästinas, Münster

Abbreviations and Latin terms

AUB	The American University of Beirut
BC	Before Christ
bc/BC	bichrome
bis	twice, when the same number has to be used again
cat. no.	catalogue number
cf.	confer
cm	centimeter
D	diameter
EB	Early Bronze Age
ed.	editor, edited
eds.	editors
etc.	*et cetera*. "and so on"
Fig.	Figure, in the present publication
fig.	Figure, in other publications
1st Int.	1st Intermediate Period
Fragm.	Fragment, fragmentary
Ibid.	*Ibidem*. "In the same passage or page quoted above"
Idem/Eadem	"the same" (auhtor)
i.e.	*id est*. "it is"
H	height
horiz.	horizontal
km	kilometer
L	locus (in catalogue)
Leb.	Lebanese
Lev.	Levée, level
loc.	locus
LPW	Levantine Painted Ware
LB	Late Bronze Age
m	meter
max	maximum
mc/MC	monochrome
MB	Middle Bronze Age
mid.	medium
MK	Middle Kingdom
n.	note, footnote
n.	northern, north (in catalogue)
nat. surf.	natural surface
no.	number
nos.	numbers
ox.	oxidation
oxz.	oxidation zone
passim	"here and there"
Ph.	Phase
pl.	Plate
Pl.	*Planum*, German term for excavation horizon used in Tell el-Dabᶜa
PTeY	Painted Tell el Yahudiyeh Ware
reg. no.	Registration number
rel.	relatively
RWB	Red, White and Blue Ware
2nd Int.	2nd Intermediate Period
sim.	similar
S.Pal.	Southern Palestine
str.	stratum
sq.	Excavation square
T.	Tomb
Tab.	Table, in the present publication
tab.	Table, in other publications
TeY	Tell el Yahudiyeh Ware
unclass.	unclassified
undet.	undetermined
vert.	vertical, vertically
Vol.	Volume
w./W	western
WPCL	White Painted Cross Line Style
WPPL	White Painted Pendant Line Style

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Preface by the Editor

Levantine Painted Ware (LPW) is an important and attractive ceramic creation of the early Middle Bronze Age. It used to be produced in different regions around the Levant and exhibits a variety of fabric, form and decorative pattern. In a number of inland regions, its derivatives continued to straddle the Middle Bronze Age.

Tell el-Dabᶜa is not the only site in Egypt where LPW turned up as an import from the Levant. However, the site is important for an appraisal of this ware because its appearance and development are traceable throughout the stratigraphy over seven to eight phases from the mid-12th until the first part of the 13th Dynasty (c. 1920–1700 BC). This series includes the absolute chronological fixed point at the beginning of Phase K with the founding of the temple at ᶜEzbet Rushdi, likeliest in the 5th regnal year of Sesostris III.

What was collected at Tell el-Dabᶜa within the relevant strata is a combination of different LPW products with other imports from the Levant and the Aegean and can be deemed to mirror and reflect trade in the eastern Mediterranean at that time. Such materials are also found embedded within Egyptian material culture, including Egyptian pottery, the forms and shapes of which have meantime been thoroughly investigated at other sites in Egypt included well-dated royal contexts. Another important point is that this ware appears as early as the inception of the Middle Bronze Age in the Levant. It seems that this heralding and ushering-in of a new cultural era in the Near East can in relative and absolute terms be plotted within the succession of strata at this tell.

The author had marshalled the material at Tell el-Dabᶜa as a student and has meticulously studied, documented and recorded this ceramic family. She has since travelled widely in investigating relevant LPW finds from other sites in the Near East. On the lines of Jonathan Tubb who coined the name of this ware, she shows in her researches and investigations the overlap of LPW with Syro-Cilician Ware and the Khabur Ware and its remoteness from those ceramic families as also the chronological proximity of those wares to each other.

Over the years Tine Bagh's work has matured into an excellent PhD dissertation at the University of Copenhagen. The author has also since worked on many other projects in Egypt and the Levant, so it was especially important for her to be able to expand considerably her knowledge of the material culture of Egypt and the Levant from the time of the Middle Kingdom and the Middle Bronze Age. Backed by such expertise, her dissertation was afterwards refined, expanded and re-revised in a most conscientious and diligent way, so we are very happy to present it in this form to our readers long after the author had already made for herself an international name with standing as an expert in this field. Now everything is available with full documentation and major comparanda. It is, without doubt, a textbook on LPW going far beyond Tell el-Dabᶜa and can be looked upon as a standard contribution to the early phase of the Middle Bronze Age Culture in the Levant.

Manfred Bietak
Vienna, February 2013

Preface

The present publication of Levantine Painted Ware from Tell el-Dabᶜa and other sites in Egypt and the Levant has been long underway. It started with the generous offer by Manfred Bietak to study the LPW from Tell el-Dabᶜa for my MA Thesis in 1987. In the meantime the corpus expanded in Egypt as well as the Levant and in 2000 my PhD Thesis included the important material from ᶜEzbet Rushdi and compared it together with the earlier finds from the Tell el-Dabᶜa area to ten selected type sites in the Levant with LPW and related painted pottery from the Middle Bronze Age. The present publication aims to expand the topic to deal with as many sites where LPW has been found as possible together with selected sites with related painted pottery from the Middle Bronze Age. A complete catalogue will never be achievable since new material keeps appearing, but it is nevertheless my hope that the present publication will be usefull for the study of Levantine Painted Ware.

First of all I would like to express my deepest gratitude to Manfred Bietak for offering me the opportunity to work with the pottery from Tell el-Dabᶜa and for his patience during the long process till this publication was a reality. Thanks are also due to my many friends and colleagues at Tell el-Dabᶜa who have helped me along the way. Especially Ernst Czerny, Vera Müller, Robert Schiestl, Irmgard Hein, Karin Kopetzky, Bettina Bader, David Aston and many more. To Angela Schwab in Vienna for her immense patience and support during the editing. And to friends and colleagues working in Egypt, Israel, Lebanon, Syria and Jordan who have shared their material and allowed me to publish/mention part of it here. Especially Michal Artzy (Nami), Sam Wolff (Megadim), Claude Doumet-Serhal (Sidon) and Jean-Paul Thalmann (Tel Arqa). As well as Nadine Moeller (Tell Edfu) and Cornelius von Pilgrim (Elephantine).

Tine Bagh
Copenhagen, November 2011

1. Introduction

A special study dedicated to Levantine Painted Ware may seem superfluous, as this type of pottery is actually relatively scarce. It is nevertheless one of the most distinctive types of pottery from the Middle Bronze Age and a hallmark of the beginning of this period as it appears almost exclusively in early Middle Bronze Age contexts at sites in the Levant. Since it has turned up in Egypt as well it is not only a 'secure link' between sites in the Levant but also a welcome link between Egypt and the Levant and consequently of the chronologies of the two areas. In order to be able to fully appreciate and utilise this 'link' it is obviously of great importance to investigate the distribution patterns of Levantine Painted Ware with the tools provided by a typology. The present study offers a typology and a collection of all known and published examples of Levantine Painted Ware as well as examples of other contemporary and related painted wares together with an evaluation of this material and the chronological significance.

Levantine Painted Ware distribution and Middle Bronze Age chronology

As the name says the origin of Levantine Painted Ware is unquestionably the Levant, where it was most likely produced at several locations alongside unpainted vessels. Examples are found from northern Syria along the eastern Mediterranean coast and somewhat inland down to Tell el-Dabᶜa in the eastern Nile Delta and even as far south as Elephantine on the southern border of Egypt. With this geographical distribution pattern and as a hallmark of the beginning of the Middle Bronze Age, Levantine Painted Ware was an obvious choice for a study within the frames of SCIEM2000 Project no. 3: "Datum Lines by First Appearances". Dating the Bronze Age of the Levant in terms of Egyptian chronology, relative as well as absolute, is a long-standing practice rooted in the absence in the Levant itself of historical sources of that time which can be used for dating. The two areas were naturally closely linked as neighbours through trade, immigration, warfare and the various levels of communication between the two at different points in time.

Most importantly Levantine Painted Ware appears as imports at the site of Tell el-Dabᶜa in secure stratigraphical contexts and through the dating of the Tell el-Dabᶜa strata it may be tied to the beginning of the 2nd Millennium and thus be a tool for dating of the beginning of the Middle Bronze Age in the Levant. The earliest reliably dateable examples of Levantine Painted Ware from Egypt are from below the Middle Kingdom temple at ᶜEzbet Rushdi (Tell el-Dabᶜa area), where these imports can be dated to some time before the reign of Senwosret III according to the dating of the temple and the stratigraphical position of the pottery in relation to the building. Thus far the earliest occurrence of Levantine Painted Ware can be pushed back to the time of Amenemhet II or possibly the end of Senwosret I's reign. More examples of LPW, of which some are of a type different from the ᶜEzbet Rushdi material, are from the excavation areas F/I and A/II of Tell el-Dabᶜa and for the most part have been dated to the very end of Dynasty XII and some even to the beginning of Dynasty XIII. The Tell el-Dabᶜa material is thus the basis for an investigation of the entire corpus of Levantine Painted Ware from all other sites in Egypt and the extensive material from the Levant.

The question of absolute chronology has naturally been an integral part of SCIEM2000. Important 'anchor' dates for the present study is the beginning of Dynasty XII and XIII as well as the reign of Senwosret III for the date of the ᶜEzbet Rushdi material. Fig. 4 with the Tell el-Dabᶜa Stratigraphy (2008 version) is largely following Kenneth A. Kitchen's proposal from 2000[1] dating Dynasty XII to 1973–1795 BC and year 5 of Senwosret III to 1868 BC. Adjustments may be required and the calculated date for the beginning of Dynasty XII as suggested by Thomas Schneider places the beginning of Dynasty XII at 1995 or 2002 BC.[2]

[1] Kitchen 2000; cf. also Müller 2006.

[2] Schneider 2008, revised for the SCIEM2000 Closing konference January 2011.

Main topics and questions

In dealing with the corpus of Levantine Painted Ware from Tell el-Dabᶜa some questions arose that will be answered here as far as possible. Some key issues will also be handled in order to reveal as much as possible about the core material itself as well as about the ware per se. In short the main topics are:

- **Types**

The existing types of LPW in general are defined and it is established how these compare to the Tell el-Dabᶜa material.

- **Distribution**

The geographical distribution patterns of the various types of LPW are mapped and evaluated. The contexts and how the different types occur together and with other material as well are also investigated. In addition this is important for the question of chronology.

- **Chronology**

The chronological range of the various types of LPW at different sites is assessed and the conclusions are shown to have a bearing on our understanding of the beginning of the Middle Bronze Age. This is true for the northern as well as the southern Levant. The relationship between Middle Kingdom Egypt and the Middle Bronze Age in the Levant at the beginning of the 2nd millennium B.C. will be one of the main points.

- **Origin**

After the investigations of typology, distribution and chronology the question of the origin of LPW in general and of the examples found at Tell el-Dabᶜa will be examined. This question is of course linked to the three first-mentioned main topics; to some degree scientific analyses such as neutron activation and petrographic analyses have shed further light on this topic.

To sum up: the main question is of relative chronology versus typology. Questions of a more detailed character include why the early examples from ᶜEzbet Rushdi do not include bichrome and more luxurious LPW and whether this fact is actually connected to chronology or is simply fortuitously consistent with what was found or even whether we are possibly dealing with material from two different main sources. Another is whether there is a specific difference between the types occurring in the northern Levant compared to the southern Levant. And again, whether any possibly detected differences are due to geographical or chronological differences. In addition, the probable relationship between LPW and Syro/Cilician Ware from north-western Syria and south-eastern Anatolia as well as to Khabur Ware from inner Syria and north-western Mesopotamia will be investigated as this has bearings on the chronological conclusions as well.

Objectives and working procedure

Tell el-Dabᶜa and the examples of Levantine Painted Ware from there are the starting point. The initial step, however, must be to define LPW in general and the range of possible variations. In order to do so a thorough typology is presented largely by way of using the more complete examples from the Levant as the Tell el-Dabᶜa LPW is predominantly fragmentary.

The Tell el-Dabᶜa material will subsequently be presented in detail and preliminarily compared to the complete corpus before the additional Egyptian and Levantine examples are dealt with. All known examples of LPW are brought together here and presented with figures and descriptions to the extent that it is possible; published examples as well as some that were hitherto unpublished. Every site with LPW is presented with information relevant for understanding the LPW context. Selected important sites in the Levant are described in more detail than others in order to investigate better the context of LPW and related painted pottery. A briefer assessment of Khabur Ware and Syro/Cilician Ware is presented at the end in order to distinguish between these and LPW. This should also be helpful for defining future finds of painted wares from the Middle Bronze Age.

The following statements are the basis for the investigation:

- LPW occurs from the beginning of the Middle Bronze Age and is a good indicator for the beginning of the Middle Bronze Age.
- LPW supposedly arrived in Egypt at the beginning of the Middle Bronze Age as well and was deposited shortly after.
- ᶜEzbet Rushdi provides the earliest reliable dateable examples of LPW.
- Finds of LPW in Egypt in secure stratigraphical contexts can thus help us date the beginning of the Middle Bronze Age in the Levant, at least relatively according to the reigns of Egyptian kings.
- Egyptian pottery is by now a reliable source for relative dating of Second Millennium Egypt (the above statement depends on this statement).

The conclusions will outline the results relating to types, contexts, and chronology.

Geographical and chronological terminology

In the present context the Levant is understood as a neutral term for the area of ancient Palestine and the Syrian coast, including today's Israel, Lebanon, the Syrian coastal region and part of Jordan. It has been preferred to 'Syria-Palestine', common in many publications, to stress the fact that inland Syria is not directly included and that the Levant through this period is seen as one entity distinct from inland Syria. Obviously, however, differences existed between north and south and in dealing with Levantine Painted Ware from the various sites this difference will be investigated.

The standard short forms EB–MB–LB are used throughout for the Early Bronze, Middle Bronze and Late Bronze Age in the Levant. Debate on Early Bronze/Middle Bronze definitions and terminology has been going on since W.F. Albright published his Tell Beit Mirsim excavations in the early 1930s and defined the periods according to his stratigraphy: EB III for stratum J, MB I for str. I–H and MB II for G–F together with E–D.[3] After other excavations had yielded pottery comparable to Tell Beit Mirsim, especially Gezer and Ras el ᶜAin (Aphek), Albright divided his MB II into MB IIA for str. G–F, MB IIB for str. E and MB IIC for str. D ("for convenience").[4] For a long time, strata G–F of Tell Beit Mirsim remained the standard indication of MB IIA.

Albright's Bronze Age division was subsequently revised by others. The first effective attempt at an actual renewal of EB–MB terminology was initiated by K. Kenyon[5] who wanted to reserve the Middle Bronze Age terms for the period starting with Albright's MB IIA and termed the preceding period Intermediate Early Bronze-Middle Bronze. She proposed that MB IIA should become MB I, and MB IIB(–C) simply MB II. This made more sense since the real change in the archaeological material occurs between Albright's MB I and MB IIA as has also been shown by more recent excavations and studies. 'EB–MB' never really eclipsed 'EB IV', which became the new term for Albright's MB I, whereas substituting MB I for MB IIA, MB II for MB IIB and, by some, MB III for MB IIC was followed and emphasised by P. Gerstenblith, W. Dever, E. Oren, D. Ilan and others.[6] Many publications, however, still prefer MB IIA and B and in some cases C in order not to confuse terms with Albright's MB I and II, and often both terminologies are used with one of them in brackets. The standard MB IIA–C will also be applied here.[7]

The pottery will be divided into 'MB pottery' for pottery of the Middle Bronze Age culture, which is mainly produced in the Levant, but at some point also in Avaris, and 'Egyptian pottery' for pottery belonging to the Egyptian cultural sphere. 'MB pottery' is preferred here to 'Canaanite pottery', which has been employed in other publications,[8] although 'Canaanite' would of course, on one hand, be more in accordance with 'Egyptian'. On the other hand, it seems more appropriate to adhere to a name that does not carry ethnic but rather chronological implications.

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[3] Albright 1933, 68. In Albright 1932, xxi, str. G–F had been included in his MB I, but this was modified in 1933.

[4] Albright 1938, 24–25.

[5] Kenyon 1973, 77–116.

[6] Gerstenblith 1983, 2–3 has a summary of the arguments with a list of scholars/terminologies. See also Ilan 1995, 298.

[7] In my original Ph.D. thesis from 2000, MB I was preferred to MB IIA, but since then more publications have still employed the original MB IIA, which is now followed here.

[8] For example, Arnold, Arnold and Allen 1995.

II. Levantine Painted Ware

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

The name

The term Levantine Painted Ware was first coined by Jonathan N. Tubb in 1983, but the present author had originally[9] favoured the more neutral term "MB IIA painted pottery" to indicate that we are not dealing with a closed group of pottery that deserves the label "ware" in a classical sense.[10] The various attributes employed by archaeologists for the defining of pottery wares have ranged from function, form, fabric, colour etc. to chronological and geographical limitations, as is the case with "MB IIA" or "Levantine".[11] Strictly speaking it would be desirable to restrict the designation "ware" to groups of pottery vessels deriving from identical or similar sources of clay and/or, more importantly, with an identical treatment of the clay as well as the surface of the vessel. The term Levantine Painted Ware has, however, by now been commonly accepted among scholars[12] and was indeed used by the author on other occasions.[13] In order to avoid confusion it is also the name used here.

Former research

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

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

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[9] Bagh 1988.

[10] See also Ilan 1996b, 159 where he calls Levantine Painted Ware *"a rather nebulous term for several distinct classes of painted pottery"*.

[11] For the various attributes employed for the definition of pottery wares, see Shepard 1956, 318–319 and Rice 1987, 287.

[12] Cf. for example Bietak 1991a, 33; idem 2002, 39; Arnold, Arnold and Allen, 1995, 17–18; Artzy 1995, 20; Ilan 1996a, 229, 243 and 1996b, 158–159; Greenberg *et al.* 1998, 17; Nigro 2002a, 314; 2002b, 104; Marcus 2007, 161ff.

[13] Bagh 1998, 2002, 2003 and 2004.

[14] Tubb 1983.

[15] While Tubb prefers 'Amuq/Cilician Ware' the same group of pottery is called 'Syro/Cilician Ware' by Gerstenblith 1983, which is followed here. Nigro 2002a, 312–314 talks about 'North Syrian/Cilician Painted Ware'.

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

[17] Cf. Tubb 1981, 406, n. 1.

[18] Tubb 1983, 52.

[19] Amiran 1969, 113, 118, pl. 35.

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

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

Levantine Painted Ware

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

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

The vessels ascribed to Levantine Painted Ware are generally the common types of MB IIA jugs and jars. Some of these are of a relatively coarse fabric and mostly painted with monochrome red or reddish brown while others are of a finer fabric that may be slipped and/or burnished and with bichrome red and black painted decoration or alternatively two shades of the same red or reddish brown colour creating an impression similar to true bichrome decoration. The vessels of finer fabrics may also display monochrome red/reddish brown decoration alone as in the case with the commonly more coarse vessels. The different fabrics and surface treatments are often related to the type of vessel in question – just as in the case of the many more examples of vessels that are not painted. A large amphora, for example, is obviously made from a relatively coarse fabric, which would not be slipped or burnished, whereas small juglets tend to be of a finer fabric and are often burnished – painted or not.

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

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

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

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[20] Albright 1933, 67–75.
[21] Tubb 1983, 55.
[22] Gerstenblith 1983, 59ff.
[23] Beck in: Kochavi, Beck and Yadin (eds.) 2000, 241. Cf. also Nigro 1998, 287 and 2002a, 313–314 for a review of these different opinions.
[24] Tubb 1983, 53.
[25] Tubb 1983 prefers the spelling "collerette".

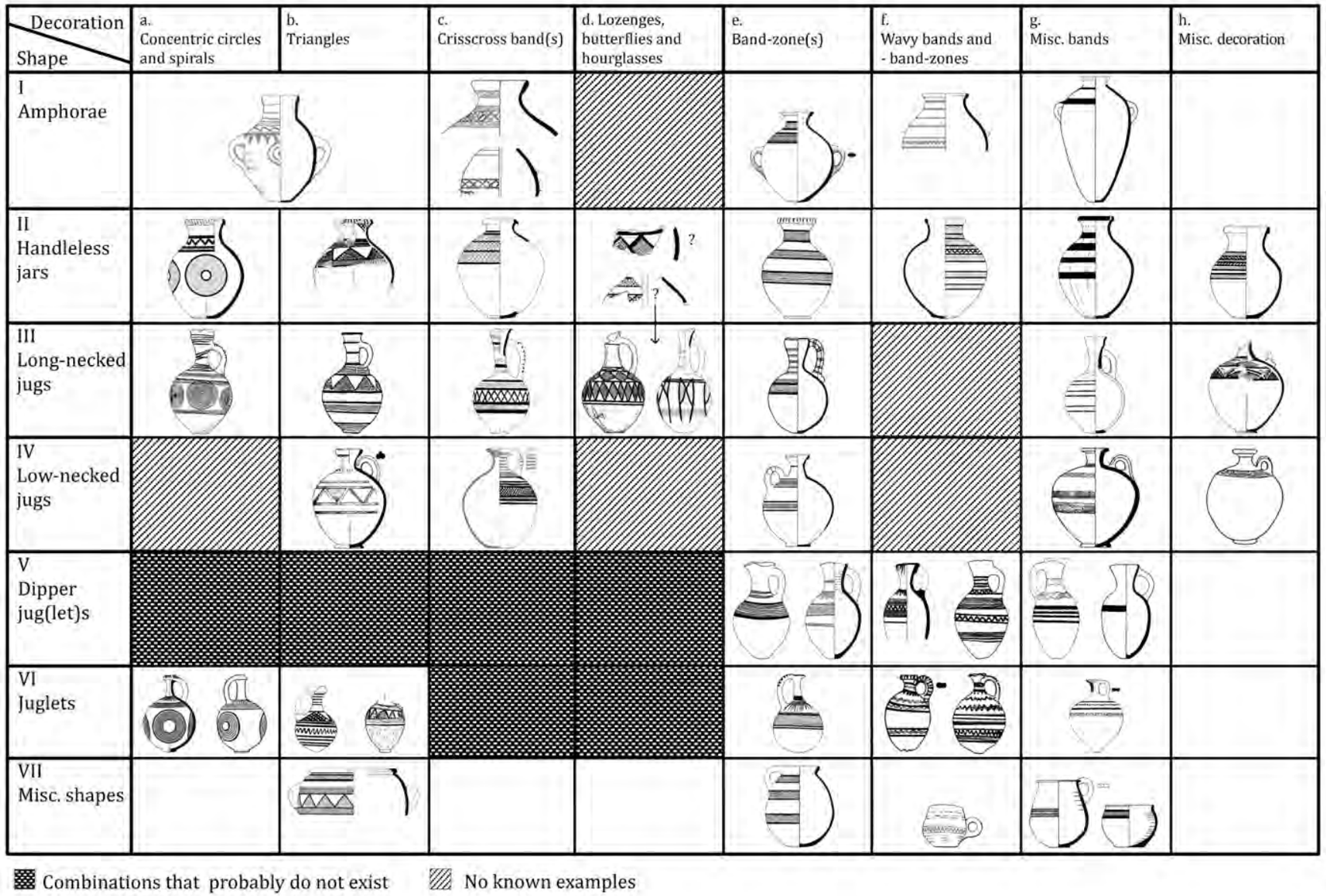


Fig. 1 Levantine Painted Ware typology

I a.–b. Megadim, Fig. 52a; **c.** Tell Beit Mirsim, Fig. 33a; **d.** Aphek, Fig. 36b; **e.** Hagosherim, Fig. 63; **f.** Aphek, Fig. 36a; **g.** Megiddo, Fig. 44c.; **II a.** Megiddo, Fig. 45a; **b.** Ifshar, Fig. 39c; **c.** Ifshar, Fig. 39a; **d.** Na^{c}ama, Fig. 62a; Tel Dan, Fig. 64k; **e.** Beirut, Fig. 74a; **f.** Sidon, Fig. 68a; **g.** Megiddo, Fig. 45b; **h.** Aphek, Fig. 36g; **III a.** Megadim, Fig. 52e; **b.** Aphek, Fig. 37b; **c.** Amrith, Fig. 81a; **d.** Qatna, Fig. 99a; Amrith, Fig. 81b; **e.** Megiddo, Fig. 46b; **g.** Beirut, Fig. 74d; **h**. Ifshar, Fig. 40a; **IV b.** Tel ^{c}Amr, Fig. 53; **c.** Sukas, Fig. 82l; **e.** Ruweisé, Fig. 71f; **g.** Ginosar, Fig. 59a; **h.** Ruweisé, Fig. 71e; **V e.** Ras Shamra, Fig. 84a; Beirut, Fig. 74e; **f.** ^{c}Ajjul, Fig. 31a; Lisht, Fig. 30b; **g.** Ras Shamra, Fig. 84b; Megiddo, Fig. 47j; **VI a.** Ifshar, Fig. 40c; Ras Shamra, Fig. 85d; **b.** Byblos, Fig. 8g; Kefar Szold, Fig. 60a; IV **b.** Tel cAmr, Fig. 53; **c.** Sukas, Fig. 82l; **e.** Ruweisé, Fig. 71f; **g.** Ginosar, Fig. 59a; **h.** Ruweisé, Fig. 71e; **V e.** Ras Shamra, Fig. 84a; Beirut, Fig. 74e; **f.** ^{c}Ajjul, Fig. 31a; Lisht, Fig. 30b; **g.** Ras Shamra, Fig. 84b; Megiddo, Fig. 47j; **VI a.** Ifshar, Fig. 40c; Ras Shamra, Fig. 85d; **b.** Byblos, Fig. 78g; Kefar Szold, Fig. 60a; **e.** Ras Shamra, Fig. 85a; **f.** Kefar Szold, Fig. 60b; Tel Dan, Fig. 65a; **g.** Tell el-Salihiyah, Fig. 94b; **VII b.** Megiddo, Fig. 44a; **e.** Ruweisé, Fig. 71g; **f.** Byblos, Fig. 77h; **g.** Megiddo, Fig. 45i; Megiddo, Fig. 45g.

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

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

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

Typology (Fig. 1)

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

The present LPW typology is chiefly concerned with shape and decoration whereas details, such as the fabric and surface treatment, are largely omitted.[27] Admittedly, these details would be important when considering questions of origin and trade routes, etc., but for many of the published LPW vessels they are not provided. Fabric and surface treatment etc. will obviously be discussed when possible and appropriate in relation to the individual sites and vessels as well as in connection with a later chapter dealing with origins.

Decoration

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

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

Main decorative bands/zones

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

a. Concentric circles/spirals

Concentric circles or spirals are one of the most characteristic elements of LPW. According to the size of the diameter of the vessel body normally 3 or 4 sets of concentric circles[28] are arranged around mid-body. The choice between concentric circles and spirals partly depends on whether the decoration is bichrome or monochrome. When bichrome, con-

[26] Bagh 2002.

[27] Cf. comments above in the text.

[28] A long-necked jug from Sin el Fil is claimed to be decorated with as much as 6 or 7 groups of concentric circles, Chehab 1939, 807, no. 16. Although the French "… 6 ou 7 groupes de circles concentrique verticeau." would appear to be understood thus it may rather refer to the number of concentric circles within each group (?). The b/w published photo is not clear enough to determine this and the decoration is also described as very faint.

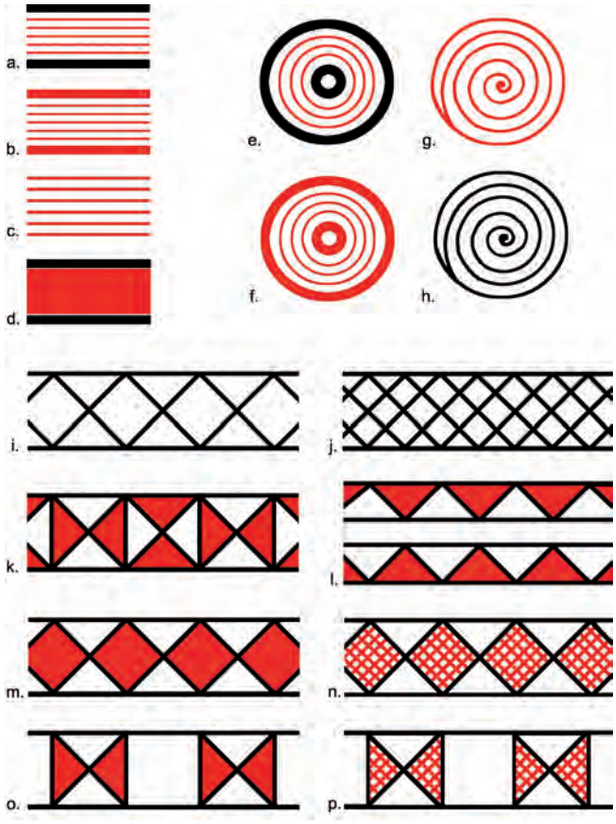


Fig. 2 Levantine Painted Ware main decorative motifs

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

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

A spiral will frequently create the same impression as a set of concentric circles since they are often 'closed' either by making the outer end meet the outer 'circle' or simply by making a true circle around the spiral. This last alternative is particularly the case when the decoration is bichrome and the outer circle can thus be black/dark (cf. Fig. 38a, Aphek). A spiral will often start from the middle and thus leave hardly any empty middle space as is otherwise often seen with concentric circles. The spiral may, however, also start away from the middle or, as in the case of the mentioned Aphek juglet, from a central cross. Very likely, the decoration of the said juglet was initiated by making three crosses[29] where the spirals should be, one below the handle and the two others almost evenly spaced. In any case, the result was three uneven sets of spirals.

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

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

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

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

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

[29] On the published drawing only one of the three spirals shows a cross in the middle, but the text Beck in: Kochavi, Beck and Yadin (eds.) 2000, 209 says that, originally, there were probably also crosses in the two other spirals. They were just obscured by the incrustation of the juglet.

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

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

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

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

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

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

b. Triangles

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

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

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

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

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

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

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

c. Crisscross bands

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

Other long-necked jugs exhibit variations with true crisscross bands such as one from Nami with double band-zones C below and a band-zone C above together with a special type of (black) half circle segments, which will be mentioned below (Fig. 51e).

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

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

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

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

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

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

d. Lozenges, butterflies and hourglasses (relatively rare)

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

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

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

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

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

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

e. Band-zones

The decorative element consisting of three or more horizontal bands close to each other and belonging to one horizontal 'zone' is here termed a band-zone. Horizontal band-zones in different variations are the most common element of LPW and they may be the main decorative element but very often also function as additions to more elaborate motifs such as, especially, concentric circles/spirals, triangles and criss-cross bands (cf. above).

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

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

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

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

f. Wavy bands and -band-zones

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

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

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

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

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

g. Miscellaneous horizontal bands

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

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

h. Miscellaneous decoration

In order to complete the range of possible motifs, a motif here termed circle segments must be mentioned although so far it is rare. Circle segments have the shape of the top part of a circle and are placed on a horizontal band; they may appear as additional decoration on the shoulder above geometric main motifs such as a crisscross band (Fig. 51d) or a crossband (Fig. 16b) or as the main motif. This latter is for example the case with a jug from Ifshar where the segments are cross-hatched (Fig. 40a). They may also be filled with lines (Figs. 51d, Nami; 85 h, Ras Shamra) or with solid red with black borders (Fig. 16b, Tell el-Dabᶜa) or they may as a variation appear as two or more 'concentric' circle segments (Figs. 24f Tell el-Dabᶜa; 68g, Sidon). Like the butterflies (and hourglasses?) they are so far restricted to long-necked jugs and likewise closely associated with Syro/Cilician Ware. In any case, they clearly belong to the LPW repertoire. A variation is a band with interconnected circles on a red burnished low-necked jug from Ruweisé (Fig. 71e).

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

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

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

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

[33] Cf. below in the text for miscellaneous vessels.

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

Additional decorative bands

The additional decorative bands often act as extra borders for the main motif bands and are principally the various band-zones that can also be used as main decorative bands as well as wavy bands and other miscellaneous horizontal bands. As mentioned, band-zones A or B, are often seen above concentric circles/spirals and sometimes also below them and occasionally above cross-hatched triangles as well. Crisscross bands may also function as additional bands and on one of the three famous Ras el ᶜAin (Aphek) jugs[34] it may be noted that the band above the cross-hatched triangles is a horizontal-vertical crisscross band as an additional decoration. Additional wavy and/or horizontal bands in various configurations are also common together with band-zones or alone as additional borders to main decorative bands. Bands of standing triangles may, as stated, also function as additional decorative bands above concentric circles.[35] The same is true of the circle segments that likewise have a convenient shape for the shoulder of a vessel. Both elements may be cross-hatched. The additional triangles are mainly known from juglets and the circle segment from long-necked jugs.

Additional decoration

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

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

Vessel types

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

I. Amphorae (storage jars)

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

Decoration

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

[34] Amiran 1969, Photo 112–114. Beck in: Kochavi, Beck and Yadin (eds.) 2000, 240–242 now has a more detailed description of the 3 jugs. See Fig. 37b.

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

[36] Beck in: Kochavi, Beck and Yadin (eds.) 2000, *passim*, uses the word 'collarette' for a collar type of rim, but it has here been reserved for the decoration.

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

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

II. Handleless jars

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

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

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

Decoration

Handleless jars display most of the common LPW decorative motifs including bichrome or, alternatively, monochrome red, concentric circles, crosshatched triangles, possibly cross-hatched lozenges, crisscross bands and various band-zones and other horizontal bands. The decoration is mainly on the shoulder to mid-body, although examples of handleless jars with decoration on the lower body exist as well. Often the vessel is also decorated on the collar, neck and rim.

III. Long-necked jugs

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

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

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

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

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

Decoration

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

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

IV. Low-necked jugs

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

The bodies of low-necked jugs vary from globular to piriform and the bases may be flat, a disc or quite often a low ring base. They have thickened rims with a ridge or with a slight inner gutter or, in the case of an example from Sukas with a flaring rim with an outer ridge (Fig. 82l), all of which again relating them to amphorae. Another example from Sukas has a trefoil rim (Fig. 82i). The handles are normally double or triple and they are most commonly attached to the shoulder. If it is a triple handle, however, the middle roll may be attached to the rim as seen on an example from Megiddo (Fig. 46a).

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

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

Decoration

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

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

V. Dipper jugs

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

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

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

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

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

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

Decoration

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

VI. Juglets

Juglets are to be understood as jugs smaller than about 15cm with the handle attached from shoulder to rim or just below the rim. The most distinctive difference between dipper type juglets and juglets is the juglets' evenly narrow neck and (almost) always round mouth/rim, which allows the contents (perfume or oils?) to come out in drops. Juglets exhibit a great variety of body shapes, rims, bases and handles and from the LPW class they develop or continue with other kinds of painted juglets such as the painted stepped-rim juglets and painted Tell el Yahudiyeh Ware. The painted juglet variations exist alongside plain or, more often, burnished juglets.

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

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

[41] Amiran 1969, 107 describes juglets with this kind of rim and Beck 1975, 76 has a similar long description. To be able to use a simple name 'collar rim' is adopted here. Gerstenblith 1983, 25 and *passim* employs the term 'collarette juglet', but since the word 'collarette' is here used for the painted decorative feature resembling a necklace around the neck, that name would cause confusion.

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

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

Decoration

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

VII. Miscellaneous vessels

Some vessels do not readily fit into the above categories but nevertheless have a decoration that classifies them as LPW. They are mainly open or unrestricted vessels such as bowls and craters but can also be goblets[43] with one handle or related mugs or cups.

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

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

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

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

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

[43] Amiran 1969, pl. 28.2 and 4 calls this type of vessel so.

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

III. Levantine Painted Ware and some Related Pottery from Tell el-Dabᶜa

The largest collection of Levantine Painted Ware found in Egypt comes from the Austrian excavations of Tell el-Dabᶜa 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 reconstructible[45] 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-Dabᶜa. 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-Dabᶜa 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-Dabᶜa 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-Dabᶜa 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-Dabᶜa 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-Dabᶜa and from the Levant will be dealt with site by site.

Tell el-Dabᶜa

Tell el-Dabᶜa 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-Dabᶜa", or the Tell el-Dabᶜa 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 published 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.

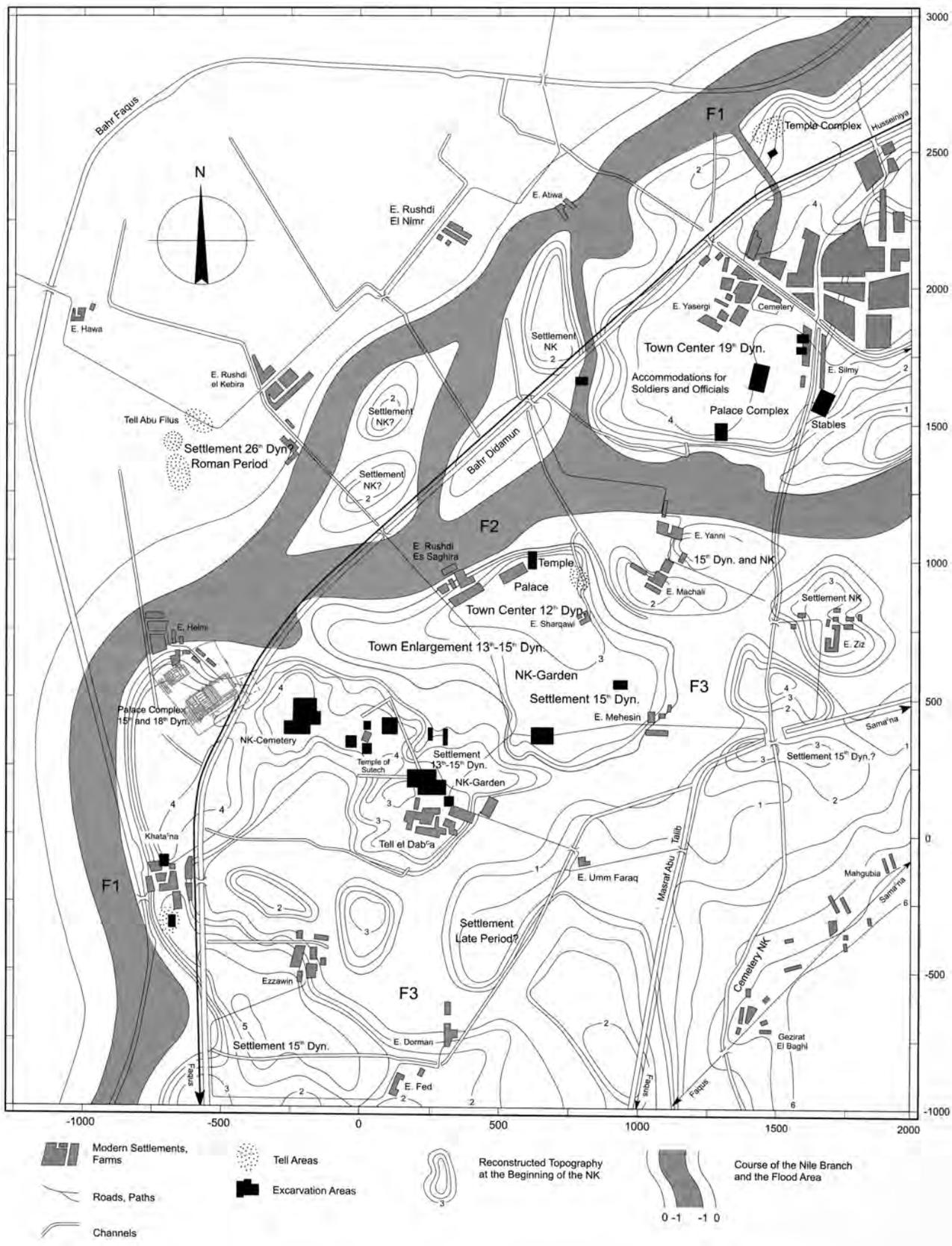


Fig. 3 Plan of the Tell el-Dabᶜa area

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 breaks[49] have proven beyond doubt that ancient Avaris was situated in the Tell el-Dabᶜa area and that northerly Qantir can be identified with Piramesse.[50]

The plan of Tell el-Dabᶜa 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 Pelusiac 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-Dabᶜa 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-jars[56] 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]

ᶜEzbet 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-Dabᶜa area from the excavations at ᶜEzbet 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-

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[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 ᶜEzbet Rushdi publication by Ernst Czerny (in prep.), both SCIEM2000 publications.

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

Tell el-Dabᶜa 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 Helmi[60] on the other side of today's main canal, Bahr Didamun, but still on the eastern side of the Pelusiac 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 *ḏ3ḏ3wy* portal[62] were still lying on the surface with the inscription of Senwosret III renovating a monument originally belonging to Amenemhat I. Instead, the *ḏ3ḏ3wy* 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 villages[64] in the Tell el-Dabᶜa area about one kilometre to the north of Tell el-Dabᶜa 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 Adam[68] 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

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[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 *ḏ3ḏ3wy*, 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-Dabᶜa 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 Nile[69] 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 layers 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 ᶜEzbet 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

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[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 ᶜEzbet 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.

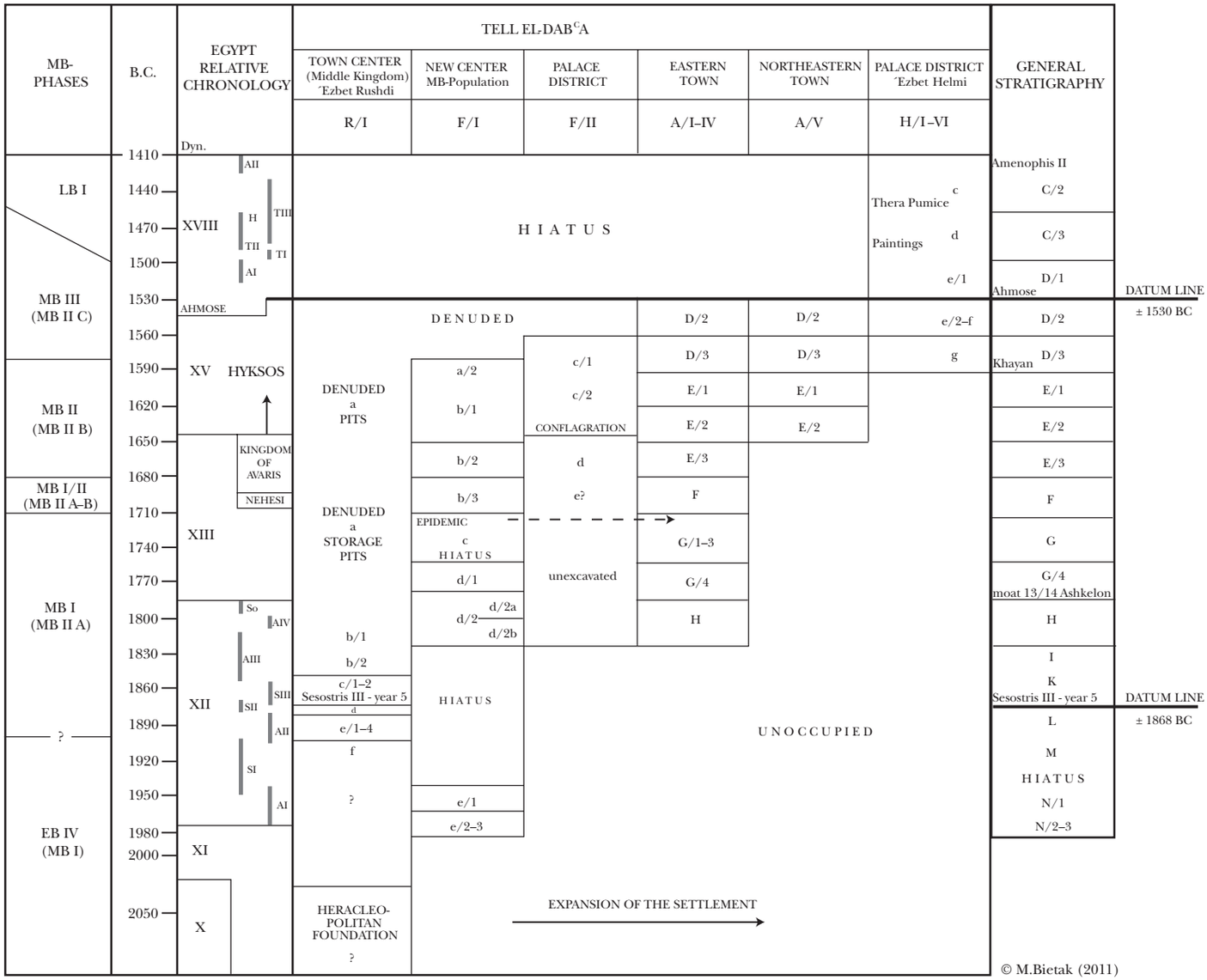


Fig. 4 Tell el-Dabᶜa area stratigraphy, © M. Bietak 2011

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-Dabᶜa (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 ᶜEzbet Rushdi[81]

Large amounts of settlement pottery were unearthed during the 1996 excavations of ᶜEzbet Rushdi and all fragments[82] 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 divided 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

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[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] ᶜEzbet 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.

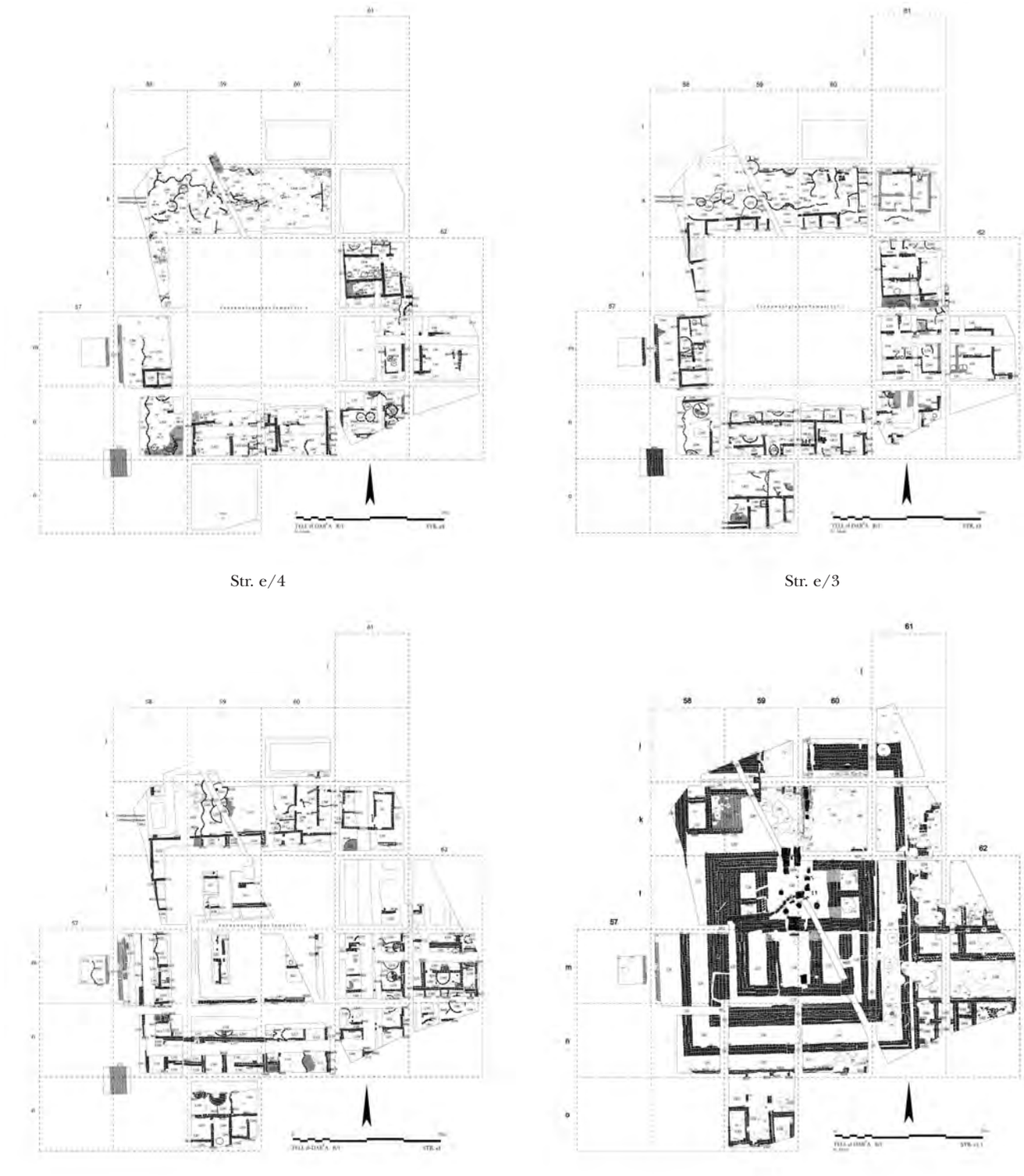


Fig. 5 ᶜEzbet Rushdi plans, str. e/4, e/3, e/1 and c/1

str. e/1–4 material below it and is largely comparable to the pottery of Area F/I str. d/2 at Tell el-Dabᶜa. Also of relevance here is, of course, the appearance of Middle Bronze Age imports and its relative frequency 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 ᶜEzbet Rushdi[88] (Fig. 15)

Altogether 17 fragments with red[89] painted decoration, which can be related to Levantine Painted Ware, were retrieved from the 1996 excavations of ᶜEzbet 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 ᶜEzbet 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 ᶜEzbet 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

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[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 ᶜEzbet 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.

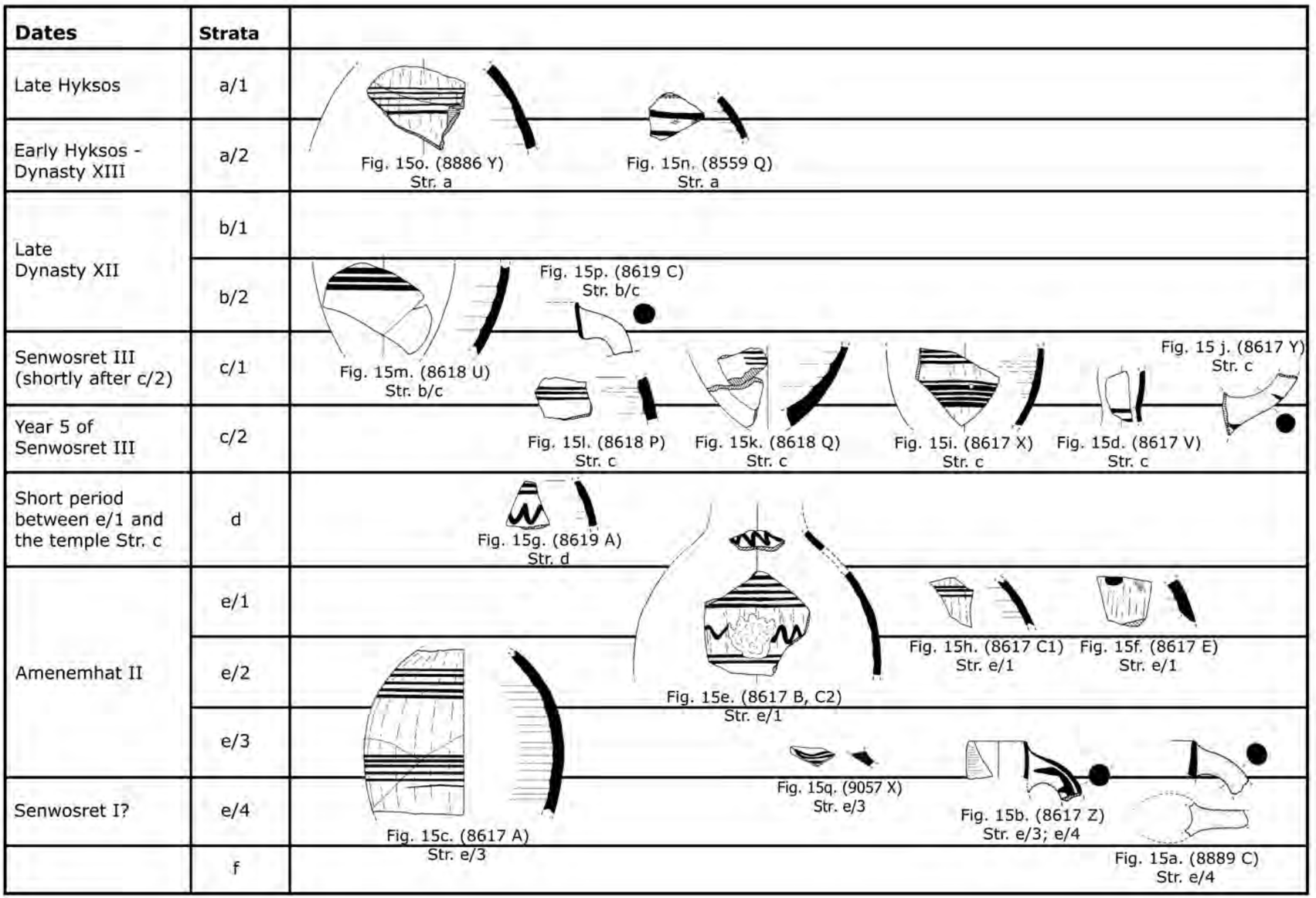


Fig. 6 ʿEzbet Rushdi stratigraphy with Levantine Painted Ware

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-Dabᶜa 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 foremost 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-Dabᶜa 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 palace[102] dating to the beginning of Dynasty XIII, with a cemetery and

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[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 settlement[107] 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-Dabᶜa 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 handless 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 ᶜAmr 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. 82l) shows a sim-

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[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 Beirut[111] and one from Tell el-Dabᶜa,[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-Dabᶜa (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 date[114] 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 Turᶜan 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 ᶜAmr (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.

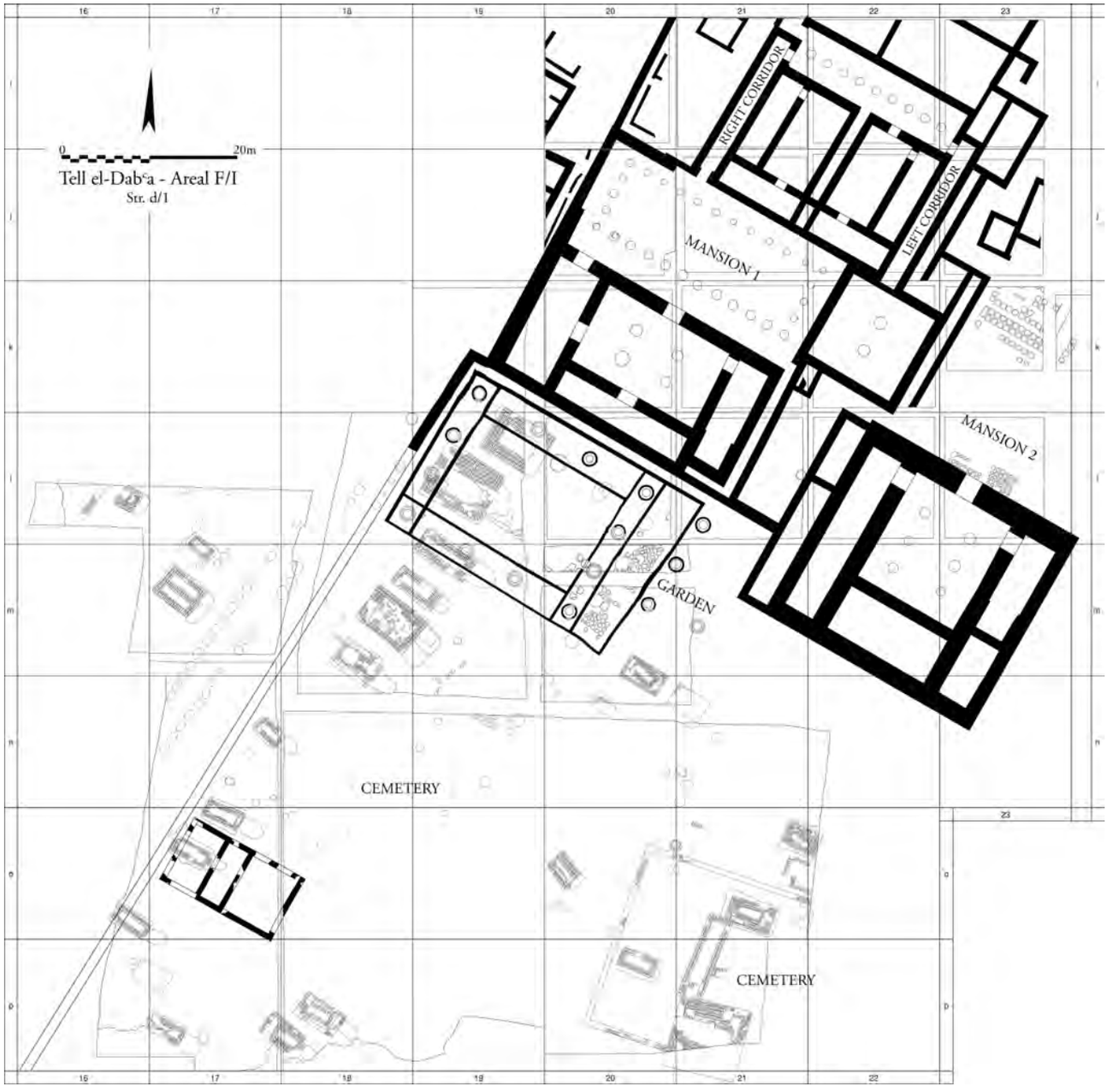


Fig. 7a Plan of Tell el-Dabᶜa Area F/I, str. d/1

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-

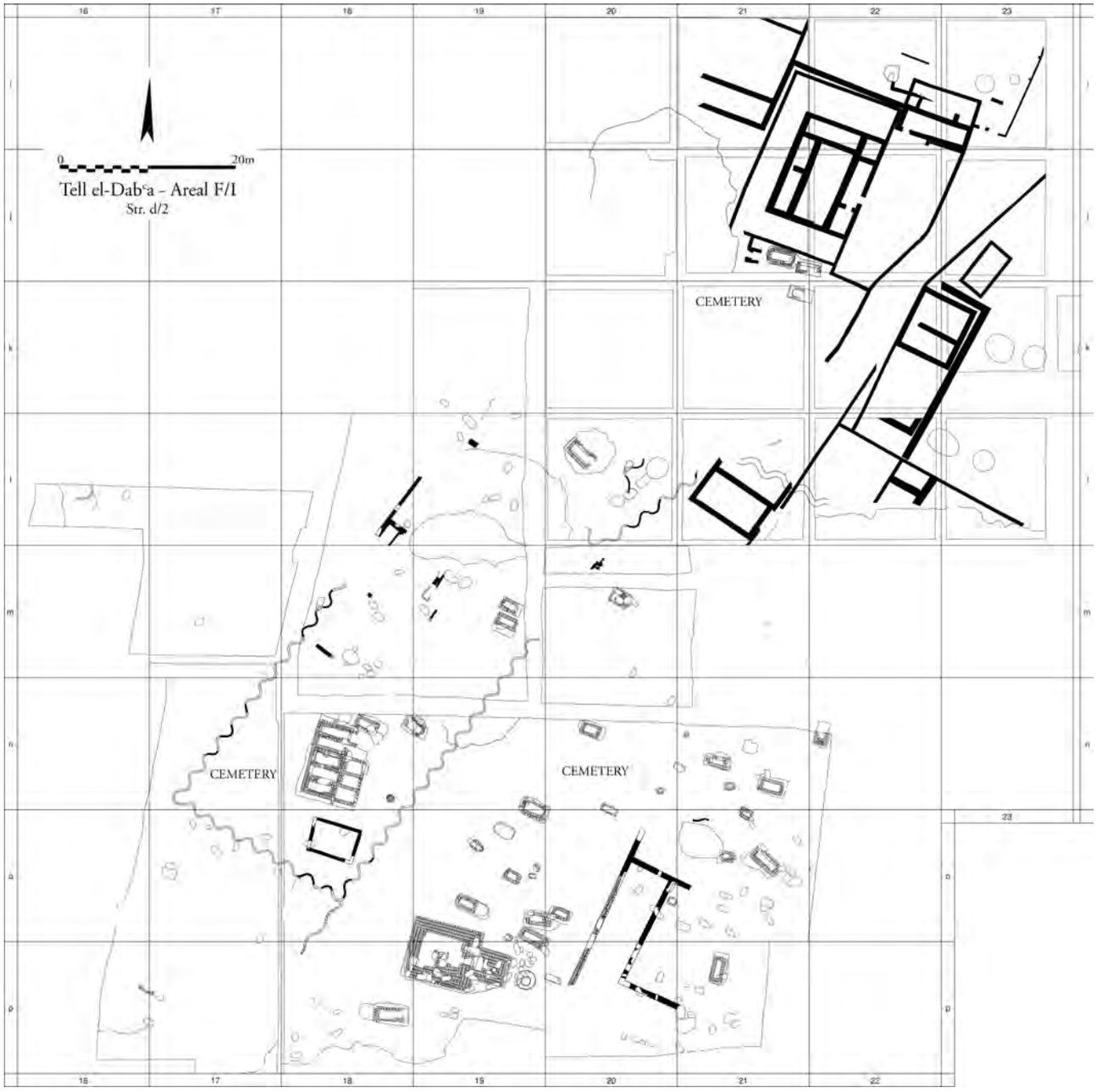


Fig. 7b Plan of Tell el-Dabᶜa Area F/I, str. d/2

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-Dabᶜa. 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 Ashkelon[117] 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, alternatively, 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 Lebeᶜa (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 ᶜAin (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 ᶜEzbet 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 Dabᶜa 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 ᶜEzbet 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 Dabᶜa.

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]

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[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 southwestern 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 [*ḥkꜣ n (?)R*]*ṯnw di-sbk-m-ḥꜣt* ['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 Byblos[134] is also considered, the attribution of "traditional" 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-Dabᶜa. The fact that some vessels had also been placed in tombs of Tell el-Dabᶜa 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-Dabᶜa 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–III[137] 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

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[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 choronology 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 prepalace 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-Dabᶜa 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-Dabᶜa. 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 Hama[146] 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-Dabᶜa area.

Comparisons for Tell el-Dabᶜa LPW

Several comparisons from the Levant for the LPW from Tell el-Dabᶜa 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 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.

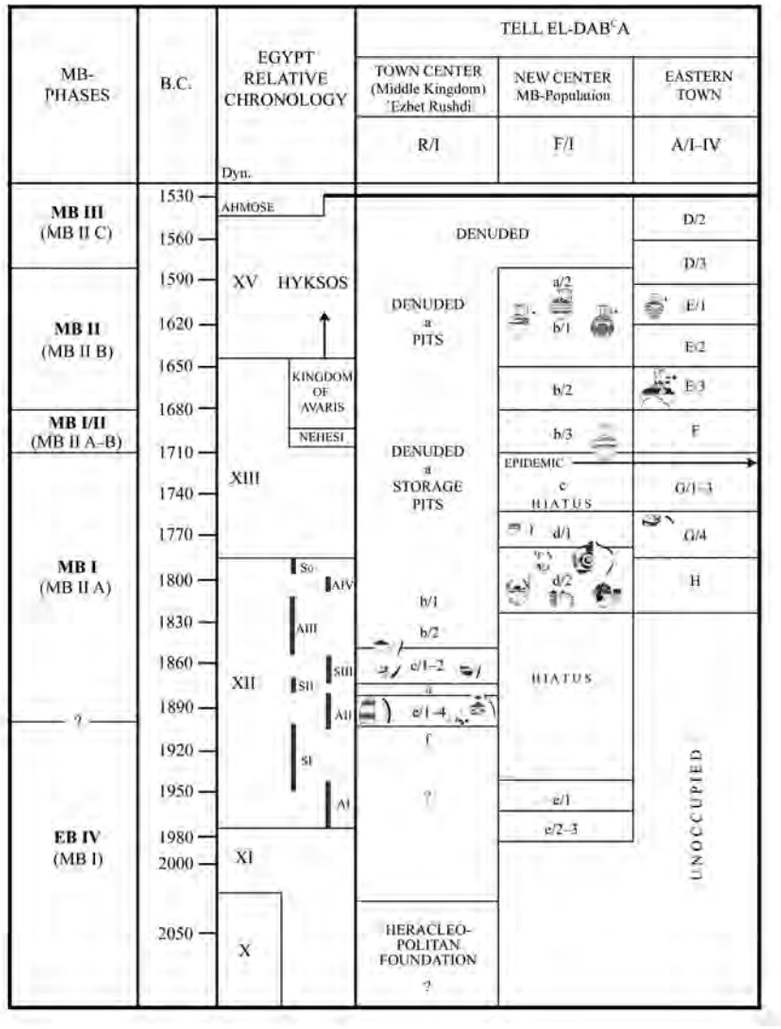


Fig. 8 Tell el-Dabᶜa area stratigraphy with Levantine Painted Ware and related painted pottery

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 ᶜAmr 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-Dabᶜa 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-Dabᶜa,[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 at 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-Dabᶜa the dateable examples are from the F/I str. a/2 (Figs. 25b and 26a), i.e. what would be an MBIIB 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-Dabᶜa, 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 MBII A/B than vice versa.[154] A juglet with the same decoration as Fig. 26a is also found at Qubbet Qarᶜa (Fig. 61b).

Fig. 26b has the same ovoid body as the just-mentioned Ruwesé 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 Qarᶜa 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-Dabᶜa and the different MB imports.

[149] Cf. above for the jug Fig. 25a and Fig. 4 for the stratigraphy of Tell el-Dabᶜa.

[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 versions[157] 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 Tarkhan[159] and other examples from Tell el-Dabᶜa[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 itself[163] and they reached as far south as Buhen by the 2nd Cataract.[164]

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[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.

IV. Levantine Painted Ware and Related Pottery from Other Sites in Egypt

Examples of Levantine Painted Ware were first found in Egypt by Flinders Petrie at Kahun more than a hundred years ago. He grouped them with other painted fragments of Kamares Ware from Crete and Egyptian imitations of this type of import, recognising it all as foreign.[165] Petrie stated that all came from the rubbish heaps dating from the the reign of Senwosret II, a date which has since been contested, as the site was apparently inhabited right into the beginning of Dynasty XIII.[166] In the 1940s a complete LPW dipper jug was subsequently found at Kôm el-Hisn by Abdel Hamada and Shafik Farid who published a detailed drawing, but, unfortunately, the context was even more uncertain than at Kahun. In 1973 Robert Merrillees collected what he termed Syrian pottery from Middle Kingdom Egypt including the Kahun examples together with two fine jugs from Lisht, one a good parallel to the LPW dipper from Kôm el-Hisn. Although they were found in connection with the pyramid of Amenemhat I the exact date again eluded us. All this material, however, naturally gains new importance when viewed against all the material from Tell el-Dabᶜa found in controlled stratified contexts. In addition to this, examples, albeit more fragmentary, from Tell Edfu and Elephantine in the very south of Egypt, can now be added to the corpus of LPW imports found in Egypt.

Levantine Painted Ware from these sites north to south, Kôm el-Hisn, Lisht, Kahun, Tell Edfu and Elephantine, is discussed below.

Sites with Levantine Painted Ware

Kôm el-Hisn (Fig. 30a)

Kôm el-Hisn is located close to the western edge of the Nile Delta between Cairo and Alexandria, today about 13km west of the Rosetta branch of the Nile. In Antiquity a branch of the Nile was probably nearer to the site and even the Mediterranean coastline now 90km away would have been closer.[167] Kôm el-Hisn was most extensively settled during the Old Kingdom Dynasties IV-VI[168] and subsequently burials of the First Intermediate period were performed here. Later during the Middle and New Kingdom periods the site was still occupied and from the New Kingdom it was the capital of the 3rd Lower Egyptian Nome, known as the 'Libyan or Western Nome'.

A. Hamada and S. Farid excavated literally hundreds of tombs in the 1940s. Unfortunately their publication is only very rudimentary[169] and most of the tombs seem to postdate the Old Kingdom.[170] During these excavations a complete LPW dipper surfaced,[171] but regrettably the context is not clear. The investigations in the 1990s by R.J. Wenke and his team have largely dealt with the Old Kingdom settlement, although deposits of Dynasty XIII as well as evidence of the early Dynasty XII have now turned up; unfortunately there seems to be no evidence of more MB pottery[172] that might indicate a date for MB imports to the site and for the jug Fig. 30a.

The LPW dipper jug from Kôm el-Hisn

The dipper from Kôm el-Hisn Fig. 30a is of the large, coarse type with monochrome alternating horizontal bands and wavy bands also known from, especially, Lisht and Byblos. The body is large and ovoid with a tapering small flat base so the jug cannot stand. The relatively short neck widens from the collar and the mouth is a pinched trefoil; the handle round.[173] The fairly coarse surface is beige with possible traces of original burnish. Lime inclusions are observed and the fabric is no doubt of a common MB type compa-

[165] Petrie 1891, 9; pl. I: 'Aegean pottery, Kahun, XII Dyn.'.
[166] Cf. below in text, also for the following.
[167] Wenke 1999 for an overview of the site.
[168] Cagle 2003.
[169] Hamada and Farid 1947.
[170] Hamada and Farid 1947, 195 dated the tombs to the 2nd Int., but already Brunton 1947, 143–145 contested this and dated most of them to the 1st Int.
[171] *Ibid.*, fig. 15.
[172] C. Kirby, personal communication, has kindly provided the information and referred to the fact that the earlier work by R. Wenke had also revealed pottery of an early Dynasty XII date, from a borehole survey, cf. Kirby *et al.* 1998.
[173] The jug was photographed in 1997, thanks to the former director of the Cairo Museum Mohamed Saleh and his staff.

rable to LPW from Tell el-Dabᶜa. The decoration is monochrome red, a wavy band-zone on the mid-body with a band-zone B below and above. Below the collar is an additional wavy band and two bands at the collar and lower neck.

The Kôm el Hisn jug can only be dated with caution to the early Middle Kingdom as the excavators claimed that it was "from the rubbish in a higher level than that of the burials",[174] being tombs of the 1st Int. (cf. above). The fact that the jug is preserved complete would point towards a tomb context and it cannot be excluded that it was either stolen from a tomb and abandoned, or was possibly an offering outside a tomb. Even without an exact context for the jug it is interesting to note that the site of Kôm el Hisn provides good parallels to some of the material found in the Montet Jar: gold *uraei* on a basket (*nb* sign) and scarabs, material that made William Ward suggest that the trade with Byblos at the end of the 3rd millennium went via Kôm el Hisn.[175] In addition, a fenestrated axe, the type of Levantine axe antedating the duckbill variety, was present at this site as well as a single veined dagger with a crescent-shaped pommel.[176]

Lisht (Fig. 30b–d)

The site of Lisht, or el-Lisht, is about 65km south of Cairo on the western side of the Nile and close to the entrance to the Fayum area. It was chosen as the burial place for the first kings of Dynasty XII, Amenemhat I and Senwosret I. Their pyramid fields, especially Senwosret I's, copied their Old Kingdom ancestors and around them their queens and courtiers were buried. They chose a site far north of Thebes where their predecessors had been buried and south of the traditional pyramid field connected to the ancient capital of Memphis. This has traditionally, and reasonably so, been linked to the written evidence of the establishment of the new capital *Itj-Tawy* which must have been founded in the vicinity.[177] No direct archaeological verification of this has, however, been discovered, apart from a "suburban" village-like settlement close to Lisht.[178]

LPW from Lisht

The most interesting example of LPW from Lisht is a dipper jug (Fig. 30b) very similar to the specimen from Kôm el-Hisn but for its slightly smaller size. It was first published by R. Merrillees[179] who described the fabric as stuffed with white and grey grits, i.e. lime, as well what he saw as organic matter and mica.[180] The body is ovoid with a tapering lower part and a small flat base. The handle is round and attached a little below the pinched rim. The surface is burnished orange-buff with monochrome red decoration: the same type of wavy band-zone on the mid-body with band-zones B below and above like the Kôm el-Hisn jug Fig. 30a. At the collar/shoulder junction another wavy band-zone is visible and on the lower neck four bands, a slight variation of the Kôm el-Hisn jug.

A red burnished long-necked jug was found together with the painted dipper (Fig. 30c).[181] It is not painted, but the shape is globular with a bilobate mouth and very similar to the LPW long-necked jugs from the Levant.[182]

Both jugs were found in North Pyramid Tomb 756, lower north chamber (B); the 'North Pyramid' being the tomb of Amenemhat I. Tomb 756, nonetheless, seems to date from a later period when the related Egyptian pottery is taken into consideration. It includes a large beer jar and hemispherical cups from the middle of Dynasty XII, at about the time of the reigns of Senwosret II and III.[183]

Another painted fragment (Fig. 30d) is recognised as from the fill on the west side of the Pyramid of Amenemhat I.[184] It may be from a similar, band-painted dipper as it displays a monochrome red band-zone B.[185] The date is unfortunately uncertain.[186] A rim fragment of a 'semi-closed bowl' with applied rope decoration and no painted decoration has been published

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[174] Hamada and Farid 1947, 198.
[175] Ward 1971, 55–56.
[176] Hamada and Farid 1947, pl. LVI.
[177] Cf. for example Hölzl 1999.
[178] F. Arnold 1996.
[179] Merrillees 1973, 53–54; fig. 4 down left.
[180] Dung and mica are common inclusions of Egyptian Nile clay, but it is very unlikely that the jug would be an Egyptian imitation. The jug MM15.3 1581 was studied in the Metropolitan Museum of Art, New York, in March 2010 thanks to Associate Curator Adela Oppenheim.
[181] Merrillees 1973, fig. 4 down right.
[182] The jug is now in Oiental Institute Museum, Chicago, OIM 28056, where it was studied in March 2010 with the kind help of Assistant Registrar Susan Alison.
[183] Arnold, Arnold and Allen 1995, 17–18, figs. 2; 6.1; 7.
[184] Kemp and Merrillees 1980, pl. 3, 1st row left.
[185] The fragment was studied in the Metropolitan Museum of Art, New York, in March 2010 thanks to Associate Curator Isabel Stuenkel.
[186] More LPW and MB imports from Lisht will be published by J. Bourriau, personal communication. Cf. also F. Arnold 1996, 2 mentioning imports from "MB IIA" Palestine.

from a robber's tunnel in the pyramid. It was cautiously dated in relation to the Pyramid of Amenemhat I, but a later date was not excluded.[187]

Kahun (Fig. 30e–h)

The planned town associated with the Pyramid Field of Senwosret II at Illahun or Lahun is commonly known as Kahun.[188] It was inhabited until some time during Dynasty XIII[189] and finds can therefore often only be dated roughly to a time from Senwosret II's reign and into Dynasty XIII.
Kind

LPW from Kahun

Petrie published a page of watercolour images of what he termed 'Aegean pottery'[190] and in general described as foreign. At least three of the fragmentary vessels, which were also grouped by Petrie as of the same type, belong to the LPW class and a fourth seems to be related.[191] They were all four later recognised as part of the 'Syrian Pottery from Middle Kingdom Egypt' published by Merrillees[192] and they can now be considered as among the LPW vessels that were imported into Egypt.[193]

The best-preserved example (Fig. 30g) from 'rubbish heaps' is a slender dipper missing part of the rim. The base is flat, the handle round and the rim was probably pinched.[194] The fabric is coarse with abundant lime and the surface horizontally combed, most clearly seen on the lower part. The decoration is now almost black, but it may have originally been dark reddish brown. On the mid-body is a broad band, below it a band-zone B and above a band-zone A with darker borders. On the upper shoulder, collar and neck additional bands are noted. The coarseness and simple band decoration on the lower part recall a base fragment from ᶜEzbet Rushdi (Fig. 15k) and one from Elephantine (EZN2545, cf. below).

Another fragment from 'rubbish heaps' (Fig. 30f) is from the shoulder of another jug with part of a double handle preserved. The neck is narrow and the walls very thick and the vessel was possibly rather a long-necked jug than a dipper. Again lime is clearly seen on the more orange surface with a possible slip. The decoration may be bichrome or dark and light reddish brown with a band-zone A below the handle on the shoulder and a dark collarette with an additional band above. With the thick wall, double handle and narrow neck it is most similar to, for example, the two long-necked jugs from Sidon (Fig. 68e, f) and the one from Megadim (Fig. 52e). The orange surface and thick wall are also similar to those of the large bichrome shoulder fragment from Megadim (Fig. 52f).

The neck with a double handle of a long-necked jug (Fig. 30e) was found in the 'town'. The rim is bilobate and with two ridges below the rim. Abundant lime is visible on the rough surface and possibly vertical burnish. The decoration of this vessel is also 'dark' bands on the neck and rim. The middle part of the neck is without bands and on the lower part they cover the collar as well. The upper part seems to display a wavy band-zone just below the upper handle attachment followed by more bands up to the rim. This is again similar to Fig. 52e from Megadim but coarser and with a somewhat narrower upper part of the neck.

The last painted vessel is also from the 'town' and in this case with a lighter surface, possibly a slip (Fig. 30h). Only the ovoid body with a very small, flat, pointed base is preserved and it may have been of the dipper type as the neck opening is relatively wide. The decoration is somewhat unusual with four band-zones C with very broad black bands bordering a smaller red one at the collar, shoulder, mid-body and below. No parallels are readily apparent, but the general coarseness and relatively thick walls are consistent with the other mentioned LPW vessels from Kahun although the light surface and painted decoration are different also with the clear bichrome colours.

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[187] Arnold, Arnold and Allen 1995, 16–17; figs. 6.1 and 7.

[188] According to Petrie an old man first told him this name and so he stuck to it, Petrie and Brunton 1924 (I). Quirke 2005, 1 refers to it as a 'mistake'.

[189] Kemp and Merrillees 1980, 88–89; 102 discussed the date and more recently Quirke 2005, 40–42; 71–72.

[190] Petrie 1891, 9–10; pl. I; Petrie explains that by 'Aegean' he means 'the Greek islands, and the coast of Peloponnessos and Asia Minor, without the limitations of places and age implied in the Greek name.' The Minoan and the Egyptian imitations were studied by Kemp and Merrillees 1980 and also Fitton *et al.* 1998, including an NAA study. Cf. also Quirke 2005, 91–93.

[191] Petrie 1891, pl. I.11 (Fig. 30f); 16 (Fig. 30g); 19 (Fig. 30e) show LPW, cf. *ibid.* 10; pl. I.22 (Fig. 30h) is at least related, but not mentioned by Petrie.

[192] Merrillees 1973, nos. 1–4.

[193] Curator Julie Anderson at the British Museum very kindly sent me colour photos of the vessels and I was allowed to study them in June 2009.

[194] As the pinched part is the more delicate it is always more ready to break.

Unfortunately it is not possible to date the LPW vessels from the 'rubbish heap' and 'town' to the time of Senwosret II with certainty or even shortly after his death, although it sounds most plausible that imports reached the settlement during this primary period of use.

Tell Edfu

Fragments of three LPW vessels have been identified from the excavations of Tell Edfu. Edfu was the capital of the second Upper Egyptian nome and the preserved part of the tell next to the Ptolemaic temple of Horus displays layers from the Old Kingdom till Early Islamic times. The French Institute in Cairo (IFAO) first excavated Tell Edfu from 1921 and in 1937–1939 a Franco-Polish team took over.[195] They concentrated on the upper layers with Early Islamic, Byzantine and Graeco-Roman remains and Old and Middle Kingdom cemeteries in the western and southwestern part of the site. The present project under direction of Nadine Moeller[196] was initiated in 2001 with a survey in order to gain an up-dated overview of the site. Excavations since 2005 have revealed an area with large silos from Dynasty XVII below which part of a columned hall has been exposed. The latter belonged to an important administrative building in Dynasty XIII dated by pottery and the discovery of many clay sealings.[197]

LPW from Tell Edfu (no Figs.)[198]

One of the LPW vessels from Tell Edfu was a bichrome long-necked jug having a black crisscross zone with a red band above and below as well as an additional black band further below. Fragments of the body are preserved, but the shoulder, neck and handle etc. are missing so it is not known whether the jug exhibited more decoration on these parts as is the case, for example, with the long-necked jug from Tel Nami (Fig. 51d), the best parallel to the Tell Edfu jug. Another fragmentary LPW vessel appeared from the same context as the bichrome long-necked jug, the base of a band-painted dipper with a red band-zone B. The jug had a typical small flat base not made for standing and parallels are readily found for example from Aphek (Fig. 37e; g), Megadim (Fig. 52h), Kabri Fig. 55e) and Beirut (Fig.74g) as well as probably a base part from ᶜEzbet Rushdi (Fig. 15m) and EZN2545 from Elephantine.

Another example also comprises fragments from a typical LPW vessel with monochrome red decoration of a spiral-zone with a band-zone B above and possibly also one below, as this part is not preserved. Three fragments exhibit the painted decoration and two additional burnished pieces almost certainly belong to the same vessel from the ring base and lower body. The vessel was thus most probably also a long-necked jug like the first example and the long-necked jug from Megadim (Fig. 52e) is a good parallel.[199] Another possibility is to identify the vessel as a handleless jar since the motif of spirals/concentric circles is also common on this vessel type in different variations, such as, for example, seen on a jar from Majdalouna (Fig. 73a), also with band-zone(s) above. This type of vessel, however, does not commonly have a ring base.[200]

Moeller dates all three of the LPW examples to the very late Dynasty XII or beginning of Dynasty XIII.[201] The long-necked jug with a bichrome crisscross motif was found together with the band-painted dipper on the abandonment layer of the columned hall. Between the columns, along the sides of the hall, a lot of rubbish had accumulated, such as pottery, small finds and animal bones. One of the pieces was found in 2007 in the currently exposed northeast corner of the building and the other one under Silo 303 towards the south.[202] The fragments with spiral motif were found in the foundation trench fill of Silo 405.[203] The trench was dug into late Middle Kingdom layers, and the material was mixed with late Middle Kingdom pottery.

It is an interesting fact that LPW is dated at Tell Edfu to the same time as str. d/2–1 in Area F/I in Tell

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[195] Henne 1924; idem 1925; Guéraud 1929; Alliot 1933; idem 1935; Bruyère 1937; Michałowski 1938; idem 1950.

[196] Nadine Moeller is now Assistant Professor at the Oriental Institute, University of Chicago.

[197] Moeller and Farout 2007; Moeller 2008, 1–5.

[198] Nadine Moeller very kindly sent me photos and information on the examples of LPW from Tell Edfu and allowed me to mention them here. A visit to Tell Edfu in November 2010 moreover confirmed the identification of the fragments as good examples of LPW.

[199] The long-necked jug from Ifshar (missing the neck etc.) Fig. 40a also has a ring base.

[200] Fig. 48a from Gesher has a relatively low ring base with notches.

[201] N. Moeller personal communication. The following description of the find contexts was also very kindly provided by N. Moeller.

[202] Moeller and Farout 2007, 15 (plan).

[203] *Ibid.*

el-Dabᶜa. Two of the examples are, moreover, both of the same general type with more elaborate decoration as known from Tell el-Dabᶜa/Area F/I and the contexts also correspond. At Tell Edfu LPW is from the phase of occupation of the administrative columned hall and some of the best examples from Tell el-Dabᶜa/Area F/I are from the foundations of the so-called d/1 palace and contemporary with the underlying *Mittelsaal* house. It seems to be the case that the apparently more luxurious versions of imported LPW were used in elite areas at the very end of the Middle Kingdom at both sites. The LPW vessels that arrived at Edfu were most likely imported via Tell el-Dabᶜa as the main centre receiving Levantine goods, which were subsequently re-distributed from one administrative centre to another. If this is indeed the case the close bonds between north and south of Egypt were still evident at the time of the late Middle Kingdom when Levantine influence is first making an impact in the north. It will be interesting to see how the many clay sealings from Tell Edfu may possibly clarify this impression.

Elephantine

LPW reached as far south as Egypt's southern border to the island of Elephantine near present-day Aswan where three good examples have been noted, all with monochrome red band decoration.[204]

LPW from Elephantine (no Figs.)

Two fragments belong to a classic burnished LPW dipper jug with a red band-zone A below the lower broken handle attachment. This type with slight variations is known from many sites including Tell el-Dabᶜa. In the Levant it is found from Aphek in the south to Ras Shamra in the north and several examples were retrieved in two tombs at Kabri and other jugs are known from Tell Arqa, Byblos and Beirut. The Elephantine fragments were unearthed in a house belonging to stratum XIV dated to the time from Senwosret I to Senwosret III. This is unfortunately not a very exact dating, but nevertheless within the expected time frame.

Another fragment is from the shoulder of a jug with red horizontal bands of varied thickness, possibly a band-zone B. The ware is coarser than the fragments just-mentioned and there are no traces of burnishing. This fragment was found in a context dated to the time of Senwosret I, which is one of the earliest LPW contexts dated from Egypt outside Tell el-Dabᶜa/Ezbet Rushdi. If the date is correct it is exceptional that LPW reached the south so early and possibly even earlier than Ezbet Rushdi.

The last example from Elephantine is the base of a jug with a pointed shape and a very small flattened base. The fabric is very coarse with lime inclusions visible on the horizontally combed surface. The decoration is three thin horizontal bands on the upper part of the preserved base part. The colour is almost black/dark purple and might originally have been reddish.[205] More bands would be expected on the upper part of the jug. It has parallels in Ezbet Rushdi (Fig. 15k in particular) as well as from Kahun (Fig. 30g, especially the fabric and the darkened colour). The dating of this piece was tentatively referred to Dynasty XI, which would indeed be very early.[206]

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[204] The information on the context and dating has kindly been supplied by Cornelius von Pilgrim who also allowed me to see the fragments at Elephantine. They were previously studied by Anne Seiler and will now be published by Teodozja Rzeuska. For the Middle Kingdom/2nd Int. settlement of Elephantine cf. VON PILGRIM 1996.

[205] Cf. the Kahun examples mentioned above.

[206] Since the date is not certain it has not been taken into consideration in the general conclusions here.

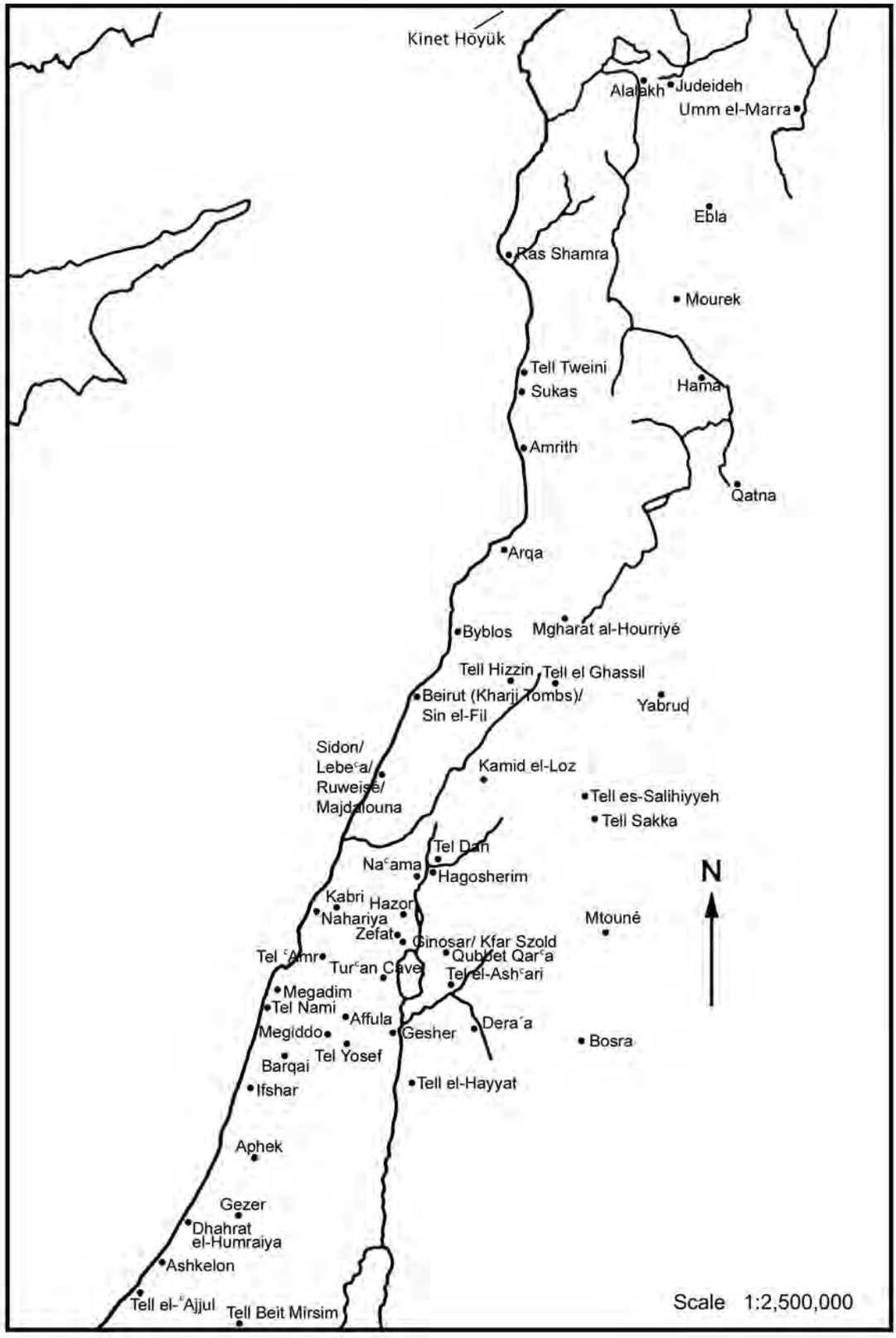


Fig. 9 Map of the Levant

V. Levantine Painted Ware from the Levant

All known sites in the Levant that have yielded Levantine Painted Ware (Fig. 9) have been studied together with selected sites where related painted pottery has been found. They will all be presented here with a general introduction to the site followed by an account of the LPW found, its context and significance. Some sites are obviously more important than others for various reasons, such as the presence of specific or unique types, many different types or types closely related to the finds from Tell el-Dabᶜa for example. At some sites only one or two examples of LPW have been found, but they are included nevertheless. The site introductions etc. will vary according to the size of the site and its importance for the study of LPW; the level of how detailed the descriptions of the contexts and vessels themselves are will also vary to a certain degree, depending in particular on the available data.

Most of the LPW sites have been listed based on an examination of publications dealing with MB IIA pottery. In many cases these have already been referred to by other general studies of MB IIA pottery, in particular the publications by Tubb[207] and Gerstenblith.[208] Material from many new sites has, however, also been added since their 1983 studies. Of special interest are obviously the sites with good examples of LPW, but other sites where the definition of the exact types is debatable have also been included for comparison or when the finds may help to identify the often very fragmentary Tell el-Dabᶜa material.

In general the sites will be presented from south to north and coastal sites have priority over inland ones. The Levant is divided into a southern and northern part and the southern is further divided into the A. Southern coast and Shepalah, B. Central area, C. Northern coastal area and D. Northern Galilee. The northern Levant is divided into A. Coastal area, B. Cilicia and C. Jordan and Inland Syria. These divisions were made in order to be able to observe the common traits for each of them and at the same time show that none of the sub-areas were completely 'isolated' and with only one specific type of Middle Bronze Age painted pottery. Inland Syrian sites have produced mainly related painted pottery rather than actual LPW and Cilicia is another border area included for the related painted Syro/Cilician pottery.

1. Levantine Painted Ware and Related Painted Wares from the Southern Levant

A. Southern Levant: Southern coast and Shepalah

A few examples of LPW have been found at sites on the southern Levantine coast and the Shepalah together with a style that appears to be indigenous to this area termed Red, White and Blue Ware (RWB).

Tell el-ᶜAjjul (Fig. 31)

Tell el-ᶜAjjul, or ᶜAjjul is situated southwest of modern day Gaza on the northern bank of the former Nahal Besor (Wadi ᶜAzza), which has now silted up.[209] Flinders Petrie excavated the site between 1930 and 1938 and identified it with ancient Gaza.[210] This has since been refuted, and an identification with Sharuhen known from Egyptian texts about the expulsion of the Hyksos and from the Bible has been suggested.[211] Peter Fischer and M. Sadeq have carried out more recent investigations, which have mainly added information to the periods of the MB IIB and early New Kingdom.[212]

Painted vessels from Tell el-ᶜAjjul

The MB IIA is represented at ᶜAjjul in the Courtyard Cemetery in the northern part of the tell, where tombs were found within the great central court of

[207] Tubb 1983.
[208] Gerstenblith 1983.
[209] Tufnell/Kempinski 1993, 49; cf. map Petrie 1931, pl. LIII.
[210] Petrie 1931; Tufnell/Kempinski 1993, 49; an overview of the research by Fischer and Sadeq 2000, 211–212.
[211] Kempinski 1974.
[212] Fischer and Sadeq 2000; Fischer 2003.

the palace complex.[213] A LPW dipper (Fig. 31a) found by Petrie during his first season in 1930,[214] however, was not from this cemetery but from the town buildings excavated in the southern part of the tell, opposite the palaces and Courtyard Cemetery.[215] Petrie specified the find context of the vessel as AY which he described as the corner of a house,[216] which he found 'puzzling' as the ground level outside differed from the higher level inside the house and he wondered whether it could be a shrine.[217] In general Petrie dated the buildings of this area designated with the letter A to the Hyksos period,[218] but other finds from the area of these buildings could be related to Dynasty XII[219] and it is thus not possible to date the dipper more specifically.

The dipper is missing its base part and most of the handle, but enough is preserved to show that the body was ovoid and relatively slender[220] with a slightly inturned, pinched rim and a handle oval in section. R. Sparks[221] describes the fabric as a 'sandy moderately well-levigated yellowish buff covered with a light brown burnished slip' and the decoration is monochrome reddish brown at some points applied thicker and thus appearing darker. The main motif is a wavy band-zone with additional thinner bands below and above. The wavy band is almost a zigzag band with very close 'waves' and the overall appearance is of a band-zone B with a wavy/zigzag band in the middle. Below this zone is an additional band, which is applied thicker, i.e. darker, as is the collarette band with lighter strokes. The rim also displays a darker band with lighter, long strokes hanging down the neck, more like a second collarette than 'ticks on the rim'.

Tubb published a new drawing of the ᶜAjjul dipper with his LPW article[222] and it is actually one of the few good examples from the very south of the Levant together with the vessels from Gezer, a little further inland. The surface and decoration, however, are different to, for example, the early LPWs from Tell el-Dabᶜa/Ezbet Rushdi (Fig. 15) as well as to other examples from Egypt with wavy bands (Fig. 30) and the later examples from Tell el-Dabᶜa (Fig. 18). It also differs from examples from further north in the Levant and especially the purported early examples from Byblos with wavy bands (Fig. 77). The slender shape could point towards a date later than the beginning of MB IIA and the different surface treatment as well to a different origin.

A complete juglet with spiral motif from ᶜAjjul should also be mentioned (Fig. 31b).[223] It is ovoid with a small button base, a rim with an inner gutter related to the stepped-rims and a double handle. The surface has a cream-buff burnished slip and reddish brown decoration. Large spirals on the mid and below mid-body are bordered by a band-zone B below and above, which are both touched by the spirals.[224] Around the lower neck is a collarette and there are ticks on the rim and bands on the handle. The juglet was found in Tomb 1551 in the area termed L.A.[225] with other MB IIB pottery and its shape refers it to the MB IIB types with the button base and rim. The collarette is not otherwise a common decorative element of the regular painted stepped-rim juglets, but it does occur and a general MB IIB date is anyhow more plausible.

Tubb mentioned an additional painted juglet from Tomb 26 in Room AV in the same general area as the afore-mentioned dipper. Apparently it shows very faint decoration consisting of three or four reddish brown horizontal bands and perhaps a collarette.[226] The ovoid body with a button base and rolled (?) rim makes it similar to Painted Tell el Yahudiyeh Ware juglets.

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[213] Petrie 1932, 5; 16; Tufnell 1962; Stewart 1974, 10–11.

[214] Petrie 1931, pl. XLVII.AY. The letters AY indicate the find position, cf. below in the text.

[215] Petrie 1932, pl. LI and a larger map Petrie 1933, pl. XLV.

[216] Petrie 1931, pl. LIV.

[217] *Ibid.*, 6. Other shrines in the area are described here as well. R. Sparks, personal communication, however, who has recently worked on the Petrie material from ᶜAjjul, would not categorise it as a shrine on the basis of the evidence available.

[218] Petrie 1931, 5; cf. also the overview by Tufnell/Kempinski 1993, 50.

[219] A statue of an Egyptian Hor-ka was from this area, Petrie 1931, 5; pl. XXII, but it may have reached the town during the Hyksos period.

[220] Petrie had rendered the vessel more slender than Tubb 1983, fig. 1.5; cf. references in the notes above.

[221] R. Sparks from UCL Institute of Archaeology has been very helpful and sent me a photo and a recent description of the dipper with accession number EXIII.138/6. The description is mainly based on her account and the photo for which I am very grateful. In June 2009 the jug was also viewed at first hand in London through the kind assistance of I. Carroll at the UCL Institute of Archaeology.

[222] Tubb 1983, fig. 1.5.

[223] Petrie 1934, pl. LIV.J60 N7.1551; Amiran 1969, fig. 34.14. Now in the Rockefeller Museum in Jerusalem.

[224] This is shown on the drawing in Petrie 1934, pl. LIV.J60 N7.1551, but not by Amiran 1969, fig. 34.14.

[225] Petrie 1934, pl. LXI.

[226] Tubb 1983, 53, n. 9.

Ashkelon (Fig. 32)

Ashkelon is another site on the southern Levantine coast. It is of great importance since excavations have been carried out there since 1985, which gives us a chance to follow the stratigraphy and evaluate the finds to a much higher degree than is the case with former excavations here in the south. Larry E. Stager from the Harvard Semitic Museum is directing these excavations supported by the Leon Levy Expedition.[227] The site is situated directly on the coast south of Ashdod and north of Tell el-ᶜAjjul and modern day Gaza. It was occupied from the Early Bronze Age through the Islamic periods, but it is of especial importance for the understanding of the Philistines in the 12th Century. What concerns us here is, naturally, first of all, the Middle Bronze Age when Ashkelon was also a large seaport protected by ramparts and with an impressive city gate.[228]

Painted pottery from Ashkelon

The excavation results from Ashkelon are, on the whole, adding important information to our picture of the development of the MB IIA phases in the very south of the Levant and the connection with Egypt.[229] Painted pottery from the Middle Bronze Age has been found as well, but foremost the category termed Red, White and Blue Ware (RWB), amphora types with horizontal bands of the said three colours (Fig. 32b-d).[230] RWB was most likely locally produced and examples have mainly been found at Tell Beit Mirsim and other southern sites.[231] One RWB fragment has, however, now been retrieved as far north as Sidon[232] and some vessels seem to have reached Tell el-Dabᶜa as well.[233] The first RWB examples at Ashkelon appear with the MB IIA Phase 14 in connection with the first City Gate (Gate 1), they are more frequent in the so-called Moat Deposit dated to Phase 14/13[234] and continue up to the MB IIB Phase 11 (Gate 4). In Tell Beit Mirsim Albright referred examples of RWB to his MB IIA strata G–F.[235]

Some RWB fragments display additional net or crisscross patterns (cf. Fig. 32b, 'reticulate bands') often on a white wash, which may be confused with LPW.[236] True LPW is represented by one published example from Ashkelon Phase 13/14: a relatively thick, burnished wall fragment from a jug/jar with a band-zone C (Fig. 32a).[237] In the drawing it looks a great deal like some of the contemporary RWB examples, but the black borders and burnished surface supposedly identify it as LPW.[238]

The occurrence of LPW together with the early type of TeY, Egyptian Zirs, Kamares Ware, burnished dippers and juglets etc. synchronise Ashkelon's Phase 13/14 with str. G at Tell el-Dabᶜa,[239] which is the end of the period of occurrence of LPW there. In addition it is claimed that the settlement material of that period at Ashkelon is, in general, closely linked to the southern tradition.[240] The Ashkelon material thus seems to support the notion that the first LPW and other imports to TD from before str. G, i.e. str d/2 in Area F/I and the even earlier str. e in ᶜEzbet Rushdi, are from further north, as was originally suggested by Bietak and refuted by Patrick McGovern following his NAA results (cf. below).

Tell Beit Mirsim (Fig. 33)

Tell Beit Mirsim is famous, first and foremost, as the site where Albright defined the Bronze Age periods, and especially the Middle Bronze Age, according to his stratigraphy as mentioned above.[241] The site is located inland on the level of Tell el-ᶜAjjul in the area between the lowland of Shephelah and the Judean mountain region, about 25 km north of Beersheba.[242] Albright

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227 Stager 2002; Stager, Schloen and Master 2008.

228 Voss 2002.

229 Bietak, Kopetzky, Stager and Voss 2008.

230 Stager 2002, fig. 4–5; Bietak, Kopetzky, Stager and Voss 2008, fig. 2.14–15.

231 Maier 2002 has collected examples from southern sites.

232 Doumet-Serhal 2006, 43; fig. 18.

233 Bietak, Kopetzky, Stager and Voss 2008, fig. 2.7 (Fig. 29b here) is identified as RWB although the 'blue' is brown in this case. Cf. also the other examples on Fig. 29 here.

234 Bietak, Kopetzky, Stager and Voss 2008, 49; in the earlier Stager 2002, 351 the date of the Dry Moat seems to be set a little earlier to Phase 14.

235 Albright 1933, 69–70; pls. 4.13; 4.15; 22.1–6; 22.8–10. He did not use the term RWB but described the painted fragments as whitewashed with red and blue decoration. Cf. 'Tell Beit Mirsim' below.

236 Stager 2002, 355. Cf. Fig. 36i from Aphek and the text below.

237 Bietak, Kopetzky, Stager and Voss 2008, fig. 2.13.

238 It is compared to Tell el-Dabᶜa Fig. 19b here, *ibid.*, fig. 2.5 and Kopetzky who is co-author of the article has most likely seen and identified the original as LPW.

239 *Ibid.*, fig. 2.

240 *Ibid.*, 49.

241 Albright 1933, 68. Mentioned in the *Introduction* here.

242 Albright 1993, 177. The general description of the site and excavations is largely from this article, which is probably an edited version of the earlier version of 'Tell Beit Mirsim' by Albright from the *Encyclopedia of Archaeological Excavations in the Holy Land* from 1975 as Albright died in 1971. R. Greenberg probably did the editing, cf. Greenberg 1993.

first studied the tell in 1924 and identified it with biblical Debir, which has since been refuted.[243] He subsequently excavated the site for four seasons in 1926, 1928, 1930 and 1932 under the overall coordination of C.S. Fischer and the American School of Oriental Research in Jerusalem. Two areas were excavated, a larger one in the south-eastern part and the other a little smaller in the opposite north-western end, both with gates during the Iron Age. The site was first founded in the Early Bronze Age IIIB and occupied during the Middle and Late Bronze Age as well as the Iron Age and finally destroyed by the Babylonians between 589 and 587 BC. It was not occupied after that time.

Painted Middle Bronze Age Pottery from Tell Beit Mirsim

Albright considered the small carinated bowls as the most interesting, or most characteristic, type of pottery from his str. G and next to these the painted pottery.[244] The general impression of the painted str. G–F fragments from Tell Beit Mirsim (Fig. 33) is that they largely belong to the RWB category mentioned above. The most complete example (Figs. 33a; d nos. 1–1b) consists of rim-neck-shoulder fragments of an amphora with a slightly flaring, folded rim with a ridge, a type that only occurs in str. G–F.[245] The surface is covered with a white wash and a red crisscross band is painted on the upper shoulder with an additional red band below the rim as well as traces of red on the rim.[246] Another shoulder-neck fragment of an amphora (Fig. 33b; no. 5) is clearly of the RWB style with alternating wavy and straight bands in these colours on a white wash.[247] Additional smaller fragments are shown to be similar to these two larger fragments, some with red crisscross band (Fig. 33d nos. 2 and 6)[248] and some with RWB wavy and straight bands (Fig. 33d nos. 8–10).

One fragment is described as having a burnished buff surface and the red crisscross band, also burnished (Fig. 33d no. 6).[249] This technique is similar to Tell el-Dabᶜa Fig. 29f with a horizontal band. The plainer style of red crisscross decoration is paralleled by Tell el-Dabᶜa Fig. 20a, b. As mentioned above the red crisscross bands on a white wash seem to be connected to the RWB repertoire and as shown they occur together at Tell Beit Mirsim in str. G–F.

Painted pottery and MB chronology

Albright compared his painted pottery now understood as belonging to the RWB family to Byblos and Qatna examples with crisscross bands. From Byblos he mentioned that the famous Montet Jar and the Qatna examples are from the tomb in the so-called 'Butte de l'Église' from the EB IV.[250]

Albright published two other painted fragments together with the examples that can be referred to RWB. One is clearly from a Cypriot cross-line style jug (WPCL) in which case Albright referred it with certainty to str. G, i.e. the earliest part of MB IIA at Tel Beit Mirsim.[251] WPCL style is the earliest Cypriot import type at Tell el-Dabᶜa where it appears from str. G/1–3.[252] The other is the upper part of a bowl with a slightly flaring neck covered by a cream slip and decorated with horizontal thin red bands similar to the bowls from Tell Dan of David Ilan's Monochrome Cream Ware.[253] Both examples show that with str. G–F at Tell Beit Mirsim we are not at the early part of MB IIA and RWB seems to be a local southern variation of LPW that does not occur till at least Phase 2 of MB IIA.

Dharat el Humraiya (Fig. 34)

The name means "hill with the red soil", which is often an indicator of an ancient site with remains of pottery. The small site of Dharat el Humraiya is situated 13 km south of Jaffa in the Wadi Rubin region about 3 km from the coast. Just to the south is the River Nahr Rubin. In 1942 the owner of an orange grove discovered scattered bones on his land indicating an ancient burial site which was subsequently investigated by J. Ory who had previously been active

[243] Greenberg 1993. No alternative Biblical candidate has apparently been proposed.
[244] Albright 1933, 68; 69–70.
[245] Albright published nothing about the exact contexts. He only mentioned that painted fragments of the same ware were encountered from the beginning of the excavations, but it was not certain till the fourth campaign that they belonged to str. G–F, *ibid.*, 70.
[246] Albright 1933, 70; pls. 4.13 (drawing, reconstructed shape) and 22.1–1b (photo of the fragments). *Ibid.,* 70 mentions that pl. 22.3–4 may belong to the same vessel. The same type of rim is seen *ibid.*, fig. 22.16–17; 20–22.
[247] Albright 1933, 70; pls. 4.16 and 22.5.
[248] *Ibid.*, 70; pls. 22.2; 29 (crisscross band); 22.8–10 (RWB).
[249] *Ibid.*, 70; pl. 22.6.
[250] *Ibid.*, 70–71.
[251] *Ibid.*, 70; 74–75; pl. 22.7. It was 'found under SE 24 F-2'. Here Fig. 33d no. 7.
[252] Maguire 2009, 39; tab. 2. The Tell Beit Mirsim example is included in the catalogue *ibid.*, TBM 799.
[253] Cf. the section on Tel Dan here (Fig. 67).

in Ras el ᶜAin (Aphek).[254] Altogether 63 simple pit tombs were excavated. They were all indicated by dark-grey earth fill that had been deposited above the burial after it had been covered first. The tombs dated from the Middle and Late Bronze Age.[255]

LPW and painted vessels from Dharat el Humraiya

The disturbed Grave 62 situated some distance away from the other tombs, except for Grave 61 next to it, contained three painted vessels together with the customary larger vessel. In this case the larger storage vessel was a one-handled jar, much like an amphora with a piriform body, small flat base, one handle on the shoulder and a straight neck with a thickened rounded rim. The collar indicated by a ridge demonstrates possibly that neck and body were made separately and subsequently joined. Two of the painted vessels were LPW long-necked jugs, Fig. 34a with a globular body, Fig. 34b piriform; both with small flat bases, round handles and partly broken but probably bilobate rims. Fig. 34a is red burnished with black decoration consisting of a crisscross band with additional bands below and above and possibly band(s) at the collar. Fig. 34b is described as similar to fig. 34a.[256] The red burnished surface with black decoration makes the two vessels similar to the jug from Qatna T. 1 with cross-hatched lozenges (Fig. 99a), which in its turn is paralleled by the Gezer long-necked jug mentioned below Fig. 35a). Crisscross bands on long-necked jugs are otherwise known from bichrome examples from Amrith (Fig. 81a), Nami (Fig. 51d) and Tell el-Dabᶜa (Fig. 16b). As drawings they all look similar, but the surface treatment may indicate diverse possible origins.

The third painted vessel from Grave 62[257] does not readily fit within the LPW repertoire. It is described as 'decayed' and compared to a jug from Grave 50 illustrated with a black and white photo. To what extent the vessel from Grave 62 was actually identical to this painted jug is uncertain.

Grave 2 contained a piriform juglet with button base and flaring, slightly thickened or rolled rim (Fig. 34c). The handle is broken but may have been a band. The fabric is described as a well-levigated light brown clay and the decoration is monochrome red, small spirals on the mid-body and three band-zones B below reaching all the way down to the base and two above on the lower shoulder and collar. This juglet seems to be more closely related to pTeY and stepped-rim juglets than to actual LPW juglets. The date of the tomb to a period slightly later than the common MB IIA date in connection with LPW is also confirmed by the appearance of MB IIB type juglets and Cypriot WPPL jugs. Several amphorae were also found and the tomb appeared to have been one of the richest on the site.[258]

It is interesting to note that there seems to be a connection between the southern and northern distribution pattern through the red, burnished long-necked jugs with black geometric decoration as noted at Dharat el Humraiya, Gezer and Qatna (cf. below). As at other sites the painted traditions are seen to continue from the MB IIA into the MB IIB through painted juglets.

Gezer (Fig. 35)

Gezer is situated inland on the last of the foothills in the Judean Range, where it slopes down to meet the northern Shephelah,[259] which is the designation of the low hills between Hebron and the coastal plains. The tell itself is about 225 m above sea level, with a good view down towards the coastal plains and is still today a strategic position between these and further inland. At the base of the mound were several springs and fertile fields, which contributed to making the site prosperous.[260] Some late Chalcolithic pottery fragments and lithics were found and otherwise Gezer was occupied from the Early Bronze age till Hellenistic and Roman times and with some Byzantine tombs.[261] A city wall from the last part of the Middle Bronze Age surrounds the mound, but the site was already prospering during the latter part of the MB IIA.[262]

The earliest excavations at Gezer were conducted by R.A.S. Macalister 1902–1905 and 1907–1909 for the Palestine Exploration Fund and published in 1912. He dug trenches about 10 m wide and backfilled in the preceding trench as he went from east to west across the oblong mound.[263] From 1964 an American team sponsored by Hebrew Union College under the direction of W.G. Dever and others

[254] Ory 1948.
[255] *Ibid.*, 76–77.
[256] *Ibid.*, 88
[257] *Ibid.*, fig. 37; pl. XXXII.2 (photo).
[258] *Ibid.*, 79–80.
[259] Dever 1993, 496.
[260] Macalister 1912 (vol. I), 2–3.
[261] Dever 1993, 498–506; Seger 1988, fig. 1 (Gezer Stratigraphic Correlations).
[262] Dever 1993, 500–501.
[263] *Ibid.*, 497.

excavated Gezer again, the last season being in 1990.[264] The most recent project from 2007 is under the auspices of a joint expedition directed by S.M. Ortiz of Southwestern Baptist Theological Seminary and S.R. Wolff of the Israel Antiquities Authority.[265] The material of greatest interest here derives from a tomb found during the earlier excavations by Macilister and so far no LPW has subsequently been reported.

Macalister's tombs in III 30

Macalister discovered several tombs in his Area III 30 and described them as a 'curious group'.[266] Within a rectangular wall three burials next to each other were separated by walls made of large stones (Fig. 35). Entrance was through the northern end of the wall and in the tomb furthest from this 'entrance' a crouched person on his right side facing north had been buried accompanied by two LPW vessels and apparently no other finds. Today the finds are exhibited in the Istanbul Archaeological Museum with a sign saying "Gezer, Syro-Cilician painted pottery". This includes the long-necked jug (Fig. 35a) and dipper (Fig. 35b) published by Macalister as well as another similar, but more complete, long-necked jug not published by Macalister and possibly not from Gezer.[267]

The published long-necked jug (Fig. 35a) has a large piriform body with a wide flat base. The rim is missing together with the part of the neck that probably bulged with a ridge where the upper handle attachment is still preserved. The published drawing shows the neck as straighter than was probably the case when the jug is compared to the similar, better preserved example exhibited next to it. The surface is red burnished with a monochrome dark brown decoration of two connected crisscross filled lozenge bands and possibly two additional bands below the proposed ridge on the neck. The crisscross filling is lighter, i.e. more thinly applied, creating a bichrome impression. The other exhibited jug is a little smaller with a lighter fabric and the surface looks rather rough with no burnish preserved. The neck with the ridge and bilobate rim are preserved. The crisscross filling of the lozenges is coarser than on the published jug and bands or a herringbone pattern is seen on the handle with oval section. The handle is large and heavy and similar to a bichrome handle from Tell el-Dabᶜa (Fig. 17e) that may have belonged to a comparable jug.

The other LPW vessel from the tomb (Fiog. 35b) is a dipper missing part of its rim. It is made of a light fabric and the surface is burnished. The body is a slender ovoid with a small flat base, the handle is round and the rim trefoil. The decoration is bichrome red and black with two band-zones A on the body and a curious bichrome collarette with long thin red strokes close to each other hanging down on the shoulder from a black band around the neck. The common collarette is all red and the strokes are normally not as long although such examples exist from Ras Shamra (Fig. 84) and one fragment from Tell Arqa[268] with a monochrome red collarette and band-zone A. A bichrome dipper with more than one band-zone A is known from Sidon (Fig. 69a), but it differs from the Gezer jug with its round rim and no collarette.

The bichrome dipper is unique in its details, but this is rather the norm when dealing with LPW as mentioned several times. In general it fits well within the LPW repertoire. The long-necked jug is connected to other examples with red, burnished surface and black decoration mentioned above. As also mentioned above in connection with Dharat el Humraiya, at Gezer too, the painted tradition continues through the painted juglets to the MB IIB. It is also possible that the two mentioned LPW examples from Macalister's tombs in III 30 are actually late in the LPW sequence if the suggestion that LPW reached the southern Levant relatively late during the MB IIA is true.

B. Southern Levant: Central area

In the central area of the southern Levant, including the classical MB IIA site of Aphek as well as Megiddo, good examples of LPW have appeared. The most common is a relatively simple band-painted, monochrome red-painted LPW style, but many good bichrome examples from Ifshar are also found.[269]

Aphek (Ras el ᶜAin) (Figs. 36–38)

Aphek is *the* type-site of MB IIA with several phases showing that LPW mainly occurs in the first phases and MB IIA red, burnished pottery takes over in the

[264] *Ibid.*, 498.
[265] www.telgezer.com (Nov. 2012)
[266] Macalister 1912, 299.
[267] A request to the Istanbul Archaeological Museum has unfortunately not yet shed any light on this question. The description of the LPW vessels from Gezer comes from a visit to the museum in 2008.
[268] No fig. here, cf. the Arqa chapter text.
[269] The LPW from Ifshar makes the site range alongside C. Northern coastal area, but it is nevertheless presented here because of its geographical location.

latter phases. Aphek is situated at the southern border of the Sharon Plain by the source of the Yarkon River near modern day Tel Aviv. It was thus well supplied with water and in addition it possessed a strategically important position at a kind of "bottle-neck passage" on the Via Maris as the easternmost of a chain of sites along the east-west running river. Most of the important sites associated with LPW are closer to the coast, but Aphek was located 15km from the coast, as it was necessary to pass it en route crossing the river at the right spot away from its headwaters and before reaching the hill country about 2km to the east of Aphek.[270]

A few remains from the Chalcolithic period have been found in a pit reaching virgin soil, but the first substantial architectural remains are from the Early Bronze Age when the site was fortified.[271] After a gap the site was re-settled at the beginning of the Middle Bronze Age at which time it reached its greatest importance in the MB IIA when the site was again fortified and large buildings termed Palace I in Area X and Palace II in Area A were built, probably for the local governor. It has been suggested that the "Ras el ᶜAin Tombs" were also constructed for the same elite that inhabited these palaces.[272] The later remains from MB IIB, and LB through to the Turkish period are not as well preserved as the substantial MB IIA levels, but nevertheless additional palaces, Palace III-VI were exposed in Area X belonging to MB IIB through LB, the last of which is also interpreted as an Egyptian governor's residence.[273]

The first excavations of the site were conducted as rescue excavations in 1935–36 by J. Ory when a reservoir was dug and a pumping station constructed.[274] The areas were later termed O1, i.e. the reservoir area excavated in 1934–35, and O2, which is the area of the pumping station, excavated in 1936. In 1946–47 Ory conducted further rescue excavations at the site, but in 2000 the finds remained unpublished and no details on their contexts are available.[275]

The more recent excavator of Aphek, M. Kochavi worked at the site 1973–1985 with the assistance of P. Beck, who was also responsible for the processing of pottery. Most of these excavations have been carried out in the areas around and inside the Turkish Fort in the north-western highest part of the tell where parts of the city walls of the EB as well as the MB IIA were also exposed in area B. Both are interpreted as the extensions of the city walls exposed by Ory in the north-eastern corner of the tell.[276]

The MB IIA phases and a detailed study of the pottery by Beck were first published as substantial preliminary reports, for many years functioning as key references.[277] They have now largely been superseded by the final publication for the Areas A and B excavated 1972–1976.[278] LPW was found in the Areas A with Palace II, B with the City Wall as well as in Area X with Palace I. For Area X the original preliminary report is still the main reference.[279]

LPW contexts

The importance of the site of Aphek for our understanding of the first part of the Middle Bronze Age, MB IIA, and not least in connection with LPW, is first of all the possibility of subdividing this period into phases. LPW and other types of pottery can thus be related to the respective phases and there is no doubt that LPW occurs in the first MB IIA phases.

In the final publication of Area A and B from 2000 the three phases in relation to the so-called palace II in Area A are mainly referred to as pre-palace, palace and post-palace. The stratigraphy of Area B has subsequently been correlated with the stratigraphy of Area A as finely as possible. When Area X was excavated it was discovered that this area actually revealed an even earlier MB IIA phase and this has subse-

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[270] Kochavi, Beck and Yadin (eds.) 2000, 1–7. See also: Beck and Kochavi, 62–72, in: E. Stern (ed.) 1993, and Kochavi 1975, 17–20 also on the identification of the site from the topographical list of Thutmosis III etc.

[271] Kochavi, Beck and Yadin (eds.) 2000, 1–7 and Beck and Kochavi, 66, in: E. Stern (ed.) 1993.1.

[272] Beck and Kochavi, 67, in: E. Stern (ed.) 1993. The "Ras el ᶜAin tombs" with LPW will be dealt with below in the text.

[273] Beck and Kochavi, 66, in: E. Stern (ed.) 1993.

[274] Ory 1936; idem 1937, 99–101; Iliffe 1936, 113–116; Kochavi *et al.* 1979, 128–130; Eitan, Beck and Kochavi, 62–63 in: E. Stern (ed.) 1993; Kochavi, Beck and Yadin (eds.) 2000, 5–6.

[275] Cf. Kochavi, Beck and Yadin (eds.) 2000, 173; figs. 10.27–30. In the text it is mentioned that the rescue excavations were carried out 1946–47, but on most of the figs. it says 'excavated by Ory in 1947'. On fig. 10.30 it says 'excavated by Ory (1948)', but this must be a mistake since they are photos of the same vessels as on fig. 10.29 with 'excavated by Ory in 1947'.

[276] The excavation areas and their relation to the Turkish fort are seen on the plan Kochavi, Beck and Yadin (eds.) 2000, fig. 1.5.

[277] Beck 1975 and 1985.

[278] Kochavi, Beck and Yadin (eds.) 2000.

[279] Beck 1985. Cf. also Beck and Kochavi, 66–68, in: E. Stern (ed.) 1993 and Kochavi, Beck and Yadin (eds.) 2000, 151, n. 2.

quently also been termed Phase 1 and the pre-palace Phase of Area A is thus Phase 2. LPW was first found in the aforementioned tombs excavated by Ory in Area O2 and these tombs have also been correlated with the MB IIA phases and the conclusion is that they belong to the pre-palace Phase, i.e. Phase 2.

Ory's Grave 2, 4 and 5

In Ory's Area O2 excavated in 1936 he exposed six tombs termed Grave 1–6.[280] Grave 1 and 3 were open graves with bones and pottery and no structure. Four other graves were rectangular pits built with stones on the long sides and covered by stone slabs. The smallest, Grave 6, was only covered with a single, large stone slab and it differed from the other tombs in lacking the recess, which characterised the larger tombs; neither did it contain any LPW as did these other three tombs.

Grave 2

Grave 2[281] is the tomb with the richest assemblage of pottery including three band-painted dippers (Fig. 37f, g[282]) and one of the "three famous Ras el ᶜAin jugs" (Fig. 37c). The two jugs from T. 4 (Fig. 37a, b) are always presented together with this similar jug from T. 2.[283] In many respects, however, it differs from these, although it also has cross-hatched triangles on the shoulder. First of all the shape of the neck and rim is different, being wider, more regular and the handle attached just below the rim. The rim, in this case, is thickened and everted and the mouth is round, more in the fashion of a jar. The decoration is monochrome brownish, applied in varying degrees of thickness, and below the cross-hatched triangles there is an unusual band-zone of two additional horizontal bands at equal distance from the lower border of the triangles and with thin crosses divided by similar vertical lines between them.[284] On the neck there are also bands and this jug, as opposed to the other two, exhibits the classic collarette. All three jugs have a thin, white wash and on Fig. 37a, b horizontal wheel-made combing is evident, which is not the case with Fig. 37c.

The three band-painted dippers Fig. 37f, g are all of the same type with a red band-zone A and two bands around the neck instead of a collarette, Fig. 37f has an additional band below the band-zone. Fig. 37g are ovoid with flat bases and smaller than Fig. 37f, which is globular and also has a flat base. The dipper not illustated is missing its neck and handle, but both the two others have round mouths and Fig. 37g shows ticks on the rim as well as on the handle. A fourth dipper from T. 2[285] differs from the other three with a longer neck and a trefoil rim that was originally red; it was not, apparently, decorated on the body.

Some of the vessels from the tomb, perhaps including the painted jug Fig. 37c itself and the just mentioned dipper with a red rim, seem to point towards a slightly later date for this tomb than T. 4 with the two jugs Fig. 37a, b: a strange "wavy" red, burnished cylindrical juglet,[286] a red, burnished bowl with disc base[287] and a red, burnished carinated bowl also with disc base.[288] A (dipper?) juglet that is not illustrated is also described as having a dark red, burnished slip,[289] but another red, burnished juglet[290] has a shape very similar to painted juglets from Ras Shamra with a globular body, small flat base and a long neck.[291] The tomb material, however, also included a low-necked jug with a double handle shoulder to shoulder and covered with a green-grey wash[292] similar in shape to the Megiddo jugs of this type, and an amphora with comb-incised decoration on the shoulder[293] as well as several of the typical globular/ovoid MB IIA handleless jars with profiled inner gutter rim.[294]

Grave 4

Compared to T. 2 and 5, Grave 4[295] contained the smallest quantity of finds, but this is partly explained by the fact that additional pottery was found on the roof of the tomb. Ory stated that T. 4 was "sealed" by

[280] Ory 1937, 101–104.
[281] *Ibid.*, 102–103.
[282] *Ibid.*, 117 no. 81; pl. XXX.6 (photo, no drawing but similar to Fig. 37g).
[283] *Ibid.*, pl. XXV (Fig. 37c here in the middle); Amiran 1969, Photo 112–114; Beck and Kochavi, 64 down, in: E. Stern (ed.) 1993.
[284] The drawing in Amiran 1969, pl. 35.8 is misleading as the bands have not been filled with colour and the thin crosses are missing.
[285] Ory 1937, 117 no. 79; pl. XXIX.3 (photo).
[286] *Ibid.*, no. 87.
[287] *Ibid.*, no. 69.
[288] *Ibid.*, no. 66.
[289] *Ibid.*, no. 84.
[290] *Ibid.*, 86; pl. XXX.11.
[291] Cf. for example Fig. 85e.
[292] Ory 1937, no. 78; pl. XXXI.10.
[293] *Ibid.*, no. 72.
[294] *Ibid.*, nos. 73–76.
[295] *Ibid.*, 103.

the brick wall that he found in the upper level above the rubble foundation so he did not consider the tomb robbed.

Two of the unique, famous bichrome painted jugs with cross-hatched triangles and band-zones A (Fig. 37a, b) were found in this tomb along the northern wall, one probably next to the head of the deceased in the eastern end of the tomb and the other at the feet. They both have disc bases and round handles attached below the bilobate rim with a ridge at the long neck at this spot. Fig. 37b has a globular body whereas Fig. 37a is more ovoid. As mentioned they both exhibit a combed surface with a white wash. Fig. 37b has large, standing, cross-hatched triangles on the shoulder down to mid-body. Below are two band-zones A on the lower body, one almost at the base. Above the triangle-band a cross-hatched zone covers the collar down to the triangles. Fig. 37a shows two cross-hatched triangle-bands, standing triangles on the shoulder and hanging from the collar. Below on the mid-body is a band-zone A.

Next to the skull in the eastern end a socketed spearhead was found and a poorly-preserved dagger or second spearhead was "further inside the tomb". The northern "ossuarium" was completely packed with bones, and in the southern "ossuarium", some bones were found together with two combed MB IIA dippers, one ovoid and the other globular, and a globular cup with the handle attached at mid-body. The cup[296] has a very close parallel from the "Tombeau de Particulier III" at Byblos[297] and painted examples from other contexts.[298] The globular dipper[299] has the shape of some of the examples of LPW from Ras Shamra.[300] The question is whether the bones in the "ossuarium" are from earlier burials or offerings as the tombs otherwise seemed to be single male/warrior burials

Fig. 37a, b have often been referred to as of Khabur style, but with the band-zones A, they definitely belong to the southern tradition of LPW and their shape defines them as belonging to the group of long-necked jugs, although some relationship to Khabur Ware may be postulated and the shape of the neck is not entirely of the regular type even though they do possess the characteristic ridge where the handle is attached and a bilobate (8-shaped) mouth (cf. above).

Grave 5

In this tomb two band-painted dippers were found, both with fat ovoid bodies and flat bases. One is decorated with a bichrome red and a black band-zone A and a collarette (Fig. 37d) and the other (Fig. 37e) is more like the dippers from T. 2 with monochrome red decoration: 2 band-zones A and 2 additional bands around the neck. Its rim is reconstructed as pinched and on Fig. 37d it is also missing. Two other plain dippers from this tomb are of a more slender shape and one has a pointed base.[301] The handleless jars[302] have rims of the more square type that are also found at Megiddo and more common in northern Syria. A goblet[303] is also paralleled at Megiddo.[304]

Ory's T. 2 (and 4) belongs to the early part of the Pre-Palace Phase with the famous painted jugs. T. 5 with two LPW dippers are said to represent the final part of the Pre-Palace Phase.[305]

LPW from Ory's first season: O1

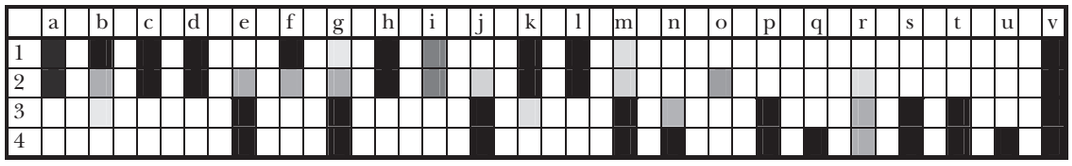
In the publication of pottery by Illife from the first excavations by Ory in O1,[306] the pottery was divided typologically into EB and "MB" i.e. MB IIA. The MB IIA material was compared to Tell Beit Mirsim str. G–F where the carinated bowls in particular found parallels and a single example of LPW was published: a handleless jar with the rim missing, decorated with 2 bichrome (?) band-zones A on the upper part (Fig. 36h).[307]

Material from Ory's rescue excavation 1947

Together with the presentation of the MB IIA pottery from Area A, Beck published pottery from the additional rescue excavations conducted by Ory in 1947.[308]

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[296] *Ibid.*, no. 91.
[297] Montet 1928, fig. 109.925.
[298] Dunand 1958, fig. 668.13345 from Sq. 10/23; fig. 1054.17692 from an offering deposit in the Obelisk Temple; Dunand 1954, fig. 341 from Sq. 16/21; fig. 363.9431 from Sq. 14/15.
[299] Ory 1937, no. 92; pl. XXX.2.
[300] Fig. 84m, n.
[301] Ory 1937, no. 107.
[302] *Ibid.*, nos. 103–104
[303] *Ibid.*, no. 101.
[304] Loud 1948, pl. 17.10, but with a handle and red and black bands, Fig. 45i here.
[305] Kochavi, Beck and Yadin (eds.) 2000, 240–242.
[306] Illife 1936.
[307] *Ibid.*, no. 29; pl. LXV.
[308] Kochavi, Beck and Yadin (eds.) 2000, 173. Here it is mentioned that the excavations took place 1946–47, but on the figures (fig. 10.27–29) they are described as 'from the tombs excavated by Ory in 1947'. On fig. 10.30, however, with photos of part of the same pottery as on fig. 10.29 it is labelled as 'excavated by Ory (1948)', which must be a mistake.



Tab. 1 Distribution of important pottery shapes, decoration etc. at Aphek according to P. Beck's MB IIA phases 1–4 (from BECK 1985)

Decoration and surface:

a. LPW, bichrome cross-hatched triangles, conc. circles etc. one black "branch" ph.1
b. Incised decoration and applied rope decoration
c. White wash
d. Fine combing
e. Red burnished slip

Rims (jars):

f. Elongated folded, no ridge
g. Elongated folded, ridge
h. Thickened, rounded externally w. concave inner profile (inner gutter)
i. Thickened flaring rim
j. Moulded, square rim (not together with no. h)

Bowls:

k. Hemispherical bowls, thin walls, simple rim or S-profile
l. Large open bowls, thick walls
m. Carinated shapes
n. Ring bases (also on other forms)
o. Ridge below rim w. 4 knobs (red slip, radially burnished)
p. Deeps bowls w. knobs
q. High neck bowls, no slip

Juglets and jugs:

r. Cylindrical juglets
s. Piriform juglets, knob base
t. Biconical jugs
u. Stepped-rim juglets

Other:

v. Cooking pots wheel-made and hand-made

Detailed information about the provenance, except that it derived from tombs, is not available, but it has been included in the publication for comparison and thus is published for the first time. Since additional LPW was among the material it will also be mentioned here.

A collar-rim juglet from T. 43 in Area A (Fig. 38a) with a small flat base and concentric circle decoration will be discussed below. Another example of this type of juglet had already been found by Ory (Fig. 38b), but in that case the body is globular and has a round base; the handle is round whereas the T. 43 juglet has a triple handle. The globular body shape with a round base is mainly found in Syria, at Ras Shamra, Amrith and Tweini, but the collar rim and decoration are also common in the south, where the bases tend to be small, flat or disc-shaped. The decoration is monochrome red concentric circles with a band-zone B above and additional bands on the neck. Many of the other juglets with concentric circles are bichrome, but the additional fragments and the juglet from T. 43 from Aphek are all with monochrome red decoration (cf. discussion below). A collar-rim fragment with part of the neck and a round handle (Fig. 38c) was also found. It shows red bands on the neck like Fig. 38a, b and further ticks on the rim and bands on the handle. In all likelihood it comes from another juglet with concentric circles.

The body of a third juglet minus its neck and rim and with only a handle stub (Fig. 37h) seems to be of the dipper type with a wider neck and piriform body plus a very small, almost pointed but flattened base. The decoration in this case is a bichrome band-zone A on the lower shoulder. Larger band-painted (A and B) dipper jugs were already unearthed by Ory in his built tombs (cf. above), but they all had monochrome red decoration.

The three examples of LPW from Ory's later rescue excavation are well within the traditional LPW repertoire with the slight variations that always seem to occur with every 'new' find.

M. Kochavi's excavations and P. Beck's analyses of the MB IIA pottery

The excavations by Ory had provided the classic MB IIA vessels that were, from then on, almost the definition of that period.[309] With the stratified excavations by Kochavi from 1973 and onwards, the opportunity to get a clearer picture of the internal phases of the MB IIA was provided, and the detailed preliminary reports on the MB IIA pottery by Beck appearing in

[309] Cf. AMIRAN 1969, 90–115 with many examples from Aphek ('Ras el ᶜAin') only surpassed by the numerous Megiddo examples. How Albright found comparisons in the Aphek pottery has already been mentioned above – as well as the fact that the Aphek material was compared to Tell Beit Mirsim str. G–F.

1975 and 1985 were, as mentioned, for a long time the standard MB IIA references.

The excavations revealed 4 phases of the MB IIA, termed 1–4 or A–D,[310] apparent in the architectural phases of the different "palaces" or official buildings and the city wall. They are clearly observable in the pottery repertoire as a marked difference between the shapes and surface treatments etc. in earlier phases and the later ones. A summary of the important pottery attributes of the four phases has been collected in Table 1.

Some remarks may be made on the different phases, areas and the contexts of LPW

Phase 1

Area X: loc.7199 (Fig. 36i, j), and loc. 7113 (Fig. 36m)

Examples of LPW are found in the first two MB IIA phases and this first formative period of the MB IIA was best represented in the Excavation Area X situated inside the Turkish Fort on the highest point of the tell. Here the first MB IIA palace, Palace I, was built in Phase 2, but the strata X 20–19 below the palace revealed the earliest forms of MB IIA pottery overlying the EB II levels.[311] In this phase LPW makes its appearance together with incised decoration and applied rope bands.[312] Of the two published examples of LPW from loc. 7199 one is bichrome with cross-hatched chevrons (Fig. 36j) and the other is a shoulder fragment with a monochrome red crisscross band and probably a wavy band above (Fig. 36i). The black branch motif on a small fragment (Fig. 36m) from loc. 7113 is also worth noticing as this motif may also be found on Khabur jars together with the cross-hatched triangles that have always been the main point of reference between the two styles. In general the surfaces are often covered with a white wash, also in the case of LPW, and none of the red slip that becomes common later is apparent. Most of the early MB IIA types were represented in the same loc. 7199 as Fig. 36i, j, including a pithos with a thick, outwards-folded rim, with a double-ledged profile.[313]

Area A, str. A XVII:

In the first excavated Area A, another "palace", Palace 2, was built in Phase 3, and the first MB IIA level, str. A XVII of Phase 1,[314] also directly overlay the EB II level, str. A XVIII. The Pre-Palace str. A XVII is thus probably almost as early as the earliest MB IIA levels in Area X.[315] Pit graves assigned to str. A XVII contained LPW.[316]

T. 1301 (Fig. 36f)

The infant burial T. 1301 contained a complete globular handleless jar with almost flat, slightly convex base and a profiled rim with inner gutter (Fig. 36f).[317] Two bichrome band-zones A decorate collar and shoulder. Simple small MB IIA bowls with flat bases accompanied the LPW jar.[318]

T. 567 (Fig. 36g)

Another handleless LPW jar was placed with two bowls next to an adult male in T. 567 (Fig. 36g).[319] The handless jar is similar to the one in T. 1301, but the base seems more like a very flat disc base and the rim is slightly undercut and shows no inner gutter. The surface shows a white wash and burnish and the decoration is bichrome band-zones C on the shoulder with two black bands with oblique strokes with a red band between, as a divided herringbone. The bowls are one small, red-slipped bowl with a disc base and inturned rim and the other is larger with four knobs on the rim, also with red slip.

T. 568 (Fig. 37i)

T. 568 was only partly excavated as most of it remained in the baulk. A large LPW jug of the general dipper type with a convex disc base and large trefoil rim was retrieved together with a plain handleless jar of the same type as the LPW jars just mentioned.

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[310] The phases were termed 1–4 in Beck 1985 but A–D in Eitan, Beck and Kochavi, 66–68, in: E. Stern (ed.) 1993. Here the original numbering 1–4 is adhered to.

[311] Beck 1985, 181 and Eitan, Beck and Kochavi, 66, in: E. Stern (ed.) 1993.

[312] Beck 1985, fig. 3.

[313] *Ibid.*, fig. 2.15.

[314] Str. A XVII was termed AVII Beck 1975 and A 17, in Eitan, Beck and Kochavi, 65, in: E. Stern (ed.) 1993.

[315] Beck and Kochavi, 66–67, in: E. Stern (ed.) 1993.

[316] Kochavi, Beck and Yadin (eds.) 2000, 142–144; cf. *ibid.*, fig. 9.9 for plan of Area A, str. A XVII.

[317] *Ibid.*, fig. 10.4:7.

[318] *Ibid.*, fig. 10.4:8–10.

[319] *Ibid.*, fig. 10.4:1–3.

The painted jug exhibits bichrome decoration, three band-zones C on the collar, lower shoulder and mid-body with additional ticks and bands on the rim and band handle.

T. 494 (Figs. 36l; 38g, h)

T. 494 is ascribed to str. A XVII Phase 1 as the last of the group of tombs, but with the major finds.[320] Among these were fragments of LPW of which the largest (Fig. 36l) was probably from the shoulder of a handleless jar, decorated with bichrome concentric circles and band-zone A above[321] as Fig. 16a. Two smaller fragments of juglets (Fig. 38g, h) exhibit either parts of red concentric circles or, more likely, band-zones B.[322]

An amphora from T. 494[323] has the type of rim with a folded rim and ridge that is described as mostly occurring later, but also existing in Phase 1.[324] Rim fragments with elongated folded rim without ridge, however, were also found here as was the only other complete vessel apart from the afore-mentioned amphora; there was a pithos with applied rope band and rim fragments of the two types of MB IIA cooking pots.[325]

Phase 2

Area A, str. XVI: loc. 463 (Fig. 36a–d)

Locus 463 of str. XVI is described as a fired clay floor[326] and painted fragments were retrieved from an oven and 'heaps of fallen stones' in connection with this; four large fragments of jars with red-band decoration (Fig. 36a–d).[327] They all have thin horizontal bands on the shoulder and neck and the two more complete examples (Fig. 36a, b) where part of their handles are also preserved, a wavy band-zone and a cross-zone with wavy band below is seen at their maximum diameter where the handles were attached. The rims of these jars/amphorae (Fig. 36a and c) belong to the 'inner gutter group' although less pronounced than usual in this period.

Area X, Phase 2: loc. 7133 (Fig. 36k)

Another example of LPW with bichrome cross-hatched triangles (Fig. 36k)[328] similar to the examples from Phase 1 (Fig. 36i, j) and as Fig. 37a–c it was ascribed to Phase 2 and shows that this kind of LPW continued in the "Palace I" period. The same is true of many of the other Phase 1 attributes, but new types also begin to appear such as further examples of the ridged jar rim, as mentioned above, and disc bases,[329] one of which is a bowl with 4 knobs on a ridged rim.[330]

Area B, str. B Vd, loc. 395 (Fig. 38d, e) and loc. 327 (Fig. 38f)

The first MB IIA Stratum in Area B, str. B VI, had poorly-built walls and the pottery was only preserved as very small fragments similar to the material of the following str. B Vd. In str. B V, Phase 2, the city wall was constructed, and LPW already appears with the earliest str. B Vd.

Loc. 395 contained two LPW fragments with concentric circles (Fig. 38d, e),[331] one is the base of a juglet with a small flat base which has dark brown decoration and the other is a wall fragment of a jug or jar with red concentric circles. The rest of the material from this locus is mainly fragments of bowls, storage jars and cooking pots.[332] In loc. 327 a fragment of a juglet with red concentric circles (Fig. 38f)[333] was found together with rim fragments of two MB IIA bowls.[334]

T. 43 (Fig. 38a)

Tomb 43 in Area A contained a good example of a juglet with globular body, tiny flat base, collar rim, triple handle and red spirals (Fig. 38a).[335] The body is decorated solely with three sets of red spirals, one of which has a red cross in the middle and the same may originally have been the case with the two other spirals. A darker circle, lending the impression of three sets of concentric circles, borders all three spirals. The spirals' zone does not have the otherwise

[320] *Ibid.*, 142
[321] *Ibid.*, fig. 10.2:19.
[322] *Ibid.*, fig. 10.2:17–18.
[323] *Ibid.*, fig. 10.2:13.
[324] The shape is similar to the three amphorae from the Kharji tomb at Beirut, Megiddo and Tell el-Dabᶜa with the 3 forked pot mark (mentioned above in the text).
[325] KOCHAVI, BECK and YADIN (eds.) 2000, fig. 10.2:14 (pithos); 11–12 (cooking pots).
[326] *Ibid.*, 145.
[327] *Ibid.*, fig. 10.2:7–10.
[328] BECK 1985, fig. 3.8.
[329] *Ibid.*, fig. 5.1–3.
[330] *Ibid.*, fig. 5.1.
[331] KOCHAVI, BECK and YADIN (eds.) 2000, fig. 8.10:13–14.
[332] *Ibid.*, fig. 8.10.
[333] *Ibid.*, fig. 8.11:16.
[334] *Ibid.*, fig. 8.11:14–15
[335] *Ibid.*, fig. 10.18:9.

common border band-zones above and (less common) below. Additional bands are, however, noted on the neck and handle and a collarette adorns the collar. The juglet type can be compared especially to the LPW juglets from Ras Shamra, Fig. 85d, e with double and round handle respectively, and from Ifshar, Fig. 40c with double handle; all with a band-zone above the concentric circles/spirals and different handles. The same type of juglet with triple handle but with no decoration is seen among the material from the Kharji tombs at Beirut with LPW. The triple handle is also common in connection with stepped-rim juglets that often display the concentric circles/spirals motif in a monochrome version.

The stratigraphical position of T. 43 is not clear and it could not be ascribed to a specific phase. An attempt to date it according to the additional three vessels from the tomb is not entirely conclusive either.[336] That the tomb is not Phase 1, is clear from the globular bowl with a disc base which first appears in Phase 2, but the dipper and the large bowl are harder to date.[337] The final words of its description are that 'it appears to be closely related to the pre-Palace assemblages',[338] i.e. Phase 2, but in the later part of that phase and as contradiction of this statement is the fact that the dipper from the same tomb with a round rim[339] is classified as from the Palace Phase, i.e. Phase 3, on the chronologically arranged typology in the same final publication.[340]

Phase 3

Area A

In this phase the red burnishing reaches its "peak" and several new types appear with pottery from Area A, str. A XIV:[341] piriform juglets with knob base, biconical jugs, more carinated bowls, ring bases on jugs and bowls, a deep bowl with knobs, and handleless jars with moulded square rim[342] which apprear in a painted version at Megiddo. A dipper form with an ovoid body and a small flat base is also similar to the painted examples of Megiddo.

Area B

Loc 317 str. B IV (Fig. 38j)

A deep bowl/crater with inner lip and loop feet is unusual and had a red-painted branch on the rim (Fig. 38j)), which is not otherwise known. The loop feet are also found on a painted jar from Ruweisé (Fig. 71d) and on bowls from the Kharji tombs at Beirut similar to Fig. 38j but for the branch decoration.[343]

Phase 4, Post Palace

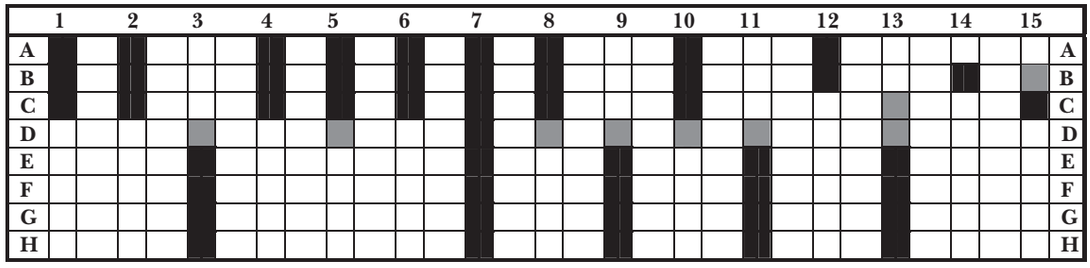
Several jar burials from this last MB IIA phase, str. A XII yielded examples of stepped-rim juglets, bowls with high necks and large pithoi with the moulded square rim that was seen with smaller jars in the preceding phases. Two fragmentary examples of painted juglets from T. 427 and 453 probably belonged to the stepped-rim category. One is illustrated (Fig. 38i) with red bands and a small ring base typical of the stepped-rim juglets and they are both described as having bands and circles (concentric circles).[344] Piriform and biconical burnished juglets with double handles are also common.[345]

As already mentioned at the start there is no doubt that LPW appeared at Aphek from the earliest MB IIA phase and more examples are apparent from Phase 2 or Pre-Palace period. T. 43 with the painted juglet Fig. 38a may show a slight subsequent development towards the painted stepped-rim juglets that follow from the very end of MB IIA and especially MB IIA/B.

Ifshar (Tel el-Ifshar, Tel Hefer) (Figs. 39, 40)

According to the excavators, Ifshar was one of the largest and most important sites in the central Sharon Plain during the Middle Bronze Age.[346] The site, covering 4 hectares, is located about 4km from the coast, on the northern side of the Alexander River. It was reachable in Antiquity via the river and at this point the river valley is broader and provides a natural harbour as well as a large arable area of fer-

[336] *Ibid.*, 209–211.
[337] *Ibid.*, fig. 10.18:7–8.
[338] *Ibid.*, 211.
[339] *Ibid.*, 10.18:8.
[340] *Ibid.*, fig. 10.31.
[341] Cf. examples *ibid.*, figs. 10.14–16.
[342] *Ibid.*, fig. 10.14:12.
[343] Saidah 1993–94, pl. 2.4; 2.3 (not as deep); 2.7 (smaller and not as deep).
[344] Kochavi, Beck and Yadin (eds.) 2000, 214; fig. 10.21:15. The other example was too fragmentary to reconstruct and draw.
[345] *Ibid.*, 213–224 with description and figures.
[346] Paley and Porath 1993 and 1997. Now also Marcus, Porath and Paley 2008, 221–222.



Tab. 2 Tel Ifshar Area C pottery types by phases (from PALEY and PORATH 1993, 612 and IIDEM 1997, 373.)

Decoration and form

1. Combing most common decoration
2. Relief or incised rope decoration on some storage jars
3. Red burnished slip ("classic MB I")
4. Storage jars rounded, sometimes painted (LPW= handleless jar)
5. LPW: Painted bands, circles, criss-cross etc.*
6. Burnished jars without slip
7. Handmade cooking-pots
8. Wheel-made cooking pots, simple, outturned, or gutter rim
9. Wheel-made cooking-pots, tube or folded rim
10. Conical storage jars, some without handles
11. Ovoid storage jars with 2 handles (amphorae)
12. Deep hemispherical bowls, combed
13. Carinated bowls red slipped burnished
14. Onion-shaped squat jars (3 ex.)
15. Egyptian marl IIa jar + other fragments of Egyptian marl IIa

* The more recent publication MARCUS, PORATH and PALEY 2008

tile alluvial soil. The site itself is on a summit of the easternmost sandstone (kurkar) ridge.

From 1970 to 1992 the site was excavated as the main objective of the Emek Hefer Archaeological Research Project, organised by the State University of New York at Buffalo and the Israel Antiquities Authority, under the supervision of S.M. Paley and Y. Porath. They have published their results in preliminary reports and Ezra Marcus is currently involved in the final publication project.[347] Five areas were selected for excavation, principally Area A on the south-western slope of the tell, Area C on the eastern slope and Area B in the centre.[348] Since the area has been exploited for soil extraction, and due to natural erosion, the Middle Bronze Age layers are close to the surface in areas A and C.[349]

Like Aphek, Ifshar displays an MB IIA phasing based on the architectural evidence with a marked difference in the pottery repertoire, especially between the early phases and the later phases. In Area A, the four MB IIA phases have been designated A/16–13 with A/16 directly on the virgin soil. In the better described Area C, as much as eight MB IIA phases have been distinguished, labelled A–H.[350] The earliest MB IIA phase, Phase A, was represented by short wall segments and refuse pits cut into the virgin soil, and some mix with EB material occurs. In Phase B, the so-called large building complex in square L–O 6–10 was erected on the north-eastern edge of the settlement with areas to the east and south-east used as a refuse dump.[351] The complex was destroyed by fire and rebuilt in Phase C and burnt down again at the end of that phase. In Phase D, no real buildings existed here and the area was used for waste pits and storage. In Phase E, new constructions were erected, partly reusing some of the walls of the complex and this phase was also terminated by a fire. In Phase F, new buildings were again constructed on the eastern slope of the tell, and the following Phase G seems mainly to involve the repair and rebuilding of collapsed walls. Only at some places, was the last MB IIA Phase H, recognised since it was largely destroyed by LB and Byzantine pits.

[347] Cf. MARCUS 1998, 152–153; 2003, 96–98, 104–105; and also MARCUS, PORATH and PALEY 2008, 222.

[348] Comparing the PORATH 1991 and PALEY and PORATH 1997 with the figure in PALEY and PORATH 1993, 610, it is clear that the north arrow on the last mentioned should actually point right.

[349] Cf. PALEY and PORATH 1993 for other periods excavated: EB and LB and also some remains from the Iron Age as well as Persian to Roman and Byzantine periods.

[350] PALEY and PORATH 1993, 610–612 for a general introduction to the stratigraphy. MARCUS, PORATH and PALEY 2008, 223 mentions that *'Phase A is much more complex than previously thought'*.

[351] MARCUS, PORATH and PALEY 2008, 226; fig. 2.

MB IIA phases of Area C (Tab. 2)

The eight MB IIA phases of Area C consist chiefly of building and rebuilding more or less the same houses, with the most marked break occurring between Phase C, terminated by a fire and followed by the intermediate Phase D, and new buildings in Phase E–G, i.e. early MB IIA for Phases A–C and late MB IIA for Phases E–G.

In the early phases, combed decoration is the most common technique together with some incised and rope decoration, whereas the classic MB IIA red burnishing occurs only in the later phases. From Phase D the so-called "classic MB IIA" red burnished slip occurs, and it takes over from the painted decoration from Phase E. Handleless jars, of which some are also burnished, belong to the earliest phases too, while the true amphora with 2 handles takes over in the later phases.[352]

LPW from Ifshar

LPW from three loci within the above-mentioned building complex have been published.[353] The most complete examples are from Locus 841, a room in the south-eastern corner of the building of Phase B and from Locus 927, the main room in the same part of the building. Important additional fragments had already appeared in Phase A from locus 1172 and 1133 below the building. [354]

LPW from Phase B, Locus 841 and 927

Handleless jars are represented by two complete examples from Locus 927 (Fig. 39a, b) and a large rim/shoulder fragment from Locus 841 (Fig. 39c).[355] The two complete jars (Fig. 39a, b) have globular bodies and disc bases, Fig. 39a with a more piriform body, i.e. pronounced shoulders, and a more sharply-profiled base.[356] Both have short necks and profiled rims with inner gutter; the neck of Fig. 39c narrower and the rim more profiled than Fig. 39b. The surface is not further described, but the decoration is bichrome.[357] Fig. 39a has three interconnected crisscross bands on the shoulder and an additional band at the collar. Fig. 39b is similar, but between two crisscross bands a band-zone A appears, connected to the lower crisscross band and not to the upper. The globular shape is accentuated by the low necks that are not paralleled by most other LPW handleless jars. Crisscross bands are better known from long-necked jugs, but the monochrome jar from Gesher (Fig. 48a) with standing and hanging solid triangles displays a crisscross band between the triangles. A shoulder fragment from Aphek (Fig. 36i) has a crisscross band on the shoulder and part of what looks like a wavy band above. Another shoulder fragment from Tell Dan (Fig. 64k) has a bichrome crisscross band on the upper shoulder with a butterfly/hourglass motif below; but whether this fragment belonged to a jug or jar is uncertain. Band-zones A as on Fig. 39b are more often an additional or a main motif as for example in Aphek (Fig. 36f) and Beirut Kharji tombs (Fig. 74a).

Fig. 39c is missing the lower part but it seems to have had a similar globular body and the rim is profiled and undercut and with a less pronounced inner gutter. The neck is not as short as Fig. 39a, b. The decoration is monochrome reddish brown[358] with a triangle-band of standing cross-hatched triangles on the shoulder. Below is a band-zone A and above a crisscross band up to the collar. On the neck, vestiges of hanging cross-hatched triangles from under the rim to the collar are seen and the rim displays ticks. The handleless jar with solid triangles from Gesher (fig. 48a) has already been mentioned above, and the ticks on the rim and the shape of the rim are paralleled by a bichrome handleless jar from Megiddo with concentric circles (Fig. 45a). The famous Montet Jar from Byblos (Fig. 76c) was decorated with standing, cross-hatched triangles with many additional bands, straight and wavy. The shape etc. is different, but it is still the best parallel, perhaps an 'ancestor' (discussed later).

A piriform jug (Fig. 40a) belongs to the group of long-neck jugs; the base is a low-ring type and most of the neck and handle is missing.[359] The surface has a

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[352] Paley and Porath 1997.

[353] Marcus, Porath and Paley 2008. It is mentioned *ibid.*, n. 17 that 79 examples of LPW have been registered and that they will be published at a later date.

[354] Paley and Porath 1997, 373 generally described the LPW as '*jars, jugs, and juglets … painted with bands, circles, and spirals, and net patterns in dark brown and red (sometimes on a white background)*'. The most complete examples were already shown in the earlier publications, but their context was not mentioned other than an assignment to phase B.

[355] *Ibid.*, n. 17 mentions that two additional complete handleless jars were present.

[356] Paley and Porath 1997, fig. 13.6: 4–5.

[357] New drawings provided by E. Marcus indicate bichrome paint.

[358] Marcus *et al.* 2008, fig. 9.1.

[359] *Ibid.*, fig. 9.2.

cream slip and dark brown decoration with very rare cross-hatched half circle segments on the shoulder, above which is an extra band with radiating oblique lines, and a band of oblique lines too around the collar, i.e. probably a collarette. Most interestingly it is now apparent that below the handle a herringbone tassel with a horizontal broom-like element was applied.[360] This confirms the connection of the LPW long-necked jugs to Syro/Cilician Ware and makes the jug from Ras Shamra (Fig. 85h) a very good parallel as it bears a similar "broom".[361] The semi-circle segments are otherwise seen as an additional decoration motif on long-necked jugs from Sidon (Fig. 68g) and Nami (Fig. 51d), but here it is the main motif and cross-hatched as is otherwise known with triangles and lozenges.

Two juglets (Fig. 40c, d) and a jug (Fig. 40b) are decorated with concentric circles/spirals.[362] All three have globular bodies; Fig. 40b is a variation of the long-necked jugs with a pinched rim and three grooves below the rim, a disc base and a triple handle. The surface was originally burnished and the decoration is bichrome brown and red. The concentric circles of this jug are supplied with an additional band-zone A above the circles to the collar and more additional bands above this band-zone as well as below the circles.

One of the two juglets (Fig. 40c) is intact with a globular body, collar rim, double handle and small, slightly pointed button base. The surface is burnished and the decoration bichrome red and brown; above the concentric circles is a band-zone A, possibly without the regular lower border, and around the neck is a collarette. Ticks on the rim are distinct but apparently no bands on the double handle are preserved.

The other juglet (Fig. 40d) is missing its neck, rim and handle; the body is also almost globular with the shoulder slightly accentuated (piriform) and the base a small button. The decoration is monochrome dark brown with spirals and an additional standing cross-hatched triangle-band on the shoulder with a wavy band-zone below the triangles. The standing cross-hatched triangle-band is found on juglets from Byblos, Fig. 78g and Fig. 78d with a monkey neck. Like the comparison with the Montet Jar above these juglets are coarser and the Ifshar versions appear more elegant. Concentric circles and spirals on juglets were also encountered at Byblos in coarser versions and, as discussed elsewhere, at many sites in different versions and continuing as a motif connected to the stepped-rim juglets of MB IIA/B to MB IIB.

LPW from Phase A, Locus 1172 and 1133

Four additional LPW fragments from Phase A Locus 1172 (Fig. 39d–f; h) and one fragment with monochrome red concentric circles from Locus 1133 (Fig. 39g) are published. Both loci are described as "preparatory fills below Phase B floors".[363] The bichrome fragments from L1172 are all described as combed, two shoulder and two wall fragments. Fig. 39e is a shoulder fragment with a crisscross band and a band with oblique strokes above, both with red bordered by faded black. The oblique red strokes between, in this case brown borders, are also found on the shoulder fragment Fig. 39h with three combined bands making it more of a herringbone motif. In this the painted motif is on a white background (slip?) as is also the case with Fig. 39f, which may be from the same vessel. It is a wall fragment with part of a set of concentric circles in brown and red with a band-zone A above in the same colours. The last fragment Fig. 39d displays a black and red crisscross band like Fig. 39e but here the lower border is also preserved which was not the case with Fig. 39e. All of these fragments may have belonged to handleless jars and two rim fragments from the same locus are present as well with traces of white and dark paint respectively.[364]

The very small fragment from Locus 1133 is from a juglet (Fig. 39g) with monochrome red concentric circles, probably similar to Fig. 40c. Although less well preserved there seems to be no difference between the style of LPW from Phase A and B.

Egyptian pottery and the date

A Middle Kingdom Egyptian Marl IIa jar with incised and applied decoration from Ifshar has been much discussed.[365] It is described as having been found in a fall of bricks in a private dwelling of Phase C and

[360] Not shown in the earlier published drawing.
[361] Also pointed out by Paley and Porath 1997, 373.
[362] When Fig. 40b and d were originally published their relative sizes were incorrect, Paley and Porath 1997, fig. 13.5. This has now been rectified by a new figure: Marcus, Porath and Paley 2008, fig. 11.
[363] Marcus, Porath and Paley 2008, 223; 234.
[364] *Ibid.*, 233–235.
[365] Paley and Porath 1993, 611, left photo; Paley and Porath 1997, 373, fig. 13.3; Marcus *et al.* 2008, fig. 4.2. Cf. also for example Kempinski 1996, 57 referring to an earlier publication of the Egyptian jar.

sealed below a floor of Phase E and above a floor of either Phase B or early Phase C, implying that the jar can be ascribed to Phase C, possibly late C, or even E. The dating problem is bound up with the difficult situation south of the building complex.[366] Other fragments of Egyptian Middle Kingdom pottery from Ifshar have now been dealt with[367] and the conclusion is that Egyptian imports reached the site from the first MB IIA Phases A–C even if the famous marl jar is probably not as early. A burnished marl A jar[368] is of special interest as it of the type now known from ᶜEzbet Rushdi in Egypt[369] as well as being represented by a fine example from Sidon.[370] The Ifshar jar together with a rim/shoudler fragment of a Marl C Egyptian zir and a rim from a smaller Marl C jar,[371] is from the same locus 841 as most of the published LPW from Ifshar. The general date of Phases A–C is set to be about the time of Amenemhat II to Senwosret III.[372]

All the rest of the pottery published from Ifshar so far, apart from the Egyptian jar, is also from Phases A–C, i.e. the earlier phases. This is confirmed by the early MB IIA types of storage jars and hemispherical bowls mentioned above and shown by examples of what the excavators classify as the early decorative styles of combing and applied-rope or incised decoration, represented by storage jars and a crater from Locus 841, Phase B. The hand-made cooking pots of MB IIA are reported to remain more or less the same through all the phases, whereas the curious onion-shaped jars are from Locus 929 of Phase B.

Barqai (Fig. 41)

In 1956 a Middle Bronze Age tomb was excavated at Barqai, situated in the Sharon Plain on a limestone hill south of the entrance to Nahal ᶜIron (Wadi ᶜAra).[373] The tomb was cut with a shaft leading to four interconnected chambers[374] and it was used in the MB I/EBIV and subsequently during MB IIA and B. The material had thus been disturbed and the many finds were generally dated on stylistic grounds. The MB IIA finds comprised two socketed spearheads, a typical handleless jar, collar-rim juglets, a plain dipper and various bowls. All typical MB IIA material.

LPW from Barqai

Two band-painted dippers were part of the MB IIA assemblage, one monochrome and one bichrome. Both with ovoid bodies, the monochrome (Fig. 41b) is smaller and with an almost globular body and a very small flat base that is almost pointed, the rim is pinched and the handle round. The decoration is a band-zone B with three bands on the shoulder and an additional band at the collar. The rim is red and with two additional bands below. The bigger bichrome dipper (Fig. 41a) is missing its base which may have been pointed or a small flat one. The rim is trefoil and thickened; the handle round or a band handle. It exhibits a bichrome band-zone A on the lower shoulder and two additional bands, red and black, around the collar, red ticks on the rim and red bands on the handle. The smaller is best paralleled by Hurriyé (Fig. 79a) and the bichrome larger dipper is similar to the Gezer dipper (Fig. 35b) but for its two band-zones A and collarette. It may also be compared to a bichrome Megiddo dipper Fig. 47a, also with slight variations. The trefoil rim is seen in the Beirut Kharji tombs with a monochrome example Fig. 74f.

Tel Burga (Fig.42)

The fortified MB IIA site of Tell Burga is located in the northern part of the Sharon Plain, 1 km east of the town of Binyamina about mid way on the route between Netanya and Haifa.[375] The large oval-shaped tell is now about 8km from the Mediterranean coast and just to the north is the River Nahal Tanninim.

A LPW fragment from Tel Burga

Tel Burga has been extensively surveyed, but only limited rescue excavations have been carried out, all confirming that the clearly visible artificial rampart dates from the MB IIA.[376] The rim shapes, fabrics and

[366] Marcus *et al.* 2008, 203–205 with a discussion of the former research dealing with the Egyptian jar; *Ibid.*, 211–213 about the recent research. A profile of the west baulk of sq. N3, south of the afore-mentioned building complex in Area C was published to provide the context for the jar Paley and Porath 1997, fig. 13.3.

[367] Marcus *et al.* 2008.

[368] *Ibid.*, fig. 3.1; 207–209 classifies the fabric as Marl DAN E3 and mentions that fragments of the jar were found in different strata. There may even have been two similar jars.

[369] Czerny 1998, fig. 18.

[370] Forstner-Müller and Kopetzky 2006.

[371] Marcus *et al.* 2008, fig. 3.3 (*zir*) and 3.2.

[372] *Ibid.*, 213.

[373] Gophna and Sussman 1969.

[374] *Ibid.*, fig. 2.

[375] Kochavi, Beck and Gophna 1979, 142; map fig. 1.

[376] *Ibid.*, 142–143.

surface treatment of the pottery finds are mainly typical of the first part of the MB IIA[377] and a shoulder fragment of a storage jar, i.e. an amphora or handleless jar, with red (and white?) horizontal bands was included (Fig. 42).[378] It falls within the simple local type of LPW and is best paralleled by Fig. 36a–d from Aphek. Further excavations and publications of material from the site would probably produce additional LPW as the site is well within the sphere of other LPW sites such as Ifshar to the south, Nami to the north and Megiddo to the west.

Tel Yosef (Fig. 43)

Tel Yosef is a small site in the Jezreel Valley in north-eastern Israel, south-west of the Sea of Galilee between Nazareth and Bet Shean. It is situated at the foot of the Gilboa Mountains to the south and along the ancient main east-west connection between the Jordan Valley and the coast. Several springs in the area, cultivatable land in the valley and trees in the nearby Gilboa Mountains ensured the livelihood of people from the Neolithic to Islamic times.[379]

Rescue excavations were carried out at Tel Yosef when a fishpond was dug and a road constructed that destroyed part of the site with the heavy machinery employed. The focus of the excavation was the cemetery with several tombs that had also partly been exposed during the afore-mentioned construction work. Lack of time prevented the complete exposure of all the tombs, but a number were nevertheless investigated. 12 simple MB IIA pit burials were located in the so-called Eastern Cemetery 150m east of the summit of the tell.[380]

A LPW jar from Tel Yosef

A good example of a simple style local LPW jar (Fig. 43) was among the burial goods in one of the tombs in the Eastern Cemetery. The tomb was numbered Burial 28 and the jar was found with only one individual, i.e. in a singular tomb. Burial 31 next to it on a slightly higher level was, however, possibly part of the same tomb.[381] The pot is a LPW handleless jar with a globular body and a convex base which is almost just a continuation of the globular body.[382] The neck is very short and the rim is high and undercut with a sharp inner gutter. The decoration is simple monochrome red with a relatively broad band around the mid-body and another covering all of the short neck. This feature is described as faint and there may originally have been more bands or additional decoration.

The LPW jar was found together with a deep bowl with a slightly convex base and a sharp-profiled rim, the rim of an amphora typical of the MB IIA with a long folded rim and fragments from the upper part of a small light brown bowl. Two wide necks of jugs with a curious wavy form of rim were also associated with Burial 28. Variations of the type were, in addition, encountered in some of the other tombs, B21, B22, B25, and B29 so it must have been common at the site. The examples with the lowest rims are reminiscent of vessels from further north in Syria such as, for example, Hama and Ebla.[383]

Tel Yosef is a relatively small site and all of the burials of the Eastern Cemetery date from the early MB IIA according to the exposed material. The LPW handleless jar is among the vessels that led to this dating, perhaps rather than the other way round where it would be possible to confirm the date of LPW to within the first half of MB IIA by this find. The simple style of the LPW pot as well as the relative rarity of LPW among the total number of grave goods and that it was only found in one tomb out of 12 are in fact consistent with what is known at other similar MB IIA burial sites such as Gesher. The decoration of the LPW jar with simple horizontal red bands compares with handleless jars from Megiddo, but the globular shape is not found at that site.

Megiddo (Tell el-Mutesellim) (Figs. 44–47)

Megiddo, one of the most important sites in the Levant with its strategically important position on the Via Maris connecting Egypt and Syria, is situated in the western part of the Jezreel Valley (Esdraelon of the Bible) where the Nahal Iron (Wadi Ara) crosses the Carmel Mountains and runs into the valley. The spring Ein el-Kubbi to the north-east and a smaller source to

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[377] *Ibid.*, 150–151; figs. 10–12.

[378] *Ibid.*, fig. 12.8, described as having 'white and red decoration', but the fig. seems to show only three red bands, which could mean that the white is a background or surface colour.

[379] Covello-Paran 2001, 139.

[380] *Ibid.*, 140.

[381] *Ibid.*, 147–148; 149.

[382] It is described as a small flat base by the excavator, *Ibid.*, 148, fig. 12.5.

[383] Cf. for example Nigro 2002, fig. 7 with different vessels from Ebla (no jugs, however) with a 'double-rim' (Nigro's term). Painted jugs with a 'double-rim' were part of the Murek tomb material, Fig. 101g, h here.

the south-west of the tell provided the water, and the fertile valley spread out to the east of the site.[384]

The site was first excavated[385] by G. Schumacher at the beginning of the 20th century and the excavated material was partly published by C. Watzinger. This included a red burnished, long-necked jug with black cross-band decoration[386] which was identified as belonging to the Middle Bronze Age when it was on display in the Vorderasiatisches Museum in Berlin in the 1990s. On closer inspection it is rather from the Iron Age as is the "Nord Burg" where it was found together with another Iron Age vessel.[387]

In 1925, in the words of A. Kempinski, "the most ambitious excavations ever to be dug in Palestine" were initiated by C. Fisher. Two years later he was replaced by P.L.O. Guy, who implemented the scheme of an overall peeling of the tell, followed by the cutting of deep trenches termed A–A – D–D,[388] which was taken over by Loud in 1935.

Large scale excavations have been resumed by D. Ussishkin and I. Finkelstein, who have mainly concentrated on areas with Iron Age and EB remains.[389]

MB tombs excavated by P.L.O. Guy

Guy uncovered several tombs in the south-eastern sloping area of the tell, some of which contained the typical simple Megiddo type of LPW as well as some of the more elaborate types found at this site. The tombs were rock-cut shaft tombs with several chambers, often originally from EB IV and reused in MB and LB. Two of these tombs contained painted pottery of interest for the present study: T. 911, Chambers A1 and D, and T. 912, Chambers B and D.[390]

T. 911[391]

The main Chamber A was entered from the shaft and led to the three subsequent chambers B–D. Chamber A contained EB IV ("MB I") as well as MB IIA and LB II material, and Guy divided it, partly according to stratigraphy and partly typologically, into A1 with MB IIA and LB II material and A2 with the EB IV material. With the plates he also readily distinguished between the MB IIA and LB II vessels. At least 8 individuals were buried in this chamber in the MB IIA.

T. 911 A1

The painted MB material in Chamber A1 consisted of a low-necked jug with red triangles and a collarette (Fig. 46a), 4 slightly different types of band-painted dippers (Figs. 46e; 47c, f, h).[392] one of which is bichrome (Fig. 46e), and an elongated, piriform, handleless jar with a rounded rim and decorated with 2 red bands (Fig. 44g). Various bowls are also decorated with red "bands" and have rims with a red wash: a number of platter bowls with disc bases and one with a low ring base, decorated with a red outer lip and also red inside the rim; a simple hemispherical bowl with direct rim, also with red inner and outer rim, and a small low and slightly carinated bowl where the rim is mainly red on the inside.[393] In general, the definition of LPW does not cover open forms, but here at Megiddo with the simple painted style of mostly one, sometimes two red horizontal bands, there is definitely also a typological consistency of decoration between the painted jugs and jars and the bowls, although the red rims of the bowls, being termed a "red wash", do not seem to be as dark red as the painted bands on the jugs and jars.[394]

Otherwise of interest in T. 911 A1 is a bowl with double bar handle knobs (cf. below for T. 3147), juglets of the early collar rim types as well as a cylindrical TeY juglet where the rim is missing, another plain cylindrical juglet and two handleless jars of the type that are frequently painted.[395] Also weaponry was found in the tomb: a chisel axe, a veined dagger and 3 socketed spearheads and a kind of knife or dagger as well as an ivory pommel probably belonging to the dagger.[396]

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[384] Kempinski 1989, 2–5; Ussishkin 1997, 460.

[385] For the excavations of Megiddo, cf. Kempinski 1989, 6–9 and Ussishkin 1997, 461.

[386] Watzinger 1929, fig. 50.

[387] Cf. Amiran 1969, Photo no. 281 (frontispiece) for a red burnished jug with black bands and the same very long and wide, almost trumpet-shaped, neck and wavy rim.

[388] For a map of the excavated areas, cf. Loud 1948, fig. 377.

[389] Finkelstein, Ussishkin and Halpern 2000 and 2006, however also dealing with the LB.

[390] For the position of tombs 911–912 in sq. V 17, cf. Guy 1938, fig. 2 (plan) and pl. 2 (aerial view).

[391] *Ibid.*, 63–68.

[392] *Ibid.,* pl. 29.2 mentions 11 more examples of the same type; it is not clear whether they are all with a red painted band, but this is probably the case.

[393] Cf. *ibid.,* pl. 28.

[394] Cf. also the bowl from T. 912 D that has another red band below the red rim (*ibid.* pl. 35.16).

[395] Cf. *ibid.,* pl. 29 = fig. 25, no. 22 (bowl); nos. 39–42 (juglets); and pl. 30.9 for one of the handleless jars.

[396] *Ibid.,* pl. 118.

It cannot be determined with any certainty whether all of this material was deposited at more or less the same time. If so, the TeY juglet and the other cylindrical juglet would seem to be early examples of the kind of juglet that becomes more popular during MB IIB. Amiran considered the cylindrical TeY juglet to be proof of its sporadic existence as early as MB IIA.[397] Oren, in his important article on MB IIA weaponry, and axes in particular, was inclined to date tombs with LPW as well as TeY as MB IIA/B, including T. 911 A1, following his thesis that the duckbill axes are contemporary with LPW and the chisel type of axe with TeY.[398] Gerstenblith placed the LPW of the tomb in her MB IIA Phase 3 and 3 or 4, but stated that the material covered all of MB IIA.[399]

T. 911 D

In Chamber D, one of the side chambers to Chamber A of T. 911, no bones were found and it is stated that the roof of this chamber had been broken through when a later cistern or silo had been dug above it filling the chamber with debris. Exclusively MB IIA material was found in 911 D including bichrome examples of LPW, a dipper (Fig. 46f) and a long-neck type of jug (Fig. 46b), both decorated with a band-zone C and the latter also with additional bands on the neck and triple handle. Another dipper type jug has red bands, an unusual ridged rim and ticks on the handle (Fig. 46c). The bowls with red rims/outer lip are also abundant here. Discovered in addition to this were a bowl with protruding knobs below the rim and a flat ring base and a low-necked jug with a triple handle of the type also found in Chamber A1 and similar in form to Fig. 46a with the triangles, although with a flat base, not a ring base.[400] The weaponry from chamber A1 is paralleled here with 2 chisel axes, a veined dagger, 2 socketed spearheads, a plain dagger/knife and a pointed end piece, possibly for the dagger.[401]

Oren grouped T. 911 D with A1 (cf. above) and Gerstenblith places this tomb in her Phase 3 based on the painted jugs and the bowls referred to.[402]

T. 912[403]

The shaft to T. 912 is next to T. 911 and tomb robbers had apparently broken through the walls of Chamber C of T. 911 to Chamber D of this tomb, connecting the two tombs. As was the case with T. 911, this tomb was originally cut in the EB IV and reused in MB IIA as well as LB II. The type of tomb is termed "abnormal" by the excavator since it had only two side chambers instead of the normal three, owing to the fact that T. 910 was too close. The material was very mixed in all chambers and none of the burials could be attributed to MB IIA.[404]

T. 912 B

Unlike the presentation of material from T. 911, the MB IIA types from this chamber were kept together in the published plate. The painted vessels comprise a handleless jar (Fig. 45e) and a dipper (Fig. 47e), both with a red band on the shoulder and red rim. Also the bowls are identical to those from T. 911 A1 and D, including the small hemispherical MB IIA bowls. Of the weaponry, only a single socketed spearhead was left.[405]

T. 912 D

In this chamber the disturbance was even more apparent than in the other chambers and only a handful of vessels could be attributed to MB IIA. These included a relatively fat dipper with the usual red band and red rim (Fig. 46h) and a bowl with a red rim and a red band below the rim as well as two plain bowls and a dipper.[406] Gerstenblith regarded the mug-type jug as unusual with its pointed base, since she did not readily compare it to the painted example from T. 5104 (Fig. 45i) of her Phase 4 nor to other examples with a small flat base that are otherwise not all that different from the not-very-pronounced pointed base of the "unusual" example.[407]

MB tombs excavated by G. Loud

More MB tombs of interest for the present study were excavated by Loud in the excavation area B-B in the eastern part of the tell.[408] Here the tombs are in the

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397 Amiran 1969, 119; pl. 36.7.
398 Oren 1971, 127; 136.
399 Gerstenblith 1983, 26.
400 Cf. Guy 1938, pl. 31 for the additional pottery from the chamber.
401 *Ibid.*, figs. 170.3–4; 171.5–6; 173.1–3.
402 Gerstenblith 1983, 26.
403 Guy 1938, 69–70; fig. 70.
404 *Ibid.,* 140, tab. 1.
405 *Ibid.,* pl. 125.12. These rarely occur in less than two examples and mostly together with axes and/or daggers.
406 *Ibid.,* pl. 35.11–19.
407 Gerstenblith 1983, 26; compare to her fig. 12.4 and 11 of her phase 3.
408 Loud 1948. Note that tomb and locus numbers preceded by a "=" indicate that the item was found "reasonably near that locus and in the same stratum", *ibid.*, 4.

habitation area west and south-east of the EB temple area and most of them seem to be single burials or for only a few individuals, probably buried at the same time or nearly so. The publication lacks both a list of the number of burials in the tombs[409] and further indication as to their exact type, except for few published photos of some of the tombs showing one or two individual examples and sometimes part of the stone-lining of the tomb.[410]

Megiddo tombs and stratigraphy

Loud devised the stratigraphy starting from Persian times with str. I down to str. XX in the Chalcolithic period and a str. 0 covering the Byzantine era.[411] The MB stratigraphy of Megiddo has been much debated ever since the excavations of this large multi-period tell, which provides excellent comparative material for other excavated sites, not least as regards its material from the Middle Bronze Age, our main topic of interest here. We have already looked into the comparisons made by Loud to Tell Beit Mirsim in connection with the general introduction to the chronology of the first half of the MBA.

One of the first extensive attempts at correcting, among other mistakes, the original stratigraphical placement of the various MB tombs at Megiddo was made by K. Kenyon. She started out reworking the earlier stratigraphy from str. XX–XIV spanning, in her view, the Late Chalcolithic and what she termed the Intermediate Early Bronze Age.[412] In another article she continued with the Middle and Late Bronze ages, beginning with the MB tombs that are the topic here.[413] She pointed out how the mixing of EB and MB material in str. XV–XIV was mainly due to the fact that the tombs, being cut into lower strata, were still attributed to the stratum of the horizontal level of their position. She grouped the material from the tombs, comparing the tombs she attributed to MB IIA to Tell Beit Mirsim G–F, Tell ᶜAjjul Courtyard Cemetery and Aphek (Ras el ᶜAin), but, at the same time, she claimed that there was not yet enough comparative material to divide the material into more MB IIA phases.[414]

Gerstenblith took up the issue and, concentrating on the MB IIA, defined 3–4 MB IIA phases, based on a study of the original field plans of the excavations.[415] Starting with the western part of area B-B, she, when possible, ascribed the tombs stratigraphically to these phases, and from there other tombs were arranged typologically. The south-eastern part of B-B was not so clear, and here the tombs could only be attributed to Phase 3 or 4 based on typology, but they were still considered "*stratigraphically placed in late MB I*".[416] Gerstenblith did not consider the vessels from "= loci" to be from a "stratigraphic provenience" and mentioned the important vessels, but generally did not include them in her tomb groups.[417] A. Kempinski, on the other hand, arranged these examples alongside others from "real" loci.[418] He revised the stratigraphy[419] and as Kenyon had done before, eliminated the original incorrect grouping of MB IIA pottery with that of EB IV. He also claimed that the pottery which he attributed to str. XIII B, i.e. the first half of MB IIA, belonged there "*on the basis of stratigraphical considerations*",[420] without going into further details on these.

The original strata of Loud were revised by Kenyon, Gerstenblith and Kempinski and arranged according to the MB phases devised by Gerstenblith. When Loud's locus and tomb numbers are preceded by a "=", it means that the item was found reasonably near that locus and in the same stratum.[421] Gerstenblith did not considered the vessels from "= loci" as from a "stratigraphic provenience" and mentioned the important vessels, but generally did not include them in her tombs groups.[422] Kempinski on the other hand arranged these examples alongside others from "real" loci.[423]

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[409] *Ibid.,* 145 ff. is a list of the finds, but it does not include information concerning the number of burials in the tombs.

[410] *Ibid.,* figs. 286–303 show photos of examples of str. XIV–XIII burials.

[411] *Ibid.,* 5. Kempinski 1989, 10 has a revised list of the Megiddo stratigraphy.

[412] Kenyon 1958.

[413] Eadem 1969.

[414] *Ibid.,* 25–27 and 36. The MB IIB tombs she divided into several groups mainly based on her Jericho tombs.

[415] Gerstenblith 1983, 23–28: "*Three phases, and perhaps a fourth*".

[416] *I.e.* MB IIA, *ibid.,* 25 for the discussion of the stratigraphy of the south-east sector of Area B–B.

[417] Gerstenblith 1983, 26. Note, however, that she did include the amphora in her fig. 12.15 from = T. 3168.

[418] Kempinski 1989, figs. 20–21.

[419] Idem 1989.

[420] *Ibid.,* 47, n. 33.

[421] Loud 1948, 4.

[422] Gerstenblith 1983, 26. Note, however, that she did include the amphora on her fig. 12.15 from = T. 3168.

[423] Kempinski 1989, figs. 20–21. References to the various datings have been noted under "Additional information" in the register.

Gesher (Fig. 48)

A small cemetery site with tombs from the MB IIA, Gesher, is located in the Jordan Valley, west of the River Jordan and about 12 km south of the Sea of Galilee. Here the low terraces on the southern bank of the spring Nahal Tavor (Wadi Bira) probably provided a route from east to west in Antiquity.[424] Much of the site was washed away as it is located on a slope. Around the mid-1970s the army built roads in the area and thus damaged archaeological layers from the pre-Pottery Neolithic A and the Middle Bronze Age IIA. Subsequently material from the site was retrieved by looting and collected by E. Eisenberg who brought the artefacts to the Israel Antiquities Authority. Excavations were not conducted till 1986–87 by Y. Garfinkel from Hebrew University and resumed by S. Cohen from Montana State University in 2002–2004.[425]

Altogether 23 burials were found and dated by their contents to the first phases of the MB IIA. The tombs were numbered 1–23, the first 14 of which were discovered during the 1986–87 excavations. The tombs were in most cases lined with a 'blocking wall' of stones, but otherwise they are only distinguished by the burial itself and the associated grave-goods. This is due to the fact that they were dug in the soft ground and covered by the same material as was dug out and thus they do not stand out as a proper construction with a shaft and a tomb chamber. Most are primary burials but others are secondary.

LPW from Gesher

The cemetery is of importance for the survey of LPW as it provides a reliable picture of an early MB IIA local context. The tombs had not been disturbed in Antiquity[426] and they are generally individual burials containing plain and burnished MB IIA pottery and in some cases weaponry together with examples of LPW in some of the tombs. The types of LPW provided are also of interest as they include relatively plain monochrome as well as more distinctive examples.

Four or possibly five tombs of the 23 have yielded LPW from Gesher together with a surface find probably also from a tomb. The total number of LPW vessels is thus six and in addition two fragments from a painted vessel are mentioned in connection with the same tomb as the LPW jar that was probably linked with the tomb.

Grave 10[427]

This tomb was the only example with two individuals buried. The second body was interred when the first was decomposed and rearranged so apparently there was not a long time span between the two. Two large basalt stones were found near the heads of the burials, but otherwise no stone construction had been preserved.

The grave-goods were arranged in a semi-circle on the south side of the tomb next to the second interment. The number of vessels was a little larger than in most of the other tombs and no weapons were found in this tomb. The complete, depicted vessels consist of two open bowls and two small carinated bowls, a jug and a handless jar. These finds seem contemporary and the painted vessel (Fig. 48e), although missing its upper part, must be considered from the same period, possibly from the original first burial. It has a flat base and a piriform body with a low shoulder – giving it an almost biconical shape. In the publication it is classified as a jar, but the missing upper part seems to leave space for a possible handle, and thus it is possible that the original vessel was a jug.[428] The monochrome red decoration consists of three horizontal bands on the upper part/shoulder and the lower preserved parts of what looks like a collarette (or hanging triangles).

Grave 13[429]

No stones were discovered at this tomb, which was otherwise a rich burial. It contained a duckbill axe and a socketed spearhead together with a bowl with a flat base and inturned rim and the best example of LPW from Gesher: an ovoid handleless jar with red decoration consisting of a crisscross band with thick border-bands on the shoulder and a band of solid, standing triangles below and hanging solid triangles above (Fig. 48a). Both of the triangle-bands are attached to thick border-bands and on the neck it continues as all red on the rim. The jar has a low ring base decorated further with indentations as if the

[424] Garfinkel and Cohen 2007, 1–3.
[425] *Ibid.,* 5–8.
[426] *Ibid.,* 15.
[427] *Ibid.,* 29–31.
[428] S. Cohen, personal communication, agrees that the vessel could be a jug, but she and R. Bonfil are of the opinion that the overall body shape of the vessel would rather classify it with the handless jars from Gesher.
[429] *Ibid.,* 35–39.

ring were made out of a piece of string. The rim is undercut high with a relatively deep inner gutter.

Grave 14[430]

Of the tombs with LPW Grave 14 had one of the best 'constructions' as stones were arranged in two parallel rows two to three courses high east of the burial. In this tomb a chisel-shaped axe was found, which supposedly should be a little later than the duckbill axes. It is, however, of the simplest variety with an almost square cross section and thus considered the earliest type.

The LPW from the tomb is a dipper type jug (Fig. 48g) with round, thickened rim, flat base and relatively large ovoid body and an oval, almost triangular handle. The red decoration is very simple with two bands on the shoulder/beginning of neck and one more just below the rim. It compares to the general simple Megiddo-style, but the shape and simple style is also seen at Lebanese sites such as Lebeᶜa and Ruweisé. Two smaller dippers from the tomb with an almost globular body, flat bases and pinched rims were not painted. In addition two bowls were found, one with four 'turning' lug handles and one with an inside triangular rim, both with flat bases.

Grave 18[431]

This tomb was lined on two sides with stones in two or three courses forming an L, north of the burial at the feet and lower legs. The skeleton belonged to an adult male who was buried with a socketed spearhead, or rather, naturally, a spear of which the wooden part has disappeared. The associated pottery comprised a large painted jug together with an amphora and a simple small open bowl with a flat base and a slightly-thickened and outward-turning rim. The painted jug (Fig. 48f) had a slightly convex flat base, an ovoid body, an almost straight neck with a small modelled triangular rim and a round handle. The monochrome red decoration is a band-zone A on the upper mid-body and a large collarette, which looks almost like a ladder band missing the lower border (?). The jug mentioned below from the earlier survey found on the surface had a ladder band of this kind, which makes it a possibility as the paint was not completely preserved.

Grave 17[432]

A painted jar was found in a possible connection with Grave 17. It is explained how it appeared in the wash/erosion half a metre east of the stones that were apparently part of the grave construction. It could thus have belonged to the burial, but it is not absolutely certain. In Grave 17 two incomplete jars were seen at the feet of the body and at the head two more complete bowls were found, one small carinated and the other of the larger open type.[433] The painted jar (Fig. 48d) is interesting as the only recorded bichrome vessel. The shape is also somewhat unusual with an almost globular body, slightly-convex disc-shaped base and a high and very curving neck and a 'double ridge' rim resembling the common 'Syrian' rim. The decoration is simple, albeit bichrome, with only a black and red band next to each other on the mid-body and an additional red band at the upper shoulder/collar (where a collarette would be).

Two additional painted fragments are mentioned in connection with Grave 17 (Fig. 48b, c).[434]

Surface find[435]

During the early investigation and discovery of the site (cf. above) a painted jug was found (Fig. 48h). Since it is a cemetery and the jug is complete, it probably also derived from a tomb. The shape certainly seems that of a MBIIA dipper type of jug in the large class. The body is almost globular and the base convex. The rim is well-shaped, very open and trefoil and the handle has a ridge on the sides. This is also seen, for example, on a painted jug from Aphek (Fig. 37i) with three thin, bichrome band-zones C and ticks on the rim and bands on the handle. The Gesher jug has a more unusual decoration with two large, monochrome red, connected ladder bands on the upper body and neck, and bands on the handle like the Aphek jug. The decoration could also be described as three horizontal bands connected by closely-spaced vertical bands. It looks as if it belongs in the family both as regards the collarettes as well as the common Syro/Cilician metope-triglyph motifs, but without the metopes (empty spaces between the vertical lines).

[430] *Ibid.,* 39–41.
[431] *Ibid.,* 43–45.
[432] *Ibid.,* 43.
[433] *Ibid.*, fig. 3.69:1–2 and photo fig. 3.70.
[434] *Ibid.,* 43. S. Cohen kindly provided drawings of the two (shoulder) fragments both showing simple red bands from probable jars.
[435] *Ibid.,* 13, fig. 2.1:7.

The MB IIA cemetery at Gesher with examples of simple LPW but still with some new 'twists' is a good indicator of the general picture from a smaller MB IIA site in the northern part of the southern Levant away from the coast.

Afula (Fig. 49)

Afula in the Middle Bronze Age is best known from the find of a pottery kiln with unbaked and early examples of Tell el Yahudiyeh juglets[436] dated to MB IIA and thus showing at least one origin to be here. Afula, 35km southeast of Haifa, lies in the middle of the Jezreel Valley east of Megiddo and formed an important link between the coastal lowlands and the Samarian hills. The fertile lands surrounding it may have been another reason for settling here as far back as the Chalcolithic and through the Early Bronze Age to the Iron Age and Roman times.[437] Much has now been destroyed by modern development, and the elongated tell (about 200 × 75–120m) rises in the centre of today's Afula.

The first excavations were carried out by E.L. Sukenik in 1926 and 1931[438] and in 1950–1950 I. Ben-Dor and M. Dothan found the afore-mentioned potter's kiln on the southwestern slope of the tell. In 1989 Z. Gal and K. Covello-Paran conducted further investigations north of a Mameluke fort and on the southern slope of the southern summit with Plot 198, which is of interest here.

Plot 198 with fragments of LPW

At this site the earliest level was dated to EB IA/B followed after a break by MB I (Intermediate Bronze Age) and MB IIA to MB IIB. The MB IIA/IIB level was designated Level IV with a long sequence. Much of the level was destroyed due to modern activities and a further phasing was not possible. The contexts of the painted fragments seem to be mainly pits. Four fragments, two rim/shoulder and two wall fragments with monochrome and bichrome bands exhibit a simple LPW style.

A shoulder with neck and rim of a handleless jar or rather an amphora type displays monochrome red horizontal bands on the shoulder and lower neck (Fig. 49a).[439] The neck is short and the rim folded and flaring, slightly undercut. This is very similar to fragments from Aphek (Fig. 36a–d) and a larger unpainted fragment from Afula with the handles preserved makes it clear that the painted version is just a variation.[440] The fragment came from L4, a pit with additional fragments of typical MB IIA cooking pots.[441]

Another small monochrome red, decorated jug/juglet fragment of orange burnished clay[442] displays what looks like a collarette with long strokes or a band with oblique lines, above two horizontal bands (Fig. 49c).

A fragment of a handleless jar, or crater as there is no neck, has a bichrome red and black band-zone C below the profiled rim with an almost horizontal upper and inner gutter (Fig. 49b). The fabric is described as light brown clay.[443] The best parallel is a small, handleless jar from Megadim (Fig. 52c) that seems to exhibit a similar band-zone C and almost no neck. Another bichrome piece is a larger wall fragment with alternating brown and red bands (Fig. 49d).[444] The upper part of a juglet with double handle and rolled rim is described as having faint traces of red paint on the rim and neck (Fig. 49g).[445] The type does not belong to the early MB IIA with collar rim but is rather a parallel to the pTeY from Tell el-Dabᶜa.

Two rim fragments from jugs with part of the upper handle attachment are also ascribed to Level IV, but their shape is not readily MB IIA (Fig. 49e, f). They have a wide, round mouth and straight bulging neck and both are apparently covered with red paint, one even with bands on the handle.[446]

The fragments found at Afula are not from safe contexts, but most probably from a settlement, if not from destroyed tombs. The fact that LPW-related material is found at this site fits the overall picture

[436] Amiran 1970, 118–120; Zevulun 1990.
[437] Gal and Covello-Paran 1996, 25.
[438] Dothan 1993.
[439] Gal and Covello-Paran 1996, fig. 22.7.
[440] *Ibid.*, fig. 22.7 and photo fig. 24 right.
[441] *Ibid.*, fig. 21.9; 12. There seems to have been a confusion of the numbers and captions and fig. 21.9 and 11 must have been switched. For the location of the loci cf. *ibid.*, plan 5.
[442] *Ibid.*, fig. 23.9. The caption must be the one for fig. 23.10.
[443] *Ibid.*, fig. 23.11. The description must be the caption for fig. 21.9 as mentioned above.
[444] *Ibid.*, fig. 23.10. The caption must be the one for fig. 23.11. The confusion of the captions makes it difficult to be certain which is actually which.
[445] *Ibid.*, fig. 23.12.
[446] *Ibid.*, fig. 23.8 and 11. They may be compared to two rim fragments from Tel Yosef, Covello-Paran 2001, fig. 12.6–7 that were published from the same Tomb B28 as a small LPW handless jar (cf. Fig. 43). In the text, however it is also mentioned that they may belong to another tomb, B30.

that most excavations of MB IIA sites will reveal LPW and most often of the simpler style when one travels inland to smaller sites.

Turᶜan Cave (Fig. 50)

A burial cave was located on Mount Turᶜan west of the Sea of Galilee near the main road from Haifa to Tiberias, and about 7 kilometres north of Nazareth. Further south is Afula and Beit Shean.[447] The tomb was found while digging for a sewage pit was in progress and Emanuel Eisenberg subsequently excavated it.[448] The tomb was cut in the soft limestone rock with a shaft that lead to the burial chamber where six adults and one child were buried.

Painted pottery and other finds

The grave-goods comprised a low-necked jug with simple, monochrome red decoration (Fig. 50). The jug is globular with a flat, slightly convex base with a slight 'lip' reminiscent of a disc. The neck is relatively narrow and flaring with a profiled undercut rim with inner gutter typical of the MB IIA. The double handle is attached shoulder to shoulder. The decoration is very simple as only one red band on the lower shoulder is seen on the published drawing.[449] The state of preservation may have made it difficult to detect further decoration such as a triangle band like the Megiddo and Tell ᶜAmr parallels, but this cannot be verified.[450] The low-necked jug has even better parallels with more band-zones from Tell el-Dabᶜa (bichrome), Ruweisé and Ginosar.[451] All of these seem to be from the late MB IIA or even the beginning of MB IIB. Other low-necked jugs from the tomb without painted decoration are very similar to the painted example, especially one with a triple handle.[452] The upper 'third' band is attached to the collar and not to the rim as on the LPW Megiddo low-necked jug. The Turᶜan examples have flat, slightly convex bases whereas most of the parallels have a low ring base. The flat disc base of the Tell el-Dabᶜa example (Fig. 22a), however, is closer to the Turᶜan jug.

Whether the painted, low-necked jug is from the early or late MB IIA or rather MB IIA/B as inferred from some parallels mentioned above, is an open question. The material from the tomb where seven individuals were buried is clearly mixed with collar-rim[453] as well as stepped-rim juglets.[454] Of interest also is a bowl with a high neck and two thin red bands at the shoulder[455] with the best parallel from Tel Dan str. XI dated by Ilan to early MB IIB.[456] Gerstenblith dated the material from early to late MB IIA and Cohen includes the tomb in her Phase 3 / Phase 4.[457]

C. Southern Levant: Northern coastal area

The northern coastal area of the southern Levant is part of the main area of LPW that continues along the coast further north.

Nami[458] (Fig. 51)

Tell Nami is a coastal site located on a peninsula about 15 km south of modern-day Haifa.[459] The Maᶜarot River from the Carmel Ridge flows into the sea near Nami and it is believed that the outlet of a river also provided anchorage possibilities in ancient times. This would be necessary as the coast is otherwise mainly straight and sandy. Low sandstone ridges alternating with low basins here southwest of the Carmel Range otherwise characterise the environment.

The tell on the peninsula and the area to the east were principally inhabited during the MB IIA and LB II. The site was obviously well-suited for international maritime connections, something which has been confirmed through finds at the site.[460]

Nami was excavated during the late 1980s and beginning of the 1990s under the direction of Michal

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[447] Published by Gershuny and Eisenberg 2005 and before that referred to by Gerstenblith 1983, 37 and Cohen 2002a, 94.

[448] The publication apparently does not mention the year of excavation, but as it was referred to by Gerstenblith 1983, 37 it must have been prior to 1983.

[449] Gershuny and Eisenberg 2005, fig. 7.3.

[450] The low-necked jug from Megiddo turned out on closer inspection to have more decoration than in the published version, amended on Fig. 46a.

[451] Figs. 22a (Tell el-Dabᶜa), 71f, (Ruweisé) and 59a (Ginosar).

[452] Gershuny and Eisenberg 2005, fig. 6.3–5.

[453] *Ibid.*, fig. 8.8–9.

[454] *Ibid.*, fig. 9.

[455] *Ibid.*, fig. 3.7.

[456] Ilan 1996b, fig. 6.9 and stratigraphy *ibid.*, 157.

[457] Gerstenblith 1983, 37; Cohen 2002a, 94.

[458] M. Artzy has kindly permitted the publication of LPW from Tomb 235 in Nami East here. The vessels were studied during a short visit to Haifa in 2002 with the kind help of Ragna Stidsing who also made the drawings. A photo was formerly published by Artzy 1995, fig. 2.4.

[459] See map Artzy 1995, fig. 2.1 or Artzy 1991, pl. LIIa. Both articles also provide an overview of the site. A more comprehensive account of the MB IIA period at Nami is the unpublished MA thesis Marcus 1991.

[460] Artzy 1995, 17.

Artzy from the Centre for Maritime Studies and the Institute of Archaeology of the University of Haifa. In the Necropolis Area O, also termed Nami East, inland from the mentioned peninsula, several Late Bronze Age tombs were excavated together with two from the Middle Bronze Age IIA. One of these is a jar burial and the other a multiple chamber tomb that concerns us here as it contained several good examples of LPW.[461]

Tomb 235, Area O, Sq. 05[462]

A few centimetres above water level and yellow sand an almost north-south oriented rectangular pit had been cut about 2.5m long and 2m wide. It was well constructed and lined with stones in 4–5 layers leaving a burial area of about 2m long and 1.3m wide. The entrance was possibly in the northern end, but robbers or some other kind of disturbance could also have made this opening. It was sealed above with 4 large stone slabs with smaller stones set between.

The tomb contained at least 10 burials, counting the number of skulls, but bones and pottery were piled up in a disorderly fashion at the southern end of the tomb with a few finds scattered in the chamber, including some of the LPW examples. The distribution is consistent with either a proposed opening for new burials or a disturbance at the northern end. The relatively limited area for at least 10 burials would indicate that they were not interred at exactly the same time and every time a new burial was placed in the tomb the older ones would have been pushed aside or rather to the southern end. No metal objects were found in the tomb, which may again be due to the disturbance or the poor chance of preservation of metal in an environment very close to the sea.

As mentioned, some of the LPW vessels were found away from the bulk of material at the southern end: one more or less in the middle of the tomb (Fig. 51e), two next to the eastern wall a little north of the middle (Fig. 51c, d) and one in the north-western corner (Fig. 51a). It is not possible to conclude with certainty that the pots closer to the northern end were deposited later than the vessels at the southern end. And if this were the case it is, anyhow, not certain how much time would have elapsed between the depositing of the individual vessels. The finds are all typical (early) MB IIA material, the LPW as well as the plain vessels.

Levantine Painted Ware from Tomb 235

The LPW vessels from Tomb 235 form an attractive collection of different types, one long-necked jug, a dipper jug, three handleless jars, and one or two juglets. Apart from one of the handleless jars and the juglet with faint traces of paint they are all bichrome. The long-necked LPW jug from Nami (Fig. 51d) has an almost globular body, a flat base, and an 8-shaped rim with a higher front, a small, sharp profile with the lip folded outwards. The handle is round, and below the upper handle attachment, a little below the rim, is a horizontal ridge on the neck. The surface is orange burnished and the decoration bichrome. The main motif is a black crisscross band, crossing five times and below two band-zones C are seen and one above. On the shoulder are three black circle segments on a lower border band, which is also the upper band of the band-zone C whose lower band is at the same time the upper border of the main crisscross band. The segments have ladder borders and inside each of these is another set of ticks almost like another ladder without the inner border. In addition there are four bands on the lower neck as well as black bands on the handle.

The long-necked jug from Nami has no direct parallel, but other long-necked jugs with crisscross bands are known from Amrith (Fig. 81a), Dharat el-Humriyya (Fig. 34a), Tell el-Dabᶜa (Fig. 16b) and Tell Edfu (no illustration, see text). Circle segments on the shoulder are known from Sidon (fig. 68g), Ifshar (Fig. 40a) and Ras Shamra (Fig. 85h).

The large LPW dipper jug (Fig. 51e) is missing its rim, which was either pinched or round judging by other, similar dippers. The body is piriform, the base slightly convex, and the handle round. The bichrome decoration is very faint, but seems to show three band-zones C or possibly band-zones A with three thin, red bands between black border bands. If this latter suggestion is the case it is best paralleled by a jug from Sidon (Fig. 69a) with a round rim. A band-painted jug with simple red, relatively thick bands from Megadim (Fig. 52h) has a similar body shape etc. and probably a pinched rim.[463]

One of the three handleless jars (Fig. 51c) has a globular body, a flat base, a relatively long neck and

[461] Artzy 1995.

[462] The following description is based on the excavation file and field drawing of the tomb with the distribution of finds kindly provided by Ragna Stidsing with the permission of M. Artzy.

[463] Cf. below about this jug.

a sharp profiled rim with an inner gutter. The surface is orange burnished vertically and the decoration consists of bichrome band-zones: a central band-zone A on the shoulder with a band-zone C below and above. In addition red ticks appear on the rim.

The other bichrome handleless jar (Fig. 51b) has an even more globular body, a flat, slightly convex base, and a relatively high, flaring neck and a profiled rim with undercut outer lip. The surface of the body is finely combed and possibly white washed (?). Band-zones are seen on the mid-body and at the neck-shoulder consisting of a thick white band in the middle bordered by relatively thin black bands and relatively thick red bands. The middle white band is not as clear at the neck-shoulder band-zone, but since it appears on the lower mid-body zone, it is inferred that the two band-zones were originally analogous. The type of handleless jar with a long, flaring neck and band-zones is also seen at Gesher (Fig. 48d) and a bichrome jar from Aphek (Fig. 36g) with bands with oblique strokes (half herringbone) is similar in shape. The decoration of the Nami jar, however, does not seem to readily find any parallels. White bands are rare but may also be connected to the possible white-washed surface.

The third handleless jar (Fig. 51a) has a more piriform body with an almost flat, just slightly convex base and a low, profiled inner gutter rim. The neck is again flaring and relatively high but not to the same extent as the two previously mentioned examples. The surface is burnished and the decoration in this case is monochrome red with a wavy band-zone on the shoulder and a band-zone B below and above each with four bands. Wavy band-zones or wavy bands are encountered on handleless jars, but not in exactly the style as seen with the Nami jar. Its decoration is actually more reminiscent of the monochrome dipper juglets from Egypt and Byblos mentioned earlier.[464] Bichrome handleless jars with wavy band-zones and other band-zones are known from Sidon (Fig. 68a) and Megiddo (Fig. 45a) where this motif is an addition to the concentric circles as the main motif. A Syrian type of handless jar with a singular monochrome red band-zone is known from Murek north of Hama (Fig. 101b). In addition the tomb contained three other handleless jars with a singular wavy band (Fig. 101a, c–e). A miniature bichrome jar from Qatna T. 1 with a broad band-zone A on the neck has a wavy band-zone below this (Fig. 99b).

A bichrome juglet with concentric circles (Fig. 51f) is a good example of a LPW juglet with a globular body, a small flat base, a round handle, and a high collar rim. The surface is horizontally combed and possibly burnished. The decoration is bichrome with four sets of concentric circles with black border circles inside and outside with thin red circles between these. Above these is a bichrome band-zone A and in addition a red collarette, red ticks on the rim and what are possibly traces of red bands on the handle. Bichrome juglets of this type with concentric circles are also found at Ifshar (Fig. 40c), Aphek (Fig. 38a) with a triple handle and a globular body with a round base and at Amrith (Fig. 81c) with a low collar rim.

Another juglet (Fig. 51g) displays traces of red paint, possibly originally concentric circles. It has a globular body, a small, flat, slightly convex base, a round handle, and a relatively high collar rim. Vestiges of red horizontal bands are discernible and there may have been additional bands below a conjectured main-zone of concentric circles. Apart from being paralleled by the above-mentioned bichrome examples, this Nami juglet, if the decoration were indeed monochrome concentric circles, would, but for the size, be similar to one of the miniatures from Nahariya (Fig. 54d).

In the published photo of selected vessels from the Nami tomb two typical MB IIA small bowls can be seen together with a large plate and a plain juglet with a collar rim. The small bowls are apparently red burnished and one has two lug handles.[465] As mentioned above, the general impression of the material from the tomb is all of a date in the first half of MB IIA. Some of the LPW vessels were found away from most of the rest of the finds, but this may also be seen in connection with a proposed higher status of LPW.

Megadim (Fig. 52)

Tel Megadim is another site located on the Carmel coast south of Haifa, north of Tel Nami and just 2km north of the modern town of Atlit. The main period represented at the site is the Persian, but it was also occupied by a relatively large EB settlement.[466] The site was settled from the MB IIA through to MB IIB

[464] Cf. also Bagh 2002, fig. 4.
[465] Artzy 1995, 20; fig. 2.4.
[466] Wolff 1996, 733–734.

and after a break the site was again inhabited during the LB II.[467]

M. Broshi and the Israel Antiquities Authority first excavated the site 1967–69 and concentrated on the upper Persian layers. S.R. Wolff reached the lower levels with a nine months' salvage excavation in 1994 and has up till now published very preliminary reports confirming the coastal maritime aspect of the site.[468]

Due to the nature of the salvage excavation only partial architectural remains represent the Middle Bronze Age, but in addition the period is presented by cist tombs of the MB IIA and masonry tombs of the MB IIB.[469]

Megadim Levantine Painted Ware

The LPW presented here comes mainly from the MB IIA tombs or from tomb-related contexts as referred to below.[470] Altogether eight complete or almost complete vessels, one large shoulder fragment and 2–5 smaller fragments constitute the Megadim corpus of LPW with basically all of the known vessel shapes and decoration motifs represented (Fig. 52). As most of the vessels are complete or restored a more detailed analysis of the fabrics was not possible apart from detecting lime and sometimes black sand on the surface of most vessels.

LPW vessels and contexts

One small, red-painted amphora (Fig. 52a) was excavated from the baulk (L3005) with other plain vessels, which make it plausible that they actually belonged to a disturbed tomb. The amphora is a rare example of this type of vessel with rather elaborate decoration, but this may be seen in relation to the small size, which again may be linked to the proposed tomb context. The handles seem very large, covering an extensive area of the body; the base is almost flat, slightly concave, and the neck is proportionally high and straight with a folded/thickened elongated rim with a rather pointed upper part. The monochrome red decoration presents a simple version of concentric circles, in the form of two sets with two circles and an inner dot on each side of the vessel between the handles. Around the lower shoulder, above the handles, is an additional band of hanging triangles that on closer inspection seem to be filled with lines rather than the possible solid colour. Alternating wavy bands and horizontal bands are found above this on the shoulder and lower neck.

The odd combination of concentric circles (or spirals) and triangles is not completely unknown, as a juglet with a monkey shaped neck from Byblos (Fig. 78d)[471] and another from Ifshar (Fig. 40d)[472] (missing neck and handle) exist. On both, however, the triangles on the shoulders are standing as opposed to the hanging triangles of Fig. 52a and they are cross-hatched.

A complete long-necked LPW jug (Fig 51e) was the sole pottery find in the stone-built cist tomb L641 in Sq. E32 together with a toggle pin and some beads. The tomb may have been robbed, but this fine example of a LPW vessel was left. It is a good parallel (with variations) to examples from further north in Lebanon, Sidon (Fig. 68e, f), Lebéᶜa (Fig. 70a), and Sin el Fil (Fig. 75b). The body is globular and the base is a low ring, whereas the Sidon example has a possible flattened base (Fig. 68f). The handle is double and attached to the part of the neck where it widens well below its bilobate, almost 8-shaped mouth. The surface is burnished with monochrome red decoration applied with different intensity conveying an almost bichrome impression. The main motif is a spiral band (rather than true concentric circles) bordered below and above with band-zones B, which is overlapped by the upper part of some of the spirals. On the shoulder is another band-zone B and around the lower neck/collar alternating bands and wavy bands, as two wavy band-zones, are seen. In addition there are further bands on the neck, not completely horizontal and below the rim again alternating bands and wavy bands. The double handle displays individual bands on both of the rolls

The large shoulder fragment Fig. 52f probably belonged to the same type of vessel and it was retrieved from L2004, which may be a disturbed tomb, with an amphora and some bones found nearby. It displays a handle stub and the beginning of a relatively narrow neck; the size etc. corresponds to

[467] Broshi 1993, 1001.
[468] Wolff 1996. S. Wolff is preparing a publication of his own excavations as well as the earlier ones and has generously allowed the present author to present the LPW from the site here.
[469] *Ibid.*, 734.
[470] A further description of the tombs and the complete presentation of the finds will be published by S. Wolff with a chapter by the present author on the LPW.
[471] Dunand 1937, pl. CLXIV.3926.
[472] Paley and Porath 1997, fig. 13.5:5.

long-necked jugs as well although the wall is relatively thick. The surface is burnished and the decoration bichrome with clear red and black colours. Two narrow crisscross bands with black borders and red crisscrosses on the shoulder and just above mid-body constitute the main motif. Between them is an additional red band and a typical red LPW collarette completes the picture. The relatively thin crisscross band with red crosses and black borders is also seen on a fragment from Tel Dan (Fig. 64k) where an hourglass/butterfly motif appears below instead of another crisscross band as at Megadim.

Another stone-built cist tomb L806 with at least two interments[473] contained a LPW dipper with a round mouth (Fig. 52h) together with a plain MB IIA handleless jar with a thickened rim and inner gutter and one bead. The tomb had probably been robbed since only one bead was left. Fig. 52h has a piriform body with a base that is only indicated by being slightly convex. It has a double handle, which is normally rather a characteristic of a true juglet and this fact shows that a clear-cut distinction between the shapes does not always apply. The painted dippers on the whole follow a development from a rounder body through a more piriform and an often small, flat base to the more ovoid and elongated shapes with pointed bases towards and into the MB IIB period.[474] The mouth is round with an everted, profiled rim with a hint of an inner gutter. The surface was burnished vertically, but much of this had worn off. The monochrome red decoration consists of two band-zones B (almost A) each with 4–5 bands on the mid-body and lower shoulder. A collarette and an extra band on the neck are added together with bands on the handle and ticks on the rim.

Other dippers exist, as mentioned, with a round mouth instead of a pinched one. A bichrome example from Sidon (Fig. 69a) even has three band-zones, but the rim is different. Another from Aphek (Fig. 37g) has a wide, round mouth and only one band-zone A as well as two bands around the collar instead of a collarette. From Kabri one of the band-painted dippers has a round mouth, one band-zone A and a collarette. All these variations again confirm that the different elements were used alternately by the potters as discussed elsewhere.

Outside an MB IIB tomb, L1134, two simple LPW vessels were recovered, a larger dipper (Fig. 52b) and a handleless jar (Fig. 52d). They may have belonged to an earlier stage of the tomb during MB IIA. The large dipper Fig. 52b has an ovoid body with less accentuated shoulders than Fig. 52h. The base is again only somewhat flattened, almost convex, which, as with Fig. 52h renders it unsuitable for standing up. The neck is relatively straight and the mouth is not completely preserved but the preserved fragments are slightly thickened and it may have been pinched or possibly round. The handle is a slightly irregular band. The fabric is coarser than Fig. 52h and together with the more simple decoration classifies it as belonging to the simple LPW style that is generally merely the local painted variation inspired by the more luxurious LPW style. The monochrome red decoration is three bands on the shoulder and collar, the upper collar band not continuing all the way round, ending behind the handle. Broad red ticks are discernible on a rim fragment.

The handleless jar Fig. 52d is decorated in a similar fashion with relatively broad red bands. The body is ovoid with a flat base that has been made almost disc-shaped; the neck is relatively high and the rim thickened with an inner gutter. The three red bands are seen on the shoulder, collar and neck; the lower band on the shoulder is wider than the two others and painted on low grooves made by a comb.

Bowls are generally not included in the present LPW typology, but the two vessels mentioned are complemented by a bowl from the same context with similar simple band-decoration on the rim and inside. It is thus very possible that these three vessels constituted a set which would indicate that this division is actually not always valid. This is especially the case when dealing with the simple style as also at Megiddo with more examples[475] and an example from Sidon with a bichrome band-painted dipper and matching bowl as well (Fig. 69a, b).

Another LPW handleless jar (Fig. 52c) was found in the fill of a tomb, L1153, together with a LPW juglet (Fig. 52i). This again had been disturbed and contained scattered bones, a crescent-shaped alabaster knob for a dagger and one bead. The handleless jar is smaller than Fig. 52d, ovoid and almost globular with

[473] Two skulls from an adult and a child were found in the tomb. There may originally have been more.

[474] Gerstenblith 1983, 66 and more recently Kopetzky 2002, who has dealt with a dipper jug typology from Tell el-Dabᶜa.

[475] The best example is from Tomb 912 B, Guy 1939, pl. 35.3; 5–6.

a flat, slightly concave base. The neck is very short with an everted, rounded rim. The exact type of bichrome decoration is not easily identifiable because of wear and dirt, but there seems, at least on the shoulder, to be a band-zone C, i.e. a red band bordered by brown. There may have been additional bands below and/or above. There are traces of red and possibly brown on the rim and red on its inside.

The juglet Fig. 52i has a globular body, small disc base, double handle and a collar rim. The surface once had a burnished slip, much of which had flaked off. It was decorated with bichrome, rather dark brown and red concentric circles with a band-zone A above, a red collarette and an additional band on the neck and traces of bands on the double handle.

Another juglet Fig. 52j with concentric circles appeared in the fill (L1125) of the tomb L1116 with a small, red burnished carinated bowl, a jug and a scarab. The smaller body of Fig. 52j displays slightly more pronounced shoulders tending to a more piriform shape, and the base is a small, flattened area of the lower part not qualifying as a disc. The handle, neck and rim are missing, but from the preserved handle stub there is no indication of a double handle, which would possibly indicate a round handle. The burnished slip is also in this case mostly worn off, but the decoration with concentric circles is clearer black and red than Fig. 52i and instead of a collarette it has a red and black band at the collar.

Miscellaneous painted fragments

An additional fragment Fig. 52g of a jug (or jar) displays concentric circles in dark and light red like the long-necked jug Fig. 52e. Other jug/jar fragments Fig. 52k–m present variations of wavy bands and band-zones. Fig. 52k is a shoulder fragment with a fine, horizontally-combed, burnished surface. The monochrome red decoration is a wavy band-zone and two additional bands above. It may have been decoration additional to concentric circles/spirals as seen on Fig. 52e or more similar bands could have completed the decoration. The two fragments Fig. 52l and m have thicker walls and are probably from jars. Fig. 52l has a white slip and bichrome alternating bands and wavy bands. This may point to the same style as otherwise common to the south at Ashkelon and Tell Beit Mirsim. Fig. 52m also displays a white wash, but the monochrome red alternating bands and wavy bands are different from Fig. 52l with larger 'waves' that touch the horizontal bands. This is paralleled by some pTeY fragments from Tell el-Dabᶜa.

Conclusions from Megadim

Many of the tombs at Megadim had been disturbed but the fact that several contained LPW is still a good indicator of the popularity of the ware in this area. There is an example of a LPW jug as the sole pottery find from a tomb (Fig. 52e) and cases of one or two LPW vessels forming part of an assemblage of pottery finds from a tomb or in some kind of funerary context. The material may in general be compared to the multiple tomb at Nami, the two tombs at Kabri as well as to Megiddo tombs and with parallels also from further south at Ifshar and Aphek and from the north on the Lebanese coast, Sidon and other sites nearby.

LPW characteristically displays decoration that varies between very simple monochrome red bands principally belonging to a coarser fabric to relatively more elaborately decorated vessels, mainly bichrome, well burnished and with a wider variety of designs mainly associated with a finer fabric. The Megadim LPW corpus encompasses both categories as well as examples in between. Statistically the painted designs found at this site show a preference for the concentric circles/spirals motif as well as band-zones.

Tel ᶜAmr (Fig. 53)

At Tel ᶜAmr, or Geva Sheman, just south-east of Haifa (inland) development works exposed four tombs: three of the Middle Bronze Age (Tombs 1, 2 and 4) and one Persian (Tomb 5).[476] They were all cut down into the natural rock with the Persian Tomb 5 in a higher level.[477] A low shaft led down to Tomb 2, which was connected to Tomb 4 via Chamber III above the floor of Tomb 2 so that Tomb 4 is entered from its roof. Another small side chamber above ground is seen connected to Tomb 2 and Tomb 1 is apparently also connected to Tomb 2. The burials probably followed each other at relatively brief intervals and the finds from the MB tombs have been

[476] It is not clear from the short report in English in Druks 1982 what happened to Tomb 3. Neither is it stated exactly when the tombs were discovered and subsequently excavated, but it must have been prior to the 1982 report and even prior to the publication of Amiran 1969 where the LPW jug was first published, cf. below in the text.

[477] Druks 1982, fig. 1 with a plan and a section of the tombs.

published together as they were considered a homogeneous group.

A Low-necked LPW jug and additional pottery

A low-necked LPW jug was already pointed out by R. Amiran[478] as a good example of an MB IIA jug (Fig. 53). The body is relatively large and globular with a ring base, a short neck with a profiled rim with an upper, thickened, rounded part and a lower extra ridge. The handle is triple and attached shoulder to shoulder. Most likely the surface was burnished and the decoration is 'bichrome' in two shades of reddish brown with a hanging triangle band as the main motif with an additional band below as well as above, a collarette and with the rim ridge also painted.

The additional pottery from the tombs is typical MB IIA shapes from the latter part of the period with many red burnished vessels and examples of early Tell el Yahudiyeh juglets. A red burnished jug[479] has a good parallel from Tell el-Dabᶜa with thin black bands (Fig. 24a).

Nahariya (Fig. 54)

The site of Nahariya is of special interest since LPW has been found there in what is clearly a temple context. As often mentioned in the present study, LPW is most commonly encountered in tombs and otherwise found in a small number of settlement contexts of varying quality. The only other known probable temple/offering context is Byblos.

Ancient Nahariya, or Tel Nahariya, is situated on a rock ridge in the middle of present day Nahariya south of the river Nahal Gaᶜaton (Nahr el-Mafshukh) and about 500m from the coast.[480] These ridges are a characteristic of the area, and often covered by sand.[481] In 1980 and 1982 salvage excavations were carried out at the site by O. Yogev and the Israel Department of Antiquities. They confirmed that it had been occupied from the end of MB IIA through LB and again from the end of the Persian period to the beginning of Hellenistic period. This may confirm that the site was a settlement related to the Bronze Age temple of interest here about 800m to the north of the tell. It was situated north of the above-mentioned river by a spring, which may have been the reason the site was considered holy.

The temple area, which is where LPW has appeared, was first excavated in 1947 by the Department of Antiquities and A. Ben-Dor. He uncovered a broadroom temple with a rectangular hall and two smaller rooms attached to the narrow ends as well as additional small rooms.[482] Finds attesting to cultic activities were primarily present in dumps outside this building.[483] Most were dated to MB IIB, but some also to MB IIA and LB. Below the temple floor itself finds were embedded in a light yellow layer of *kurkar* sand, which indicated that the site had been sacred prior to the construction of the broadroom temple. Ben-Dor saw this as an open enclosure with a roof.[484] The Israel Antiquities Authority conducted further excavations in 1954–55, this time by Dothan. He worked just south of the earlier mentioned temple and uncovered an additional square building, called the square temple. At an earlier state a so-called *bamah* or high place had occupied the area.

LPW from Nahariya

The Nahariya material itself confirms its distinctive offering aspect by the fact that out of five examples four are miniatures and one is relatively small if not a miniature too.

Two typical MB IIA LPW juglets were found of which one is a mere 5cm tall (Fig. 54e) and the other 10cm (Fig. 54d). The smaller one has an ovoid body and the other a globular one; both have collar rims, round handles and small flat 'knob' bases. Both have monochrome red decoration; the smaller displays a band-zone A, collarette, an additional band around the lower neck, ticks on the rim and bands on the handle. The larger one has concentric circles with three additional bands above, i.e. a band-zone B, a collarette, ticks on the rim and bands on the handle.

A miniature dipper, 9cm tall, has an ovoid body, a rounded pointed base, a round handle and is missing its rim which may have been round or pinched/trefoil (Fig. 54e). The monochrome red decoration consists of two bands on the shoulder and a collarette. The last miniature vessel is missing its rim, but its wide neck suggests it was originally a miniature jar with an ovoid, almost globular body, an almost flat base, slightly convex and (the beginning of) a neck (Fig. 54a). The decoration consists

[478] Amiran 1969, photo 106.
[479] Druks 1982, fig. 3.8.
[480] Yogev and Dothan 1993, 1088.
[481] Ben-Dor 1950, 1.
[482] *Ibid.*, fig. 3; Yogev and Dothan 1993, 1090.
[483] Yogev and Dothan 1993, 1090.
[484] Ben-Dor 1950, 10.

of a bichrome band-zone A with an additional band above.

An additional vessel is, at 21cm, double the size, but since its rim is missing it is not possible to determine whether it was a jug or a jar (Fig. 54b). If the latter it would be relatively small as well. The body is ovoid, the base slightly convex and there is the beginning of a neck. The decoration consists of three band-zones C, around the lower neck, on the mid-body and one below on the upper part of the lower body.

Open vessels are not generally considered as belonging to LPW here, but a fragment of an open bowl with a direct, rounded rim is nevertheless of interest (Fig. 54f). On its surface is a ladder pattern with black borders and vertical, thin, red lines between them. Inside red (?) ticks are seen on the rim and below this what look like two connected ladder bands.

Many other ritual vessels were found, one especially noteworthy is a juglet with a collar rim like the above-mentioned LPW miniature juglets and a double handle, but in this instance with a monkey forming the neck with one hand covering his eyes and the other arm around his legs.[485] This is another link to Byblos where this type is even found painted (Fig. 78d, e) and thus belonging to LPW. Many examples of groups of small cups joined together were also part of the temple equipment.[486]

Kabri (Fig. 55)

Kabri is situated near the coast in the very north of present-day Israel, 5km east of Nahariya with the ancient site of Nahariya, which is on the coast. It is less than a kilometre north of the river Nahal Gaᶜaton (Gaᶜaton stream) and originally built around the springs of ᶜEin Giah and ᶜEin Shefaᶜ. This location was ideal as it provided a water supply and access to the sea without the dangers of living right by the sea itself. Evidently trade and exchange were of importance and fishing could provide part of the livelihood.[487] The site was inhabited more or less continuously from the late Neolithic to Ottoman times.[488]

The site of Kabri was recognised as important in the 1950s when members of the Kibbutz Kabri discovered Late Neolithic stone tools and the Israeli Department of Antiquities and Museums subsequently identified the large Bronze Age ramparts that are still evident. They carried out rescue excavations in 1957–58 and the two springs mentioned were then incorporated into the water supply system of the area. A road to Nahariya divides the tell into two. Minor excavations were carried out again in 1969 and another rescue excavation in 1975–76 by M.W. Prauzniz, who had also conducted the earlier salvage excavations, together with A. Kempinski and R. Amiran. The actual main excavations were directed by Kempinski 1986–1993 from Tel Aviv University; E. Miron was deputy director till 1988 and W.-D. Niemeier co-director from 1989.[489] Kempinski himself died prematurely in 1994 and the final publication was edited by N. Scheftelowitz and R. Oren.

LPW contexts

Area B in the northern half of the tell was the first MB IIA area already discovered during the earlier excavations. The EB I–II was also represented by five layers with stone-built structures; the earliest were oval followed by rectangular buildings. Four tombs dated from the EB as well. No buildings of the Middle Bronze Age were preserved in Area B as the top surface was denuded, but tombs were dug into the EB layers during the MB IIA and B.

Three pit tombs in Area B dug into the EB levels contained LPW. Tombs 1045 and 1050 had very similar dipper jugs with single red band-zones and collarettes and Tomb 990 contained two handleless jars, both with one band-zone, one seemingly bichrome and one monochrome red.

Tomb 990[490]

Tomb 990 was made for two individuals, a young child with small stones in a circle around it and an adult buried with a duckbill axe[491] near his (?) head and the head itself resting on a bowl with three bar handles.[492] Under this bowl a globular juglet with a round handle came to light; it is of the type that has painted versions, LPW, from Ras Shamra and Tell Tweini.[493] A similarly typical MB IIA jug with a round mouth and band handle was placed next to the legs of the adult.[494] One painted parallel to this is from Gesher (Fig. 48g). Two Levantine Painted handleless

[485] Negev (ed.), 227 (fig.).
[486] Ben-Dor 1950, 20–26 'model pots'; Dothan 1956, fig. 3.
[487] Kempinski 2002, 1; 7–9.
[488] *Ibid.*, 4–5 about the stratigraphy.
[489] *Ibid.*, 2–3.
[490] *Ibid.*, 30.
[491] *Ibid.*, fig. 8.1.
[492] *Ibid.*, fig. 5.58:1.
[493] As seen on *ibid.*, fig. 5.58:2 the juglet was badly preserved around the shoulder and it is not impossible that it was actually painted originally.
[494] *Ibid.*, fig. 5.58:5.

jars were found between the two interments, one larger (Fig. 55a)[495] and the other smaller (Fig. 55b).[496] The larger jar is ovoid and the smaller almost globular, both have short, flaring necks, simple, rounded rims and flat bases. They both display bands on the shoulder. The decoration of the larger jar is monochrome red bands, similar to a band-zone A, although the upper band on the published drawing is not a broad band as expected. The smaller jar seems to have a bichrome band-zone A with only two red bands between black border bands and an additional red band inside the rim. A parallel to the smaller jar is found at Megadim, but with a band-zone C, i.e. a broad red band between the brown border-zones instead of thin red bands (Fig. 52c).

Tomb 1045[497]

Tomb 1045 was situated less than three metres east of Tomb 990. It belonged to a young woman and around her several stones were placed to mark the tomb and her head rested on a stone.[498] She was buried with a silver bracelet and four[499] almost identical LPW dippers as well as a small bowl with two lug handles, a small carinated bowl and a jug with a wide neck and trefoil rim.[500]

The four LPW dippers differ from each other mainly in their exact sizes. They are all ovoid with small flat bases (Fig. 54e, f) or pointed rounded bases (Fig. 54c, d), trefoil rims and round handles. They are all decorated with monochrome red band-zones, Fig. 55c and e apparently with band-zones B and Fig. 55d and f with a band-zone A.[501] They all have collarettes and ticks on their rims;

One dipper (Fig. 55d) has an additional band above the collarette on the lower part of the neck.

Tomb 1050[502]

This tomb was just east of Tomb 1045 and seemingly marked on the surface with stones, one being a dressed triangular stone. In the tomb itself were found remains of what was inferred from the number of skulls to be two adults and a child. They were pushed to the side as were also the offerings consisting of a bronze pin and six carnelian beads together with three bowls, a plain, small dipper and three LPW dippers.[503] The bowls are: one relatively wide and low with two handles, a small hemispherical bowl with a flat base and two knobs on both sides and another typical MB IIA deep, globular bowl with a slightly convex disc base and a short, flaring rim.[504] The two last bowls are very similar to bowls from the Nami tomb dealt with above.

The three LPW dipper types are more 'inventive' than the ones in Tomb 1045, but still with monochrome red band-zones, this time apparently all with band-zones B, collarettes and ticks on their rims and bands on their handles. Fig. 55h, i have round mouths, fig. 55i is smaller than Fig. 55h and with a narrower neck. They all have flat bases; Fig. 55h has a wider base as the vessel itself with the wider round mouth is more 'robust'. Fig. 55i has an oval handle instead of the round handle found on the other dippers from Tombs 1045 and 1050. Fig. 55g almost has the shape of a small long-necked jar, an almost globular body and relatively long neck. The handle is attached at the rim, like the other dippers from the tomb, whereas long-necked jugs normally have the upper handle part attached on the neck below the rim. A band-painted bichrome jug from Megiddo (Fig. 46b) with a triple handle and band-zone C features the same attachment of the handle to the rim and at the same time reflects familiarity with long-necked jugs with its globular body.

D. Sites in northern Galilee and north of Lake Hula with painted stepped-rim juglets and some LPW

Hazor (Figs. 56, 57)

Hazor is the most important site in the northern part of the southern Levant. It is situated in Upper Galilee, southwest of Lake Hula and north of the Sea of Galilee, which was on the route between Babylon and the southern Levant. The large site comprises the tell, or mound, itself and the rectangular lower city to the

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[495] *Ibid.*, fig. 5.58:4.
[496] *Ibid.*, fig. 5.58:3.
[497] *Ibid.*, 31.
[498] *Ibid.*, fig. 4.14.
[499] *Ibid.*, 31 mentions six LPW 'juglets', but the number is incorrect: N. Scheftelowitz, personal communication.
[500] *Ibid.*, fig. 5.22:1–3.
[501] The photo *ibid.*, fig. 5.14 shows a dipper to the right that is larger than the two others and missing part of the handle. This must be Fig. 55f according to *ibid.*, fig. 5.22.6, which thus clearly shows a band-zone A with an additional band below. In other respects this is more like the illustration of Fig. 55d *ibid.*, fig. 5.22:4.
[502] *Ibid.*, 31.
[503] *Ibid.*, 31 mentions four LPW 'juglets', but the number is also here a mistake (N. Scheftelowitz, personal communication).
[504] *Ibid.*, fig. 5.22:8–10.

north of the tell surrounded by a rampart.[505] The earliest remains found at the tell go back to the beginning of the 3rd millennium with Kirbet Kerak pottery and poorly preserved remains of structures, but it was not till the lower city was founded with the MB IIB that Hazor gained its great importance.

The site was surveyed by J. Garstang in 1928 and Y. Yadin led large-scale excavations at Hazor 1955–58, and again 1968–69 together with, and largely published by, A. Ben-Tor. During this fifth season excavations concentrated for a greater part on Area L on the tell with a large Iron Age water system. The stratigraphy on the tell was divided into 21 strata from the Hellenistic period down to the previously mentioned Kirbet Kerak Culture.[506]

Painted pottery from Hazor

No actual Levantine Painted Ware has turned up at Hazor, which must largely be due to the fact that the early MB IIA period is apparently not represented.[507] Even so, the site is included here since it is of interest having painted juglets parallel to Tell el-Dabᶜa material and as part of the later history of painted pottery of the Middle Bronze Age. Two contexts in particular contained painted pottery, mainly stepped-rim juglets, a multiple tomb and a cistern with what most likely also comprised tomb material.

Multiple tomb, T. 1181

A large burial cave numbered Tomb 1181 was uncovered in Area L under the southern flight of steps of the water-system shaft.[508] It is a shaft tomb with a shaft down to three rock-hewn steps leading to a north-south oriented rectangular chamber with rounded corners and a vaulted ceiling. Measuring the skull material gives a figure of at least 11 people buried in the tomb. All the grave-goods were placed/pushed along the sides and from among them most of the bones were also retrieved. In order to make it easier to describe the possible chronological distribution of the finds, the chamber was divided into six almost equal sectors.[509] As the material is fairly homogeneous, however, it is inferred that the interments were all made within a relatively short period of time.[510]

Three painted stepped-rim juglets were found in the same sector G (Fig. 56b, c, f). They are piriform/ovoid with small ring bases, triple handles, and stepped rims. Although one is now missing (Fig. 56f)[511] and therefore could not be described in detail by Aren Maeir, they all seem to be of the typical stepped-rim type with a light burnished surface with reddish brown decoration. The now missing one is of a type with decoration that is also found in more examples from Hazor with parallels at Tell el-Dabᶜa (Fig. 26a) and Qubbet Qarᶜa (Fig. 61b). The main motif on the lower shoulder is a wavy band-zone with additional bands below and above. On the shoulder oblique wavy band-zones are connected to a band around the collar. The largest painted stepped-rim juglet (Fig. 56c) is interesting with a double cross-in-metopes band on the mid-body, two additional bands above and a band around the collar. The last is ovoid rather than piriform (Fig. 56b) like the two first mentioned and the decoration is five simple thin horizontal bands on the shoulder and down to mid-body.

Two additional painted vessels were found in the tomb. One from sector E is of a special shape with a sack-shaped body having a tapering base and with a very small knob, wide mouth, everted rim and a basket handle (Fig. 57a). The decoration is reddish brown bands all the way down to the base area, ticks on the rim and bands on the basket handle. The other from sector H (Fig. 57f) is a dipper type jug with a relatively large ovoid body, very slightly convex disc base, a ridge at the collar, double handle and trefoil rim. The reddish brown decoration consists of three groups of thin, horizontal bands around the mid-body: two, two and three bands.

The date of the three stepped-rim juglets and the one with basket handle is discussed by Maeir[512] and it is emphasized that the three stepped-rim juglets were from the same area in the tomb, Area G, where other purportedly relatively-late types were found.[513] The general MB IIA/B date for this type of juglet is

[505] Yadin 1993, 594–595; Ilan 1995.
[506] Ben-Tor 1993, 606 with a summary list of the stratigraphy of the tell and the lower city.
[507] Yadin 1993 and discussed by Maeir 1997, 321 and n. 107 with references to MB IIA finds.
[508] Ben-Tor *et al.* 1997, Plan III.7, III.12. The tomb was excavated in 1971 by Yadin and Y. Shiloh and published by Maeir 1997.
[509] Maeir 1997, 295–298.
[510] *Ibid.*, 321.
[511] *Ibid.*, fig. IV.5:12.
[512] *Ibid.*, 311; 321.
[513] *Ibid.*, 327.

supported as far as a relative date is possible. The 'juglet' with basket handle more likely belongs to a slightly earlier period as the type of handle, although rare, belongs rather to the MB IIA than MB IIB.[514]

Area D, L 9024 (cistern-tomb), str. 4

L 9024 in Area D in the Lower City is a bottle-shaped cistern 8.60m deep, with a capacity of 32m^3. The deposits in the cistern are stratified and the juglets Fig. 56a, d, e, g–j, n together with other burnished fragments, juglets and one Tell el Yahudiyeh juglet belong to str. 4 dated by the excavator, Yadin, to MB IIB. The tomb-related material from L 9024 is compared to the finds from T. 1181[515] and in this stratum the cistern was purportedly used as a tomb.[516]

The juglets Fig. 56g, h are of special interest with the mentioned parallel juglet from Tell el-Dabᶜa (Fig. 26a) Area F/I, str. a/2 that had a parallel in T. 1181. Fig. 56g is the most complete that proves that all were stepped-rim juglets like the Tell el-Dabᶜa example with a triple handle. The decoration is a wavy band-zone with additional bands below and above and this zone is connected to a band around the collar with vertical wavy band-zones. The juglets Fig. 56d and e with simple, thin, horizontal bands and a wavy band-zone are also of the same family but more closely related to pTeY with rolled rims, one with a triple handle and the other with a double one. Fig. 56a also with simple bands, displays a triple handle, a small knob base and the body is ovoid. The rim is not preserved, but the triple handle may indicate an original stepped rim. One juglet (Fig. 56j) is squat piriform with a small disc, almost ring, base, a band handle and simple everted rim. The neck to shoulder bears a collarette-like decoration connected to a band on the lower shoulder with two additional bands below. In addition to the mentioned juglets L 9024 contained a cylindrical juglet (Fig. 56n) missing its rim and handle. It is decorated with a collarette-like motive on the shoulder like Fig. 56j and on the cylindrical body a wavy band-zone is seen on the upper as well as the lower part.

Other painted juglets and fragments

Miscellaneous fragments from Hazor display additional wavy band-zones together with ladder and dental bands as well as one with spirals and a wavy band-zone and some handle fagments with bands (Fig. 56k-m; o-aa). Some of the fragments are most likely from cylindrical juglets (Fig. 56l-m; p) and another cylindrical juglet missing the neck and most of the triple handle can be added to this (Fig. 56o). They are consistent with the general MB IIB date of the painted Hazor juglets, which again corresponds to the str. a/2 assignment of Tell el-Dabᶜa stepped-rim parallel as well as the general date of pTeY (cf. above). Qubbet Qarᶜa and Ginoser also provide comparative material.

Fragments with bands Fig. 57b, c may belong to larger jugs/jars as Fig. 57d with a crisscross pattern. Fig. 57c, d together with the juglet fragment Fig. 56z with thin bands are possibly as late as the Late Bronze Age.

Zefat[517] (Fig. 58)

Another site in Upper Galilee is Zefat on the southern slopes of Mount Canaan.[518] Road construction in 1969 brought to light a cemetery from the Middle and Late Bronze Age and in a salvage operation in 1987 a burial cave of interest here was excavated. The cave with three chambers was partly destroyed and plundered but much of the grave-goods were still present. It was not possible to date the material according to stratigraphy or find spots, but based on the types of pottery, weaponry and toggle pins it was reckoned to date from the early MB IIA to the late MB IIB.

Two painted juglets from the Zefat burial cave

Two painted juglets were found in the second tomb chamber where most of the material was preserved.[519] An ovoid juglet with a knob base, band handle and rolled rim was completely preserved (Fig. 58a). The red decoration was two ladder bands on the neck/shoulder and above mid-body with an additional band on the neck and bands on the handle. The other juglet is missing the upper part of the neck and handle as well as the rim (Fig. 58b). The body is piriform, almost globular with a small ring base and a triple handle. It is thus parallel to the stepped-rim juglets from the area and the dark (brown?) decoration; concentric circles bordered by two bands below and above are thoroughly consistent with this identification.

The first-mentioned ovoid juglet Fig. 58a is dated by Damati and Stepansky to the MB IIB and the pro-

[514] *Ibid.*, 301.
[515] *Ibid.*
[516] Yadin *et al.* 1958, 127–138.
[517] Also spelled 'Safed' and other variants.
[518] Damati and Stepansky 1996, maps figs. 1 and 21.
[519] *Ibid.*, 2* nos. 38 and 40 on the tomb plan.

posed stepped-rim juglet Fig. 58b is dated as customary for this type to the MB IIA/B. A jug from Gesher, probably from the MB IIA (Fig. 48h) best parallels the decoration of the ovoid juglet. The ladder motif, however, and the ovoid body with a knob base, band handle and rolled rim are typical for the MB IIB. As mentioned the material has been dated based on stylistic considerations and it did indeed comprise MB IIA material with duckbill axes and chisel axes as well as pottery. So a date within that period cannot be completely excluded.

Ginosar (Fig. 59)

O. Negbi and C.Epstein excavated several tombs in 1956 at Ginosar on the western shore at the northern end of the Sea of Galilee. They are described as shallow pits cut into the steep slope above the riverbank of Nahal Zalmon (Wadi Rubediyeh). One of the tombs, Tomb 5, contained only a few finds and was dated to MB IIA. The remaining four were multiple tombs with burials performed during a longer period of time covering the MB IIA, MB IIA/B and MB IIB. C. Epstein published the finds in Hebrew with a summary in English[520] and the site, together with Kefar Szold published at the same time, subsequently became the frame of reference especially for painted stepped-rim juglets that she placed as a marker of the MB IIA/B transition. Ilan later contested this when he published the MB pottery from Tell Dan, but he nevertheless agreed that it was probably true to a certain degree, but that the type continued into the MB IIB as well. Ginosar is of interest here as some of the painted vessels are related to LPW and finds from Tell el-Dabᶜa.

Tomb 1

Some of the finds in Tomb 1 were dated to MB IIA,[521] but none of them were painted. Among them were a small juglet with a collar rim and two chisel axes with square profile.[522] A painted, low-necked jug was dated to the transition MB IIA/B,[523] with a piriform large body, ring base, triple handle shoulder to shoulder and a thickened, everted rim (Fig. 59a). It was decorated with a combination of combing and broad red bands on the collar, shoulder, mid-body and below. The jug belongs to the same type as one from Ruweisé (Fig. 71f) compared to a Tell el-Dabᶜa specimen (Fig. 22a). Both dated from the same period or even a little later meaning that this type of painted vessel is part of the continuation of the LPW tradition as are the stepped-rim juglets. This last group is also represented by a fine example from Tomb 1 with a piriform body, ring base, triple handle (Fig. 59j). The decoration shows a cross-in-metope band on the mid-body with a connected ladder band above. The cross-in-metope was encountered in T. 1181 in Hazor (Fig. 56c) and this kind of decoration is associated rather with the Syro/Cilician style than LPW, which in its turn has traits in common with Syro/Cilician style when it comes to the long-necked jugs. A small bowl painted with bands on the entire vessel except the very lowest part[524] with a ring base, bulging body, neck and everted rounded rim (Fig. 59n).[525] Many more similar bowls from the same tomb were not painted.[526] This compares to a similar bowl with a high neck from Tweini.[527]

Tomb 2/3

This tomb was again used over some time, but all the material was dated to MB IIB. It included the ovoid type Tell el Yahudiyeh juglets, one with small concentric circles,[528] and four painted juglets. One is of an unusual shape like a small low-necked jug with an almost globular body but more sharply-sloping shoulders, a ring base, double handle and an everted rounded rim (Fig. 59b).[529] The decoration is monochrome, a wavy band-zone on the lower shoulder, a band at the collar and vertical wavy bands connecting this band with the wavy band-zone as well as bands on the handle. The other juglet (Fig. 59i) is missing the lower part, but probably had a piriform body. The handle is double and attached from the shoulder to the neck below the rim which is a thickened/ low candlestick type with an inner gutter. The decoration is bichrome alternating horizontal and wavy bands. This type of decoration is also found at Kefar Szold (Fig. 60b) and Tel Dan (Fig. 65a) and it may be connected to the monochrome pTeY of Egypt (Figs. 27b–g; 28).

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[520] Epstein 1974.
[521] *Ibid.*, 3–4*
[522] *Ibid.*, figs. 5.9 (juglet); 7.3 (bowl with lug handles similar to one from Aphek str. X17/Phase 2, Beck 1985, fig. 5.1) 7.14–15 (socketed spearhead and axe).
[523] Epstein 1974, fig. 5.4; pl. VI.1.
[524] *Ibid.*, fig. 7.13.
[525] The rim itself may be missing as the seen on the drawing Fig. 59n.
[526] *Ibid.*, fig. 7.4–12.
[527] K. Vansteenhuyse, personal communication (not show on Fig. 83).
[528] Epstein 1974, fig. 8.18.
[529] *Ibid.*, fig. 8.21.

Two of the cylindrical juglets from the tomb were painted. One had a double handle and simple, everted, rounded rim decoration with monochrome horizontal bands on the mid-body and vertical lines from the collar down to the upper horizontal band and bands on the handle (Fig. 59l).[530] The docation recalls a squat piriform juglet from Hazor Fig. 56j and a cylindrical juglet from the same site has the same decoration on the shoulder but wavy band-zones on the body (Fig. 56n). The other cylindrical juglet from Tomb 2/3 is missing its neck and handle with monochrome decoration, a wavy band-zone on the mid-body, a horizontal band below on the lower body and a dent-band above (Fig. 59m).[531] A fragment of an additional juglet has horizontal bands and vertical zones filled with dots (Fig. 59k).[532]

Tomb 4

According to Epstein, Tomb 4 had been used during MB IIA/B and MB IIB.[533] The MB IIA/B material included, first and foremost, painted stepped-rim juglets comparable to the material from Kefar Szold which she regarded as all belonging to this transition period. These vessels are characterised by their whitish surface with careful slip and burnish with a purplish-brown decoration.[534] One of them is the famous stepped-rim juglet with a spiral-band divided by two ibexes and a bird with long legs and neck (Fig. 59f). Below and above the spiral-band is an additional band and on the shoulder oblique branch motifs. The body is ovoid, almost piriform with a small ring base and a triple handle. Other stepped-rim ovoid juglets with triple handles bear concentric circles (fig. 59c–e) and one has additional dot-filled triangles on the shoulder (Fig. 59d). A fragment has curious wheel-like concentric circles (Fig. 59g) reminiscent of Khabur Ware, which are also seen on a LPW juglet from Amrith (Fig. 81c). A single juglet with a simple, everted, rounded rim seems to be bichrome with alternating dark and light bands on the shoulder and a light (red) collarette (Fig. 59h). A small bowl with neck, a ring base, globular body, and an everted, thickened rim might be mentioned as well. On the upper part of the body three purple bands are to be seen and it has parallels from other LPW sites such as Tel Dan (Fig. 67f, g), Tweini (no illustration) and Yabrud (Fig. 98b, c), all late in the MB sequence.

The rare animal element on Fig. 59f is very interesting as it bears particular resemblance to Syro/Cilician pottery and a similar motive appeared on a long-necked LPW jug from Sidon (Fig. 68g). This again confirms the relation between LPW, Syro/Cilician Ware and stepped-rim juglets as mentioned above in connection with the juglet from Tomb 2/3 with crossed-metope design (Fig. 59j).

Kefar Szold (Fig. 60)

Disturbed tombs were discovered at Kefar Szold and excavated by Epstein in two short seasons in 1965 and 1966.[535] She dated all the finds from Kefar Szold to within the transition period of MB IIA/B. She saw elements that clearly had roots in the MB IIA and at the same time other elements moving towards the fully-developed MB IIB material, which warranted this conclusion. When dating the pottery from Ginosar she made use of this conclusion for a large part of the material, and especially the painted stepped-rim juglets as mentioned above.

Painted juglets

A small stepped-rim juglet with a globular body, small ring base and triple handle is adorned with concentric circles within borders that partly intersect especially the lower part of the concentric circles (Fig. 60d). It is similar to a juglet from Ginosar missing its neck (Fig. 59e) and to one from Tel Dan also with no neck (Fig. 65g). Another juglet with a stepped-rim is missing its base and part of the upper ovoid body (Fig. 60c). The handle is triple and the decoration is only visible as two light bands below mid-body. There may have been additional decoration on the shoulder, which was no longer preserved. Two juglets are bichrome, one is missing its neck and rim and the other its base. The most interesting one with no neck displays a triangle band bordered by band-zones A and the standing triangles filled with alternating dots and cross-hatching (Fig. 60a). At one point something must have gone wrong and two or three triangles 'collided'. Epstein refers to this as a possible depiction of a fish,[536] but this seems a little far-fetched. The decoration is again 'northern related'. The other bichrome ovoid juglet has a thickened rim and double handle (Fig. 60b).

[530] *Ibid.*, fig. 9.8. Note the plain examples depicted next to it.
[531] *Ibid.*, fig. 13.15.
[532] *Ibid.*, fig. 13.13.
[533] *Ibid.*, 5*.
[534] *Ibid.*, fig. 14.1–5; 9.
[535] *Ibid.*, 2*.
[536] *Ibid.*, 5*.

The decoration is a wavy band-zone on the lower body and one on the lower shoulder above which an additional wavy band is seen together with a collarette and bands on the neck and handle and ticks on the rim. The bichrome decoration and collarette are reminiscent of LPW and the simple bands including the wavy bands exist more or less in all periods in different variations. This Kefar Szold juglet can be said to be the northern pTeY version.

Qubbet Qarᶜa (Fig. 61)

During the years 1971–1976 excavations were carried out in the Golan where Epstein opened several of the so-called dolmens, a type of tomb typical for the area.[537] The dolmens are mainly rectangular stone-built chambers above or below ground most of which were covered completely or partly by a stone tumulus. Epstein divided the dolmens into six types and some subtypes.[538] The earliest dolmens were probably built during the EB IV period or possibly earlier, but the tomb material was often later, from MB IIA, MB IIA–B, LB I–II and Iron II, as the dolmens were very often reused.

Painted juglets from Qubbet Qarca

The dolmen concerning us here is no. 23 situated at the site of Qubbet Qarᶜa[539] and of the type termed 2c, which is a long, narrow, rectangular chamber built below ground with a large tumulus. It was excavated in 1972 and in it three fragmentary painted juglets were found. The most complete, missing only the base, is piriform with a triple handle and a stepped rim (Fig. 61a). The surface was well burnished creamy white and the painted decoration purplish-brown with two ladder-bands on the shoulder and below the shoulder and below these two additional bands. This classifies it within the group of stepped-rim juglets. The two other juglets are more fragmentary without their rims preserved, but their surfaces have been treated in the same manner as the first mentioned and their decoration is also well within the stepped-rim group. One is a shoulder to mid-body with vertical band-zones on the shoulder down to a broad band bordered by two thinner bands above and below on the lower shoulder to mid-body (Fig. 61b). This is a very good parallel to painted stepped-rim juglets from Hazor and as mentioned above also from Tell el-Dabᶜa. The last fragment is merely a wall fragment, but the spiral-motif is the most typical stepped-rim type of decoration (Fig. 61c).

Dolmen no. 23 was originally from EB IV (MB I), but parts of the material, including the painted juglets, were dated by Epstein to MB IIA/B. Additional material was from the later periods of MB IIB and LB I–II.[540] Epstein had already earlier stated her conviction that the painted stepped-rim juglets dated from the transition period MB IIA/B and at Qubbet Qarᶜa she grouped another black burnished stepped rim, two black burnished juglet ring bases, another ring base described as pinkish wet smoothed ware (possibly originally burnished) together with the upper part of a Tell el Yahudiyeh juglet with standing triangles on the shoulder in the same MB IIA/B period.

Naᶜama (Fig. 62)

Naᶜama is situated in the north of present-day Israel in the middle of the Hula Valley, north of Lake Hula and south of Tel Dan. Hazor is about 18 km to the south. It seems that the tell was established on a low spur, which provided the original safe haven for the inhabitants and it now rises almost 10m above the alluvial plain. At its base it measures 3 ha.[541]

Naᶜama was an important site during the Bronze Age and pottery fragments from the Iron Age, Hellenistic, Roman and Islamic periods have also been retrieved from the nearby fields. In 1986 earth contractors had removed large parts of the northwest and southern sides of the tell and along the south side they had left a long 4-metre-high cut. A genuine excavation has until now not been conducted at the site, but in 1988 the Israel Department of Antiquities carried out a salvage excavation along the face of this section. A ten-metre segment was subsequently cut back 1–1.5 m and two squares were excavated on the upper slope of the tell.[542]

LPW, a stepped-rim juglet and the stratigraphy

The stratigraphy revealed two or three MB IIA phases, but it was not possible to refer the excavated material to these. A LPW wall fragment was ascribed to the general MB IIA Phase 3–4 together with a TeY fragment of the early ᶜAfula type and other MB IIA storage jar rims and a red burnished globular bowl. The LPW wall fragment of a handleless jar or a jug has

[537] Epstein 1985.
[538] *Ibid.*, 26–27; fig. 1.
[539] *Ibid.*, Map 1.
[540] *Ibid.*, 36.
[541] Greenberg *et al.* 1998, 9.
[542] *Ibid.*, plan 2–3.

bichrome brown and red decoration, brown lozenges filled with red cross-hatching and a brown upper border and probably a similar lower border, which is not preserved (Fig. 62a).

A similar bichrome fragment is known from Aphek with a thinner wall and an additional red band below the black (brown) border band (Fig. 36j). Another fragment from Aphek (Fig. 36k) and one from Sidon (Fig. 68b) display bichrome cross-hatched triangles instead of lozenges. Cross-hatched triangles are seen on the famous Aphek jugs in monochrome red (Fig. 37a–c)and cross-hatched lozenges on the long-necked jugs from Gezer (Fig. 35a) and Qatna (Fig. 99a) in monochrome dark brown/black on a red burnished surface. Another similar jug from Beirut has cross-hatched triangles on the shoulder and cross-hatched lozenges below these on upper mid-body (Fig. 74c). This jug seems to have monochrome black decoration as well.

Stepped-rim juglet with concentric circles

A complete classic stepped-rim juglet (Fig. 62b) derived from Phase 2, which followed 3–4 and was dated to the MB IIA/B period. This is consistent with the dating of these juglets from Tel Dan and other sites in the vicinity. The juglet was found close to an 'extended burial' comprising three jar burials to which it probably belonged.[543] It has a piriform to globular body, a triple handle and a ring base and it is described as having an ivory-coloured burnished surface and the decoration of four sets of four to five concentric circles within border bands in reddish-brown.

The juglet is closely related to the stepped-rim juglets with concentric circles/spirals from Ginosar and Tel Dan. They tend to have more than one border band and the 'concentric circles' are made so they bear a closer resemblance to spirals. The most beautiful juglet from Ginosar (Fig. 59f) has additional animals between the spirals and branch motifs on the shoulder, but this is so far an isolated case.[544]

Hagosherim (Fig. 63)

Hagosherim is a burial site in Upper Galilee, south of Tel Dan and north of Kefar Szold. It is situated on a terrace sloping down to the Hula Valley west of the River Dan. The site was already occupied during the Neolithic and Chalcolithic and through to the Roman-Byzantine periods.[545]

Surveys and excavations had been carried out previous to 1989 when three rock-cut shaft tombs were excavated by K. Covello-Paran. This happened following building activities which made rescue excavations necessary. The tombs termed Tomb A and BI–II dated from what is termed MB I by the excavator and MB IIA, but some Hellenistic remains came to light as well.

LPW amphora

Of interest here is Tomb B II, which is a shaft tomb with two chambers, A and B.[546] In the larger chamber, Room B, a relatively small LPW amphora was found (Fig. 63).[547] It has a low, thick, almost globular body with a slightly convex base and handles on the mid-body. The neck is relatively low and flaring, the rim folded and shaped to form a thick squarish profile with an outer horizontal groove. The decoration is bichrome with a band-zone A on the shoulder and one on the neck to shoulder area. In the same Chamber B of Tomb B II some additional MB IIA pottery was discovered as well from a former occupation of the tomb. The MB IIA material comprised typical handless jars.[548]

The same type and small size amphora as this LPW amphora was also found in Tomb A, but in a plain version.[549] The small size is typical of a true LPW amphora and comparable to the monochrome amphora from Megadim (Fig. 52a) with primitive concentric circles and hanging triangles. Other very small Examples are from Megiddo (Fig. 44d, e). Amphorae of normal size with painted decoration would normally display simpler motifs such as monochrome horizontal bands as known from Aphek (Fig. 36a–d) and Megiddo (Fig. 44c) or with a more 'mark like' type of decoration.[550]

Tel Dan (Tel el-Qadi, Laish) (Figs. 64–67)

Tel Dan is a 20ha large site located in the northern end of the fertile Hula Valley at the major source of the River Jordan and at the foot of Mount Hermon.[551] It is a multi-period site with remains from the

[543] *Ibid.*, 11–12.
[544] The stepped-rim juglets and the animal example are discussed in the chapter dealing with Ginosar.
[545] Covello-Paran 1996, 71; Noy 1993 about the Neolithic.
[546] See Covello-Paran 1996, plan 2.
[547] *Ibid.*, fig. 9.5.
[548] *Ibid.*, fig. 9.3–4; 6–7.
[549] *Ibid.*, fig. 4.15 and a similar but larger amphora fig. 4.16.
[550] For example an amphora from Megiddo with a red star, cf. Loud 1948, pls. 18.7; 118.12 (photo).
[551] Biran *et al.* 1996, 1, also about the identification of Tel el-Qadi with Biblical Dan, etc.

Period	Stratum	Area A phases	Area B phases	Area Y phases	Area M phases
MB IIA early	XII early	1	1	1	
	–	2	2	2 (T. 1025)	
MB IIA late	XII late	3	3	3 (T. 3126)	e
			4	4	
MB IIB early	XI	4	5		
		(Rampart)	6	5 (T. 1062)	d (T. 8096a)
			7		
MB IIB late	X		8 (T. 4663)	6	c
MB III	IX		9 (T. 328a)	(7)	b
–			10 (T. 393, 367)		a

Tab. 3 Tel Dan stratigraphy and MB phases in Areas A, B and Y with tombs containing painted juglets (from Ilan 1996b, 157 and 1996a, Tab. 4.1)

Neolithic to Roman times, and the excavations that were carried out from the 1960s to the beginning of the 1990s uncovered 4 major strata of the Middle Bronze Age occupancy, str. XII–IX, mainly in the areas A, B and Y.[552] Areas A and B, the gate and rampart area on the southern fringe of the tell, and Y in the north-eastern corner, also cross the city wall.[553] The site is of special interest here as the MB IIA period with LPW is represented as well as the continuing painted tradition with painted stepped-rim juglets and bowls dated to the MB IIA/B to early MB IIB periods.

Contexts with painted MB pottery

Painted pottery of the Middle Bronze Age has been found in good stratigraphic contexts as well as in tombs that are closed assemblages within the stratigraphic contexts.[554] Another important factor is the fact that, owing to the location of Dan, influences from both the south and the north show clearly in the painted pottery, with examples of LPW as well as vessels with a close relationship to Syro/Cilician Ware.

Area Y

Area Y is a long trench excavated in the north-eastern corner of the tell, cutting across the Middle Bronze Age rampart. It was excavated from 1971 to 1979 in order to further investigate the rampart construction and, among other things, it was then discovered that the core consisted of a "battered stone structure" dating from the Early Bronze Age.[555] The internal phasing of the Middle Bronze Age in Area Y comprises Phases 1–4 for MB IIA, 5–6 for MB IIB and Phase 7 for MB IIC (cf. Table 3). Two MB IIA tombs that are related to each other are of interest here together with a tomb assigned to the early part of MB IIB.

T. 1025[556]

T. 1025 is a stone-built rectangular chamber tomb covered with large basalt slabs with at least 4 individuals buried there. The EB core of the rampart, mentioned above, was used as the east (back) wall of the tomb, which was constructed in a pit cutting through the EB III levels instead of being built against an exposed wall. The stratigraphy above the tomb shows that it must belong to a period before the alluvial layers of the later MB Phases 5–7 in Area Y and at least the upper layers of the interior embankment of Phase 4.[557]

T. 1025 was one of the richest excavated MB IIA tombs, with its approximately 35 vessels making up most of the MB IIA examples in the typological lists assembled by Ilan, who assigned the tomb typologically to Phases 2–4 which correlates with the later part of str. XII of the general stratigraphy. He compared the finds to material from Megiddo and Aphek as well as to the tombs at Ginosar and Kefar Szold, and some types would fall within the earlier part of MB IIA, such as, for instance, a juglet with a collar rim.[558] On the other hand, Ilan placed the cylindrical

[552] *Ibid.,* 8–63 presents a survey of the excavations. Cf. also Ilan 1995b, 117 and idem 1996b, 157.
[553] Cf. *ibid.,* plan 1 (inset) for for the various excavation areas.
[554] Ilan 1996a and b.
[555] Biran *et al.* 1996, 53–57.
[556] Ilan 1996a, 204–208.
[557] *Ibid.,* 206–207 for the stratigraphy of the tomb.
[558] *Ibid.,* fig. 4.83.

bichrome painted juglet (Fig. 65e) at the end of MB IIA,[559] which makes sense considering its body form as well as the simple everted rim. The juglet may, however, rather derive from T. 3126 instead of from this T. 1025 (cf. below). Another bichrome painted juglet is unquestionably from this tomb, a fragmentary globular juglet with a band of concentric circles and wavy band-zones above and below it (Fig. 65b). The globular bowls from the tomb clearly belong to MB IIA,[560] but the tomb also contained stepped-rim juglets with triple handles that should rather belong to, at least, the MB IIA/B period or, as Ilan seems to prefer here, the end of MB IIA.[561]

T. 3126[562]

In the initial shaft that was made in front of the entrance to T. 1025 no less than 4 adults were buried, which makes T. 3126 the only shaft tomb excavated at Dan with a multiple burial. The base of the shaft was oval, and the tomb may have been lined with the stones and mudbrick found as filling in the shaft. The tomb is attributed to the end of MB IIA since it is obviously later than T. 1025 if the assumption of the connection between the two tombs referred to is correct.[563] Based on the quality and care taken over the burials, Ilan interprets the relationship between the two tombs as a cultural/family connection rather than assigning an inferior role to the shaft tomb such as being a 'servant burial' or 'emergency burials'.[564] Two complete bichrome painted juglets were found in this tomb, one of them cylindrical (Fig. 65e, cf. above) and the other globular with a small flat base (Fig. 65a). Both have strap handles and simple everted rims and their decoration is much the same with wavy band-zones, bands on neck and handle and ticks on rim. The globular juglet seems to have band-zones A on the mid-body and lower body with a wavy band-zone between them, additional wavy bands on the shoulder and what could be a collarette.

The other two juglets from this tomb, with their rims intact, are a grey burnished, globular stepped-rim juglet with a ring base and a triple handle, which is actually a band with 3 thin rolls on top,[565] and a type of ovoid juglet with a collar rim, double handle and small disk/button base.[566]

As mentioned above, some confusion prevails concerning the cylindrical bichrome juglet (Fig. 65e) that was also described as a late MB IIA find from T. 1025; in the caption to the figure presenting it and in the list of figures etc. concerning the tomb, it is described as belonging to T. 3126, and, moreover, it is obviously depicted in T. 3126 on a plan of the two tombs.[567]

T. 1062[568]

This tomb is one of several infant jar-burials. It was placed under the floor L1060 in the corner of the room. The only grave-goods found in the jar, apart from some beads, was a globular stepped-rim juglet with a ring base and triple handle, painted with brown(?) bands on the shoulder and below mid-body (Fig. 65h). The tomb was dated to Phase 4, i.e. the end of MB IIA, but it is also stated that the provisional date is MB IIB–early MB IIC, probably based on the general date proposed for painted stepped-rim juglets.[569]

Area M[570]

Two chamber tombs belonging to MB were excavated in this area in the middle of the tell. Here, the phases were numbered from bottom upwards, as opposed to all the other areas, since the stratigraphy, especially of the MB, was not very clear. This is due to the circumstances of Iron Age I pits having disturbed these levels, which, moreover, have only been reached in a limited area with deep probes. One of the two MB tombs contained painted juglets.

T. 8096[571]

An almost square stone-built chamber constructed in a pit that reached down to the EB levels. It was entered from the south through a narrow, raised entrance, and the construction of the tomb itself has a roof corbelled in concentric rings. The tomb was apparently used first in Phase d (MB IIB mid) and later in Phase b (MB IIB) and even an LB base-ring jug was retrieved in the upper deposit.[572] The five

[559] *Ibid.,* fig. 4.84.
[560] *Ibid.,* fig. 4.104:7–17.
[561] *Ibid.,* figs. 4.83; 4.106:6.
[562] *Ibid.,* 208–211.
[563] *Ibid.,* 210 for the stratigraphy of the tomb.
[564] The relationship between the two tombs is also discussed in Ilan 1996a, 247–248.
[565] *Ibid.,* figs. 4.83; 4.106:6.
[566] *Ibid.,* figs. 4.83; 4.106:11.
[567] Ilan 1996a, fig. 4.61.
[568] *Ibid.,* 211–212.
[569] Cf. also Ilan 1991.
[570] Biran *et al.* 1996, 30–32 on Area M, in general, and Ilan 1996a, 192.
[571] Ilan 1996a, 194–199.
[572] *Ibid.,* fig. 4.100:17.

burials found in the tomb probably belong to the second phase of MB IIB. Of interest here is the material that can be attributed to the original use of the tomb, including a classic ovoid stepped-rim juglet (Fig. 65f) with a ring base and triple handle. It is polished and decorated in light reddish brown with a band of spirals having additional bands above and below it. Another shoulder fragment with horizontal bands in reddish brown (Fig. 65i) may originate in a similar juglet (cf. Fig. 65h), and it is also likely that the undecorated ring base of this juglet was found in the tomb. A small MB IIA carinated bowl with a flat base[573] is also ascribed to the initial phase of the tomb possibly together with a low jug with very wide neck and mouth, a trefoil rim and ring base.[574] Further ascribed to this phase is a socketed spearhead[575] together, possibly, with a dagger and a small scarab with a scroll and flower motif.[576]

Area B[577]

This area was excavated as the northern extension of Area A with the (later) southern gate of the tell and is the area where parts of the MB rampart were first discovered. All together, the largest number of MB tombs were excavated here, probably partly related to the fact that it was the area with the largest exposure of MB layers. As many as ten MB phases have been ascertained (cf. Table above) in the domestic structures, with the majority of the burials under the floors.

T. 4663

A stone-built chamber tomb with a stone-lined shaft, that may belong to a later phase, leading down to the southern end of the tomb. That the shaft in this form may may have resulted from a later intrusion in the tomb, is also suggested by the fact that the tomb entrance was not (i.e., possibly no longer) covered by a blocking stone. The chamber was of the normal rectangular type with a corbelled roof covered by large slabs. Also strange is the fact that hardly any traces of the burials were found except for a single bone, and the interpretations have ranged from this being a kind of cultic place/place of worship and not a tomb to the more plausible explanation that the human remains were, for some reason, removed from the tomb.[578] The paucity of juglets that are normally *the* grave furniture of the period is unexpected too.[579]

The floor of the tomb is lower than the threshold. In the northern end, opposite the entrance, a kind of stone bench bearing four large vessels was discovered.[580] Most of the rest of the tomb material was found below the level of the bench, on the packed-earth floor at a height of about 197.00. Directly under the tomb, the earlier EB and MB levels had been destroyed by the construction of the tomb together with the material belonging to these earlier phases.

Most interestingly, a neck of a juglet with a kind of stepped-rim, not as profiled as is mostly seen, and decorated with bichrome red and black horizontal bands was found in this tomb (Fig. 65d). The material from the tomb is otherwise regular str. X material of a late MB IIB date, including a piriform juglet, with a small ring base and lacking the neck, rim and handle, decorated with reddish brown concentric circles with horizontal bands below and above (Fig. 65g). In all likelihood, this is an example of a stepped-rim juglet. Also fragments of Cypriot WPPL style jugs were found,[581] and bowls with ring bases,[582] besides the vessels on the bench mentioned above. The context of this (neck of a) bichrome juglet is thus later than was the case with the previously mentioned examples from T. 1025 and T. 3126 of str. XII, and Ilan has suggested that it may be intrusive from the construction of the tomb as described above.[583]

Jar burials

Three jar burials of infants in amphorae, each with a cylindrical painted juglet, have been found in Area Y and they have all been dated to str. IX and MB IIC.

T. 367[584]

The amphora of this infant burial has preserved part of the rim; the shoulder was decorated with comb incised bands and a wavy band. It was placed next to the foundations of a wall, W 194, and probably under loc. 366a. Inside the amphora was a relatively large,

[573] *Ibid.*,fig. 4.99:10.
[574] *Ibid.*,fig. 4.99:14.
[575] *Ibid.*,fig. 4.100:16.
[576] *Ibid.*,fig. 4.101:1 (dagger); 3 (scarab).
[577] Biran *et al.* 1996, 17–20, and Ilan 1996a, 168.
[578] Ilan 1996a, 176 is discussing the possibilities proposed by Biran, too.
[579] Cf. Ilan 1996a, 178.
[580] Ilan 1996a, fig. 4.91.
[581] *Ibid.,* fig. 4.92.1–2.
[582] *Ibid.,* fig. 4.92.3–5.
[583] *Ibid.,* 172.
[584] *Ibid.,* 181–182.

painted cylindrical juglet with a (low) stepped-rim and triple handle, decorated with red bands, wavy band-zone and ladder band (Fig. 65m). On the shoulder, rim and handle are dots. Ilan discusses the occurrence of the stepped-rim and triple handle that would normally be considered MB IIA/B and here seems to be in a MB IIC context.[585]

T. 328a[586]

An amphora without a neck and rim encircled by stones was probably placed under the floor of loc. 319 and originally against a wall. T. 328a contained two cylindrical juglets with simple, everted rims and double handles, one of which was painted (Fig. 65l) and had a rim with a slight ridge below. The decoration consists of dark brown wavy bands, vertically on the shoulder and horizontally on the body, and ticks on rim and handle. Also included was a jug with a ring base, wide neck and shoulder handle, and a "Hyksos" scarab with a griffon and uraeus.[587] Ilan dated the tomb to MB IIC by comparisons with Hazor, Ginosar, Megiddo str. X and Jericho.

T. 393[588]

Another neck-less amphora with a painted cylindrical juglet (Fig. 65k). It was probably placed under the floor of loc. 385c next to a wall. The juglet has a simple everted rim with an inner gutter and a strap handle. The decoration is described as "red and black": a large zigzag band-zone on the body with a wavy band-zone above it and a band along the handle. T. 393 is placed typologically at the end of MB IIC or even the beginning of LB I.

Stratified painted MB pottery of Tel Dan

Ilan has published a preliminary survey of the (stratified) painted pottery of Tel Dan comprising 1–2% of the total stratified pottery assemblage. This is, nevertheless, an important contribution to studies of chronology and painted styles of the period.

Str. XII early, MB IIA early

Directly above the EB levels of Tel Dan are the remains of the earliest part of MB IIA. A total number of 18 fragments of painted jugs and jars, mainly with bichrome bands, i.e. LPW, were found in Area B under the foundations of the fortifications and immediately above EB level. They can, with certainty, be ascribed to the first half of MB IIA. That this part of MB IIA is represented here at Tel Dan is confirmed not only by the presence of LPW, but also by the finding of a duckbill axe below the rampart that was built in the latter half of MB IIA in Area Y.[589]

Five examples of the early str. XII LPW are published and include samples of a bichrome band-zone A (Fig. 64d) and of a band-zone C that may be part of some kind of triangle band (Fig. 64e). The other three examples are also with horizontal bands, two of them bichrome (Fig. 64a–c). Ilan describes the fabric as red or brown and coarse with many grits and the surface as in some cases burnished.[590]

Str. XII late, MB IIA late[591] (including the juglets of T. 1025 and 3126)

In the other half of str. XII, the bichrome bands continue, band-zones A and C (Fig. 64f, h) as well as monochrome red band-zones B (Fig. 64j(?) and i), one of which is more complete and of the dipper type jug with a collarette (Fig. 64i). This is the type common in tombs of Aphek and other sites further south of Dan and along the coast, but not in the tombs at Dan itself. Its context is stated as "habitation" in Area T3, again above EB levels and below the later MB IIA fortification.[592] Why it should pertain to str. XII late and not early is unclear. Also bichrome butterflies/hourglasses and a crisscross band are found on the shoulder of a jug/jar (Fig. 64k), and the red burnished low-necked jug from Ruweisé (Fig. 71e) has a parallel here in a red burnished fragment with a painted band of intersecting sectors of thin black lines without burnish (Fig. 64g).[593]

The bichrome juglets from T. 1025 and T. 3126 described above are also included here; a fragmentary parallel to Fig. 65b from T. 1025 is Fig. 65c with bichrome concentric circles, too.

Two examples of bichrome painted craters with a yellow-white slip are also presented as being of a Syr-

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585 Cf. also Ilan 1996a, 229.
586 Ilan 1996a, 190.
587 *Ibid.,* fig. 4.98.
588 *Ibid.,* 183.
589 Ilan 1992, 251, fig. 5.4, and Biran 1994, fig. 37. In the same deposit were toggle pins of the Byblos and Ras Shamra type.
590 Ilan 1996b, 157–158.
591 *Ibid.,* 158–161. Note that the captions for figs. 3 and 4 give the wrong "Stratum XI late" for "Stratum XII late" (D. Ilan, personal communication, has confirmed the mistake).
592 *Ibid.,* 159.
593 D. Ilan has kindly shown this fragment to the present author and its striking similarity to the otherwise unique jug from Ruweisé may be confirmed.

ian type with flat rims, but with the local decoration of bichrome bands and with ticks on the rim (Fig. 64l, m).

Str. XI[594]

In this stratum the influence of the monochrome Syro/Cilician style prevails with the stepped-rim juglets from the tombs (Fig. 65f-i)) and possibly the fragment with spirals (Fig. 65j), the appearance of the ladder motif (the jugs Fig. 66e, f, and the crater Fig. 66i), triangles filled in with oblique lines (Fig. 66h) and oblique lines in groups below a crisscross band (fig. 66c).

More plain jars with monochrome (red?) bands existed, too, (Fig. 66a, b), of which the latter with its wide mouth may be a kind of crater and a few examples still with the bichrome band-zone C on a crater with loop feet (Fig. 66d), again much like a Ruweisé type (Fig. 71d), as well as a small fragment with the same decoration (Fig. 66g).

The stepped-rim juglets belong to what Ilan terms Monochrome Painted Cream Ware (MPCW) that is mainly represented by bowls. One fragment of a simple bowl of this ware was assigned to str. XII (Fig. 67a), but the bowls of this ware are normally of the globular or slightly carinated type with a ring base and high neck (Fig. 67b-g). The fabric is described as well-levigated and well-fired with few if any inclusions.[595] The paint is reddish-brown to black, while some unpainted examples are also known to exist. The motifs include simple bands, hourglasses and butterflies (Fig. 67b) and bands with dots between them (Fig. 67h).[596] A fragment (Fig. 67j) has alternating wavy and horizontal bands and calls to mind the pTeY of Tell el-Dabᶜa, but it is presented among the bowls by Ilan and, therefore, probably from a bowl (?).

Conclusions from Tel Dan

Ilan "*tentatively*" compared the earliest phase of MB IIA at Dan to Gerstenblith's Phase 1 and the Montet Jar, Qatna T. 1, Amuq K, Ginosar T. 1, Megiddo str. XV–XIV(!?) as well as Hama H, Ebla IIIA and Alalakh XVII–XVI. If all these comparisons are possible, the case of Dan differs more than a little from most of the sites cited here.

Based on his comparison of the bichrome painted juglets with alternating wavy and straight horizontal bands (fig. 65a; e) to pTeY from Tell el-Dabᶜa, Ilan states that Tell el-Dabᶜa was "*out of sync*".[597] However, first of all pTeY is monochrome, and it has other forms of handles, rims, bases, etc. If anything, pTeY is comparable to MCPW of str. XI and contemporary with the stepped-rim juglets. So the Dan juglets should be considered to be some kind of forerunners of pTeY and not contemporary with this ware. The picture is thus brought into focus again and makes a perfect "sync".

2. Sites in the Northern Coastal Area with Levantine Painted Ware (and Related Painted Wares)

A. Northern Levant: coastal area

Sidon[598] (modern Saida) (Figs. 68–69)

Sidon 20km south of Beirut is famous as one of the important city states of the Phoenicians and well-known from written sources, some ancient ones beside the Bible. Today it is a modern town called Saida and excavations are difficult. In 1967 the emir Maurice Chéhab, Director General of Antiquities of Lebanon made soundings at several points, among them the so-called College Site, which is of interest here.[599] The site had formerly been occupied by a college of the Marist Friars and an Armenian school, both now torn down leaving a space along the medieval ramparts that could be excavated.

C. Doumet-Serhal has since 1998 conducted excavations at the College Site and uncovered a stratigraphy from the Early Bronze Age to the Iron Age.[600] Middle Bronze Age tombs have added important material to the LPW corpus.

Tombs and Middle Bronze Age phases

The excavations of the College Site at Sidon in Lebanon have brought to light a number of tombs

[594] Ilan 1996b, 162–165.
[595] *Ibid.,* 162.
[596] Cf. also the juglet Fig. 65m from T. 367, str. IX.
[597] Ilan 1996a, 243.
[598] Claude Doumet-Serhal very kindly invited the present author to visit Sidon in August 2003 and study the LPW found there. The Sidon chapter is an updated version of the article Bagh 2004a written following that visit. More LPW has been unearthed at Sidon since then, which is not included here (Karin Kopetzky, personal communication).
[599] Doumet-Serhal 2003a, 2–3; eadem 2004c, 106 with a short overview of the former research.
[600] Eadem 2003a, 3–4; eadem 2004c, 107 about the first, fruitless, investigations by Chéhab and later by themselves.

datable to the Middle Bronze Age,[601] which have been grouped preliminarily into 5 phases.[602] Phases 1–3 cover the MB IIA, Phase 4 the transition to MB IIB and Phase 5 the MB IIB(/C). Some of these tombs contained LPW, primarily those belonging to the first phase, while two examples of LPW appeared in a tomb ascribed to Phase 2 and two painted juglets, also related to LPW, were found in a multiple and possibly re-used tomb from Phase 5.[603] In addition two LPW fragments were found outside tomb contexts.

LPW ascribed to Phase 1[604]

Burial 12[605] of Phase 1 was constructed of local sandstone as a classic warrior burial from the beginning of the Middle Bronze Age with one male individual buried with an axe and a spear.[606] An almost complete LPW long-necked jug Fig. 68f was found at the feet of the occupant.[607] Only part of the rim and the middle part of its base were missing; the base may have been almost flat, but not for standing.[608] The body is globular with a slight indication of a shoulder; it has a bilobate 8–shaped mouth and a double handle attached from the shoulder to below the rim. There are 2 narrow grooves around the neck at the lower part of the upper handle attachment and possibly a knob (?) at the upper handle attachment. The surface is yellowish, very worn and much of the painted decoration is missing. The break is yellowish throughout, a little darker inside; the paste contains lime and quartz, and the fabric is of a relatively fine texture. The bichrome black and red decoration consists of 7 black bands from mid-neck to the beginning of the shoulder, 2 bichrome band-zones A at the shoulder above 5 sets of bichrome concentric circles. One set of concentric circles is smaller and must have been squeezed in as the last. Below the concentric circles is another bichrome band-zone, probably A like the two above, but not as clear.

The other finds of Burial 12 validate a date at the beginning of the Middle Bronze Age, especially the duckbill axe S/1820[609] and the three relatively small steatite scarabs S/1808–10[610] that are typical early Dynasty XII types. The pottery[611] might also be mentioned, among it a piriform jug S/1815 with combed surface, round mouth, rim folded/thickened outwards and a round handle; and a dipper juglet S/1816 also belonging to the beginning of the MBA.[612]

Burial 9[613] of a child 3–4 years old overlaid Burial 12, but was also ascribed to Phase 1. It held a long-necked jug Fig. 68e very similar to fig. 68f, but not as complete. Its rim is missing and only the upper part of the body was preserved. The light creamy orange surface is worn and there are no traces of a possible original burnish. The break (not fresh) shows a thick, dark grey inner core, and the paste contains lime and red sand/quartz.

A good parallel to Fig. 68e, f was found in another tomb in the Sidon area. The only surviving gravegoods of Chamber A of a chamber tomb at Lébᶜa were a long-necked jug with bichrome concentric circles (Fig. 70a) and a duckbill axe.[614] The handle of the jug is described as triple and the body is more globular than Fig 68f; its lower part, including the base, is reconstructed. Another long-necked jug with concentric circles is known from a multiple tomb further north at Sin el Fil (Fig. 75b)[615] in the Beirut area. The decoration of this example is described as red, but very worn, so it may have been bichrome or possibly two shades of red as is seen on another parallel from a tomb further south at Megadim (Fig. 52e). The bodies of the Sin el Fil and Megadim jugs are again almost globular; the handle of the Megadim jug is double and the published photo of the Sin el Fil jug (Fig. 75b) seems to show a round handle and the base as a low ring or more likely a disc. The rim is bro-

[601] Doumet-Serhal 2003b; eadem 2004a; eadem 2008.
[602] Doumet-Serhal 2003b, 9–14. An adjustment of the tomb phases may be necessary as the excavations continue to reveal new tombs and evidence from the Middle Bronze Age; cf. also eadem 2004a and 2008 with the latest update.
[603] Cf. the discussion of this material below in the text.
[604] Doumet-Serhal 2008, fig. 19.
[605] All the burials of the 2001 season are published by eadem 2004a and Tomb 27 from 2003 with a LPW long-necked jug in eadem 2004b. Description etc. of the tombs here is largely from these articles.
[606] Doumet-Serhal 2003a, 9–12; eadem 2003b, 38–41; eadem 2004a, 90; tab. 3 (a complete list of the finds from Burial 12 and a description of S/1814).
[607] Doumet-Serhal 2008, fig. 17.
[608] Cf. discussion below.
[609] Doumet-Serhal 2003b, 38–41.
[610] Eadem 2003a, fig. 12; eadem 2004c, fig.14 in situ; Loffet 2004, 146–147 with back and side views as well (but no description). They compare well with the sealings and scarabs from Abu Ghâlib in Egypt, cf. Bagh 2004.
[611] Doumet-Serhal 2004a, fig. 14.
[612] Kopetzky 2002, 227–229.
[613] Doumet-Serhal 2004a, 92.
[614] Guiges 1937, 37–38; figs. 3a (jug) and 4a (axe).
[615] Chéhab 1939, no. 16, fig. 8a.

ken, but it does not look as bilobate (8-shaped) as the Sidon and Lébᶜa examples. The neck also seems to be missing the typical widening at the upper handle attachment noticed on the Sidon jugs. The Sin el Fil tomb contained a duckbill axe, spearhead and scarabs[616] of the same type as those of Burial 12 at Sidon.

Burial 9 contained a LPW handleless jar with bichrome decoration, which is now purplish in varying darker and lighter shades (Fig. 68a).[617] The jar has a piriform body, a slightly concave base and a thickened rim with a very slight inner gutter. The surface is light orange with a few traces of the original vertical burnish that was also applied over the paint. A break shows a medium grey core with orange-beige oxidation zones. The paste contains lime, quartz, and possibly feldspar or dark sand (no fresh break). The painted decoration consists of band-zones A of light horizontal bands bordered by darker bands on the neck, upper and lower shoulder and two below the maximum diameter. Between the band-zone on the neck and the collar is a dark, wavy band-zone, and between the band-zone on the upper and lower shoulder are a band of dark hanging ticks and a light, wavy band between dark bands, i.e. a wavy band-zone. There are no traces of ticks on the rim.

No exact parallels for the decoration of jar Fig. 68a are known, but two jars from the Kharji tombs at Beirut might be mentioned; one ovoid with a more slender body than Fig. 68a has 3 band-zones on its neck, shoulder and maximum diameter as well as ticks on the rim (Fig. 74a).[618] The paint of another handleless jar (Fig. 74b) was so faint that the drawing shows only miscellaneous horizontal bands,[619] but the body is more globular like the Sidon example while the rim is more profiled than the rim of Fig. 68a. The above-mentioned tomb at Sin el Fil yielded a handleless jar with band-zones (Fig. 75a)[620] similar to the first mentioned Beirut jar. At Aphek a handleless jar displays two rows of oblique ticks/herringbones between horizontal bands (Fig. 36g)[621] and another with two more bichrome band-zones A (Fig. 36f),[622] in the same manner as the Beirut jar mentioned above. The only good bichrome example of a handleless jar with bands including a wavy band as Fig. 68a was found in du Mesnil du Buisson's Tomb 1 at Qatna in western Syria. Here we see a miniature, handleless jar with a wavy band below a bichrome band-zone that covered the neck and shoulder (Fig. 99b).[623] Two handleless jars from Ifshar seem to be even more globular than Fig. 68a, but they are decorated with crisscross bands (Fig. 39a, b).[624]

Burial 9 contained a plain dipper juglet S/1772[625] with a horizontally-combed surface similar to the dipper S/1816 from Burial 12 mentioned above and two small, plain hemispherical bowls with flat bases, S/1770 and S/1800[626] also typical of the beginning of the MBA.[627]

The only find in connection with Burial 16 was Fig. 68d,[628] the neck of a typical LPW juglet with the rim and upper part of the handle preserved. The rim is a high collar type with an inner gutter and a double handle attached to the collar. The fabric is the same as the long-necked jug Fig. 68e; it has an orange surface with traces of burnish vertically down along the handle. The break reveals a dark grey core inside and an orange-beige oxidation zone. The paste contained lime, rounded quartz and dark sand. The fabric is of a fine texture, but it is more porous and less compact than that of the juglet Fig. 69c mentioned below. The decoration is bichrome black and red, with red and black bands on the neck, black ticks on the rim and handle, and traces of red (a band?) below the ticks on the rim.

LPW Juglets with a collar rim are often decorated with concentric circles on the body. The optional ticks on the rim and ticks/bands on the handle are normally red rather than the black ticks on fig. 68d and they do not always display bands on the neck. A comparable juglet with bichrome concentric circles from Ifshar (Fig. 40c)[629] has red ticks on its rim, but apparently no bands on the neck or handle and the collar rim is not as high. At Aphek we see other variations of monochrome-red-decorated LPW juglets

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[616] *Ibid.,* no. 23, fig. 10a (axe); no. 27, fig. 10c (spearhead); fig. 11 (the scarabs, especially the one furthest left with scrolls ending in plants).
[617] Doumet-Serhal 2004a, fig. 28; eadem 2004d, 135–136; fig. 4 (colour photo).
[618] Saidah 1993–1994, pl. 6.1
[619] *Ibid.*, pl. 5.1.
[620] Chéhab 1939, no. 19, fig. 8c.
[621] Cf. Kochavi, Beck and Yadin 2000, fig. 10.4:3.
[622] *Ibid.,* fig. 10.4.7.
[623] du Mesnil du Buisson 1927, fig. 47; pl. XIII.2. Cf. also Bagh 2003, fig. 3b.
[624] Paley and Porath 1997, fig. 13.6.4–5.
[625] Doumet-Serhal 2004a, fig, 28.
[626] Eadem 2008, fig. 19.
[627] Cf. Kochavi, Beck and Yadin 2000, fig. 10.31 from Aphek.
[628] Doumet-Serhal 2004a, 91–92; fig. 25.
[629] Paley and Porath 1997, fig. 13.5.1.

with a collar rim and concentric circles/spirals. The handle of a juglet from Tomb 43 is triple with red bands and has two sets of bands on the neck (Fig. 38a).[630] The tomb also contained a plain, combed, dipper-type jug with a round mouth[631] much like S/1518 from Burial 12.[632] Another juglet from Aphek (Fig. 38b)[633] has a round handle with no bands, but again it displays bands on the neck. A juglet neck fragment with a rim and upper part of a round handle is the only one depicted with ticks on the collar rim from Aphek (Fig. 38c).[634] Collar-rim, monochrome-red-decorated juglets with concentric circles are also known from Ras Shamra with a double handle (Fig. 85d)[635] as Fig. 68d as well as with a round handle (Fig. 85e).[636] From Nahariya the two miniature juglets with collar rims might also be mentioned (Fig. 54d, e). All the mentioned parallels have a lower collar rim than fig. 68d, but in Tomb 235 at Nami exactly the same high collar rim with red ticks is found on a juglet with bichrome concentric circles (Fig. 51f).

Two interesting LPW fragments were found in square 3 and they are both ascribed to Phase 1 for stylistic reasons.[637] Fig. 68b is a shoulder fragment with a thick wall, i.e. from a large vessel, which was most likely a jar. The surface is greyish pink and vertically burnished, also above the decoration, and the inside of the fragment is badly worn causing the wheel marks to be almost indiscernible. The break exposes a thick, dark grey core and outer and inner oxidation zones as more reddish grey. The paste contains lime and dark inclusions (feldspar?). The decoration is bichrome, standing cross-hatched triangles with black borders and red crisscross fill. Below and above the triangles are bichrome band-zones C with a broad red band between black. The other fragment Fig. 68c with a similar decoration may also be a shoulder fragment of a jar or jug. The surface was originally brick orange with a creamy white slip with traces of burnish, which was applied before the painted decoration. The break reveals a thick, greyish brown core inside and a brick orange oxidation zone outside, but it is not fresh as the sides and back of the fragment are covered with a chalk-like coating. The paste contains lime. The decoration is bichrome with thick black borders of triangles or lozenges with red crisscross filling or it may possibly have been a crisscross band between black border bands.

With the standing triangles of fig. 68b and white slip of Fig. 68c the first parallels that come to mind are two of the famous Ras el ᶜAin (Aphek) jugs (Fig. 37a, b)[638] from the stone-built Grave 4 of Ory's excavations. Fragments with smilar decoration, bichrome cross-hatched triangles as well as lozenges, were also found in the later excavations at Aphek (Fig. 36j, k)[639] as well as at Naᶜama (Fig. 62a)[640] also in the south. In order to find a more complete jar with this kind of decoration we have to turn to Ifshar with the upper part of a handleless jar with standing cross-hatched triangles bordered by bands below and above (Fig. 39c).[641] The pattern is also known from the area north of Sidon with a long-necked jug from the Kharji tombs at Beirut (Fig. 74c)[642] and a jug with the same kind of triangles from Ras Shamra (Fig. 85k).[643] The Ras Shamra jug in particular has affinities with the Syro/Cilician style.[644]

During the excavation season of 2003 another important warrior tomb of Phase 1, Burial 27, was discovered at Sidon. A long-necked jug with bichrome, butterfly decoration (Fig. 68g)[645] was the only pottery find together with a duckbill axe and spear, and other luxury items including silver and gold jewellery. The jug was placed in front of the head of the deceased who lay in a flexed position looking north. It has a piriform, almost globular body, a possible flat-disc base[646] and a round handle with a ridge at the upper attachment at the neck. The mouth is bilobate and the front seems to have originally been drawn up,

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630 Kochavi, Beck and Yadin 2000, fig. 10.18.9.
631 *Ibid.,* fig. 10.18.8.
632 Doumet-Serhal 2004a, fig. 14.
633 *Ibid.,* 10.29.5.
634 *Ibid.,* fig. 10.29.9.
635 Courtois 1978, fig. 4.3.
636 Schaeffer 1949, 100.20.
637 Pencil drawings were published Bagh 2004a, 47 box in upper left corner. The final inked drawings are presented here.
638 Ory 1937, nos. 89–90; Amiran 1969, photos 112 and 114.
639 Beck 1985, figs. 3.7–8.
640 Greenberg *et al.* 1998, fig. 9.
641 Paley and Porath 1997, fig. 13.5.3. It is not stated specifically whether the jar has bichrome or monochrome decoration.
642 Saidah 1993–94, pl. 16.3. Cf. also Bagh 2003, fig. 4 where the Beirut jug is next to two long-necked jugs from Qatna and Gezer with monochrome cross-hatched lozenges.
643 Schaeffer 1949, fig. 100.30.
644 Bagh 2003, 220–223.
645 Doumet-Serhal 2004b; eadem 2004c, fig. 15 shows a colour photo of the long-necked jug in situ.
646 The photos Doumet-Serhal 2004b, fig. 7 and on the front page of the same it looks rather as if the base is actually missing. Perhaps it was not possible to secure it to the body when the jug was glued.

although part of it is now missing. The decoration is very interesting, being a bichrome butterfly-band with an additional black band below and apparently a band-zone C above. Between two of the butterflies on the side, parts of a four-legged animal with horns can be seen and on the shoulder double black half circles were made and two bands around the collar. Below the butterfly-zone oblique black bands were once also part of the decoration, probably similar to the elongated tips of the 'butterfly wings' as seen on the parallel jug from Amrith (Fig. 81b).

The butterflies on a long-necked jug are also similar to the jug from Tell Tweini/Gibala (Fig. 83a)[647] and even more to the one mentioned from Amrith since the Tweini jug displays alternating butterflies and hourglasses. Two fragments with similar decoration from Tell el-Dabᶜa (Fig. 17a, b)[648] were from similar jugs and and other examples of semi-circle decoration on the shoulder we know, for example, from Nami (Fig. 51d).

Levantine Painted Ware ascribed to Phase 2[649]

Burial 24[650] was an infant burial in an Egyptian *zir* S/3024.[651] In the zir was an almost complete LPW jug, Fig. 69a, missing only small parts of the rim; just outside the zir a small, painted, deep bowl, Fig. 69b, was found turned upside-down.[652] The jug is of a dipper shape with a piriform body and a small, flat, concave base so it cannot stand unassisted. The mouth is round and the rim slightly profiled with a minor inner gutter and faint grooves on the outside, almost as though combed; the handle is round. The surface of the jug is yellowish beige with slight traces of vertical burnish. A break at the rim is not fresh, but it is probably beige all the way through, or possibly with a grey core at thicker places. The paste contains lime and quartz. The decoration is bichrome red and black with three band-zones A. They are placed on the upper and lower shoulder as well as below the maximum diameter of the vessel.

Fig. 69a clearly belongs with the band-painted dipper type of LPW jugs although no exact parallels exist. One of the monochrome dippers from Kabri (Fig. 55i) with a round mouth and bands on the handle has a body shape very much like Fig. 69a as does one from Megadim with a double handle (Fig. 52h). A dipper with a pinched rim, bichrome band-zones A and a collarette was found as far south as Gezer (Fig. 35b).

The complete, small bowl Fig. 69b found in connection with Burial 24 is carinated, although not sharply; the base is flat and has a sharply-profiled rim with a slight inner gutter. The surface is yellowish beige with sparse traces of burnish and the lower part is horizontally combed. There is no break, but lime and quartz can be discerned on the surface. The fabric is the same as that of the jug Fig. 69a, and the bichrome decoration is executed in exactly the same shades: a band-zone below the rim with 3 thin, red bands bordered by black and black ticks on rim.

As already stated by Tubb in his 1983 article defining LPW, open forms are not often included in the repertoire.[653] The best comparison to Fig. 69b is a hemispherical bowl from Megiddo (Fig. 45g)[654] with a flat base, s-shaped rim and decorated with a simple bichrome band-zone C with a red band between black borders below the rim. Dipper jugs may as mentioned previously be accompanied by bowls in sets as is here the case and as may be suggested by other examples from Megiddo.

The Egyptian *zir* which contained the child is of a type that occurs at Tell el-Dabᶜa from the middle of Dynasty XII till the beginning of Dynasty XIII.[655] This is chronologically also largely consistent with the occurrence of LPW at Tell el-Dabᶜa. In addition, Burial 24 included a hemispherical bowl exactly like the one from Burial 9 mentioned above. Given the classic LPW painted style of Fig. 69a, b they belong typologically together with the LPW from Phase 1.

Two painted juglets from a Phase 5 tomb

No tombs of Phases 3 and 4 excavated so far contained painted pottery,[656] perhaps partly due to the fact that most of the burials belonging to these phases are jar burials or simple burials.[657] The tombs referred to above were all single burials, which made

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[647] Bretschneider *et al.* 1999, fig. 22.
[648] Bagh 2003, fig. 1b, c.
[649] Doumet-Serhal 2008, fig. 33.
[650] *Ibid.*, 21–22; fig. 27 in colour.
[651] Bader 2003, 34–36.
[652] Doumet-Serhal 2004c, fig. 16 in colour; eadem 2008, figs. 22–25 also in situ.
[653] Tubb 1983, 58, where he pointed out the bowls with an internal cross as more or less the only painted bowls of the MB IIA except for those with bands on the rim.
[654] Loud 1948, pl. 19.13; 118.15 (photo).
[655] Bader 2003, 36 and K. Kopetzky, personal communication.
[656] See, however, Doumet-Serhal 2006, 37; fig. 7 for thin bowl fragments with red bands from Phase 4.
[657] Eadem 2008, 22.

the chronological position of the painted pottery clearer than in the case of the multiple Burial 7[658] ascribed to Phase 5. From this tomb two painted juglets (Fig. 69c, d) were retrieved that may attest to the MB IIB continuation of the painted pottery tradition, although the excavator Doumet-Serhal prefers to see them as belonging to Phase 1[659] deposited in Burial 7 as heirlooms.[660] Alternatively they may have belonged to a pre-Phase 5 period of use of the tomb[661] (cf. below).

One of the juglets, Fig. 69c, is missing its handle, neck and rim and part of the shoulder where the handle must have been attached. The body is piriform with a small ring base and the surface is burnished pinkish beige/orange. A break shows an inner greyish beige core and an outer orange pink oxidation zone. The paste is of a fine texture containing lime. The decoration is red, three bands at the lower shoulder and two at the lower body; a collarette is preserved just where the neck was broken off.

The other juglet, Fig. 69d, is missing its lower part and base. The body is ovoid and has a profiled rim with an inner gutter. The hole through the neck is extremely small and the handle is double as we know it from many MB IIA LPW juglets, such as for example Fig. 68d mentioned above. The fabric is very fine, creamy yellowish white, and the smooth surface apparently has a light yellow slip and is well burnished almost to the extent of a polish, especially on the body with no burnishing marks; the neck and handle are, however, clearly vertically burnished. The break is creamy, very pale yellow/white through, which is the same colour as the inside of the vessel. The decoration is dark brown, but lighter in places where it is not as thickly applied. There are 5 bands on the shoulder, 4 + x bands on the lower body, a collarette with most of the ticks of the band around the neck also extending above the band and ticks on the rim. On the mid-body between the two zones of bands a large splash of paint was apparently spilled and not removed by the potter. This is strange on an otherwise neatly-executed juglet.

From the MB IIA–B transition and continuing into the MB IIB we see juglets with mainly monochrome paint and with some of the same designs familiar from LPW at the beginning of the MB IIA. The creamy surface of Fig. 69d recalls the painted, stepped-rim juglets that mainly come to light in the MB IIA–B transitional period and into the MB IIB.[662] The rim, however, is different. The same type of rim with ticks as on Fig. 69d is found on a juglet from Kefar Szold (Fig. 60b),[663] also ovoid with a double handle and adorned with a collarette but with a different bichrome decoration including wavy bands as well as additional bands on the neck and handle. A parallel to the Kefar Szold juglet is one from Tel Dan with a slightly more globular body entirely covered by bichrome horizontal and wavy bands (Fig. 65a).[664] The rim is still comparable to Fig. 69d, but the handle is a band handle decorated with bands as was the double handle of the Kefar Szold juglet. The Tel Dan juglet is dated to str. XII (late), which is the second half of the MB IIA.[665]

The collarette is a common – although not an obligatory – additional decorative element of LPW vessels and is seen especially on juglets and dipper jugs/juglets. Like concentric circles and horizontal and wavy bands it continues to occur into the MB IIA–B and MB IIB mainly on monochrome painted juglets, which include stepped-rim juglets and juglets with a rolled or flaring, thickened rim.

Burial 7 contained a "piriform 2" Tell el-Yahudiyeh juglet[666] missing its neck, rim and handle (S/1787).[667] This type of Tell el-Yahudiyeh juglet occurs at Tell el-Dabᶜa str. E/2–D/2,[668] i.e. during most of the MB IIB as represented at Tell el-Dabᶜa; carinated bowls and burnished juglets with knob or ring bases from Burial 7[669] would also correspond to this dating.

Conclusions from Sidon

The two painted juglets Fig. 69c-d from Burial 7 may, all taken into consideration, belong to a period closer to MBIIA/B or the beginning of MBIIB, i.e. Phase 4 of Sidon rather than Phase 1 or 5. They may thus be earlier than the rest of the tomb material from Phase

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658 Eadem 2004a, 139; 143; fig. 88.
659 Eadem 2008, fig. 19.
660 Eadem 2004b, 128.
661 *Ibid.*, 139 mentions that "*skeletal remains of previous burials were pushed aside to make room for newer occupants*".
662 Ilan 1991.
663 Epstein 1974, fig. 1.5.
664 Ilan 1996a, fig. 4.106:8; fig. 4.70 left; Idem 1996b, fig. 4.5.
665 The caption of Ilan 1996b, fig. 4 is, as mentioned, mistakenly printed as str. XI (late) for str. XII (late).
666 Bietak 2002, fig. 10 for the Tell el Yahudiyeh Ware typology.
667 Doumet-Serhal 2004a, fig. 88.
668 Bietak 2002, fig. 15 (here the time span of Tell el-Yahudiyeh Piriform 2 differs slightly from *ibid.*, fig. 10); cf. also Aston 2008.
669 Doumet-Serhal 2004a, fig. 88.

5 (cf. above), but not necessarily as early as Phase 1. In support of this dating, there is the piriform body and small ring base of Fig. 69c as well as its simple decoration. The creamy surface and simple brown decoration of Fig. 69d in addition to its body and rim shape point to the same conclusion. The best comparisons from a nearby Lebanese site are from Ruweisé T. 66 (Fig. 72) and the juglets from that tomb compare in their turn to material from Tell el-Dabᶜa from str. F and onwards, i.e. the MB IIA/B–MB IIB. Both juglets bear a resemblance to painted stepped-rim juglets and painted Tell el-Yahudiyeh juglets rather than to LPW as represented in Phase 1 of Sidon.

LPW found at Sidon hitherto at the College Site comprises classic types as known primarily from other Lebanese sites, south along the coast and at Ifshar and Aphek. The bulk of the material is related to Phase 1 and the beginning of the Middle Bronze Age together with finds of plain and often combed early MB IIA pottery, duckbill axes and scarabs that confirm this dating. The attribution of LPW to the first phase of the MBIIA fits well with the accepted time range of LPW and even the occurrence in Phase 2 (Fig. 69a, b) would not be incompatible with what is documented from other sites.

The Sidon excavations offer an opportunity to study the relationship of LPW to other items such as weaponry and scarabs, as well as to other types of pottery vessels such as the local, plain, Middle Bronze Age pottery as well as to Middle Kingdom imports from Egypt[670] and Kamares Ware[671] from Crete.

Lebeᶜa (Fig. 70)

In the mountainous hinterland of Sidon tombs were cut into the rock face during the Bronze Age. The site of Lebeᶜa is about 15km to the east of Sidon; it was investigated by P.E. Guigues in 1924[672] and some of the tombs contained LPW parallel to what is now known from the excavations of the College Site in Sidon.

Tomb 1

A shaft led to three chambers designated A–C. The grave-goods and bones were mixed and the tomb contained relatively few finds, which led to the conclusion that it had been robbed. Nevertheless two LPW jugs were retrieved in Tomb 1.[673]

The diameter of Chamber A measured 2.80 and 1.25m to the roof and it contained only two items, namely a long-necked LPW jug and a duckbill axe.[674] The published photo of the jug (Fig. 70a)[675] reveals that the lower part was reconstructed, but the body was clearly globular and the neck exhibits the typical widening at the upper handle attachment. The rim is bilobate and the handle triple. The fabric is described as bright salmon-coloured and the surface showed traces of burnish. The decoration is bichrome red and black with concentric circles (or spirals) with a band-zone A above and additional bands on the lower neck. The connection of duckbill axe and a long-necked jug is well known from for example Sidon and Tweini and there are parallels to the jug from Megadim (monochrome), Sidon and Sin el Fil with a straighter neck.

The smaller Chamber B contained only a bronze point, but in Chamber C several human bones were mixed with more MB IIA weaponry and pottery.[676] Among the last category was a large LPW dipper type of jug 37cm tall with ovoid body, rounded base and band handle (Fig. 70b). The mouth is round with a thickened rim. The decoration is described as red and brown bands on a beige surface. This may mean bichrome band-zone(s) A on a light slip. Another large dipper with bichrome bands is known from Nami (Fig. 51e) and the size and round mouth are paralleled by monochrome, band-painted examples from Gesher (Fig. 48f, g), Megiddo (Fig. 46g) with a collarette and Megadim (Fig. 52b). The other vessels from the same chamber included a typical MB IIA smaller plain dipper.[677]

Tomb 3

A local farmer discovered another tomb, Tomb 3, and Guigues included some of the material in his publication.[678] Among this was a piriform juglet with a very small, flat base, a round handle and a collar rim. The fabric is salmon-coloured and the decoration is a spiral band with a band-zone, possible band-zone A, above and below (Fig. 70c).[679] Juglets with spirals/concentric circles are known from many sites,

[670] Bader 2003; Forstner-Müller, Kopetzky and Doumet-Serhal 2006; Forstner-Müller and Kopetzky 2006.
[671] MacGillivray 2003; 2004 with colour photos.
[672] Guigues 1937.
[673] *Ibid.*, 37–38, fig. 2 with a plan.
[674] *Ibid.*, fig. 4a.
[675] *Ibid.*, 38–39.
[676] *Ibid.*, fig. 4b.
[677] *Ibid.*, fig. 3d.
[678] *Ibid.*, 40–41.
[679] *Ibid.*, fig. 6. Guigues mentions spirals between two zones of horizontal bands.

but some of the best parallels seem to be from Aphek (Fig. 38a), Megiddo (Fig. 47l) and Megadim (Fig. 52i) with a double handle.

Another painted juglet is also mentioned as being from Tomb 3 (Fig. 70d).[680] The body is sack-shaped and the handle is attached below the small, shaped rim, which is not the usual LPW juglet type.[681] The decoration is faint bichrome red and black bands and no parallels are readily found.

Ruweisé (Figs. 71–72)

Additional rock-cut tombs were found at Ruweisé, another site in the hinterland of Sidon to the west of the village of Kefar Garra.[682] Found among the tomb material from the many tombs in this area were several LPW vessels and related, later painted juglets.

Tomb 8

In the small chamber of Tomb 8 fragments of a bronze axe and other bronze items together with several pottery vessels were found. The LPW comprised a handleless jar, a dipper type jug and a low-necked red burnished jug with black decoration. The handleless jar (Fig. 71c) has an ovoid body, a low ring or disc base, a relatively wide, low neck and a profiled rim. The decoration is bichrome brown and red with four band-zones described as brown bands with red borders, i.e. reverse colour band-zones C.[683]

True band-zones C are seen on the large dipper type jug with an ovoid body, flat base, round handle and round mouth with a profiled, thickened rim (Fig. 71j). One red and black band-zone C is seen below the handle and the other must be below this. The rim is red. This type of band-painted dipper seems to be the norm here as the best parallel is from Lebeᶜa (Fig. 70b) and Ruweisé Tomb 62 (Fig. 71k). The Nami jug Fig. 51e mentioned as parallel for the Lebeᶜa jug is also close.

The low-necked jug from Tomb 8 (Fig. 71e) is a variation of a LPW vessel. A large piriform body with a ring base, a triple handle attached shoulder-to-shoulder and a narrow neck with a thickened, rolled rim. The surface is red burnished and on the shoulder is a band without burnish and instead with black interconnected circle segments. The only parallel is a fragment from Tel Dan (Fig. 64g) and at Tell el-Dabᶜa two fragments (Fig. 24e, f) with similar surface treatment and decoration may also be of this type. The general red burnish with black decoration is known, for example from Qatna (Fig. 99a).

Other sack-shaped juglets like the painted example described from Lebeᶜa were part of the tomb paraphernalia together with a mug-like vessel similar to a painted version from one of the other tombs of Ruweisé (cf. below). An interesting variation of a handleless jar with three loop feet is also seen in a non-painted version in this tomb[684] with a LPW variant from Tomb 12 (Fig. 71d).

Tomb 12

Tomb 12 is another small burial that did not escape robbers. Only three vessels were still present including a handleless jar with three loop feet. The body is piriform, the neck relatively long with a thickened rim, probably with an inner gutter. The surface is beige/yellow burnished and on the collar and lower shoulder two band-zones C are seen, red bands with brown borders. A similar bichrome vessel with concentric circles and band-zones A was seen in the American University of Beirut museum, but with no provenance. Most probably it derived from a tomb in Lebanon and thus confirms the occurrence of this vessel type in the area and as a LPW variant.

Tomb 14

A rectangular pit with no preserved shaft contained a simple LPW handleless jar (Fig. 71b) together with various jugs and bowls.[685] The handleless jar has an ovoid body, a flat base and a relatively short neck with a profiled undercut rim. The decoration is described as monochrome red band-zones A and red ticks on the rim. It looks very small in the photo compared to the other vessels so it may be closely related to a small handleless jar from Megiddo (Fig. 45f).

Tomb 56

Tomb 56 was 1.20m in diameter and probably the burial of a single person who was lying crouched on his left side.[686] An interesting low-necked jug (Fig. 71f)[687] was found by his neck; globular body, disc base, dou-

[680] *Ibid.*, fig. 7a.
[681] Juglets of a comparable shape are seen from Sidon phase 3–5, Doumet-Serhal 2004a, fig. 94.
[682] Guigues 1937, 61–76; idem 1938.
[683] Perhaps the colours were originally more like true band-zones C.
[684] Guigues 1937, fig. 23c.
[685] *Ibid.*, 66–68.
[686] Idem 1938, 30.
[687] *Ibid.*, fig. 46.

ble handle shoulder to shoulder and a profiled thickened rim. On a light slip it was painted with two brown (originally red?) and black band-zones C at mid-body and upper shoulder and an additional brown band on the neck and rim. This is very similar to a jug from Tell el-Dabᶜa (Fig. 22a) dated to the MB IIB. This date is confirmed by the two additional vessels from Tomb 56, a sack-shaped, red burnished juglet with a wide concave base and a carinated bowl.[688] Another similar low-necked jug with a ring base and triple handle occurred at Ginosar (Fig. 59a) and it may also be compared to the Turᶜan jug with apparently simpler decoration (Fig. 50).[689] In that tomb similar carinated bowls appeared as well. In the AUB a low-necked jug almost completely identical to the Tell el-Dabᶜa jug, and thus probably also the Ruweisé example, is on exhibition, confirming the Lebanese occurrence of this type.[690]

Tomb 62

This tomb is somewhat larger than those previously mentioned with a diameter of 2.25m and in the middle of the chamber three individuals were buried with a number of pottery vessels. Among the LPW examples was a handleless jar with an ovoid body, disc base and a relatively short neck with a profiled rim with a possible inner gutter (Fig. 71a). The decoration is monochrome dark red displaying four large groups of concentric circles, each with four thick circles and three bands at the shoulder. The published photo almost looks as if it has been retouched and this motif of simple concentric circles[691] is only paralleled by the small amphora from Megadim Fig. 52a which also displays hanging triangles.

Also discovered is a jug resembling a large mug with a large ovoid body and a wide, almost flat, slightly concave base (Fig. 71g); it has a handle from the shoulder to the wide mouth with a flaring rounded rim/neck.[692] The surface has a slip and the decoration is the same kind of band-zones C as on the aforementioned low-necked jug on the shoulder between the handle attachments, below the handle and on the lower body.

Two large dipper-type jugs similar to the one mentioned from Tomb 8 (fig. 71j) were painted as well (Fig. 71k, l).[693] Both have ovoid bodies, flat bases, a round handle and a round mouth with a thickened, profiled rim. The smaller (Fig. 71l, H 39cm) has a bichrome red and black band-zone C on the shoulder and two red bands on the neck. The other (Fig. 71k, H 40cm) has a similar decoration and a red band at the collar.

Tomb 66

Most of the tombs were more or less circular, but Tomb 66 was rectangular with the common circular shaft leading to it, though no roof was preserved. Guigues speculated that there might never have been one.[694] The bones of the two buried individuals were scattered and mixed with animal bones from sheep and goats, probably the original offerings. The grave-goods consisted of weaponry, scarabs and pottery, especially a number of juglets. This assemblage and the fact that it belonged to only two persons led O. Tufnell to publish the material anew in line with her interest in scarab studies.[695] One of the scarabs bears the name of Senwosret I and thus provides a *terminus post quem* for the tomb.[696]

The painted juglets (Fig. 72b–d, f–j) are ovoid and piriform with button and small ring bases, the handles are bands, double and one example is a small juglet with a triple handle. The rims are generally stepped-rims and the everted, rolled type typical of the pTeY at Tell el-Dabᶜa. The decoration consists of horizontal bands, wavy bands and one example with a branch motif (Fig. 72j) is of interest as it is paralleled by a juglet from Tell el-Dabᶜa.[697] Altogether the juglets are the best parallels for the Egyptian pTeY and probably also with early examples of stepped-rim juglets. One juglet exhibits concentric circles with additional bands above combined with a band handle and a rolled rim (Fig. 72b). Another juglet shows a more unusual flaat globular shape (Fig. 72a) with concentric circles on the entire body. It has a parallel from Byblos (Fig. 78h) with an additional 'concentric' wavy

688 *Ibid.*, fig. 47.
689 The decoration of Fig. 22a is very difficult to determine with absolute certainty as it is very faint and the surface has considerable incrustation.
690 No provenance is known for the AUB vessel, but a tomb in Lebanon is the most obvious choice.
691 Guigues 1938, 36, fig. 59. The text describes the decoration as it looks in the photo, but it is stated that the photo was taken well before the writing of the article.
692 *Ibid.*, 36–38; figs. 57e; 58e.
693 *Ibid.*, 39; fig. 61.
694 *Ibid.*, 40.
695 Tufnell 1975–1976.
696 *Ibid.*, 24–25, in an additional note she discusses the discovery of another scarab with the name of Senwosret II in Tomb 73, cf. below in the text.
697 No fig. here but mentioned above in the Tell el Dabᶜa chapter.

band-zone. A dipper with misc. brown bands of the elongated narrow type (Fig. 71h) belongs to the T. 66 material as well. It is also more likely to be consistent with at least an early MB IIB date.

The weaponry from the tomb comprises two axes of the chisel type with a square profile.[698] This type is slightly later than the duckbill axes but still MB IIA.[699] This should be considered a late occurrence compared to the juglets. The tomb may actually have been used during two periods although this is not a possibility mentioned by Guigues or Tufnell.

Tomb 73

In this tomb, as mentioned, a scarab with the name of Senwosret II came to light together with a painted dipper (Fig. 71i) of the same type as from Tomb 66 (fig. 71h) as well as a pTeY shaped juglet with painted bands (Fig. 72e). In this case, bones outside the tomb indicated reuse, as suggested for Tomb 66.

Chronology

Ruweisé is interesting in the search for the 'LPW story'. The clear correspondence between plain and painted versions of the same types of vessels including unusual shapes would indicate that we are dealing with a local style that comprises LPW vessels. Band-zones C (bichrome) are common and seem to be a local trait as well. The material comprises MB IIA examples and other painted vessels that tend towards MB IIA/B and MB IIB with stepped-rim juglets etc. as well as the low-necked jugs comparable to Tell el-Dabca, red burnished with black decoration and the jug with bichrome band-zones C.

Majdalouna (Fig. 73)

Majdalouna is yet another Lebanese site about 10km east of Sidon where a tomb was discovered in 1937 and published by M. Chéhab.[700] A shaft led to a rectangular chamber, 3.30 × 2.75m, with a smaller side chamber. It was not possible to ascertain how many persons had actually been buried as the bone material was in a poor, damaged state. It was clear that the tomb had been in use for some time since LPW occurred together with Cypriot WPPL, stepped-rim juglets and Base Ring Ware. This would mean that it was probably in use from the MB IIA through to the LB.

The best example of LPW is a handleless jar with a globular body, flat disc (?) base, a relatively long neck and a profiled, thickened rim, slightly undercut and possibly with an inner gutter (Fig. 73a). The decoration consists of spirals/concentric circles and band-zone(s) A on the shoulder and possibly the neck. The shape is identical to a handleless jar from the Kharji tombs at Beirut with band-zones A and ticks on the rim (Fig. 74a). Another handleless jar similar to the Kharji jar was indeed also part of the grave-goods at Majdalouna, but not depicted.[701] Neither is it stated whether the decoration of the two jars is bichrome as would be expected or monochrome red. Concentric circles were found in a different coarser version at Ruweisé (Fig. 71a); otherwise the bichrome jar from Megiddo (Fig. 45a) with concentric circles is the best parallel.

The additional related, painted vessels from Majdalouna are MB IIA/B juglets comparable to the ones from Tomb 66 and 73 at Ruweisé; two piriform and two ovoid with stepped-rim. One is decorated with a wavy band-zone on the shoulder, a band on the lower body and a collarette (Fig. 73e). The neck is missing but the handle is described as double.[702] The three other painted juglets (Fig. 73b-d) display monochrome spirals with bands below and above, one with an additional collarette (fig. 73c) and another with a triple handle (Fig. 73d).[703]

Beirut, the Kharji Tombs[704] (Fig. 74)

Rock tombs from the Bronze Age were discovered in 1954 in the eastern part of Beirut near the sea in the area known as the Kharji district, meaning "outside". This refers to the later medieval and early Ottoman tombs that were located here, "outside" the city walls. In the Bronze Age, however, recent excavations in Beirut indicate that the Kharji Tombs were actually situated inside the city walls.[705] The pottery and bronzes from these tombs have now been published by H. Seeden, who has presented the material in catalogue form using the notes and drawings, etc., that had already been prepared by R. Saidah.[706] W.A. Ward

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[698] Guigues 1938, fig. 70.
[699] Oren 1971, 136; Bietak 1992, 32.
[700] Chéhab 1940.
[701] *Ibid.*, 43.
[702] *Ibid.*, 40; fig. 2 *bis*.
[703] *Ibid.*, fig. 3c, d and f.
[704] Saidah 1993–94.
[705] Saidah 1993–94 (Seeden), 206. See also Badre 1998, 76–78 about the more recent excavations where she mentions the MB (and LB) tombs found at the site of the "Byblos Building", i.e. the Kharji Tombs, and a sphinx dated to Dynasty XII found nearby.
[706] Saidah 1993–94, 137–143, where the story of the discovery and of the publication is presented.

has treated the stone vessels and scarabs,[707] and V. Hankey the Middle Minoan vessels.[708]

The Middle Bronze Age Kharji Tombs

There has been some confusion as to the exact number and nature of the tombs, but Seeden concluded from the surviving evidence that the "tombs" T1 and T2 were actually one cave, "*Grotte* 4", with two chambers numbered T1 and T2, respectively. T1 is almost circular and T2 is a larger, rectangular chamber; both are said to have entrances from the northeast.

When Hankey published the Kamares cup from one of the tombs, she apparently referred to another cave with two rectangular chambers, numbered 1bis and 2bis. Seeden claimed that Saidah's notes mentioned only one cave and that the finds numbered 1bis and 2bis were almost all the ones that belong to LB and supposedly from the same "Grotte 4", since Saidah, who had been in charge of the publication of the tomb(s?), did not mention any other "grotte".

Unfortunately, the original material from the tomb chambers had not, at the time of publication, been located after the war. Furthermore, nothing is known of the number of inhumations, and the exact distribution of the finds in the burial chambers is not clear. The number of vessels and bronzes and the repetition of forms clearly point to multiple and/or successive burials, and the objects are easily divided into the broad groups of Middle and Late Bronze material.

Here we will follow the T1/T2 division now provided by Seeden's publication, and concentrate on the MB finds. To be on the safe side, the items from "1bis" and "2bis" have not been included in the discussion below, since it is uncertain whether they are tombs separate from the chambers T1 and T2 or actually part of these.

An interesting picture emerges when the material from T2 and T1 is regarded as two separate parts.

Tomb 2 (T2)

In T2 we find 5 monochrome red (or brownish?) band-painted dipper jugs, all ovoid with a trefoil rim and small flat bases. Fig. 74e, f have band-zones A, and Fig. 74e shows the collarette and ticks on the rim, whereas Fig. 74f has 6 bands on the neck to collar, ending at the location of the handle. Fig. 74g is smaller but similar to Fig. 74f with a band-zone B and 2 bands at the collar that may also have continued on the neck which is missing. Fig. 74h and, possibly, another dipper from the tomb[709] have a simpler decoration of red horizontal bands, but it is also possible that originally more band(-zone?)s existed, though these had become indiscernible by the time the drawing Fig. 74h was made.

Two other dipper type jugs ascribed to T2[710] are of the type with a round instead of a pinched or trefoil mouth and a profiled rim that is more common on jars. Another jug, with a globular body and a flat, slightly convex, base, has a double handle and a thickened, everted rim.[711] The surface treatment of these jugs is not described, but the one last mentioned could have been red burnished as inferred from similar jugs from Megiddo.[712] The juglets from the tomb are all typical of the early MB IIA, being globular with small bases, round handles and a collar rim.[713] A small twin juglet, also with a collar rim, has a red burnished slip, and the base is more like button bases.[714]

Tomb 1 (T1)

T1 contained the more elaborate examples of LPW as well as two Middle Minoan Kamares cups. Two handleless jars were present, one with three bichrome band-zones A (Fig. 74a), one of which is even on the neck, and ticks on the profiled (inner gutter?) rim. The exact decoration of the other handleless jar (Fig. 74b) is not as clear, all that can be made out being some faint horizontal bands. The space between the two lower bands may indicate that Fig. 74b too was decorated with band-zone(s) of which the inner thin bands were not recognised. Also two long-necked jugs derived from this tomb, one of which with cross-hatched lozenges and triangles (Fig. 74c) is very much like the jug from Qatna T. 1 which has been compared to a jug from Gezer.[715] The neck of the Kharji jug is longer, more slender even than the Qatna jug, and the rim and mouth seem narrow with a simple everted rim. Unfortunately, no photo of the jug has been published in which the exact shape could have been checked. The other long-necked jug (Fig. 74d) has a more typical body, base and neck form compared to

[707] Ward 1993–1994.
[708] Hankey 1996 (cf. ref. in Saidah 1993–94, 210).
[709] Saidah 1993–94, pl. 12.1 photo (no drawing).
[710] *Ibid.*, pl. 11.3–4.
[711] *Ibid.*, pl. 9.1.
[712] For example Loud 1948, pl. 10.13.
[713] Saidah 1993–94, pl. 15.2–3.
[714] *Ibid.*, pl. 15.5.
[715] Both mentioned above and cf. discussion below under Qatna.

other long-necked jugs, but the decoration is again only (preserved as?) horizontal red bands.

The contemporaneity of LPW and Kamares Ware is confirmed in this tomb with two perfect examples of Kamares cups.[716] The rest of the vessels from T1 comprise plain dippers and jugs and juglets which show a further development from the ones in T2: two burnished low-necked jugs with double handles attached to the shoulder and globular bodies.[717] The juglets have ovoid bodies and more sharply-profiled collar rims without the pronounced inner gutter visible on those from T2, and with double and triple handle, respectively.[718] The juglet with the triple handle is assumed to have had a burnished slip; the base is a small button type. Also a sack-shaped juglet with a broad, flat base and double handle was present[719] as well as a minute juglet with a very pronounced button base.[720] Bowls with loop feet[721] and small simple hemispherical bowls[722] represent the open forms from the tomb. One already-mentioned amphora from this tomb[723] is very interesting having an upside-down, 3-forked pot mark on the shoulder next to the upper attachment of the handle; it has exact parallels from Megiddo and Tell el-Dabᶜa. A jar with a grooved rim[724] is reminiscent of Egyptian marl vases, but the body of these is normally not globular as is this one, so it may be of local production.

T1 and T2, comparison

T2 is the larger chamber but contained much less (published) MB material than T1 except for the number of scarabs, which would indicate a certain number of burials if each person had one scarab (cf. below for the scarabs).

The weaponry from T2 included a duckbill axe,[725] and in T1 4 chisel-like axes were found.[726] This would support the suggestion that at least part of the material of tomb T1 dates slightly after that of T2, since the chisel-like axe is commonly regarded as following the duckbill axe which is an indicator of the beginning of MB IIA.[727] Also a veined dagger and a socketed spearhead were part of the weaponry in T2, and this type of dagger is normally found in contexts with the chisel-like axe[728] and could be an argument against dating all of the MB material from T2 as earlier than T1.

It is interesting to note how the original arguments of Oren concerning the chronological significance of the two types of axe, with the chisel-like axe following the duckbill axe, were primarily based on a inversion of his reasoning: how pottery that he termed the "Khabur Ware style" of MB IIA, i.e. LPW, was found together with the duckbill axe, whereas Tell el Yahudiyeh Ware of MB IIB was found in connection with the chisel-like axe. The Megiddo tomb chambers 911 A1 and D he interpreted as transitional MB IIA to IIB since T. 911 A1 contained LPW as well as an example of TeY (cf. above about the tomb).

The scarabs from T2 also seem to include the earlier group although Ward, who published them,[729] did not distinguish between the two tomb(chamber)s but rather viewed the steatite group as separate from the amethyst[730] and carnelian scarabs. He concluded that the steatite scarabs were most consistent with his scarab period III–IV, meaning the end of Dynasty XII-XIII in terms of Egyptian chronology. In T2, however, the steatite scarabs include many of the smaller type that are mostly seen in earlier contexts, and in T1, the few steatite scarabs present are all of a larger type.

Chronology

The question here is whether the material is adequate for the indication of a chronological difference

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716 SAIDAH 1993–94, pl. 18.1; the other is only presented with a photo, *ibid.*, pl. 17.2a–c.
717 *Ibid.*, pl. 15.7–8.
718 *Ibid.*, pl. 15.1; 4.
719 *Ibid.*, pl. 15.6.
720 *Ibid.*, pl. 14.16.
721 *Ibid.*, pl. 2.3–4. Cf. Tel Dan (str. XII) Fig. 66d and Tel Aphek, Fig. 38j.
722 *Ibid.*, pl. 2.6–7.
723 *Ibid.*, pl. 7.
724 *Ibid.*, pl. 4.1a.
725 In the list of finds in SAIDAH 1993–94, 208, a duckbill axe with the museum number F 646 is recorded from T2, but not illustrated and not mentioned in the text. Cf. *ibid.*, 186–187, about the metal artefacts. The position of this axe, however, is indicated on the plan of T2.
726 SAIDAH 1993–94, pl. 2–3.
727 Cf. OREN 1971, 136–139 with his conclusions, and KEMPINSKI in BEN-TOR 1992, 207, fig. 6.47–48. The stratigraphical distribution at Tell el-Dabᶜa also confirms this cf. BIETAK 1991b, fig. 16.
728 Cf. Megiddo T. 911 A1 and D (above), and this is also the case at Tell el-Dabᶜa, cf. BIETAK 1991b, fig. 16; but Kempinski in BEN-TOR 1992, 207, fig. 6.50, refers to the 'ribbed dagger' as generally 'MB IIA'.
729 WARD 1993–94.
730 MARTIN 1998, 112, n. 26, does not agree with Ward that amethyst scarabs, or scarabs made of other semiprecious stone, have their own typology.

between the two chambers, with T2 before T1. If we accept it as being so, it would also be of chronological significance that the monochrome, band-painted dippers were found in T2 and the more elaborate types of LWP in T1. The evidence from the Aphek (Ras el ᶜAin) tombs (cf. above), however, would argue against this assumption, and one could also draw the conclusion that T2 was not as richly furnished and that the people buried in T1 had had access to more foreign goods, such as the Kamares cups and the, conceivably, Egyptian marl jar, and that the tomb, consistent with this, also included the more fancy LPW (from somewhere else?). If the two chambers were used by the same family, as Seeden proposed, both suggestions could also be combined and show that, at one time, the family used T2 for burials and, subsequently, acquired wealth and switched to burying their relatives in T1.

Sin el Fil (Fig. 75)

Sin el Fil was a village close to, and now part of, Beirut on the right bank of the Nahr Beirut river. Here a tomb was discovered in 1932 and M. Chéhab was called in to excavate this oval 2.50 × 5m chamber.[731] Fragmentary bones were recovered, but it was not certain how many individuals had been buried there. The material comprises a duckbill axe and other weaponry together with Tell el Yahudiyeh juglets of the early 'el-Lisht' style.

LPW from Sin el Fil

A handleless jar (Fig. 75a) is almost an exact parallel to the one from Kharji/Beirut (Fig. 74a) with band-zones A, having an ovoid body, flat base, relatively long neck and profiled rim with possible inner gutter.[732] A long-necked jug (Fig. 75b) seems to have a straighter neck than other examples.[733] It is otherwise typical with a globular body, a low disc base and a round handle. The rim is broken, but even if the photo is from an odd angle is does not seem to have been as wide as the parallels; probably a bilobate mouth. The decoration is described as six or seven groups of faint concentric circles and brownish red bands on the shoulder and neck. Long-necked jugs with concentric circles are known from Sidon, Lebeᶜa and Megadim.

A low-necked jug (Fig. 75c) is described as similar to the long-necked one with a disc base, but for the neck and with the handle attached shoulder to collar. The rim is thickened (?). The decoration is very faint brown circles, probably 'bands' around the body but not discernible on the published photo.[734]

A band-painted dipper (?) is missing its handle and most of the rim (Fig. 75d).[735] On the shoulder is a red band-zone A and in addition a collarette. As in the case of the long-necked jug mentioned above, the neck seems rather straight, but again this may partly be due to the angle of the photo and also the missing handle and broken rim.

A stepped-rim juglet with a 'triglyph' band motif on the shoulder and additional bands added below and above (Fig. 75e)[736] is probably somewhat later than the afore-mentioned LPW.

The combination of duckbill axe and long-necked jug etc. is thus not as clear in this case with a tomb used for some continuous period of time.

Byblos (Figs. 76–78)

The relationship between Byblos and Egypt is well attested through written sources, and the Egyptian quest for Lebanese cedar wood for ships and building elements etc. has often been referred to.[737] During the Early Bronze Age, Byblos was unquestionably an important coastal city-state controlling the timber trade with Egypt, and in that period the first significant Temple of Baalat Gebal, the city goddess associated with the Egyptian goddess Hathor, was erected.[738] Many inscribed objects with the names of Egyptian kings have been found in connection with that temple and interpreted as offerings donated by the Egyptian state.[739] Facing the temple complex of Baalat Gebal, on the other side of the Holy Lake, was the so-called L-shaped Temple. It was destroyed by fire and subsequently developed into an important temple in the Middle Bronze Age in the centre of the city, the Obelisk Temple.[740]

Byblos was first excavated by P. Montet 1921–1924; the Royal Tombs were discovered in 1922 after a land-

[731] Chéhab 1939.
[732] *Ibid.*, fig. 8c.
[733] *Ibid.*, fig. 8a.
[734] *Ibid.*, fig. 8b.
[735] *Ibid.*, fig. 7b.
[736] *Ibid.*, fig. 7a.
[737] See, for example, Helck 1975, 889–891; Redford 1992, 37–43; 96–97.
[738] Cf., for example, Joukowsky 1997, 391.
[739] A list of pharaohs' names found at Byblos is provided by Saghieh 1983, 99, table 8.
[740] For a plan of Byblos Dunand 1950, pl. CCXII, or Jidejian 1971, figs. 131 and 133.

slide and subsequently excavated by him. The temple of the city goddess Baalat Gebal was also partly exposed although at that time it was referred to as two temples, the Egyptian and the Syrian. From 1928, M. Dunand took over and the site was peeled in 20cm strictly horizontal layers starting with 28.00m a.s.l. down to virgin soil at 19.60m. These 20cm levels were numbered from above with Roman numerals: Levée I being 28.00–27.80m, etc. Dunand himself described this method as having certain disadvantages(!), but stuck to it nevertheless.[741] In the first report, the area was divided into 60 rectangles indicated by their numbers 1–60, each 5m wide and of different lengths between 7 and 35m.[742] Apparently, the irregular excavations of the previous campaigns made it impossible to superimpose a net of even squares.[743] In the following report, however, a general grid of 10 × 10m squares had been devised, and the horizontal positions of finds were given as X/Y coordinates of this grid[744] whereas the vertical 20cm levels were retained.

In a quest for unambiguous chronological information, there would be no point in picking out Byblos as an object of study, but the Byblos Royal Tombs (I–III) were the original best-exploited source for obtaining knowledge of the relationship between the Middle Bronze Age and Middle Kingdom Egyptian chronology. Due partly to the site's topography and the inevitable destructions that have occurred, and partly to the fact that, especially at Byblos, the tradition of burying deposits (foundation or offering deposits) was prevalent, it is next to impossible to gain reliable information about the contexts of given objects from the excavation reports since the provenience of objects, if stated, is mostly offered only in terms of square and level.

When the painted pottery from Byblos which, at least stylistically, can be attributed to the Middle Bronze Age is considered it is, moreover, obvious that here we have not only the best parallels for the painted dippers from Lisht and Kôm el Hisn in Egypt as well as from Ezbet Rushdi, but also some interesting examples of painted vessels that might be considered precursors of LPW. Also important are the discussions of the Montet Jar itself which has been regarded as a "proof" of the alleged connection of LPW to Khabur Ware, not to mention the chronological issues that have arisen from its contents.

The Montet Jar (Fig. 76c)

The Montet Jar is but one of many offering deposits from Byblos,[745] but it differs from other deposits in many respects, both regarding a large part of the nearly 1000 objects that it contained and as regards the jar itself; it has thus become known under its own name called after its excavator.[746] The jar was discovered in the Baalat Gebal Temple complex, upright against a foundation wall beneath the pavement of the temple and above a layer of ashes and sand.[747] The pavement under which the jar was found belonged to the Temple of Baalat Gebal erected after the Early Bronze Age, i.e. the Middle Bronze Age temple, and Dunand associated the destruction layer of ashes and sand with the general destruction that he assumed had occurred about 2000 BC[748] The material in the debris layer in which the jar was found included objects with the names of Old Kingdom kings, Pepi II being the latest, and Montet dated the temple above to the time of the Middle Kingdom.

The Montet Jar is a large, more than 50cm high, ovoid, handleless jar with a flat base, a low, wide neck and a thickened rim with a slight inner gutter (Fig. 76c). On the shoulder two moulded rope bands with oblique impressions have been applied as decoration as well as in order to cover the seam(s?) caused by the production technique.[749] The body had a combed surface and was apparently built up of coils or slabs and smoothed with the paddle and anvil method, while the upper part with the rim was

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741 Dunand 1939, 7–8, and again 1954, 3–7.

742 *I.e.* actually rectangles, but the term 'square' is retained here.

743 Dunand 1939, 7.

744 Dunand 1954, VII–X. In the description of the figures, the "squares" from the first report are indicated by their number, and from the second report the X and Y coordinates are quoted.

745 Negbi and Moskowitz 1966 have collected the Byblos deposits, but, as pointed out in Ward and Dever 1994, 92, n. 1, their dating is wrong.

746 Montet 1928, 111 stated that the discovery of this jar no. 394 was the principal event of the 2nd season. Tufnell and Ward 1966, 165 also maintained that the jar was "Montet's chief discovery" in his second campaign 1921–22.

747 Montet 1928, 61; 111. Saghieh 1983, 40 and 50 has interpreted the details of the find circumstances. *Ibid.,* pl. XI.1 shows the location of the jar in the temple. It is also indicated in Negbi and Moskowitz 1966, fig. 1 by the northernmost tiny spot in the "Temple Syrien" (= Temple of Baalat Gebal).

748 The documentation and opinions as to the date of the depositing of the jar presented by Montet, Dunand and Schaeffer are recorded in Tufnell and Ward 1966, 166.

749 The production technique is described by Tufnell and Ward 1966, 168.

thrown on a wheel. The two parts were fitted together at the point of the (upper?) applied rope band just mentioned. A matching lid with a snake handle and applied rope band around its lower part fitted the jar opening, resting on the lower rope band on the shoulder of the jar. The decoration is monochrome red and consists of standing cross-hatched triangles[750] on the shoulder below the lower rope band. Beneath the triangles, horizontal bands with 2 wavy bands in between cover the mid-body of the jar, and above the triangles, between the two rope bands, is a wavy band-zone between horizontal bands; an additional band is right below the rim. The rim itself is decorated with ticks.

As mentioned by Tufnell and Ward,[751] the dating of the jar, inferred from the find spot below the pavement of the Middle Bronze Age Temple of Baalat Gebal, had been questioned by Dunand. He had suggested that the pavement, as well as the column bases above the jar, were part of a Persian building and, therefore, did not provide a convenient *terminus ante quem*. M. Saghieh, who has reworked the Early Bronze Age stratigraphy of the site, cleared up the misunderstanding by pointing to the fact that the column bases were rightly attributed to a Persian building, but the said pavement was 1m lower and could not be associated with them. She related the level of the Montet Jar to three other jars deposited in the same room of the temple (one of them Fig. 76a) albeit on a slightly higher level than the Montet Jar.[752] According to Saghieh, they had all of them been deposited in her Phase 8, period H, meaning the period immediately preceding MB IIA,[753] i.e. EB IV.

From the production technique, form and decoration of the jar itself, Tufnell and Ward also concluded that it belonged to the period between the Early and the Middle Bronze Age. It possessed characteristics of both periods and thus seemed to fit into what had been defined as the Intermediate Early Bronze-Middle Bronze period.[754] Tufnell and Ward further compared the jar to two of the other deposit jars from Byblos, one from the Baalat Gebal Temple complex (Fig. 76a) and the other from the Obelisk Temple (fig. 76b).[755]

The fabric of the jar was taken to be local, inferred from comparing it with other EB material from Byblos.[756] The decoration with cross-hatched triangles, however, did not readily find parallels in the (late) EB pottery from Byblos as the other deposit jars were decorated like the above-mentioned jars (Fig. 76a, b). So the decoration and partly the shape of the jar were compared to Khabur Ware and the famous Ras el ᶜAin/Aphek jugs. As will be shown below, an example of the cross-hatched triangles is found on one juglet, also combined with wavy and horizontal bands as on the Montet Jar, and another example exists with concentric circles characteristic of LPW.

The contents of the Montet Jar and its dating have generated much discussion, especially as regards the scarabs and the collection of material from Egypt. D. Ben-Tor has summarised the different theories concerning the scarabs and made a case comparing the scarabs to the remarkably similar seals and seal impressions from Abu Ghâlib, the dating of which she considered to be fixed at the end of Dynasty XI-the beginning of Dynasty XII.[757] They have also been compared to scarabs from the late 1st Int. tombs at Kôm el Hisn by Ward,[758] who also pointed out that the ornament with cobras resting on a basket from the Montet Jar had a perfect parallel from Kôm el Hisn. He even went as far as to suggest that Kôm el Hisn provided the link between Upper Egypt and Byblos.[759]

The toggle pins and torques from the jar are very similar to the Ras Shamra material, dated to UM I by Schaeffer,[760] which also points towards an EB IV/Dynasty XI dating for the contents of the jar.

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[750] Montet 1928, fig. 52 mistakenly shows these as a crisscross band, corrected by the drawing in Tufnell and Ward 1966, fig. 1.

[751] Tufnell and Ward 1966, 166.

[752] Saghieh 1983, 50. Cf. also Negbi and Moskowitz 1966, fig. 2 with all the deposits listed indicating the 20cm levels where they were found. As pointed out by Saghieh 1983, 50, the 20cm's difference between the Montet Jar and the three other jars *"is rather negligible"*.

[753] *Ibid.,* 50–51, fig. 13, Sec. A–A, and p. 132 for a definition of that period. Weinstein 1992, 36, n. 30, does not consider Saghieh's arguments to be solid enough to fix the depositing date of the Montet Jar with any certainty, and she herself also noted (Saghieh 1983, 40) that the exact level of the jar would *"remain a surmise"*. The Montet Jar is also discussed below.

[754] Tufnell and Ward 1966, 173.

[755] *Ibid.*, 171. Cf. also Saghieh 1983, pl. XLI at the bottom for ascribing Fig. 76b (no. 15979) and two similar jars, combining the decoration of Fig. 76a and b, to her period H (together with the Montet Jar, Fig. 76c, as mentioned above).

[756] Tufnell and Ward 1966.

[757] Ben-Tor 1998.

[758] Ward 1971, 55.

[759] *Ibid.,* 55–56.

[760] Schaeffer 1948, 24; fig. 56.

One of the more enigmatic items from the jar is a bronze vase with a long neck, a horizontal rim, a profiled round body and a ring base. Very good parallels to this have been found in the Royal Tombs of Ebla with "un terzo vasetto" of bronze from the "Tomb of the Lord of the Goats" and two examples of stone from "Tomb of the Princess".[761] Two carinated bowls of silver[762] and bronze,[763] respectively, with ring bases also bear resemblance to MB IIB carinated bowls rather than MB IIA or earlier. They may be interpreted as the latest part of the deposited material or, actually, be the prototype of this kind of bowl, as already claimed by Albright.

A group of painted juglets

Eight painted juglets and figure juglets (Fig. 78a–d; g–i) together with two miniature dipper juglets, one of which may also have had traces of paint on the pinched rim (no. 3930)[764] all derived from the same context. They were found in a group of irregular buildings in the western end of squares 32 and 33 in the north-eastern part of the town in Levée XIX between 24.40 and 24.20m.[765] The floors of the buildings where the vessels were found were covered at places with ferruginous ashes, a low circular installation could have been an oven, and the site was tentatively interpreted as a pottery painting workshop. The red ashes had the colour of the painted decoration of the vessels, and the general similarities between the painted decorations of the different vessels also supported this theory. The buildings are to the east of the Temple of Baalat Gebal, and, whether the vessels were painted there or not, it seems safe to assume that they were intended as offerings in connection with the temple area (cf. below for miniature size, plastic forms, etc.) although, at least in the Early Bronze Age, the area of these buildings appears to have been separated from the temple area by a road.[766]

The juglets Fig. 78d and g are globular with a small disc base and a pointed base, respectively, and Fig. 78h has a flat globular form similar to pilgrim flasks. The body of Fig. 78c has the form of a ring,[767] and Fig. 78i and b have more standard piriform and ovoid bodies with pointed or small flat bases. The rims of Fig. 78c, g, h are all of the collar rim/inner gutter type, which may have been true of the missing rim of Fig. 78i, too, whereas the form of the rims on the monkey neck of Fig. 78d and the rider, Fig. 78a, is not known but may also have been a collar rim.[768] Handles, when preserved, are mostly double (Fig. 78c, d) or a band (Fig. 78h). Some of the juglets are miniatures, Fig. 78b with a height of 5.6cm and no. 3931 (no figure) of 6.7cm,[769] together with the above metioned two tiny dippers that are only 3.7 and 4cm high; neither is Fig. 78g, at 9cm, very large. The sizes should also be compared with the relative thickness of the walls and coarseness of the fabric that are generally inferred from photos of the juglets.[770] The ring juglet Fig. 78c with its height of 17cm is the largest one.

Two of the vessels can be designated figure juglets. Fig. 78d with a kind of monkey forming the neck, sitting on top of the body of the juglet with its legs on the juglet shoulder, the rim attached to its back, and holding its nose (cf. below for comparisons). Fig. 78a is more of a figure itself, the body of a horse forming the vessel body with a rider sitting on the back and probably forming the neck. All the protruding parts of horse and rider were missing so no details of the rim etc. are preserved (cf. above) as is also partly the case with the monkey juglet, which has lost the rim on top of the monkey's head.

All the painted vessels of this group are painted with red horizontal bands, some of them with wavy or zigzag bands, and some show traces of concentric circles or spirals and cross-hatched triangles. The monkey juglet (Fig. 78d) has concentric circles with additional cross-hatched, standing triangles. Examples of

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761 Matthiae, Pinnock and Mattiae 1995, no. 466, dated to "Bronzo Medio I–II: ca. 1825–1775 a.C.".

762 Montet 1928b, pl. LXXI.605 and Tufnell and Ward 1966, fig. 9.207.

763 Montet 1928b, pl. LXXI.608 and Tufnell and Ward 1966, fig. 9.208.

764 Dunand 1939, fig. 232.3930.

765 *Ibid.*, 276. Squares 32 and 33 are shown on the plan Dunand 1937, pl. CCVII with "De la côte 26 à la côte 24" including Lev. XIX (24.40–24.20).

766 A comparison between Dunand 1937, pl. CCVII and the plan in Saghieh 1983, III.1, shows that the said buildings are situated in the latter's "Area V".

767 As mentioned this has been interpreted as a Cypriot imitation by Maguire 2009, fig. 19.1.

768 The head, Dunand 1950, pl. CLXVI.19309; idem 1958, fig. 1154, no. 19309, also has a kind of collar rim and may originate from a similar vessel. Cf. also idem 1937, pl. XLIX for other heads from vessels, where no. 3748 is painted in the "herringbone-style of the EB deposits" and no. 3659 is very similar to no. 19309. An interesting parallel mentioned earlier for the monkey neck has been found at the MB temple at Nahariyah, where the head of the monkey forms part of the collar rim (Dothan 1956, pl. 3.F).

769 Dunand 1939, 276, no. 3931.

770 Idem 1937, pl. CLXIV.

this kind of triangle are also seen on a juglet with a wavy band round its mid-body (Fig. 78g), and the flat globular juglet (Fig. 78h) exhibits a spiral, with an outer wavy/zigzag circle or wavy band-zone, following the shape of the body. The side of this juglet has horizontal lines continuing all the way round down from the handle. The angles on the mid-body of Fig. 78i are not a common motif, while the collar decoration of this juglet with vertical strokes between 2 wavy bands might resemble a collarette. The decoration of the ring juglet, Fig. 78c, cannot be readily discerned, but it seems to include bands and wavy bands following the shape of the ring body as well as crisscrossed zones. Very interestingly, exactly the same combination of wavy and cross-bands is also found on ring vases of Cypriot origin which L. Maguire suggested might be of a shape "imitating the ring vases of monochrome finish, which have been found at Ugarit and Tell el-Dabᶜa".[771] More likely, Fig. 78c with its collar rim is the earliest of these examples of ring juglets and a rather unusual variation of shape that was in fashion over a longer period of time with different attributes in rims and surface treatment, painted or burnished.

The exact stratigraphical position of the vessels is unclear although Dunand describes them as being from the same context. The area in which the vessels were found is in itself evidently among the more damaged ones being close to the Crusader Castle and probably also to the deep trench cut by Montet in the Baalat Gebal temple area.[772] What points to an MB IIA date for this group of vessels is in particular the collar rim that has been taken as an MB IIA indicator,[773] together with the decoration, especially the concentric circles/spiral motifs.[774] Cross-hatched triangles and various bands alone are features that occur within other styles of painted pottery besides Middle Bronze LPW, but here, combined with the concentric circles etc., the MB IIA date seems the best alternative.

The monkey juglet (Fig. 78d) has a parallel, Fig. 78e, which differs slightly in decoration with large spirals on both sides of the juglet and wavy band(s?) on the collar but with a monkey similar to that of BY014 and with red lines too. With the legs of the monkeys opposite the handle, these juglets are divided into two sides, in the case of Fig. 78e accentuated by the two large spirals. This juglet may actually belong with the above-mentioned group from Sq. 32–33, Lev. XIX, as it is said to have come from against the large wall of square 33 in the destruction layers of the walls of Lev. XI–XX.[775]

Another globular juglet with a small disc base (like fig. 78d, e with the monkeys) is decorated with concentric circles and band zones B, Fig. 78f. This is the nearest we come to what can be termed "true LPW" from Byblos. Like the above-mentioned group of vessels, it is relatively coarse and with thick walls painted in monochrome brown that may originally have been red. It was found in Sq. 59, also east of the Baalat Gebal temple area, but at Lev. IV (27.40–27.20m), i.e. a higher level than the vessels mentioned above. This does not necessarily mean that the juglet is from a later period than the above-mentioned group of vessels, but, if so, we can interpret it as a link between that group of (early?) painted vessels and LPW.

These juglets are generally of the same style as the Montet Jar and probably the dippers (see below) as well, having relatively thick walls and made from rather "coarse amphora type clay". All of the examples have merely monochrome red decoration, and none has been found of the seemingly more luxurious types of a finer slipped and burnished fabric with bichrome decoration (see below). The Montet Jar explained itself as being an offering deposit jar with its famous contents of scarabs etc. and its lid with a snake handle. Some of the other examples, especially those with the monkey neck and the horse and rider, may also be explained as offerings for the temple area. No funerary contexts are mentioned, tombs being otherwise the expected destination for painted juglets.

Painted dippers

The painted dippers from Byblos (Fig. 77) are, as already mentioned, the best parallels for the dippers found at Lisht and Kôm el Hisn in Egypt as well as

[771] MAGUIRE 1995, 55 and fig. 12.3; Cf. also EADEM 2009, fig. 19 and BIETAK 1996, fig. 29, where Fig. 78c and h are presented, albeit in very small scale and with their decoration only schematically indicated.

[772] SAGHIEH 1983, 59 about the destruction in her Area V, and *ibid.*, 40 about the trench of Montet.

[773] Cf. AMIRAN 1969, 107, and about the "collar rim" mentioned earlier here.

[774] TUBB (1981, 53) classified Fig. 78c, d, g, h together with Fig. 78e, f as LPW from Byblos, but he did not mention the other vessels or the context. GERSTENBLITH 1983, 41, n. 62, refers to Fig. 78h (= no. 3928) and also ascribes it to MB IIA, together with the painted dipper Fig. 77f (= no. 10882).

[775] DUNAND 1939, 286, no. 4101.

providing parallels for some of the material found at Ezbet Rushdi in the Tell el-Dabᶜa area. They have ovoid, more or less fat, bodies and round or slightly flattened bases. Most of them lack rims and handles.

All the dippers are decorated with monochrome red bands of various types. Fig. 77a–c have wavy bands and wavy band-zones alternating with band-zones B, and they are the parallels for the Lisht and Kôm el Hisn jugs, Fig. 77b being of almost the same relatively large size as the jugs from Egypt whereas the two others (Fig. 77a, c) are scarcely more than half the size of these. Fig. 77d, e are decorated with band-zones B only, at least in the case of Fig. 77e; Fig. 77d has more "sloppily" executed bands that may not quite justify the term band-zones. They are both of the type now represented by several fragments from Rushdi, but, as is also the case with the first-mentioned dippers, the surface treatment, ware, inclusions, etc., are not referred to in the published description and there are no photos to show more of the texture and other details. The little dipper, Fig. 77f, with a small flat base, shows a band-zone A and additional bands around the neck, so this vessel is closer to the "Aphek family", while the large dipper, Fig. 77g, with a very wide neck and preserved rim from Tombeau de Particulier, with its miscellaneous bands, is rather of the type found at Megiddo, too.

The last-mentioned jug, Fig. 77g, is the only one from a good context, Tombeau de Particulier III, which is dealt with below. Most of the other dippers are from the habitation(?) area south-east of the Obelisk Temple (Fig. 77a–c and f); one is from north of the temple (Fig. 77e) and another is from east of the temple (Fig. 77d). Saghieh has dealt with some of the dippers (and cups, cf. below) when they are from the areas where she has surveyed the third millennium EB architectural phases.

Saghieh divided the city into 6 areas[776] and each area into architectural units. Her Area I is the centre of the city with the Obelisk Temple and south of the so-called Sacred Pool. From Unit A of this area, the dipper Fig. 77a from sq. 13/17 Lev. XII (25.80–25.60cm) is attributed to her Phase 6. Together with another unpainted dipper, a spout of what appears to be a "Byblos teapot"[777] and two more insignificant bowls, Fig. 77e is taken as evidence of the continuous occupation of the buildings in sq. 13–14/16–17 from EB into MB in the levels above the EB phases.[778] Fig. 77f from sq. 16/18 Lev. VIII (26.60–26.40) of Unit D further south-east in the same area is also regarded as "*definitely post-third mill*".[779] Fig. 77e was found in Saghieh's Area V sq. 8/22 Lev. VII (26.80–26.60) in the northern corner of the site close to the Crusader Castle, which is the much disturbed area mentioned above in connection with the painted juglets. Fig. 77e is not mentioned directly in the text, but it is shown together with an unpainted dipper and an amphora of the type described in connection with the cups below that are both again "*definitely post-third mill.*"[780]

Painted cups[781] *and goblets*

The general definition of LPW does not include painted cups and goblets. When the Byblos material was reviewed, however, it turned out that several cups with red horizontal and wavy bands from this site seemed to fit into the general picture of painted MB vessels. A goblet with the same kind of decoration has also been included for the illustrations here (Fig. 76d).

The cups can be divided into two main types, one of which has a slender cylindrical lower part and a wide flaring upper part. The handles of this group (Fig. 77m–q) are attached to the lower cylindrical part. A variant of this type has a wider lower part, and the flaring upper part is not as long (Fig. 77r) and an undecorated cup, from Tombeaux de Particuliers I–II.[782] The other main type is globular and the rim is turned inwards and is narrower than the maximum diameter (Fig. 77h–k). This type may be compared to undecorated cups from Tombeaux de Particuliers I–II[783] and T. 4 of Aphek (Fig. 77l inset). The handles of these cups are attached at the maximum diameter and the upper half of the cup.

The biconical shape of a cup from Tombeau de Particulier III[784] is more explicit with a very narrow mouth, and this is the only example with a double handle; the decoration of this cup, as inferred from the published photo, is peculiar, too, with light (white or rose?) and thin, dark bands. The other cups represented here are decorated with red horizontal

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[776] Saghieh 1983, III.1.
[777] Described by Dunand 1958, 496.12117 as almost rectangular in section, made of fine clay with a highly burnished red slip.
[778] Saghieh 1983, 5, fig. 1.
[779] *Ibid.,* ll, fig. 4.
[780] *Ibid.,* 64 (nos. 11326 and 12387), fig. 18.
[781] The designation 'cup' has been chosen instead of 'mug' which is used, for example, by Gerstenblith 1983, fig. 35.
[782] Schaeffer 1948, fig. 45.922.
[783] Montet 1928b, fig. 109.925.
[784] Idem 1929, pl. CXLVI.934.

bands and wavy bands or band-zones. Fig. 77r, moreover, has vertical lines on the upper flaring part. Fig. 77m, n also exhibit a spiral on the base, and Fig. 77q has ticks on the handle. The cups of the first type are from 4.6 to 8.1cm high and those of the second are generally larger, from 6.9 to 8.6cm.

The goblet Fig. 76d has a biconical lower part and a long flaring upper part and it is, as already mentioned, decorated with alternating wavy and horizontal bands. Another painted goblet of similar shape has broad, red horizontal bands.[785]

When the contexts of the cups are investigated in an attempt at dating them, the levels, as usual, are more confusing than of any help (cf. above). The cups of the first group are from Lev. III and IX–XI and those of the sub-group as far apart as Lev. II and XXV. The cups of the second group range from Lev. VI to XXII with Lev. X and XV in between. More useful is to look at examples of undecorated cups since the sub-group of the first type and the second type were both found in Tombeaux de Particuliers I–II which would date them within the range of TeY etc., i.e. MB IIA/B–IIC as discussed below. The painted cup from Tombeau de Particulier III mentioned above might perhaps be included with the second type that was also found undecorated in T. 4 at Aphek, which would date this type to the time of the two famous jugs with cross-hatched triangles (Fig. 37a, b) and the MB IIA date of the Tombeau de Particulier III as discussed below.

The cup Fig. 77i was found as lid for a deposit jar in the Obelisk Temple: a relatively small wheel combed amphora (H 26.5cm) with a wide, short neck and a thickened rim with a sharp outer ridge and a slight inner gutter, similar to the rim of the Montet Jar (Fig. 76c). The amphora too has an incised pot mark in the form of an X next to one of the handles.[786] The goblet Fig. 76d was found in the Obelisk Temple, too, and also employed as a lid for an amphora very similar to the one mentioned above.[787] Gerstenblith included both the cup and the goblet in her MB IIA material together with the amphorae and other vessels.[788] Saghieh, too, agreed with an early MB IIA date for these two vessels in her treatment of the Obelisk Complex of her Unit G in Area 1. The complex had been destroyed in Phase 3 and the layout changed when it was rebuilt in Phase 4. Thus, working from stratigraphical and architectural conclusions, she attributed the deposit jar no. 17691 with the cup Fig. 77i to Phase 4 at the beginning of Period H just preceding Amenemhat III.[789] In the following Phase 5, the obelisk of Abishemu was erected on a socle on top of Phase 4, and this is the indicator that Phase 5 should be dated to the time of the Royal Tombs and Amenemhat III who is believed to be have been a contemporary of Abishemu (cf. above). The goblet Fig. 76d was found in the same level as Fig. 76b, a deposit jar with a lid with the same type of red, alternating horizontal and wavy bands as the goblet.[790] The deposit jar had been sunk into the floor of Phase 4 and was attributed to Phase 5,[791] which is probably the case with the goblet, too.

Two of the cups of the first group, Fig. 77m and p, are presented by Saghieh as 'definitely post third millennium' alongside the dippers discussed above, and it seems reasonable to conclude that, at least, the cups and goblet with alternating horizontal and wavy bands/wavy band-zones belong with the Byblos painted MB IIA dippers, and so, presumably, do most of the others of the same shapes with different or no decoration as also indicated by the parallel from Aphek T. 4 to the second type. It is possible that, for example, the mentioned goblet with white bands could date back to EBIV as Saghieh inferred for the same shape without a handle from Period JI/II that she saw as an precursor of the goblets of Period H.[792]

Tombeaux de Particuliers

Three rock tombs designated Tombeaux de Particuliers were found on the south side of the site close

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[785] Dunand 1954, fig. 205.8483.

[786] For the early MB IIAdate of these pot marks, cf. Tufnell 1969, 15, as previously mentioned. Other examples of similar small amphorae with pot marks are found for example: Dunand 1958, fig. 582 no. 12387 and 12373 – of which the former is mentioned by Saghieh 1983, fig. 18, cf. above for discussion. See also Dunand 1958, fig. 1109, no. 18355, and Dunand 1954; 193, fig. 193, no. 8359. All of the Byblos amphorae mentioned have an incised mark near one of the handles.

[787] Dunand 1950, pl. XCII.15835 with the goblet no. 15836.

[788] Gerstenblith 1983, 40–41 and fig. 35.4 (the cup Fig. 77i) and 26.9 (the goblet Fig. 76d).

[789] Saghieh 1983, 19 and 25 with tab. 1 showing phase 4 as the beginning of her Period 4.

[790] *Ibid.,* fig. 7b. Cf. also again Negbi and Moskowitz 1966, fig. 2 mentioned above.

[791] Saghieh 1983, 20 and fig. 7b.

[792] *Ibid.,* 97. Within her Types M4, M5, she referred to a goblet no. 14649 with white and red bands as "*one of the very few Byblite vessels that shows polychromy in paint*", shown on her fig. 19 and except for the missing handle very similar to Dunand 1958, fig. 923.16654.

to the sea and not far from the Royal Tombs.[793] The first two tombs (I–II) were found by chance when work was conducted on an Armenian orphanage near the tombs, and the material from these two was published jointly. The third tomb, which was subsequently discovered, was (like the two first found) very modest compared to the Royal Tombs, but it is the only tomb that was at least partly depicted, showing a roughly-hewn pillar supporting the roof.[794]

Tomb III

Tomb III is also the more interesting tomb for the present survey of LPW. It contained a relatively large band-painted dipper with a very wide neck (Fig. 77g) that, curiously enough, was not described by Montet as painted, which is clearly the case as seen in a photo.[795] Another very interesting jug from this tomb belongs to the group of long-necked jugs, with the variation here that the neck is made into an animal with the rim pinched in the middle into the shape of an "8" composing its mouth, eyes applied on the sides of the neck and the double handle placed from the top of its head to the shoulder of the jug, possibly indicating the horns of a goat/ram or deer.[796] Montet described this jug as having traces of black paint on the lip, which is not surprising since this type of jug is mainly found belonging to LPW, i.e. painted. A biconical mug with a very narrow mouth also appears to be painted as one of the few bichrome examples from Byblos with dark and light (white?) horizontal bands.[797]

As pointed out by Oren,[798] the rest of the material of this tomb also confirms an MB IIA dating, including the two examples of duckbill axes and a socketed spearhead. Of the plain vessels, the dippers with small flat bases are very similar to the ones from the Royal Tombs I–III, and generally the fabric of the vessels from the tombs is coarse with large amounts lime and thick walls like most of the vessels from the Royal Tombs I–III.

Tombs I–II

The vessels from Tombs I–II comprise examples of TeY Ware, 3 complete juglets and fragments of two more. They are generally of Bietak's Piriform 1 type, also designated the Syro-Egyptian group,[799] and one base fragment is decorated with lotus flowers. Piriform 1 with two or three decorative zones occurs at Tell el-Dabᶜa str. F–E/2–1 with examples of lotus decoration mainly ascribed to str. E/2. When Montet then described another fragmentary juglet, which is not depicted, as red burnished with black parallel bands, two near the base, two on the body and two further up, we may surmise that he was referring to a pTeY juglet as opposed to LPW.[800] Thus, the material from these two tombs with TeY juglets generally seems to belong to a later date than the material from Tomb III, i.e. MB IIB, except that one of the two tombs also contained a four-spouted lamp which should probably rather be dated to the end of the EB.[801] The fragmentary biconical mug, the cup with a handle and the deep bowl with vertical handles, that are the only examples published as drawings with the text (and not in the *Atlas* like the rest of the material from the tombs), are all MB IIA types. The mug has an almost identical parallel from Aphek T. 4, and the cup with a handle is very similar in shape to the wheel combed cup from Tomb III. The tombs also contained a complete example of another type of mug/cup and fragments of two others with a more cylindrical body and a flaring rim, also with a parallel from Tomb III. This type of cup

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[793] Montet 1928b, 22–24; 243–248. The exact position of the tombs is neither shown on the map of the site presented by idem 1929, pl. I, nor on other maps of Byblos known to the present author.

[794] Idem 1928b, fig. 108.

[795] Idem 1929, pl. CXLVII.931 and described Idem 1928b, 247.931. Schaeffer 1948, fig. 65 published drawings of material from Tombeau de Particulier III including this jug shown as painted (no. 931).

[796] Montet 1929, pl. CXLV.929 and described 1928b, 247.929 identifying the animal as a pig (the mouth! – although it is with a vertical "8", not horizontal like a pig's snout) or ram (the "horns").

[797] *Ibid.*, pl. CXLVI.934 and described Idem 1928b, 247.934 with no mention of the painted decoration.

[798] Oren 1971, 118.

[799] Bietak, 222–224, in: Bietak and Hein (eds.) 1994.

[800] Montet 1928b, 245, no. 245. He calls this vessel a "broc", which is the same word he had just used above for the TeY juglets. The type of pTeY that we are here dealing with may be similar to Fig. 27a here.

[801] *Ibid.,* 244, no. 913. Cf. Amiran 1969, pl. 22.11; 23.9; 24.13. Cf. also the so-called Archaic Tombs at Byblos close to the Royal Tombs with EB material, Montet 1928b, 239–241 and 1929, pl. CXLIV. Two fragmentary lamps of this type, however, have also been found at the Nahariyah temple where the ware is said to be "MB II", and the lamps are thus taken as evidence that they "*survived at this site well into the later period*": Ben-Tor 1950, 39, pl. IX-9–10. The photos of the lamps seem to show what may be another possibly six-spouted type of lamp.

exists with painted decoration too (see above for the cups).

The Royal Tombs of Byblos

No painted pottery was found in the famous Royal Tombs of Byblos, but the fact remains that they provide the link between the Middle Bronze Age and Egyptian chronology *par excellence*. They will thus also be considered here since the pottery in the tombs has been regarded as typical of MB IIA. In addition, the tombs contained Egyptian pottery that is worth considering alongside the dates provided as a *terminus post quem* by the names of Amenemhat III and IV, now with the better Egyptian MK–2nd Int. sequence at hand.

The vessels of particular chronological significance in connection with Egypt are the Egyptian marl *zirs* and the 2 "teapots" from T. III. The *zirs*[802] are clearly of a type that does not occur until Dynasty XIII and continues through the 2nd Int. Period.[803] A fragment of a (Byblos?) "teapot" has possibly also been found at Tell el-Dabᶜa[804] in Area F, str. b, i.e. the latter half of Dynasty XIII corresponding to MB IIA–IIB according to Bietak.[805] Thus the evidence provided by this type of vessel would support a date well into Dynasty XIII as the time of T. III, and T. I–II would also rather belong to a period after the time of Amenemhat III–IV than being contemporary with these kings.

Tufnell maintained that the plain vessels from the tombs were locally produced, in contrast to the burnished and more sophisticated vessels, and she claimed that the style and production technique of these plain vessels were "already obsolete in Palestine" at the time they were deposited in the Royal Tombs. She thus infers that the late Dynasty XII date provided by the names of Amenemhat III and IV is not in accordance with the MB IIA types of pottery in the tombs.

The big question is whether this coarse Byblos style, which is also evident in the case of the painted vessels, is an indicator merely of a regional type of pottery or of the fact that this kind of vessel existed longer in Byblos than in Palestine, as Tufnell surmised, or whether the vessels actually belong to an earlier period than is the case in Palestine.

Mgharet al-Hourriyé, Lebanon (Fig. 79)

'Mghara' means 'cave' and Mgharet al-Hourriyé is a relatively recently-discovered cave in Lebanon that had been used as a burial place during the end of the Early Bronze Age and the beginning of the Middle Bronze Age. It is situated in the mountains of the Qadisha Valley about 600 m southeast and below the rock-cut monastery of Deir Hamatoura on the Krabribé plateau.[806] Qadisha means 'holy' and many hermits and monks had settled here in this deep, beautiful valley, now dotted with monasteries. The Qadisha River is also called Nahr Abu Ali.

The cave was discovered in the year 2000 and has been excavated for two seasons in 2001 and 2003 by a combined team of speleologists and archaeologists.[807] It was difficult to enter and one may wonder if this was easier when it was still in use.[808] It consists of a lower 22 m long, narrow, winding gallery with an 8 m high chimney at the end opposite the entrance leading to a higher level with a similar but smaller gallery. Both the lower and upper gallery had pottery scattered over the floor, the lower and larger more so. Other finds included human bones, bronzes, pieces of wood, textile fragments, shell beads and lithics.

The stratigraphy indicated varied periods of activity,[809] but in general the cave had been used as a burial place during the end of the Early Bronze Age and the beginning of the Middle Bronze Age according to the dating of the pottery.[810] The published jars, bowls, jugs and juglets seem to be more consistent with a date in the beginning of the Middle Bronze Age and the cups and lamps possibly reaching back to the end of the Early Bronze Age.[811] All together the material is very similar to what is known from Byblos as pointed out by the excavators.

LPW and painted vessels from Mgharet al-Hourriyé

The examples of Levantine Painted Ware from the Mgharet al-Hourriyé cave display the relatively simple style of red horizontal bands seen here on a dipper

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802 Tufnell 1969, 16, nos. 59–60.

803 Bietak 1991b, fig. 9, 4–5; Bader 2001, fig. 43, type 5 from str. G/4–E/1 of Tell el-Dabᶜa. *Ibid.*, 108, n. 819, however, states that the description of the vessels is not entirely compatible with the Egyptian variants. Cf. also Schiestl 2007, n. 5 referring to K. Kopetzky's opinion that the Egyptian pottery from T. I and II is contemporary to Tell el-Dabᶜa str. E/3–2.

804 Bietak 1996, fig. 29, Reg. no. 3203 A.

805 Cf. the stratigraphy Fig. 4 here.

806 Beayno and Mattar 2004, 427–428.

807 Beayno and Mattar 2004.

808 The difficulties of entering and working in the cave are amply described in *ibid.,* 428–432.

809 *Ibid.,* 434.

810 *Ibid.,* 435.

811 *Ibid.,* pl. 1–5.

jug, two juglets and a bowl. In addition some of the cups with and without handles have red and white spiral bands as has also been found at Byblos.

The best example is a painted juglet (Fig. 79c)[812] with many thin red bands in two groups (band-zones B) on the shoulder to mid-body and on the lower body. Two bands on the neck, bands on the handle and ticks on the rim complete the decoration. The body is nearly globular with an almost pointed base, a round handle and a rim with an inner gutter of the collar-rim family. Another painted vessel is a dipper jug with two red bands on the mid-body (Fig. 79a). It has an ovoid body, a pointed base with a small flat part, a round handle and pinched rim.[813] Another painted jug(let) exhibits an incised band on the shoulder and two thin red bands above (Fig. 79b). It has a globular, ovoid body, a small, flat, slightly convex base, a round handle and a flaring, simple rim.[814]

Other painted vessels include a bowl with horizontal handles of which, one is a horizontal band handle and one on the other side a mere 'stub'. It has a flattened base and direct rounded rim. This is a type represented by more examples, but only this one displays red bands outside: a thin band at the rim, a thicker one below the rim and a thinner one near the base.[815] In addition several of the so-called Byblos cups with flaring rims, with and without handles and some with white and red painted bands were found in the cave.[816]

The material from the cave was well preserved because of its inaccessibility. The first-mentioned painted juglet and jugs are relatively coarse with simple red bands and clearly early MB IIA LPW. They are connected to some Byblos examples and are consistent with the conclusions drawn from the Tell el-Dabᶜa material. The painted bowl is of the same type, but the cups (Fig. 79d) are apparently earlier EBIV finds according to Thalmann.[817] They are nevertheless, as mentioned in the Byblos chapter, probably also related to the early LPW.

Tell Arqa (Fig. 80)

Tell Arqa is the largest and most important site in the southern part of the Akkar Plain south of the river Nahr el-Kebir. The 7 ha, 40 m high tell is situated in the very north of present-day Lebanon at the small river Nahr Arqa about 6 km inland. At the foot of the oval tell itself is the lower city with a necropolis to the south as well as one to the east.[818]

French excavations have since 1972 revealed the stratigraphy of the site. With interruptions due to the civil war they were fully resumed in 1992 under the direction of J.-P. Thalmann. He assumes that the site was inhabited since the Neolithic in the 6th millennium, but the excavations have so far only penetrated down to the Early Bronze Age III about 2700 BC followed by the periods of the Middle Bronze Age through to Mameluke times. The levels are numbered 1–17 from the top and grouped into Phases A-R. From 1992 it was decided to concentrate on the western part of the tell and the area termed "Chantier 1". Here the Bronze Age in particular has been studied in depth with Level 17 corresponding to Phase R and the late EB III, Levels 16–15/Phase P and EB IV, Level 14/Phase N and the MB IIA of the southern Levant (MB I of the northern), Level 13/Phase M and MB IIB (MB II), Level 12/Phase L and LB I; later LB phases are only poorly represented by Level 11.[819]

The MB IIA (MB I) at Tell Arqa, Phase N / Level 14

The late third millennium settlement of the Early Bronze Age was burnt down around 2000 BC and followed by the Middle Bronze Age. Thalmann has described the beginning of the Middle Bronze age, his Phase N, as a period where Arqa and the Akkar region were largely self-sufficient and rather isolated with some contact to the north and that it was not till the succeeding Phase M that they really open up for wider contacts along the coast.[820] A potters' workshop was established and remained in use during 3 or 4 stratigraphic sub-phases of Level 14 and within this area a warrior tomb with weaponry including a duck-bill axe, a veined dagger and spearheads together with pottery typical for the MB IIA in the north were discovered.[821] This tomb contained no LPW, but good examples have indeed subsequently turned up in the same area. Considering Arqa's location on the Lebanese coast with Sidon, Beirut and Byblos to the

[812] *Ibid.*, pl. 3.26; photo 23 (colour photo).
[813] *Ibid.*, pl. 3.17; and possibly photo 22 mid.
[814] *Ibid.*, pl. 3.22; photo 22 left.
[815] *Ibid.*, pl. 2.5–11; the painted example is pl. 2.9.
[816] *Ibid.*, pl. 4; photo 24–25.
[817] Cf. also Tell Arqa below. The cups from Hourriyé are mainly of the Byblos type Fig. 77r.
[818] Thalmann 2006, 7; idem 2002, 363.
[819] Idem 2006, fig. 3 and idem 2002, fig. 2.
[820] *Ibid.*, 365.
[821] Idem 2006, 34–38.

south and Amrith, Tweini, Sukas and Ras Shamra to the north this is no surprise and the postulated 'isolation' during this period was not total.

Levantine Painted Ware from Arqa[822]

Good examples of LPW have turned up at Tell Arqa from contexts dating from the beginning of the Middle Bronze Age. None, however, seems to come directly from tombs. Most common are regular dippers with band-painting. An interesting long-necked jug has also turned up and one or perhaps two juglets complete the picture together with a painted low-necked jug different to the regular LPW examples.

Dipper jugs

An almost complete band-painted dipper 03/500.3 (Fig. 80c) was found in a silo. Only the neck and handle were broken off and when reconstructed only the pinched and most vulnerable part of the rim was missing. The fabric has fired to orange and on photos it looks rather coarse with no slip or burnish preserved. The body is ovoid with a small, flat base, the neck relatively long with a pinched rim and the handle is almost round but slightly oval-pressed. The decoration is monochrome red with a band-zone A above mid-body and an additional band above and one around the collar as well as ticks on the rim and bands on the handle. It is best paralleled by an example from Byblos (Fig. 77f) missing its neck and almost identical to one from the Kharji tomb at Beirut also with a missing neck (Fig. 74g). Other dippers are of the same general type, for example Fig. 37g from Aphek with a wider neck and round mouth, but having a similar decoration and Fig. 84f from Ras Shamra with a collarette but otherwise identical.

Fig. 80c was found in the silo 03/500, which according to Thalmann[823] belongs to the very early stages of Level 14. It was situated where a pottery workshop was installed soon after the initial phases of the Middle Bronze Age and otherwise filled with local early Phase N pottery. The workshop also covered and partly destroyed the above-mentioned warrior tomb with a duckbill axe; Thalmann states that working from stratigraphy it is impossible to determine whether the silo or the tomb is the earlier, but both for certain predate the pottery workshop, which covered all of the excavated area of Chantier 1.[824] As we have seen from other sites, LPW is contemporary with duckbill axes.

Two similar, but more fragmentary, dippers were found during the 2008 excavations of silo 03/500. One is missing its base, neck, rim and handle, but the preserved body is ovoid like Fig. 80c and the decoration is monochrome red with a band-zone A and two bands around the neck (Fig. 80d). The surface seems to be a paler beige and possibly burnished. The same is true for another dipper with preserved fragments of the lower body, shoulder, and neck with an upper handle stub below a small part of the rim (Fig. 80e). The base is missing as well as the part of the body above mid-body/lower shoulder where a band-zone A would be expected. A red band around the neck and some red on the rim show that it was painted and it is most likely that it was originally similar to the band-painted dippers. Both of the above fragmentary dippers probably had small, flat bases

Juglets

A shoulder fragment 96/330.9 (no illustration) with a handle stub from a round or possibly double handle of a LPW dipper jug or regular juglet has the common burnished surface with monochrome red decoration. It comprises a band-zone A below the handle and a collarette with long, oblique tassels. This is reminiscent of juglets from Ras Shamra, especially Fig. 84m-n with dipper-type necks and the true juglets Fig. 85a–c. The fragment had first been ascribed to Phase 16 of the Early Bronze Age IV, but Thalmann now explains this[825] in connection with the destruction of the Level. 96/330.9 was found in the southern part of the excavated area, where the corner of two walls (16.40 and 16.34)[826] was destroyed when stones were dug out here for reuse. Thus the LPW fragment was discovered among typical EB IV material and must be viewed in association with this activity. Just south and east of this area some stone-built, corbelled silos of Level 14 were destroyed by the pottery workshop, as was the case with silo 03/500 mentioned above. The pit of the stone robbers must

[822] The examples of LPW from Arqa are unpublished except for one juglet and included here courtesy of the Arqa Mission and J.-P. Thalmann, who has very kindly provided drawings and photos of some of the LPW.

[823] This statement and the following are based on personal communication with J.-P. Thalmann.

[824] THALMANN 2002, 368–369; IDEM 2006, 33–50 with more details about the pottery workshop and stratigraphy. The silo 03/500 is not mentioned.

[825] The following is again based on personal communication with J.-P. Thalmann.

[826] *Ibid.*, fig. 88 with a plan of Level 16.

thus also most probably be dated to the very beginning of the Middle Bronze Age, before the pottery workshop.

The upper part of a juglet 96/206.13 (Fig. 80f)[827] and possibly a similar neck 98/318.9[828] belong to the typical early MB IIA type with a collar rim and double handle. The surface is orange with visible lime inclusions and the decoration of 96/206.13 is now brown with parts of concentric circles as the main motif with an upper horizontal border band and a collarette as well as possible ticks on the rim. Collar-rim juglets with concentric circles would normally have a band-zone A or at least more than just one horizontal band above the concentric circles, but the decoration of Fig. 80f seems well preserved although there may originally have been more than one horizontal band as on, for example, Fig. 85e from Ras Shamra.

Long-necked jug

One fragmentary long-necked jug has also appeared, 02/538.3 (Fig. 80b). The shape and thickness of the wall of the fragments confirms its identification as a long-necked jug and although the decoration is unique it is not unexpected and fits well within the long-necked jugs' repertoire. The surface is reddish beige and vertically burnished. Only three fragments of the body are preserved, but together with the lower body and the base it is enough to show that it was ovoid/globular and the base is a very low and narrow ring, almost flat. The neck, rim and handle are not preserved. The three painted fragments from above mid-body are enough to show that the decoration consisted of a cross-hatched butterfly pattern with two border bands below and above. The pointed ends of the butterfly wings cross the border bands, a familiar feature, especially from one of the long-necked jugs from Amrith (Fig. 81b). The border bands below and above as well as the borders of the butterflies themselves are dark reddish brown and filled with dark red cross-hatching. It seems as if the same colour has been applied both thickly and thinly so the jug is not a true bichrome, but the *result* is 'bichrome'. Cross-hatching was up until now known from triangles and diamonds and not from butterflies, but they belong to the same geometric family. Butterflies and triangles are thus now known filled with cross-hatching as well as solid red with black borders, while diamonds are hitherto not found with solid red filling. This combination may well appear one day as the Arqa example of cross-hatched butterflies did.

Low-necked jug – not LPW

The above-mentioned vessels are all of an orange to yellowish fabric, but a low-necked jug (Fig. 80a) which otherwise has a shape and decoration in relation to LPW, or rather Syrian Common Ware, is of a very different fabric, firing and treatment.

Chronology and origin

All the LPW examples from Arqa come from early MB IIA contexts and represent examples that are also known from other sites, both south and north of Arqa. Thalmann has explained[829] that the fabrics of all of them are foreign to the Arqa and Akkar Plain types. This would mean that Arqa is not the origin of LPW, but LPW still reached the site. The theory that LPW was produced at several sites as a variation on unpainted styles would thus not apply to Arqa itself, but they may still be from one or more sites not far away. According to the excavator the Akkar Plain as such has its own isolated style and production of pottery.[830] At the same time the people of Arqa imported painted vessels from other sites recognisable as 'imports'. New petrographic results of analysis by Mary Ownby seem to show that the sampled LPW could well be from the local area (cf. below).

Amrith (Fig. 81)

On the Syrian coast 7 km south of modern day Tartous and almost midway between Byblos and Ras Shamra is the site of Amrith, which has yielded painted vessels which were originally used by Tubb as good examples for LPW.[831]

M. Dunand excavated the site in 1954 together with N. Saliby and A. Khirichian and a number of Middle Bronze Age tombs were emptied.[832] A certain type of tomb was named '*tombe en silo*' (tomb-silo) since the interments were found at the bottom of silo-like built-in installations of stone covered with stones. Two of them, Tomb-silo 4 and 7, apparently contained several examples of LPW originally published

[827] *Ibid.*, pl. 85.20.
[828] *Ibid.*, pl. 85.21.
[829] J.-P. Thalmann, personal communication.
[830] Thalmann 2002, 365.
[831] Tubb 1983, fig. 1.4.
[832] Dunand *et.al.* 1954–1955.
[833] *Ibid.*, pl. III.2 and 4.

as small, blurred, b/w photos.[833] Two of the painted vessels were later published as drawings by Tubb,[834] a juglet from Tomb-silo 4 and the long-necked jug, mentioned several times, from Tomb-silo 7. M. Al-Maqdissi has initiated a more profound study of the site and the finds kept in the Damascus National Museum and he has published other drawings of the same two vessels as Tubb, as well as another long-necked jug and one more juglet.[835] He does not mention from which Tomb-silo they came, but from the original published photos it is most plausible that both are from Tomb-silo 7.

LPW from Tomb-silos 4 and 7

The painted vessels from each of the two tomb-silos will be described. It is not easy to ascertain which vessels are from which tomb as some confusion prevails.[836] From these tombs at least six LPW vessels were retrieved, two dipper jugs, two long-necked jugs and two juglets. The two dipper jugs in the back row to the left on the photo Fig. 81e are decorated with band-zones, which is the common decoration for this type of jug. They are both of the relatively broad type with a flat base. The jug furthest to the left exhibits a wide neck and trefoil rim, which was probably also the case of the second jug. It is not possible to see whether the Amrith jugs have collarettes or whether they are decorated with band-zones A, which seems more probable, or B. A third jug next to the two painted jugs is of the same type, but apparently not painted. A bichrome dipper from Ras Shamra with a band-zone A seems to be the best parallel although it has a narrower neck (Fig. 84a). The Ras Shamra jug bears two bands around the neck instead of a collarette. A dipper from Sukas has a similar wide neck and in that case bears a collarette and additional bands on the handle (Fig. 82e).

The long-necked jug in the back row furthest to the right on Fig. 81e is the one also published as a drawing by both Tubb[837] and by Al-Maqdissi (Fig. 81a).[838] It has a globular body, ring base and bilobate (8–shaped) rim. The decoration is bichrome and the main motif is a black cross-band bordered by additional red and black bands. On the neck alternating red and black bands are seen as well as additional bands on the handle (would normally be red, but they are shown by Tubb as black). This jug is by far the best parallel to Fig. 16b from Tell el-Dabᶜa although it does not have the additional decoration on the shoulder.

Al-Maqdissi has published a drawing of another long-necked jug (Fig. 81b), which may be the one next to the first mentioned in the originally-published photo.[839] It has almost the same shape but it is a little smaller and the base is a flat disc and not a flat ring base. The body is also slightly more elongated giving it a biconical shape rather than globular. The decoration is interesting (the way it is rendered by Al-Maqdissi) with bichrome butterflies with extended vertical bands below (the outer 'wing' band continues below the butterfly itself). The butterflies would be expected to fit within the horizontal border bands below and above, but in this case they actually look more like true butterflies, as they seem to fly above these and the extensions crossing the lower border bands and below. On the drawing the three lower border bands are red and the upper ditto black. Three red bands are also seen on the lower half of the neck.

Gerstenblith[840] thought that there was a mistake in the tomb numbering and a check of Dunand's text[841] reveals that he actually refers to the duckbill axes as from Tomb-silo 7, but they are shown in the photo labelled 'tombe-silo 4' (Fig. 81f). Probably the two photos have been switched by mistake and the text is correct. Tubb[842] claims that the two painted vessels he depicts are from Tomb-silo 4: the juglet (Fig. 81c) is clearly seen in the photo with finds including the axes, i.e. probably Tomb-silo 7 and the long-necked jug is seen in the photo from the other tomb, i.e. probably Tomb-silo 4.

The mentioned juglet is also published by Al-Maqdissi together with another juglet.[843] Both are bichrome with collar rims, one with a globular body (Fig. 81c) and the other with more pronounced shoulders and more pointed base (Fig. 81d). The globular juglet shows concentric circles with a band-zone A above and a collarette. One of the concentric

[834] Tubb 1983, fig. 1.3–4.
[835] Al-Maqdissi 1995, figs. 67.1 and 3; 69.1–3.
[836] M. al-Maqdissi is currently working on a complete publication of the Amrith material, which will hopefully clarify matters. Cf. text here below.
[837] Tubb 1983, fig. 1.4.
[838] Al-Maqdissi 1995, fig. 69.2.
[839] A jug more similar to the first was, however, also seen on exhibition in the Damascus National Museum.
[840] Gerstenblith 1983, 44.
[841] Dunand *et.al.* 1954–1955, 197.
[842] Tubb 1983, fig. 1.3–4.
[843] Al-Maqdissi 1995, fig. 67.1 and 3. Possibly Dunand *et al.* 1954, pl. III.2, front row 2nd from right = Fig. 81f here.

circles is made as a wheel comparable to a juglet from Ras Shamra (Fig. 85f). The other juglet has a bichrome ladder band in stead of a collarette and and additional band below and above. The 'wheel' on the juglet with concentric circles is related to the horizontal ladder band motive in the same way as band-zones A are related to concentric circles.

Sukas (Fig. 82)

Tell Sukas is situated on the Syrian coast south of Ras Shamra with a bay on each side providing the harbour facilities that make Tell Sukas one of the natural ports of call on the coastal route between Byblos and Ras Shamra.[844] The hinterland is a fertile plain between the mountains which reach the coast further north and south, and the site exhibits all the ideal conditions for a settlement.[845]

In 1958–63, Danish archaeologists under the auspices of the Carlsberg Foundation excavated parts of the tell, concentrating mainly on a large area in the north-eastern corner which was the highest point. The later periods of the Persian era down to the Iron Age are those best represented with the Late and Middle Bronze Age to a lesser extent. For the present study, of most interest is a multiple Middle Bronze Age tomb, discovered and excavated in 1958–1959 in the south-western sector of Sq. G11.[846]

T.IV, a multiple tomb[847]

The tomb had been dug under the surface as a 2.70 × 1.90 m oval shaft or pit. In the final stage, the shaft was filled with earth and covered by stones, and the excavator suggested that in between the different stages of use of this tomb, it was also filled and covered. On the sides of the tomb, especially in the northern end, stones were placed around the corpses as a lining of the shaft. Altogether, at least 41 burials took place in the tomb during a longer period, and 3 levels were stratigraphically separated from each other by sterile fill layers of clay and stones. In the lower level 3, 25 skulls could be discerned, in Level 2 only 2, and 10 in the Upper Level 1. The last interred bodies of each level were generally left in their original position, whereas the earlier ones were normally pushed aside together with their tomb furniture. When publishing the tomb, H. Thrane was very cautious in his interpretation and dating of the 3 levels although he compared the material to that found in Ras Shamra and Jericho, and the tomb was generally dated to the Middle Bronze Age.[848] Today, with the comparative material from Aphek, Megiddo and the reworked material from Ras Shamra etc., there is a better chance of extracting more information from the tomb.

Level 3

The lowest level, Level 3, was "*sealed by a hard brown layer of sterile clay, with a loose stone packing*".[849] The material below this sealing clearly belongs to MB IIA and it was this layer that contained LPW and other painted pottery from the tomb. On the published plan drawings of the tomb, Level 3 is divided into three sub-phases which might indicate that the material in these phases was deposited on separate occasions, but, again, this is a multiple tomb used over a long period of time and, as was the custom, the older material was pushed aside causing a fair amount of uncertainty in the chronological conclusions that may be drawn from the material. Nevertheless, an attempt has been made here at taking a look at these three sub-phases as regards the painted pottery of Level 3. The material at the bottom[850] is presumably the oldest, and here we find two globular, almost biconical, low-necked jugs with disc bases and rolled rims (Fig. 82b, c). The decoration on the shoulders of both is red and consists of a zone of metopes with "triglyphs" of oblique groups of lines between horizontal bands. One of the jugs (Fig. 82c) has a double handle with horizontal lines. Also belonging this group is a handleless jar with a carinated shoulder, flat base, everted rolled/thickened rim and 3 red horizontal bands on the shoulder (Fig. 82a).

In the middle group,[851] all the bichrome jugs that can be classified as 'true' LPW, are grouped with three large bichrome low-necked jugs showing interesting features. Fig. 82l is globular with a flat base and a flaring, profiled rim, usually found on jars. The handle is double and attached at shoulder and rim, which is the case on all the low-necked jugs from Level 3. The main motif is a crisscross band between additional bands, and around the neck, as well as inside the rim and on the handle, are more bands. Fig. 82d is piriform with a disc base, everted, round-

844 Cf. also Artzy 1995, 20, n. 21 for a similar position of Nami.
845 Riis 1970, 7–20 and Assaf 1997, 90–91.
846 Thrane 1978, 3 and a plan, fig. 1 of the excavations showing the position of the tomb.
847 Thrane 1978, 3 with a summary *ibid.,* 49–50.
848 *Ibid.,* 46–47.
849 *Ibid.,* 21 and fig. 35 for a photo of the "sterile layer between levels 2 and 3".
850 *Ibid.,* fig. 34, plan 12, and fig. 32, plan 10.
851 *Ibid.,* fig. 33, plan 11.

ed rim and presumably a round handle. Its decoration is a hybrid, being bichrome and including a collarette as with classical LPW, but with a zone on mid-body of groups of oblique lines between horizontal bands that is characteristic of the Syro/Cilician style. The last of the three has a more squat, globular, almost biconical, shape and a relatively broad disc base (Fig. 82i). The rim is trefoil and drawn upwards, and the double handle has only a small loop. The bichrome decoration is, again, reminiscent of Syro/Cilician style with a zone of oblique lines in the shape, possibly, of triangles and with additional bands below and on the neck and handle.

Together with these three jugs were three classic band-painted dippers (Fig. 82e, h, k). One of them is fat, ovoid with a somewhat pronounced shoulder, flat base, wide neck and trefoil rim (Fig. 82h). It has a bichrome band-zone A and collarette and lines on the handle. A more slender ovoid dipper (Fig. 82k) with rounded/pointed base also exhibits a bichrome band-zone A, but instead of a collarette it seems to have groups of hatching on the shoulder. These two bichrome dippers were also burnished. Fig. 82k, is ovoid with rounded/pointed base and with a narrow (reconstructed) neck whereas Fig. 82e has a wide neck and trefoil rim; the decoration is a monochrome red band-zone B below the handle. In the upper group was another dipper (Fig. 82f) with a slender ovoid shape, rounded/pointed base and pinched rim. It, too, has a monochrome red band-zone B below the handle, and an additional band around the collar. Also belonging to this last group are two other low-necked jugs (Fig. 82g; j) of almost the same shape as those first mentioned (Fig. 82b, c), but one has a low ring base (fig. 82j), and both are almost biconical and with a simple everted rim and double handle. The decoration of both is two horizontal bands on mid-body; one of them (Fig. 82g) also has two additional bands on the shoulder.

That Level 3 in general belongs to MB IIA can also be seen from the other vessels found and the chisel-shaped bronze shaft-hole axe. The three bowls look as if taken from an MB IIA pottery corpus collection: a small rounded bowl with a red wash, flat/disc base and S-profile, a deep, red burnished bowl with incised knobs and a flat ring base and the larger bowl with red slip and 4 "horn" knobs. All three have good parallels at Aphek and Megiddo as has the red burnished biconical jug with ring base and double handle. The two smaller bowls have, as stated, almost exact parallels from a tomb at Nami also with LPW, but with collar-rim juglets at Nami as opposed to the juglets in Sukas. The juglets in T. IV, Level 3, are burnished black, grey or red with small ring bases and profiled inner gutter rims, that are not quite stepped, and double or round handles. One has a more pronounced shoulder and trefoil rim as is commonly seen in Ras Shamra, and the others are of the type also found in Tell el-Dabᶜa tombs str. F–E/3.[852] One juglet has an applied incised band on the lower shoulder, normally seen on larger jars. Two dipper jugs with small, flat bases, wide necks and trefoil rims both have a red slip.

We can conclude that the MB IIA Level 3 of T. 4 would correspond best to Phase 3 of Aphek, but that some of the material may originate a little earlier than that and some a little later. The juglets are the common type from this northern-coast area where, at the same time, there are many points of correspondence with the South, via Nami–Megiddo–Aphek, etc. In the painted jugs, the Syro/Cilician influence is quite evident in Fig. 82a, b and also easily detectable in the bichrome Fig. 82d, i.

Level 2

Level 2 of the tomb was the poorest of the three levels with only two burials and possibly a large jar,[853] a melon-head toggle pin, the lower part of a bronze arrowhead(?) and part of a silver ring.

Level 1

The upper level, Level 1, is clearly now in the MB IIB with Cypriot WPPL, high-neck bowls - also with the grooved neck well known at Ras Shamra, and the juglets showing a more pronounced stepped-rim. The melon-head toggle pin can, for example, also be seen in the Hama tombs dealt with below.

Tell Tweini – Gibala (Fig. 83)

Tell Tweini is another site on the Syrian coast between Tell Sukas just to the south and Ras Shamra further north of it. In modern terms it is 30 km south of Lattakia and just north of the town of Jableh at the

[852] A survey of tombs, published in BIETAK 1991a, shows that this type of slender juglet with a stepped-rim in str. F–E/3 has: button base, double handle, relatively soft stepped-rim, and str. E/1: more slender body, small ring base, round handle, more pronounced stepped-rim.

[853] The jar is ascribed to Level 2 in the Catalogue of Objects, THRANE 1978, 55, no. 216, but in the text, *ibid.*, 22, it is treated together with Level 3(?).

confluence of two rivers, the larger being the Rumailiah. According to the excavators this river led from the tell to a sandy cove, which would have provided the harbour of the site.[854] The tell is now 1.7km from the sea and has a drop shape 'pointing' towards the sea, 400m east-west and 290m north-south; it rises 30m above sea level, which equals 10 to 15m above the surrounding ground level.[855]

Tell Tweini is identified with ancient Gibala (or Gabala) and was excavated 1999–2007 by a Belgian team from Leuven in collaboration with Michel Al-Maqdissi, head of the Syrian Antiquities Department. J. Bretschneider has been in charge of the excavations with Klaas Vansteenhuyse dealing with more detailed pottery studies. Most of the stratigraphy and the finds belong to the Iron and Late Bronze Age. The excavators mention the fact that at Ugarit (Ras Shamra) the Middle Bronze Age is only known from tomb material showing that the site was resettled at the start of the Middle Bronze Age.[856] The same seems to be true of Tell Tweini where the beginning of the Middle Bronze Age was at first known from one tomb from the period and subsequently more tombs with MB IIA material appeared.

The Tweini long-necked jug

A tomb from the beginning of the Bronze Age was uncovered at Tell Tweini, in Field B, square C4 and named locus or Tomb 5523.[857] Field B is at the western edge of the tell and the stone structure is described as a circular beehive tomb with corbelled roof.[858] It was still sealed when it was first discovered in 1999 and when opened a bichrome long-necked jug (Fig. 83a) was discovered at the entrance, the lower part buried 10cm in soil. It was removed for safety reasons, and the tomb was re-sealed till the next season in 2000. Inside the tomb in the lower level two adults had been inhumed at presumably the same time. The larger (male?[859]) closest to the entrance was in a foetal position, on its right side and next to its shin a duckbill axe was found and under the right arm was a juglet. The other person was on her (?) back facing upwards and with the arms crossed over the chest.

It is not completely clear how far from the skeletons the bichrome long-necked jug was positioned, but there can hardly be any doubt that it belonged to the same tomb as the duckbill axe. The contemporaneity of the two items and thus a certain date to the beginning of the MB IIA is confirmed by a tomb at Sidon with a parallel to the painted long-necked jug together with a duckbill axe, cf. above.[860]

The long-necked jug (Fig. 83a) has a globular body and a low ring or disc base. The handle is round and at the attachment at the neck below the rim the neck shows the typical ridge. The rim is well preserved, bilobate with a higher front. The decoration consists of a bichrome "butterfly/hourglass" zone that is basically a black single cross-band with the triangles filled in alternately up and down with red, as is also known in the case of standing or hanging filled-in triangles on bichrome LPW. Below and above is an additional black band and a band is seen at the collar and possibly on the lower neck. The shoulder area is covered with incrustation,[861] but there may have been some kind of circle segment (?) decoration like that on the Sidon jug (cf. above). Below the rim, in the position where a Syro/Cilician jug would normally bear an eye, this jug has a relatively large circle with a cross. This detail seems to be a rare Syro/Cilician variation.[862] The Gibala jug is indeed a perfect link between LPW and Syro/Cilician Ware. The globular body-shape and bichrome decoration are typical for a LPW long-necked jug, but the rim is up-drawn as on a Syro/Cilician pitcher and the 'eye' below the rim is Syro/Cilician together with the hourglass-butterfly motif that actually occurs on both wares.

When two fragments from Tell el-Dabᶜa, str. d/2 Area F, with shape and fabric very similar to long-necked jugs were first encountered it was suggested that their preserved decoration was part of a motif similar to what is seen on the Gibala jug.[863] The 1999

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[854] Bretschneider *et al.* 2004, 215.

[855] Al-Maqdissi, Bretschneider *et al.* 2007, 4.

[856] Bretschneider *et al.* 2004, 218.

[857] Bretschneider *et al.* 1999.

[858] *Ibid.*, 220.

[859] At the time of the publication Bretschneider *et al.* 1999, 118, the skeletons had not yet been sexed. When mentioned again by Bretschneider *et al.* 2004, 220 the skeleton with the axe is still merely the 'larger'.

[860] *Ibid.*, 220 mentions the jug as 'reminiscent of the Bathrobe Ware of the late Middle Bronze / early Late Bronze Age' with reference to Einwag 1998, 137 ff.

[861] Bretschneider *et al.* 2004, fig. 6 with a colour photo.

[862] Garstang 1953, fig. 143.4 shows a fragment with a similar "eye" from Mersin and Heinz 1992, Kat. A, pl. 75.18a, b another variation with just one vertical line through the circle.

[863] I had made sketches similar to the Gibala jug, but no examples of this exact type of decoration had been found up to that time.

find thus confirmed the existence of this type of decoration and since then a similar long-necked jug with a butterfly motif has been found in a tomb in Sidon where a duckbill axe was present as well (cf. Sidon). Another long-necked jug with bichrome butterfly decoration from Amrith,[864] has also been published which is even closer to the Tweini jug. Neither of the last two mentioned, however, bear an 'eye'.

More examples of LPW from Tell Tweini

Other examples of LPW have subsequently been found at Tweini in Field A, at the centre of the tell east of Field B, but these have unfortunately not yet been published.[865] Some painted juglets especially stand out as very similar to painted juglets from Ras Shamra.

The contexts are most probably originally all from tombs[866] except perhaps for two fragments of a neck and a rim that seem to belong to the same handleless jar, A-01055-C-023 and A-1057-C005. The rim is thickened or rolled and the fabric has been fired brick orange. On the collar is a dark reddish brown wavy band-zone on a white surface on both fragments and on the rim of the latter dark reddish brown ticks are seen (Fig. 83i).[867] Whether this vessel actually belongs to LPW is uncertain, but wavy-bands of a different and probably more southern style are found on a handleless jar from Nami (Fig. 51a). A better parallel may be the handleless jar from Sidon (Fig. 68a) with a wavy band-zone at the collar but also more band-zones A and one band on the neck where the Tweini jar is plain.

Two shoulder fragments of dipper-type jugs, A-2547-001 and 003 (Fig. 83b, c) from the same locus 2547, are more typically LPW types with monochrome red band decoration. Jug 003 has very sagging shoulders and a handle stub (Fig. 83c). On the shoulder a band-zone B with four relatively thin bands were discerned, which is consistent with dippers from Ras Shamra. The more exact parallels would depend, of course, on the surface, fabric etc. Jug 001 (Fig. 83b) displays more rounded shoulders and the decoration is higher on the upper shoulder, a wavy band-zone with two additional bands below and above. Wavy band-zones are known from dipper jugs from Egypt (Lisht and Kôm el-Hisn) and from Byblos as well as a singular example from Tell el-ᶜAjjul (Fig. 31a). The latter, however, has a surface and colour very different from at least the Egyptian examples and again the better parallel for the Tweini jug depends on fabric and surface treatment etc. A third dipper may be cited, A-00941-001 (Fig. 83d). It was found with an infant burial next to a Cypriot White Painted Cross Line style jug. This would point to a MB IIB date rather than MB IIA, but the shape is close to, for example, LPW dippers from Tell Arqa (Fig. 80c). The body is ovoid with a small flat base and a round handle. The neck is relatively narrow, widening at the pinched rim. The fabric is fired brick orange and on the lower shoulder two horizontal grooves are seen, covered by red paint.

The most interesting new LWP vessels from Tweini are two globular juglets with monochrome red band-zones C on the lower shoulder, A-00938-030 and A-2552-001 (fig. 83e, f). Both have round handles and low collar rims, A-00938-030 (Fig. 83f) is the smaller and the larger, A-2552-001 (Fig. 83e), has additional bands on the handle and ticks on the rim. Both may originally have displayed more decoration, but their surfaces are both very worn and covered with incrustation. Similar globular LPW juglets from Ras Shamra exhibit bichrome band-zones A and additional collarettes (Fig. 85a–c), which are also seemingly missing in Tweini.[868] At Amrith, close to Tweini, a similar juglet, also bichrome as at Ras Shamra, has concentric circles below the band-zone (Fig. 81c). A third corresponding globular juglet from Tweini, A-00944-001 is missing the neck and rim and the decoration seems to be incised without paint (no illustration).

A globular jug with low ring base (Fig. 83g) shows dark red almost brown vertical 'rays' on the shoulder down to a zone of four bands (band-zone B like) above the maximum diameter. The surface is

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[864] Al-Maqdissi 1995, fig. 69.1, it probably belonged to Tomb-silo 7, Dunand *et al.* 1954, pl. III.4 (possibly the 2nd from right in the back row). This jug and the one from Sidon are also mentioned in the chapters dealing with the two sites.

[865] Klaas Vansteenhuysen who is studying the pottery of the site has very kindly sent me pictures and drawings of vessels from Tell Tweini. I am very grateful to him for letting me mention these vessels here.

[866] MBA tombs were primarily found below the dwelling floors, cf. Al-Maqdissi, Van Lerberghe *et al.* 2007, 2 (this may not be the actual page as the article was only found in a version on the internet at the time of publication of the present study).

[867] Fig. 83g only shows the neck fragment

[868] K. Vansteenhuysen, personal communication, has mentioned that other examples of painted collarettes do exist at Tweini, but these are not included here.

cream coloured and smooth and the vessel may be related to Syro/Cilician Ware although the globular body shape also recalls the long-necked LPW jugs.

The Tweini long-necked jug and the additional LPW vessels from the site that still await a more detailed publication have added Tweini to the pool of LPW sites along the northern coast that bear references to the Syro/Cilician sites further north and north-east. Parallels are readily found from especially Sidon, Arqa, Amrith and Ras Shamra and possibly also Sukas. With a location between these sites this is not a surprise but a welcome addition to the corpus and confirmation of the close relations along the coast during the Middle Bronze Age.

Ras Shamra – Ugarit (Figs. 84–86)

In 1928, the discovery of Late Bronze Age tombs at the port of Minet el Beida on the north Syrian coast led to the French excavations of Ras Shamra situated between two small seasonal rivers not far inland from Minet el Beida where these rivers meet and flow into the Mediterranean. At the end of the Middle Bronze Age and during the Late Bronze Age, Ras Shamra, which has been identified with Ugarit of the texts, was a large, important centre with international connections and protected by a city wall. Large areas of the tell with temples, a palace area and many tombs as well as habitation, mainly from the end of the Middle and especially the Late Bronze Age, have been excavated from 1929 up to and including the present day.[869]

Tubb[870] described an example of a Syro/Cilician "eye" jug from a Ras Shamra tomb as crude and probably an imitation, which does not make it any less interesting, especially considering the actual context in which it was found (cf. below). Gerstenblith[871] lamented that the MB IIA material from Ras Shamra is relatively sparse compared to material from MB IIB and LB. She also complained that the mixed EB IV, MB IIA and MB IIB dating by Schaeffer of Niveau II into "Ugarit Moyen 1–3" reduced the otherwise potential chronological value of the site. As regards Middle Bronze Age painted pottery types of the eastern Mediterranean, Ras Shamra is nevertheless a rewarding site yielding many good examples of LPW.[872] They were published primarily by C.F.A. Schaeffer, who directed the excavations 1929–1970 and today many of these vessels are kept in the Louvre in Paris.[873]

Painted Middle Bronze Age Pottery at Ras Shamra

Many painted vessels or parts of vessels from Ras Shamra are presented here including, first and foremost, LPW and Syro/Cilician Ware along with some jugs that seem to be a later development of these two styles as well as pointing towards Late Bronze Age Bichrome Ware. It is striking how the band-painted dipper type jug(let)s predominate (Fig. 84) together with some juglets also decorated with band-zones or concentric circles (Fig. 85a–f). The dippers are mostly ovoid, more or less slender, and some are more globular (Fig. 84a almost biconical). There are some examples (Fig. 84m, n) with an exceptionally globular body, normally seen only with "real" juglets such as Fig. 85a–c. The neck and mouth of these globular dipper juglets differentiate them from the mentioned juglets with a thin neck and a round mouth with profiled rim. Fig. 84i has a small disc base, but otherwise dippers have a pointed, round or a small, flat base. Many examples are bichrome or two shades of reddish brown that also create a bichrome impression; otherwise the decoration is red. Most of them have a collarette (Fig. 84d–k, m, n) or this is replaced by two bands, the lower wavy (Fig. 84a–c). Some have additional ticks on the rim and/or handle (Fig. 84j–k, m, n) that are not always visible on the drawing.

The globolar juglets (Fig. 85a–f) display a decoration similar to the dippers with band-zone A and collarettes (Fig. 85a–c). Juglets with collar rim and a small flat base are decorated with concentric circles as the main motive with a band-zone A or B above (Fig. 85d, e). Another juglet with concentric circles and small flat base (Fig. 85f) does not have a col-

[869] Cf. Yon 1993 and 1997 – also about the other periods represented at Ras Shamra.

[870] Tubb 1983, 52, n. 3.

[871] Gerstenblith 1983, 41–42.

[872] Most of these are, of course, also listed by Tubb 1983 and Gerstenblith 1983.

[873] The present writer had the opportunity to study them in February 1997 by kind permission of Mme A. Coubet, Conservateur général. The data thus obtained has been included in the descriptions of painted MB vessels on the figures here, and, whenever possible, identification with the published vessels has been attempted. It was not possible in all cases, which was largely due to the fact that the publications had not been listed in the register of the Louvre, and often the decoration on the published drawings differed somewhat from that of the actual vessels; some of the drawings shown in the figures here have accordingly been slightly altered.

larette, but in stead a band and a wavy band below again corresponding to the dipper decoration. It belongs to the stepped-rim juglet class or between LPW and stepped-rim juglets that tend to be without collarette. The radiating motif between the 2 outermost concentric circles (as with a wheel) is known from a few other examples, such as from Amrith (Fig. 81c) with a globular body more like Fig. 85a–c.

Two examples of bichrome vessels with cross-hatched triangles have been found: a jug (Fig. 85k) and a crater (Fig. 85j), which both seem to be the coastal bichrome versions of the Syro/Cilician style. Two jugs are more straightforward examples of Syro/Cilician Ware (Fig. 86a, b). Both Fig. 85k and Fig. 86a, b have the characteristic "tassel" below the handle as has another jug (Fig. 85h) found together with the crater Fig. 85j and probably of the long-necked type, but missing the neck.

As mentioned above, jugs that do not readily belong with either LPW or Syro/Cilician Ware (Fig. 86c–j) have also been included here for stylistic as well as chronological reasons. Below, an analysis is presented of the known contexts of the various painted examples in order to investigate to what extent it is possible to draw chronological conclusions from the Ras Shamra material.

The Niveau II Necropolis on the Acropolis, excavations in the early 1930s

On the Acropolis, tombs below Niveau I of the Late Bronze Age, i.e. earlier than the type of tomb also known from Minet el Beida,[874] were excavated between 1930 and 1932. The tombs first discovered were simple cist tombs with little pottery: red and black burnished juglets with stepped-rim and elongated storage jars without handles. Initially, no painted pottery was found in these tombs. Deeper soundings were made on the Acropolis in the 1931 excavations in order to investigate and verify this earlier stratigraphy, and an area of 100 × 60m between the Temples of Baal and Dagan was excavated down to the level of Niveau II which was, according to Schaeffer, clearly separated from Niv. I by an almost sterile layer of compact, yellowish earth.[875] In Niv. II, more tombs were now found at a depth of between 2 and 10m, of which most had been destroyed by the building activity of Niv. I; still, it was possible to conclude that they, too, were of the more simple cist type.[876]

Most of the examples of LPW from Ras Shamra turned up in these tombs, but unfortunately much of the pottery was simply published as "*Types des vases des sépultures du 2e niveau*".[877] Some indication of the contexts was later offered when Schaeffer presented the Ras Shamra pottery corpus of Niv. II and III.[878]

Dépôt 68 and below

The great Funerary Deposit 68, which was found in 1931 in Trench N2 of the Acropolis, contained at least 4 of the typical Ras Shamra examples of LPW band-painted dipper jug(let)s and one juglet together with 3 plain, burnished dipper jugs (Fig. 84b, e, n; 85a). Other LPW of the same type (Fig. 84f, m; 85b) and a juglet with concentric circles (Fig. 85e) are all said to come from "pt. top. 68" (Fig. 85b from "près pt. top. 68"), and probably belong to the same tomb and deposit.[879] No other finds are published from Dépôt 68/pt. top. 68, and if they were accepted as the only material from, or rather material representative of, the deposit, this would be an example of a "closed" MB IIA context representing all the typical variants of Ras Shamra LPW. Furthermore, the deposit contained two burnished dipper jugs of the same form as the painted examples, as well as one with a wider neck and mouth, consistent with MB IIA types and similar to, for instance, painted examples from Megiddo (Fig. 46h) and Aphek (Fig. 37f), both "fatter" than the Ras Shamra jug, and a jug from Kabri (Fig. 55d).

It is, however, not so plain and simple since three other vessels were published with drawings as being from "under Dépôt 68" and, thus, supposedly, of an earlier date. They were dated by Schaeffer to Ugarit Moyen 1: two painted vessels together with a carinated bowl with thick walls and a concave base typical of the Early Bronze Age. The two painted vessels,

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[874] Schaeffer 1932, 16–20.
[875] *Ibid.*, 16.
[876] Cf. Gerstenblith 1983, 41–42.
[877] Schaeffer 1932, fig. 12; pl. XII.3.
[878] Idem 1949. One LPW juglet with bichrome band zone and "collarette" had actually been found in Trench A of the 1930 excavations (Fig. 85b).
[879] It is assumed that the point topographique and the tomb number are identical as is mostly the case with the Ras Shamra excavation numbers. This is also indicated by the caption for *ibid.,* fig. 99.30 which is from "N.2, pt. top. 68" and "Ce vase fait partie de l'ensemble 18 à 23" being the vessels from Dépôt 68. Why the other LPW from N.2, pt. top. 68 are in the following fig. 100 and not together with those from "Dépôt 68" is not explained (?).

nonetheless, seem to belong to LPW and MB IIA (= UM 2.1) and are not easily associated with the bowl and Schaeffer's UM 1 or the even earlier date for the bowl, Ugarit Ancien 3, that was later implied,[880] i.e. earlier in the Early Bronze Age. One of the painted vessels is a piriform jug (Fig. 85h) that has here been included as a long-necked jug, quite similar to one from Ifshar (Fig. 40a). It is noteworthy that the painted style makes it resemble Syro/Cilician pottery, with the "tassel" below the handle and a shoulder decoration that includes a band of oblique groups of lines below a band with circle segments filled in with oblique lines. It also has a kind of collarette, which is normally an indicator of LPW and this illustrates the fact that the clear-cut difference between the two styles, claimed by Tubb, does not always hold true. Neither is the other vessel a common or unambiguous example of LPW but, again, more of a mixture of LPW and Syro/Cilician pottery: a crater with a flat base, two handles and a bichrome band of decoration of standing cross-hatched triangles between groups of 4 almost vertical lines (Fig. 85j).[881]

Dépôt 99

A LPW dipper (Fig. 84d) from Dépôt 99 in the same Trench N2 of 1931 was also included in Schaeffer's "Cut III", presented as the synthesis of the 1930–1932 Acropolis excavations. Here, with the material of "Cut III", Fig. 84d is said to be from the same tomb as a Cypriot WPPL jug, a toggle pin with a "turban" head and a spearhead – all MB IIB types. This would indicate that the tomb material was mixed or contained burials from a longer period although Schaeffer does not hesitate to assign all of the material to UM 2 (nos. 26–29).[882]

A simple Syro/Cilician jug from T. 99 (Fig. 86b) that may be attributed to the same tomb as Dépôt 99 was published in Schaeffer's "Cut III" as an example of material from the beginning of UM 3 with no mention of any connection to the other vessels and bronzes.[883] If the jug is actually from the same tomb context as Fig. 84d, the Cypriot WPPL and the bronzes mentioned above, we are once again left with no certain chronological relationship between LPW and Syro/Cilician Ware.

"Ciste 2e Niveau"

One cist tomb excavated in 1934 in the southern part of the Necropolis of Niv. II had more left of its stone construction than other tombs found of the same type, although it, too, had been violated in antiquity and its roof was missing.[884] Most of the tomb material was still in the tomb, but some had been dispersed outside. A photo and a drawing of the tomb with the position of the contents were published, but no tomb number was indicated and the letters on the plan do not seem to correspond directly to the letters of the finds.[885] Some of the letters may belong to the skulls of four(?) individuals buried in the tomb.

Schaeffer compared the upper fragment of a painted dipper jug (Fig. 84l) to the LPW band painted dippers from Ras Shamra („*cruches apodes à panse sphérique ornée de bandes horizontales peintes en rouge et noir*") that he dated to the time of the Egyptian Middle Kingdom.[886] Another known type is the upper fragment of a black juglet with a trefoil rim[887] normally dated by Schaeffer to the Hyksos period. However, some of the pottery from the tomb had not previously been found in the cist tombs of the Niv. II Acropolis Necropolis, such as the goblet,[888] which Schaeffer compared to goblets from similar tombs at Tell Ahmar/Barsib and Karkemish of an Early Bronze date.

The painted fragment is not an exact parallel to the other LPW dippers from Ras Shamra although it is also included here with other examples in the same figure. It lacks the typical collarette and, if the drawing is correct, the bands around the collar are all the way round and not the "collarette substitute" of a wavy band ending at the handle (like Fig. 84b, c). Neither is the form in the drawing very "spherical", as claimed, but rather of the slender dipper type that becomes common in MB IIB as opposed to the generally rounder ones in MB IIA. If the juglet with the trefoil rim and sharp shoulder dates from MB IIB, the painted dipper could easily be grouped together with

[880] IDEM 1948, pl. XIII.49, and pl. XVI.49.
[881] Cf. also GERSTENBLITH 1983, 42 for an MB IIA date for this vessel.
[882] SCHAEFFER 1948, pl. XIII. The Cypriot WPPL no. 29 is probably the same as the one in the photo from IDEM 1932, pl. XII.2 and IDEM 1949, pl. XLIII.4.
[883] IDEM 1948, pl. XIII.17 must be the parallel from Qatna T. 1 (Fig. 99d) substituted for Fig. 86b, which was only published as a photo with the caption that it was from T. 99 in Niv. II (IDEM 1949, pl. XLIII.3).
[884] *Ibid.,* fig. 103 right.
[885] Cf. IDEM 1948, fig. 50–51.
[886] *Ibid.*, 23.
[887] IDEM 1949, fig. 103A.
[888] *Ibid.*, fig. 103E.

this. However, establishing an MB IIB date for all of the tomb material is not feasible taking into consideration the fragment of a collar-rim juglet[889] and a plain dipper lacking only the rim[890] that are both clear MB IIA types. Besides, the goblet referred to above has a small ring base indicating an MB IIB date rather than the early comparisons made by Schaeffer. If all the material presented was in the tomb, it seems, with this mixture, to have been in use in MB IIA as well as MB IIB, and it is thus not possible to determine whether the painted dipper fragment (Fig. 84l) dates from MB IIA or MB IIB.

3 vessels from 1933. Tr. 24.III

Three vessels were presented together, and for one of them, a juglet with a trefoil rim and sharp shoulders,[891] the provenience was stated to be "1933. Tr. 24.III" of the Acropolis. The same provenience is probably correct for the other two, a jug with four red horizontal bands (Fig. 86c) and a bowl with a disc base, piriform body, grooved collar and flaring neck/rim.[892] The juglet is of the MB IIB („Hyksos") type already mentioned, and the bowl is also MB IIB with good parallels in Level 1 of the MB tomb at Tell Sukas. The painted vessel accordingly dates from MB IIB - also with the raised trefoil rim of "Syrian MB IIB style" like the juglet and no special features of "true MB IIA LPW". Schaeffer's "probably end of UM 2", i.e. end of the Middle Bronze Age, is correct.

1934. Tr. 80, pt. top. 109 à 1m 50

From another trench of the Acropolis, excavated in the same year, 1934, as the "ciste 2e Niveau" mentioned above, are three vessels and a toggle pin in the same context as the one just mentioned. Here again we have a high-necked bowl,[893] this time plain and with a ring base, which also has parallels from Level 1 in the Sukas tomb. Fig. 86f is a painted jug with very sharp shoulders, trefoil rim and probably a ring base. The decoration is bichrome with oblique groups of lines on the shoulder and below that a zone of horizontal red and black bands with a wavy band in the middle. This is an example of the mixed LPW (bichrome bands) and Syro/Cilician (oblique groups of lines in zone on shoulder) style comparable to other jugs from Ras Shamra. The last vessel[894] is a slender, pointed MB IIB dipper. The toggle pin[895] is MB IIB, too, as seen also in the Sukas tomb, Level 1, confirming the late MB IIB date for the ensemble that Schaeffer designated as "end of Niv. II".

Tombs of the Lower City ("Ville Basse")

The lower city area to the north of the Acropolis with the Temples of Baal and Dagan was excavated at the end of the 1930s and a number of tombs were found beneath the houses. These tombs mainly dated from the end of MB–LB,[896] but some of them also contained possibly older material and other objects of interest for the present study.

Tomb XXXVI[897]

T. XXXVI is situated beneath houses between the streets termed *rue de la Harpé* and *rue du Rempart* in the eastern part of the Lower City.[898] It is a typical rectangular chamber tomb built of stone and covered by two large stone slabs.[899] According to Schaeffer, it did not contain much of the original material,[900] but the tomb itself was reused and contained pottery, including Cypriot milk bowls, a white shaved jug, red spindle bottles and base-ring *bilbils* and Mycenean stirrup jars,[901] i.e. a typical LB ensemble.[902] With access from the lower part of the south wall of the tomb near the entrance, an ossuarium was discovered with material apparently from an earlier period of use of the tomb. The pottery from the ossuarium included a jug with bichrome bands (fig. 86d)[903] and another bichrome fragment with cross-hatched triangles or chevrons and atypical(?) vertical wavy bands.[904] The bichrome jug together with the upper part of a black, burnished juglet with

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[889] *Ibid.*, fig. 103F below.
[890] *Ibid.*, fig. 103C below.
[891] IDEM 1949, 10–11; fig. 102.7:11.
[892] *Ibid.*, fig. 102.7.
[893] *Ibid.*, fig. 107.1.
[894] *Ibid.*, fig. 107.4.
[895] *Ibid.*, fig. 107.3.
[896] COUBET, 134, in: BIETAK and HEIN (eds.) 1994, cat. nos. 88–89, dates the habitation to the end of LB and states that the exact connection between houses and tombs is uncertain.
[897] SCHAEFFER 1937, 144; IDEM 1938, 199–205; IDEM 1939, 56–57, 59–60; IDEM 1948, 15–16.
[898] The area in square 5 of the plan in SCHAEFFER 1938, fig. 1. The exact position of the tomb is marked in IDEM 1937, pl. XXVI B and IDEM 1938, fig. 2. For the Lower City area, see also YON 1997, fig. 1.
[899] SCHAEFFER 1938, fig. 3 with plans and cuts of the tomb.
[900] IDEM 1948, 16.
[901] *Ibid.,* fig. 5.
[902] For a dating covering a longer period during LB, see ERIKSSON 1993, 115–116.
[903] SCHAEFFER 1948, fig. 6 D.
[904] *Ibid.,* fig. 6 A.
[905] *Ibid.,* fig. 6 B.

pinched and inward folded rim[905] were dated by Schaeffer to the Hyksos period.[906] 60cm further below the ossuarium,[907] two typical Syrian jugs with sharp shoulders, ring bases and pinched and inward folded rims were found together with a subsequently much-discussed large rim fragment of a Minoan Kamares cup.[908] Of the two jugs, one is red burnished, and the other has a bichrome decoration similar to the Syro/Cilician decoration with vertical lines on the shoulder and at the same time seems to point towards Bichrome Ware. This mixed style is found on more jugs from Ras Shamra, cf. below.

The finding of a fragment of a classical Kamares cup[909] together with jugs that Schaeffer dated to the Hyksos period through comparison with Tell el Yahudiyeh Ware juglets in other tombs posed a problem. Kamares Ware was generally dated to the time of Dynasty XII, and Sir Arthur Evans had dated his Middle Minoan IIA period with the classic Kamares Ware to the time of Senwosret II in Egypt[910] based on the fact that Kamares Ware had come to light at Kahun, the pyramid town of Senwosret II, as well as at Harageh and Abydos in contexts that had been dated to the same period. Schaeffer, however, was already contesting the view that the Egyptian contexts in which Kamares Ware had been found should be confined to Dynasty XII and preferred the, to him more convincing, dating to Dynasty XIII which also suited his Ras Shamra dates much better.[911] This he based on the circumstances that Kahun might well have been inhabited after Senwosret II; that Harageh tombs also contained Tell el Yahudiyeh Ware, and some tombs could be dated to the time of Amenemhat III; and that, at Abydos, the MM IIB finds were mainly from the Hyksos part of the cemetery. He also stated, however, that he did agree that Kamares Ware and MM IIA should, generally, be dated to the time of Dynasty XII, but he considered it likely that this dynasty had had a longer duration than hitherto believed possible, viz., 1900–1750 B.C.[912] The dating of the Kahun, Harageh and Abydos contexts has since been thoroughly treated by Kemp and Merrillees.[913]

The dating of the ossuarium of T. XXXVI was also commented on by Gerstenblith,[914] who assigned the bichrome and burnished jug(let)s to MB IIB and mentioned the Kamares fragment only in passing. On the other hand, she referred to a juglet with stepped-rim which she thought might indicate a mix with late MB IIA or transitional MB IIA/B pottery, but the stepped-rim juglet[915] is actually not from T. XXXVI.

So, either we will have to conclude with Schaeffer that jugs such as the ones found in context with the Kamares MM IIA fragment indicate a dating of MM IIA into at least Dynasty XIII of Egypt, or, as may also be the case, the Kamares fragment cannot, in fact, be considered as being contemporary with the jugs but belongs to an earlier date (?).

T. LV

This stone-built chamber tomb contained a bichrome-painted piriform jug with trefoil rim and ring base, decorated on the shoulder with vertical lines in groups each of 3 lines and with horizontal straight and wavy thin bands on the lower neck and below the shoulder as borders for the shoulder decoration (Fig. 86g). This is a good example of the kind of jug that bears similarities to LPW with the bichrome horizontal and wavy bands and to Syro/Cilician Ware with the vertical groups of lines on the shoulder, and except for not having a sharp shoulder it is very similar to Fig. 86e, f. Other material from this tomb[916] is similar to material from T. LVII (cf. below): a plain burnished juglet (M) of the same form as the TeY juglet from T. LVII with sharp shoulders and small ring base; long slender pointed dipper jugs (G, R); high collar (not ribbed) bowls with a ring base (A, E). Also of importance are the

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[906] *Ibid.,* 203.

[907] *Ibid.,* fig. 3 "M" and mentioned on p. 203.

[908] *Ibid.,* fig. 6E–F and IDEM 1939, fig. 43–44 (the Kamares fragment) and fig. 48 (the two jugs). Cf. also BIETAK and HEIN (eds.) 1994, 134, cat. nos. 88–89.

[909] WALBERG 1983, 144 refers to the Kamares fragment as displaying a classic Kamares motif (mistaking "Ugaritica II, 256, fig. 109A" for being another (complete) Kamares cup from T. LXXXVI from Ras Shamra; this "fig. 109A", however, is actually the fragment discussed here from T. XXXVI).

[910] SCHAEFFER 1938, 203.

[911] IDEM 1939, 54–60. Cf. KEMP and MERRILLEES 1980.

[912] SCHAEFFER 1948, 16. Here Schaeffer also referred to other MM IIA vases which he considered *"indiscutablement contemporaines des monuments égyptiens du temps de Sesostris II (env. 1906–1888) et d'Amenemhat II (env. 1850–1800)".*

[913] KEMP and MERRILLEES 1980 passim and also FITTON *et al.* 1998.

[914] GERSTENBLITH 1983, 41.

[915] SCHAEFFER 1939, 54, fig. 41 (as mentioned in GERSTENBLITH 1983, 56, n. 66). A reading of this text reveals that the stepped-rim juglet was found with another complete Kamares cup and not in connection with T. XXXVI.

[916] SCHAEFFER 1938, fig. 26 (letters in text referring to this).

plain (burnished) stepped-rim juglets, especially D, that are of the "Sukas late" and Tell el-Dabᶜa str. E/1 type, and the two Cypriot WPPL jugs and the WP V jug. A dating to MB IIB is thus most reasonable also for Fig. 86g, which supports the thesis that we are dealing with a later development of LPW and Syro/Cilician style.

T. LVII

In the western part of the Lower City, the connected tombs LVI and LVII[917] were situated beneath the houses close to T. LV south-east of the *Rue du Rempart* that was also followed in this area.[918] T. LVI seems to be the primary tomb being built of larger square-cut stones and with the characteristic inward corbelled walls; like the above-mentioned T. XXXVI it was covered by two large stone slabs. Access to T. LVII, which is of more interest for the present study, was from the south-eastern wall about 30cm above the floor of T. LVI via a small opening apparently constructed at the same time as T. LVI and not, as one might imagine, later cut into the already-built tomb.[919] What seems to exclude the possibility of this smaller and more crudely-built T. LVII being an ossuarium to T. LVI is, according to Schaeffer, not only the fact that the tomb has its own entrance but also its size, 1m 80 long, 1m wide and 1m 10 high, which is admittedly smaller than most similar tombs of that period but also larger than an ossuarium.

The general dating of T. LVII (and T. LVI) is late MB II; with its examples of Bichrome Ware it is also possible that it was in use into the LB. The tomb has been included here because of the several interesting finds, such as, for example, two jugs bearing a resemblance to Syro/Cilician as well as to Bichrome Ware (Fig. 86h, i), and the chronological significance assigned to it by Schaeffer and others, which can now be extended with the more recent accumulation of knowledge of the period through the excavations of, for instance, Tell el-Dabᶜa.

The TeY juglet is of a form not otherwise known with the TeY white-filled dots; it has a characteristic, sharp Syrian profile and small ring base making it more similar to, for example, the jug(let)s from the ossuarium of T. XXXVI and the painted juglet from T. LVII itself (Fig. 86j). Another form of "TeY vase" is also unique and can possibly best be compared to the Hama vessel that Amiran rejected as part of the TeY family.[920]

The juglets with a stepped-rim and ring body are also typical Syrian[921] and the low-necked jug with a painted shoulder and double handle attached shoulder to shoulder is similar to a jug from Hama G II, and the ladder motif on the Ras Shamra jug (but not on the Hama parallel) is a motif of the MB IIB as seen at Tel Dan and on a Tell el-Dabᶜa stepped-rim juglet.

Also the grooved-neck carinated and globular bowls with ring bases have perfect parallels in Level 1 of the Sukas tomb as have the stepped-rim juglets (cf. above).

Tomb LXXXV, 1939 (position?)

Another jug of the style "bichrome Syrian jugs - between LPW/Syro/Cilician and Bichrome Ware" was among the pottery found in T. LXXXV. It has a relative wide disc or possibly low ring base, which gives the piriform body an almost globular look; the rim is trefoil and the neck relatively long and narrow.

1961 Sud Acropole, T. 3480 - 2.75m

A tomb in the Necropolis of the South Acropolis contained a real Syro/Cilician "eye jug", Fig. 86a, from the upper burial which was dated to the end of Niv. II/UM 2, ca. 1700 B.C.

T. 99

T. 99, also belonging to Niv. II. yielded another, even cruder version of a Syro/Cilician jug, Fig. 86b (the other jugs with relation to Syro/Cilician style are also collected).

Although many of the Ras Shamra contexts raise more questions than answers, it can be concluded that at Ras Shamra the bichrome tradition continues from the MB IIA band-painted dippers and juglets, etc., through Syro/Cilician inspired jugs – while also real monochrome Syro/Cilician exists.

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[917] *Ibid.,* 227–255 and IDEM 1939, 60–76.

[918] The area in square 4 of the plan in SCHAEFFER 1938, fig. 1. The exact position of the tomb is marked in his fig. 16. For the continuation of *Rue du Rempart,* cf. SCHAEFFER 1937, pl. XXVI and BORDREUIL and PARDEE 1989, fig. 16 (and other places with the same figure in that publication).

[919] SCHAEFFER 1938, 234.

[920] AMIRAN 1957. Cf. Hama below and KOPETZKY 2008, 178.

[921] Cf. also BIETAK 1996, fig. 29.

B. Cilicia

Kinet Höyük (Fig. 87)

Kinet Höyük is included here as the main site showing a connection between LPW and Syro/Cilician Ware.[922] It is a harbour site situated in the Iskenderum Bay in the north-easternmost corner of the Mediterranean in the Hatay province of Turkey. The site is now about 700m from the shore, but geomorphological research has shown that it was originally a promontory with a natural bay to the north and the estuary of a river to the south. It was thus the ideal setting with two natural harbours providing closer relations over the sea than towards the mountainous hinterland.[923]

After a survey in 1991 excavations were carried out from 1992 to 2001 by M.-H. Gates for Bilkent University and the Hatay Museum. The site was inhabited from the Neolithic 6th millennium B.C. and architecture has appeared from the medieval period (12th-14th centuries AD), Iron Age, Late and Middle Bronze Ages. As expected with the site's strategic position it has become clear from the finds that Kinet maintained strong international relations throughout the periods and the painted Middle Bronze Age pottery from there must clearly be viewed in that light.

The tell as well as the slopes or so-called terraces of the site have been investigated and it was excavations of the so-called East Terrace building that produced a number of interesting painted vessels from its two building phases (Fig. 87a-n).[924] They all generally belong to the Syro/Cilician style including good examples of eye jugs (Fig. 87a–d, and possibly also e, f). One jug, possibly an eye jug, but the rim is missing (Fig. 87e), exhibits a typical LPW collarette whereas the main decorative band is the basic Syro/Cilician slanting lines between horizontal bands. A good parallel to this type of "mixed" decoration comes, as mentioned, from T. IV at Sukas (Fig. 82d).[925] Another jug, of the low-necked type (Fig. 87h), is compared to the Ebla jugs mentioned below (Fig. 102e-g)[926] and it finds further parallels at Hama (Fig. 100b)[927] and Sukas (Fig. 82c).[928] This illustrates anew that Common Painted Ware is indeed simply a variation of Syro/Cilician Ware.[929] It is also important to note that bichrome decoration exists alongside monochrome brown to black, again indicating the relationship to LPW.

A red, burnished juglet, missing its rim and handle, exhibits a black-painted band of concentric circles on a plain background (Fig. 87o). Another red, burnished fragmentary juglet displays the same worn surface unlike the Syro/Cilician vessels that are all regarded as new.[930] Both are judged to be imports from the south and the painted juglet is compared to a LPW vessel from Tell el-Dabᶜa,[931] which is actually (fragments of) a bichrome LPW painted jug not related to the Kinet juglet except for the concentric circles that, as mentioned, continue as a motif on painted juglets longer than the "true" MB IIA LPW.

From the East Terrace building, and also interpreted by M.-H. Gates as contemporary with the Syro/Cilician assemblage, a number of Cypriot fragments dated to MC III–LB I came to light. This fact, together with her acceptance of the traditional 18th century BC date of the Ebla tombs with parallels to the Kinet jug (cf. above), leads her to the conclusion that Syro/Cilician pottery is not the safe indicator of MB IIA it was earlier claimed to be. She cautions that the East Terrace building is not completely excavated and that new material may prove otherwise, but even when the evidence so far does indeed appear to confirm a relatively late date, i.e. MB IIB, for Syro/Cilician vessels, the association with Cypriot Base-Ring I and WP VI seems highly dubious.

Other sites with Syro/Cilician Ware

The classical sites of Tarsus[932] and Alalakh[933] have provided the core material for Syro/Cilician Ware as and will be dealt with in Chapter VII.

C. Jordan and Inland Syria (and Lebanon)

The sites of inland Syria have not produced true LPW but since painted pottery also formed part of the repertoire here in the Middle Bronze Age it has been

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922 Gates 2000.
923 *Ibid.,* 79.
924 *Ibid.,* 85–87, fig. 6.
925 Thrane 1978, fig. 85, which is bichrome. The Kinet jug is described as being decorated with red paint, although the published drawing seems to show a bichrome pattern; possibly two shades of the same red.
926 Gates 2000, fig. 6.8 comparable to Matthiae 1989, figs. 5–7.
927 Fugmann 1958, pl. X.5B485; Riis and Buhl 2007, pl. V.f, g.
928 Thrane 1978, fig. 94.
929 Cf. Nigro 2002a, 321, n. 132 who defines some of the painted Kinet material as Simple (Common) Painted Ware and some as the more luxurious North Syrian/Cilician Ware.
930 Gates 2000, 88.
931 *Ibid.,* n. 47, compared to Bietak 1991b, fig. 4 = Fig. 16a here.
932 Goldman 1956.
933 Heinz 1992.

followed in order to evaluate its relationship to LPW. One example of possible LPW from Tell el Hayyat in Jordan has also been included here.

Tell el-Hayyat in Jordan (Fig. 88)

Tell el-Hayyat is a relatively small farming village about 7km south of the larger site of ancient Pella east of the northern part of the Jordan River, i.e. in Transjordan. It is situated in the fertile Jordan Valley on a broad agricultural terrace above a stream channel of the Jordan River.[934] The site was noted during earlier surveys, but it was especially the results of a 1975 survey which led to the excavations in the 1980s.[935] Under the direction of S. Falconer they started in 1982 and continued with two excavation seasons in 1983 and 1985. They concentrated on studies of village economy in the larger picture of the Bronze Age environment. One of the most interesting architectural elements was a Middle Bronze Age temple or shrine, rebuilt and slightly altered four times. Its presence is a surprise given the small size of the village and accordingly it was interpreted as a rural shrine or a pilgrimage station.[936]

Painted pottery

Tell el-Hayyat is one of the only known sites on the east bank of the Jordan River with painted pottery that seems to be directly related to LPW. This may be the result of the apparent scanty evidence for the period in the Jordan Valley as such.[937] In addition to the few painted examples Tell el-Hayyat moreover yields finds of other MB IIA types similar to what is known from the western bank of the river: a neck of a juglet with a collar-neck and small red burnished bowls are good examples.[938]

A rim with a deep inner gutter from a probable handleless jar displays the typical red ticks (Fig. 88a).[939] This type of decoration is also found on Khabur Ware, but the shape of the rim is much more consistent with what is known in connection with LPW and MB IIA pottery. A small bowl or handless jar with a low neck displays red ticks on the rim as well as two horizontal red bands below the rim (fig. 88b).[940] The rest of the vessel is not preserved so it cannot be determined whether more painted decoration was originally present.

Both of the above-mentioned painted rim fragments are said to belong to Phase 4. At Hayyat Phase 5 is the early MB IIA, 4 is rather the middle of the MB IIA and 3 is MB IIA/B.[941] A comparison of the material to Aphek shows that Phase 4 corresponds best to the Aphek Palace phase and thus well within the main LPW period.

Among additional painted wall fragments from Phases 4 and possibly 3[942] some may also be seen as related to LPW.[943] One shows a red band-zone A (fig. 88c, top row, 2nd from right) and others have crisscross bands (Fig. 88c, top row left). Both decorative motifs are common within the LPW repertoire. Concentric circles in red and black are mentioned,[944] but it is not indicated whether this refers to one of the depicted fragments.[945] No context is provided for any of the painted fragments.

C.a. Southern Syria (and Lebanon)

Painted jugs and juglets have been reported from southern Syria, some in the area east of the Jordan River and west of the mountains of Jebel el ᶜArab (Bosra, Deraᶜa, Tel el-Ashᶜari, Mtouné) and others further north, south and east of Damascus (Tell Sakka and Tell el-Salihiyah). Only preliminary reports and articles presenting the painted pottery from these sites have appeared and accordingly the following is a summary of the material. The main part does not exactly

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934 Falconer and Fall 2006, 4.

935 *Ibid.*, 18.

936 *Ibid.,* 101.

937 *Ibid.,* 15–17. It may be assumed that painted MB IIA pottery with LPW references also existed at Pella, but no examples are known so far. Cf. Bourke, Sparks and Schroeder 2006.

938 *Ibid.*, figs. 4.4–4.5; Falconer and Magness-Gardiner 1984, figs. 14–16.

939 Falconer and Fall 2006, fig. 4.5: m; Falconer and Magness-Gardiner 1984, fig. 16.11.

940 Falconer and Fall 2006, fig. 4.4: p; Falconer and Magness-Gardiner 1984, fig. 14.13. It is mentioned in Falconer and Magness-Gardiner 1984, 61 that altogether four similarly painted bowls were retrieved. The decoration of the published small bowl is described as "trichrome" in Falconer and Fall 2006, 61. The two horizontal bands are shown hatched as common for red, but the ticks on the rim may be black (?) and the surface 'white' (?). Red ticks, however, are by far the most common.

941 Falconer and Fall 2006, 61–64; tabs. 3.1; 4.1.

942 *Ibid.,* 62 states that Phase 3 is characterised by 'the virtual disappearance of painted vessels', but Falconer and Magness-Gardiner 1984, fig. 17 shows MB IIA decorated pottery including painted examples with the caption 'from Phases 4 and 3'.

943 Falconer and Magness-Gardiner 1984, fig. 17; Falconer and Fall 2006, fig. 4.16.

944 Falconer and Magness-Gardiner 1984, 64.

945 It may be the small fragment Falconer and Magness-Gardiner 1984, fig. 17, top row, far right, i.e. Fig. 88c here.

belong to the LPW repertoire but is nonetheless of importance for the present study in order to gain a fuller picture of the distribution of painted pottery styles of the Middle Bronze Age.

Bosra (Fig. 89)

Bosra south of Damascus in the lava plains of the Hauran is primarily known for its Nabataean and Roman-Byzantine remains. During the first excavations in 1980 by Helga Seeden from the American University of Beirut Bronze Age pottery was found at two different locations of the tell. Excavations from1983 to 1984 confirmed this with architectural and stratigraphical evidence from the 3rd as well as the 2nd millennium BC.[946] In the excavation square J1, also termed test trench J1, the Bronze Age was reached and the strata down to 30 described. Strata 1–12 being Nabataean to post-Umayyad and 13–28 of the Bronze Age.[947]

Painted Bronze Age pottery

Three shoulder fragments from two juglets, or possibly only one and the same, with concentric circles (Fig. 89) were retrieved in Strata 18 and 15. The two fragments that definitely belonged together (Fig. 89a) were from str. 18 and 15 respectively, the third from str. 15 (fig. 89b). The first two fragments are described as having a light slipped and burnished surface and a decorative pattern with part of a set of concentric circles in dark reddish brown and two horizontal bands above.[948] The shoulder fragment from str. 15 is of the same fabric etc., but the less well-preserved decoration seems to be slightly different with a wavy band-zone above the area of possible concentric circles. This fragment shows the lower handle stub.[949]

The strata below 18 clearly belong to the MB IIA, but with the painted fragments that are compared to stepped-rim juglets we enter the MB IIA/B–B. It is stated that the fabric of these juglets contains much dark basalt inclusion, which is characteristic of the area and the juglet(s) must therefore be considered a local product.

Dera^{c}a (Fig. 90)

A multiple-shaft tomb was found in 1992 by M. Marwan Fandi at the village of Dera^{c}a. It contained EB IV material as well as Middle Bronze Age bronzes and pottery.[950]

Of interest here is a low-necked jug with a globular body, a ring base, a narrow neck with a rolled rim and a double handle, attached shoulder to shoulder (Fig. 90).[951] The decoration is a simple triglyph-band on the shoulder with three additional bands below on mid-body, one at the collar and one on the neck. The painted decoration seems to be brown on a light, smooth surface and it is related to the simple version of Syro/Cilician style, Nigro's Common Painted Ware. Al-Maqdissi originally classified the jug as chocolate-on-white together with a high-necked bowl with horizontal bands.[952] In a later publication he mentions the jug in connection with similar jugs with a burnished surface generally dating from the end of the MB IIB. Other examples mentioned are from sites such as Ras Shamra and Sukas as well as Ginosar and Kefar Szold.[953]

Tell el-Ash^{c}ari (Fig. 91)

A rescue excavation was carried out in 1991 by M. Marwan Fandi near the village of Dera^{c}a about 200 m southeast of Tell el-Ash^{c}ari. About ten multiple-shaft tombs were discovered with material from the late 3rd Millennium to the middle of the 2nd, i.e. EBIV and MB.[954]

In one of the tombs a monochrome dark (brown?) painted ovoid juglet missing its base with a simple everted, rounded rim and band handle was found (fig. 91).[955] It is painted with two ladder bands, on the shoulder and just above mid-body, and a wavy band-zone on the lower body. The juglet is related to stepped-rim juglets and it is interesting to note that an ovoid Tell elYahudiyeh juglet with an imprinted ladder-band on the shoulder was also part of the tomb material from the site.[956] The base is a small knob; the rim is most similar to a stepped-rim and the juglet has a triple handle.

Mtouné (Fig. 92)

Middle Bronze Age tombs were excavated in Mtouné.[957] In one of the tombs the finds included an almost globular, albeit with shoulders, stepped-rim juglet (Fig. 92a).[958] It has a ring base and a triple han-

946 Seeden 1986, 11–12.
947 *Ibid.*, 19.
948 *Ibid.*, fig. 152.
949 *Ibid.*, fig. 153.
950 Al-Maqdissi 1995, 199–201.
951 *Ibid.*, fig. 60.5; Braemer and Al-Maqdissi 2002, fig. 16.
952 Al-Maqdissi 1995, fig. 60.4.
953 Braemer and Al-Maqdissi 2002, 33.
954 Al-Maqdissi 1993, 470–473
955 *Ibid.*, fig. 53; Braemer and Al-Maqdissi 2002, pl. XX-A.110.
956 Al-Maqdissi 1993, fig. 52; Braemer and Al-Maqdissi 2002, pl. XX-B.112.
957 Al-Maqdissi 1987.
958 Braemer and Al-Maqdissi 2002, pl. XX-A.109.

dle and decoration of dark spirals with two upper border-bands. The surface seems to be darker[959] than is normally the case with painted stepped-rim juglets, but otherwise the vessel falls within the pattern of this type of juglet. Another tomb, T III/2, contained two painted juglets with double handles and rims with inner gutter, one piriform (fig. 92b) and the other almost biconical (Fig. 92b). Both show bichrome bands and spots or splashes on the shoulder.[960]

Tell Sakka (Fig. 93)

18 km south-east of Damascus is the site of Tell Sakka (or Saqqa). In 1982 an excavation was carried out under the direction of A. Bounni who uncovered finds from the Islamic period down to the Middle Bronze Age II. From 1989 and for nine seasons *la Direction génerale des Antiquités et des Musées* conducted further work revealing four levels with Level 4 dated to the Middle Bronze Age.[961]

Painted juglets from Tell Sakka

Three painted juglets have been published, probably all from tombs.[962] One piriform almost globular juglet with a small disc/low ring base is missing neck, rim and handle (Fig. 93a). On the body is a spiral motif with a ladder-band above and a band with wavy vertical lines at the collar. Another more complete piriform juglet with everted rim and double handle has a ladder-band on the shoulder and additional bands below and some indistinct decoration above (fig. 93b). The third juglet with a slanting 'cylindrical' body and a ring base shows simple band decoration (Fig. 93c). They all three belong to the south Syrian painted juglets related to painted stepped-rim and PTeY juglets. It is interesting to note that TeY juglets with incised ladder-band-like decoration were discovered alongside the painted versions.

Tell el-Salihiyah (Fig. 94)

Tell el-Salihiyah is another site in the Oasis of Damascus, 15km east of Damascus itself on the northern bank of the River Barada.[963] The tell is oval, about 200 × 350m and the largest site in the area. In 1952 a Swedish expedition went to Tell el-Salihiyah and started about six weeks of excavations in early 1953.[964] 12 levels were distinguished of which the lower Level XII was the oldest and according to the excavators the most interesting with large walls.

Painted juglets from Tell el-Salihiyah

Four complete painted juglets with slipped, burnished surface from tombs have been published from the site, all with horizontal bands, three with bichrome decoration and one with monochrome. The shapes differ somewhat, as does the exact decoration. Fig. 94a is the most elaborate with an unusual pinched rim and on the shoulder wavy vertical bands run from a horizontal band at the collar to a zone of alternating bichrome bands on mid-body. Fig. 94d is a juglet version of a low-necked jug with the double handle attached shoulder to shoulder and a ring base. Fig. 94b displays a stepped rim together with the double handle and alternating bichrome bands also seen on Fig. 94a and d. Fig. 94c differs in being smaller and with monochrome reddish brown bands on mid-body.

In addition to the juglets from tombs some painted fragments were also retrieved. Two shoulder fragments (Fig. 94f) with a ladder band in red are from a level termed UXII as it is just under Level XII. Another painted body fragment from Level XII may have belonged to a juglet with monochrome reddish brown (?) horizontal bands on the lower shoulder/mid-body and vertical bands on the shoulder (Fig. 94e).

The date, according to the other vessels from Level XII, is rather MB IIB than MB IIA with high-necked bowls and ring bases. The fragment Fig. 94f with ladder-band decoration may be somewhat earlier as it was from below Level XII.

The closest parallels to the complete juglets are juglets from Mtouné with similar bichrome bands (Fig. 92b, c). Ladder bands are also found, for example, at Tel Dan (Fig. 66e, f). The Tell el-Salihiyah material is thus part of the painted tradition continuation in the southern inner Syrian area and the connection to Tel Dan is apparent from the ladder band decoration and one example of a stepped rim.

Tell Ghouzlaniyeh (Fig. 95)

At Tell Ghouzlaniyeh, another site near Damascus, a tomb yielded two painted juglets (Fig. 95) that were studied and drawn by Tubb, who published them in his

[959] *Ibid.*, pl. XX-A.109 where the surface of the juglet is shown with hatching.
[960] *Ibid.*, pl. XIX-B.102; 106.
[961] Al-Maqdissi 1988b, 410 for the earlier excavations; Taraqji 1999 for the later.
[962] Al-Maqdissi 1988a; idem 1988b, 413; fig. 1.6; Braemer and Al-Maqdissi 2002, pl. XIX-B.108;Taraqji 1999, 40; fig. 12.
[963] von der Osten 1956, 1–2.
[964] *Ibid.,* 21–23 and the Introduction ('Vorwort').

LPW article.[965] They are both piriform with simple band or rounded handles and both have unusually high button bases. Fig. 95a has more pronounced shoulders and a simple rim with an inner gutter; the rim of Fig. 95b has a rounded flaring profile and also a slight inner gutter. Fig. 95a appears to have monochrome decoration and displays a spiral-band with a wavy band-zone above on the shoulder and a collarette as well as an additional band on the neck and a painted rim together with bands on the handle. Fig. 95b is more unusual with dots on the shoulder and a zone with dented bands downwards and upwards at midbody with a lighter (red?) horizontal band between and two bands above, one light (red?) and one dark (?); from the drawing the decoration seems to be bichrome with the two lighter bands mentioned (red?).

Dots on the shoulder are also seen on a juglet from Mtouné (Fig. 92b, c) with horizontal bands below. The Mtouné juglet Fig. 92b has the same piriform body as fig. 95a, a double handle and a seemingly small, flat disc base and a simple rim somewhere between Fig. 95a and b. The body shape of Fig. 95b is similar to a juglet from Tell el-Salihiyah with a double handle and stepped rim as well as a similar high small base (Fig. 94b). Tubb characterises the two juglets as examples of LPW within Syria. They are certainly related to LPW, but they also form a special unit with the inner Syrian material of several miscellaneous painted juglets that are also related to stepped-rim juglets and thus also to Syro-Cilician Ware.

Kamid el Loz, Lebanon (Fig. 96)

Kamid el Loz in the southern Bekaa Valley between Beirut and Damascus was excavated in 1963–1981 by a team from the University of Saarbrücken directed by R. Hachmann. On the northern side of the site 27 tombs from the Middle Bronze Age were found.[966] Most were stone-lined pit tombs.

Painted MB vessels

Three painted vessels from the MB tombs at Kamid el Loz are of interest here. First of all, a band-painted dipper (Fig. 96a) from a simple child's tomb that most likely belongs to the MB IIA tradition, Tomb 106.[967] The red bands are faint and rendered as single bands on the upper body, collar and neck. Comparing the dipper to, for example, one from Tell Arqa (Fig. 80c) prompts the thought that it originally exhibited a band-zone A. It is the only find from the tomb.

The other two vessels are painted juglets, also from tombs, belonging to the MB IIA/B–B tradition. In Tomb 97 was a stepped-rim juglet (Fig. 96c) with a triple handle and spiral decoration with an unusual dot band-zone above and ticks on the rim and handle. A carinated bowl with a low ring base was found in the tomb as well, together with the only example of a toggle pin found in the cemetery.[968] The other juglet belonged to the oval Tomb 121, a child's tomb under a later wall. The juglet (Fig. 96b) is cylindrical with crossed metope decoration. Another jug from the tomb had a ring base and shoulder-to-shoulder handle.

Both of the painted juglets are similar to the Tel Dan material from the MB IIA/B–B (Fig. 65) so the first-mentioned dipper is the only LPW example. It nevertheless includes Kamid el-Loz in the LPW sphere even though the site is located further inland in comparison to the other Lebanese LPW sites. The two painted juglets are evidence of the continuation of the painted tradition within that of the known coastal sites.

Tell el Ghassil, Lebanon (Fig. 97)

Tell el Ghassil in the Bekaa Valley 16 km southwest of Baalbek, has been excavated by the American University of Beirut under the direction of D. Baramki 1956–1974 and also L. Badre 1972–1974. C. Doumet-Serhal evaluated the excavated finds.[969]

Tomb 1 in square G 19 was attributed to Level X, the MB IIB. At least three inhumations were performed in plain earth with three stones at each end of the 1.70 m long tomb, 0.80 m wide.[970] In the tomb a stepped-rim juglet with an ovoid body, small disc base (or flat ring) and strap handle was found (Fig. 97).[971]

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[965] Tubb 1983, fig. 1.6–7; *ibid.*, 54, n. 11 he mentions the fact that the two juglets are kept in Aleppo Museum where he was able to study and draw them.

[966] Miron 1982.

[967] *Ibid.*, pl. 30, Grab 106. The drawings of the Kamid el Loz pottery make the vessels appear different from similar vessels from other sites as the surface is covered with thin lines.

[968] *Ibid.*, 104; 105 with the suggestion that the tomb was that of a woman.

[969] Doumet-Serhal 1995–1996, 37; eadem 1996.

[970] Three skulls are seen in the drawing Badre 1982, fig. 6, but Doumet-Serhal 1995–1996, 39 just mentioned 'several' inhumations.

[971] *Ibid.*, pl. 1.3. The handle is drawn as a strap handle, but there may possibly originally have been a roll in the middle making it a triple handle.

The monochrome decoration consists of spirals divided by two connected vertical double wavy band-zones and bordered below by a thin band and above by two wavy band-zones.

Level X is characterised by (among other finds) Tell el Yahudiyeh juglets: an interesting example also appeared in Tomb 1 with incised birds and palm trees.[972]

Yabrud (Fig. 98)

In 1964 a farmer in Yabrud north of Damascus discovered some Middle Bronze Age tomb material that led to the excavation of part of a cemetery later in 1964 by A. Abou Assaf.[973] Nine multiple chamber tombs were found in three parallel rows oriented north to south.

A single painted juglet from Tomb 4 is of interest here (Fig. 98a).[974] It displays a reddish brown wavy band-zone on the shoulder and an additional band below on mid-body. The decoration is interesting as a comparison to the Egyptian pTeY, but the shape is different to this as well as to common LPW with an almost biconical body, ring base, wide candlestick rim and a band handle.

Another jug from the Yabrud tombs is mentioned as painted with faint bands on the shoulder, but the wide shape and neck are even more foreign to LPW.[975] Two bowls, each with three bands on the shoulder (Fig. 98b, c), can be compared to bowls from Tel Dan (Fig. 67f, g), Ginosar (Fig. 59n, o), Turᶜan (no illustration) and Tweini (no illustration)[976] as well as a fragment from Tell el-Hayyat (Fig. 88b, small).

The Yabrud tombs are described as used for several generations, but unfortunately the material is not published tomb by tomb. A general Middle Bronze Age date may be inferred from the finds, which also include a duckbill axe from the early part.[977] Other finds, however, with high-necked bowls and probably the afore-mentioned painted jug would more likely date from the latter MBA part. The painted juglet with a candlestick rim, together with a stepped-rim juglet with triple handle[978] may belong to the MB IIA/B.

Qatna (Fig. 99)

Qatna is situated on a tributary of the Orontes River on the east side of Wadi Zora and in Antiquity it constituted an important link between Mesopotamia and the coastal area.[979] The site is enormous and still discernible by the almost square ramparts that border it and within which excavations were carried out by R. du Mesnil du Buisson in the 1920s. At the beginning of the excavations, Mishrife had not yet been identified with certainty as the Qatna of the Egyptian and Mesopotamian sources, but the finds confirmed this hypothesis. Much has been made of the Sphinx of It, daughter of Amenemhat II, which has been taken as evidence of the strong ties between Qatna and Egypt, well known from the time of the New Kingdom, but also during the Middle Kingdom.[980] More recently a stone fragment with the name of Senwosret I was uncovered in the upper part of the filling of the palace.[981]

The recent joint German/Italian/Syrian excavations have revealed Early, Middle and Late Bronze Age material.[982] Three painted fragments from the area designated Operation K are described as resembling 'Syro-Cilician Painted and Levantine Painted'.[983] Here a monumental palatial building, Building 6, dated to the beginning of the Late Bronze Age has been revealed. The excavator M. Luciani speculated whether the small painted fragments were residual or could be a continuation of the earlier MB tradition as discovered by du Mesnil du Buisson. One of the tombs excavated by him is still the most interesting for the present investigation.

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[972] *Ibid.*, pl. 1.2; Badre 1982, fig. 7.

[973] Abou Assaf 1967, 55–56.

[974] *Ibid.*, 60; pl. III.9; cf. also Braemer and Al-Maqdissi, 35; pl. XIXB.107. The attribution to Tomb IV is from the latter publication.

[975] Abou Assaf 1967, 60; pl. III.16.

[976] See the chapters on Turᶜan and Tweini.

[977] Abou Assaf 1967, pl. I.1.

[978] *Ibid.*, pl. III.8. The high-necked bowls *ibid.*, pl. III.1–3; 6–7.

[979] The introduction Al-Maqdissi, Luciani *et. al.,* 2002, 7–16. See also Assaf in Meyers (ed.) 1997, Vol. 5, 35–36 and Gerstenblith 1983, 46.

[980] Gerstenblith 1983, 46 and Assaf in Meyers (ed.) 1997, vol. 5, 35. For another interpretation of the MK sphinx at Qatna (and Egyptian statues at other sites), see Helck 1976. The sphinx was originally published by Du Mesnil du Buisson 1928, 10; 16–17, pl. XII.

[981] Roccati 2002. He cites Helck 1976 and Weinstein 1975 (about Sobeknofru from Gezer) but is in favour of interpreting the new Senwosret I find as contemporary and confirming the early Dynasty XII relation between Qatna/the Levant and Egypt.

[982] An overview of the more recent excavations can be found in the the introduction to Al-Maqdissi, Luciani *et. al.,* 2002, 7–16. The Middle Bronze Age is represented in different areas, cf. *ibid.*, *passim.* Cf. also Luciani 2002 and Morandi Bonacossi 2008.

Tomb 1

For the present survey of painted MB pottery, one tomb at Qatna stands out by its importance, Tomb 1, cut into the limestone cliffs under the so-called "Butte de l'église" (Church Hill)· The entrance is from the north and leads from a small antechamber down some steps to the main chamber of about 2 × 3m and with a kind of side niches to the east and west of the main chamber.[984]

T. 1 was a multiple tomb accommodating at least 16 adults and 5 children. In view of the way the pottery and bones were distributed and disturbed in the tomb, these individuals must have been buried over a lengthy period of time,[985] which would also explain the large number of vessels found in the tomb. Many of these were already broken in Antiquity when new burials were carried out.

The painted pottery from T. 1

The painted pottery from T. 1 consists of a red burnished, long-necked jug (Fig. 99a) with a black decoration of cross-hatched chevrons in two bands and a wavy band-zone around the neck.[986] On the lower body an incised mark bears resemblance to the Egyptian hieroglyph *ankh*.[987] Fig. 99a has a good parallel from a tomb in Gezer (Fig. 35a) in southern Palestine and also one from the Kharji Tombs at Beirut (Fig. 74c).

Other jugs from the tomb are "eye" jugs of the Syro/Cilician type (Fig. 99d, e), more or less simple in style. Fig. 99d has a globular body and disc or low ring base, and with its long neck and handle attached below the rim, it is the Syro/Cilician version of a LPW long-necked jug. The attributes that identify it as Syro/Cilician are, first of all, the painted "eye" under the bilobate and up-drawn rim and the painted "tassel" hanging under the handle on the body. The decoration band with vertical lines on the shoulder, almost like a ladder, is also characteristic. Another similar, relatively simple Syro/Cilician jug was present in the tomb·[988] The two jugs are simple versions of Syro/Cilician jugs, a fact that is apparent when they are compared to Fig. 98e which is larger as well as displaying a more elaborate decoration. The body shape of Fig. 98e is piriform and the disc/flat ring base is relatively broader than on Fig. 99d.[989] The decoration is red and the main zone on the shoulder area below the handle also consists of vertical lines, but with a kind of wheel in between and with additional bands below and above it; a wavy band and another zone of vertical lines are painted around the neck. The handle has thin oblique lines, or possibly a herringbone pattern, ending in a "tassel" hanging under the main zone below the handle. The even more elaborate jugs with twisted handles and "wheel goats" from the Tomb of the Princess at Ebla (fig. 102a–d) are good parallels to Fig. 99e.[990] Another jug, too, similar to Fig. 99d, that seems to have been left undecorated, was also found in the tomb.[991]

Two additional painted vessels were found in the tomb, a juglet with monochrome bands on the shoulder (Fig. 99c) and a miniature, handleless jar with a kind of wavy band-zone on the shoulder and a bichrome red and black band-zone A on the neck and upper shoulder (Fig. 99b). The juglet Fig. 99c is globular with a flat ring base and a rim with a ridge below which the handle is attached.

The plain pottery from the tomb[992] comprises the standard Syrian MB forms of handleless jars with a double profiled rim and incised decoration on the shoulder, carinated bowls with flat bases and a ribbed or plain everted rim, burnished flasks with a stepped type of rim matching the jar rims, and a goblet that

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983 Luciani 2008, 124, fig. 3.11–13.

984 Du Mesnil du Buisson 1927, 13–17 with a description of the tomb and pl. V–VI for a view of the entrance and western niche.

985 *Ibid.,* 15–16 estimated that there might even have been 2 to 3 times as many burials, but in general the bones in T. 1 were not well preserved.

986 Mentioned on several occasions here.

987 This kind of mark is even more evident in a painted version on a handleless jar, also from T. 1, *ibid.,* fig. 51.

988 *Ibid.,* no. 82 (not illustrated).

989 Gerstenblith 1883, 65 claimed that this "square-off base" recalled the typical EB IV vessels. That this is not quite the case is seen when a photo of the jug is studied, du Mesnil du Buisson 1927, pl. XI.1, from which the other larger drawing in Schaeffer 1948, fig. 100.24 was made as opposed to his fig. 100.11 (from du Mesnil du Buisson 1930, pl. XXXI.61) to which Gerstenblith was referring. That this kind of jug may, indeed, have developed from the kind of EB jug such as that found in Hama J is possible.

990 Matthiae 1989, fig. 1–4, particularly fig. 1 which has exactly the same piriform shape as Fig. 99e. For colour photos of the Ebla jugs, see Matthiae *et al.* 1995, cat. nos. 459–460, p. 526, from which it also appears that the colour of the paint is brown rather than red as on Fig. 99e from Qatna.

991 du Mesnil du Buisson 1930, pl. VIII no 5 (3rd from the left in the upper photo 1st row, and the 2nd row in the lower photo).

992 *Ibid.*, pls. XXXII–XXXIII.

Gerstenblith terms a "khabur type".[993] Besides the pottery, the only other finds were two socketed spearheads of the common MB IIA–B type.[994]

Tubb divided the painted vessels of T. 1 into two groups, a Levantine tradition and a Syro/Cilician tradition. He classed the red burnished jug, Fig. 99a, the handleless jar with bichrome bands, Fig. 99b, and the jug(let) Fig. 99c with the Levantine group and the "eye" jugs (Fig. 99d, e) as Syro/Cilician pitchers.[995] The fact that both types were found in the same tomb, he interpreted as proof of the contemporaneity of the two styles.[996] Gerstenblith also viewed the material from T. 1 as "*homogeneous MB I*" (i.e. MB IIA) with the painted pottery, the two spearheads, flasks with stepped-rim etc. [997]

As mentioned above, the tomb was in use during a longer period, which means that some time could have elapsed between the depositing of individual vessels.[998] A plan of the tomb with the finds does, however, show that Fig. 99a, b and d were found in the same position in the heap of finds, just to the west inside the entrance, whereas Fig. 99e and the mentioned second simple Syro/Cilican jug (no illustration) were positioned to the east of the entrance. [999] Fig. 99c alone was pushed to the far western corner of the tomb and could be the oldest, while the other vessels look as if they were placed near the entrance during the final phase of the tomb and partly pushed to the sides by the incoming debris etc.

The painted vessels from T. 1, that Tubb considered belonging to the Levantine tradition, are the local inner Syrian versions of this style. This seems evident in the case of Fig. 99b which is the only bichrome vessel. Admittedly, it shows a decoration that bears resemblance to LPW vessels, but the decoration covers up the neck, and it is not, for example, divided into two zones as seen, for instance, on Fig. 74a. The shape of the rim is not the Levantine inner gutter version or any of the variants of this that would be expected on LPW handleless jars. The vessel is, however, a miniature version of a handleless jar, and the best parallel is the even smaller example from the MB IIA Temple at Nahariya (Fig. 54a), of which, unfortunately, the rim is not preserved, but its bichrome band-zone A is, as expected, found on the shoulder. It has long been standard to compare the long-necked jug, Fig. 99a, to a very similar jug from a tomb in Gezer and one from the Kharji Tombs at Beirut has been added as well as mentioned above. All three vessels have monochrome black cross-hatched chevrons and could, on the whole, be considered the LPW version of a Syro/Cilician shape and Khabur style of decoration or as a perfect combination of all three styles. When Fig. 99a is compared to the bichrome long-necked jugs with cross-bands from Amrith (Fig. 81a) and Tell el-Dabca (Fig. 16b), it is obvious that they are even more closely related than is indicated by the vessel shape. When a cross-band is filled in with cross-hatching, the lozenges appear, and when a bichrome version is required instead of monochrome, it is done by adding red bands between black ones. It is possible, too, to include some kind of segment pattern on the upper shoulder that can be filled in with red, as on Fig. 16b from Tell el-Dab^{c}a, or something more like a wavy band, as on the monochrome version, Fig. 99a.

As mentioned, the juglet Fig. 99c is of an unusual shape and the decoration is too simple to determine any certain inspiration from the Levantine tradition. How the style of the Syro/Cilician jugs can also feature some of the ideas of LPW, or vice versa, can be deduced from the presence of a wavy band-zone on Fig. 99e, and even the band of vertical lines around the neck is not so different from the collarette on LPW.[1000]

The material from Qatna T. 1 is thus of local Syrian inspiration combined with the Syro/Cilician style. The general conclusion is that all of the painted pottery from T. 1 is, in any case, predominantly related to Syro/Cilician pottery be it in the form of true Syro/Cilician eye jugs, a long-necked jug that is the closest LPW relative to Syro/Cilician in shape as well as decoration, or examples that are best grouped with Common Painted Ware.

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[993] Gerstenblith 1983, 46. Cf. also Heinz 1992, Kat. B, pls. 23–24 for parallels.

[994] Schaeffer 1948, fig. 100.22; 26; Philip 1989, 98 (type 12); 375–376 (cat. nos. 222–223).

[995] Tubb 1983, 52 and 54.

[996] *Ibid.*, 54.

[997] Gerstenblith 1983, 46.

[998] du Mesnil du Buisson 1927, 15 thought that the tomb might have been in use for as long as a hundred years, which, he found, would explain the possible variations in the pottery.

[999] *Ibid.*, pl. V.

[1000] Ilan 1996b, 162 discussed the relationship of "collarette" and "ladder" decoration and claimed that the Dan material showed a chronological difference, with the "collarette" earlier than the "ladder".

Hama (Fig. 100)

In the 1930s, a Danish expedition supported by the Carlsberg Foundation excavated large parts of the tell at Hama, one of the important sites on the Orontes River north of Qatna and with Ebla further north. The excavator, Harald Ingholt, established the stratigraphy of the important Iron Age Levels E and F; G of the Late Bronze Age and, for the present study of more interest, Middle Bronze Age Level H; the Early Bronze Age Level J, and down to the Neolithic Period Level M. [1001]

In the lower-lying area, south of the tell, tombs of the Middle Bronze Age were found, and it is the material from these tombs that is of importance here with examples of painted MB pottery in the tombs („graves") G I and II.[1002]

G I

A painted vessel with an interesting pattern of decoration which was deposited in G I, Fig. 100e, is a fragmentary low-necked jug with a double handle on the shoulder and a painted zone, also on the shoulder, consisting of various types of hatched triangles: cross-hatched, with oblique lines and with smaller triangles (angles, rather) inside them.[1003] The handle too is decorated with horizontal bands. The decoration is instructive by being exactly the kind of triangles that are defined as typical of the Khabur Ware where all three or one or two of them occur, also on the shoulder of jars.

The other vessels of the tomb are consistent with what was observed at Qatna: jars with combed decoration bands and sharply-profiled rims, flasks with a sharp, stepped kind of rim and the various carinated bowls. Also found in the same tomb were two examples of duckbill axes and "melon head" toggle pins with the standard type of figurines.[1004]

G II

This tomb contained several fragments of "simple" Syro/Cilician pottery, Fig. 100a–d. The jug Fig. 100a is almost biconical with a disc base and trefoil rim. It is fragmentary so it is not inconceivable that it may have had the "eyes" and "tassel". In any case, the zone of vertical lines on the shoulder and the very "folded" trefoil rim classes it with Syro/Cilician pottery. A jug from Tell el-Dabᶜa (Fig. 25a) may be of the same general type. As in G I, there are examples of painted low-necked jugs. Fig. 100b is relatively small with a globular body, ring base and a small double handle on the shoulder. The decoration is very simple vertical lines in a zone on the shoulder. More elaborate examples are also found, such as fig. 100c, also with a globular body, a simple handle on the shoulder and an everted, shaped rim. It shows cross-hatched standing triangles bordered by a relatively narrow zone with grouped vertical bands almost like a ladder band and with additional bands above the triangle band. A large fragment Fig. 100d displays groups of lines arranged as a zigzag or chevron band with vertical bands in groups hanging down below the zone and with a "tassel" below the double handle, also with lines. This piece has an almost exact parallel from the Tomb of the Lord of the Goats at Ebla (Fig. 102g)[1005] in which case the simple style is termed "Common Painted Ware" by Nigro as opposed to the style of more elaborate jugs from the Tomb of the Princess of Ebla that he classifies as North Syrian/Cilician Painted Ware (Fig. 102a–d).[1006] There are two additional unpublished fragments, one with a cross-hatched lozenge figure and one with horizontal bands.[1007]

The rest of the material from the tomb included a red burnished jar with a ridge on the neck-shoulder attachment and examples of the plain MB Syrian style with profiled rim and carinated shapes as in G I.[1008]

Hama H painted pottery

Only a few examples of painted pottery were published from the settlement from a time (and place) when the most popular type of decoration was combed, horizontal and with wavy bands and 'ticks' on the upper part of vessels as was also seen in the tomb material. A look back at the material of Hama J in the Early Bronze Age gives another picture of

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[1001] Fugmann 1958: the architect of the excavations, published the pre-Hellenic stratigraphy of Hama and more recently Riis and Buhl 2007 completed the Hama series with a publication of the Bronze Age tombs. Cf. also the attempt at refining the pottery typology of Periods J, H and G, confined to primary and secondary deposits, Thuesen and Ribbe 2000.

[1002] Riis and Buhl 2007.

[1003] *Ibid.,* pl. II, c. (SN1, i.e. no. 1 without number).

[1004] *Ibid.,* pl. III, a–i; k–n. For the pottery of G I cf. *ibid.*, pls. I–II.

[1005] Nigro 2002a, figs. 22 and 26; idem 2002b, no. 95.

[1006] Idem 2002a, 312–313.

[1007] The present author was kindly permitted to study photos of the unpublished material from the Hama tombs, etc., kept in the archives of the National Museum of Copenhagen. The painted fragments from G. II were referred to by Ingholt 1940, 56, n. 2–7, and noted by Gerstenblith 1983, 65 as Syro/Cilician pottery.

[1008] Riis and Buhl 2007, pls. IV–VI. For the figurines and toggle pins etc. cf. *ibid.*, pl. VII.

band-painted jars, goblets and jugs as forerunners of the MB jugs. This is apparent with a jug attributed to Level H5, the very beginning of the Middle Bronze Age.[1009] It is piriform with the broad base typical of the EB and a dark decoration of cross-hatched standing triangles on the shoulder, with horizontal bands below and above, and groups of vertical lines on the lower body. The shape is similar to that of Hama J jugs, and the cross-hatched triangles were found, for instance, on one of the goblets of Hama J1 with birds placed between the triangles.[1010] Tubb described the mentioned jug as "*painted in the Levantine tradition*".[1011] The bird motif of the goblet/beaker is also found on a fragment of what was probably a jug[1012] with the bird(s?) placed between vertical lines, of a type also known on Syro/Cilician jugs. Another fragment of the same vessel shows a kind of palm tree or part of the "tassel", found under the handle of Syro/Cilician jugs, and more vertical "triglyphs" and horizontal bands with small 'ticks' between them as is also seen on the published bird fragment.[1013] Tubb identified the vessel as a Syro/Cilician jug[1014] which had already been suggested by Ingholt when he compared the fragments with Syro/Cilician pottery of Alalakh.[1015]

Originally, the discovery of what was termed Tell el Yahudiyeh Ware had been an important chronological link for the dating of Hama H.[1016] The most complete vessel is a small, black burnished jar with a triangle pattern of incised dots filled in with white.[1017] The vessel and fragments were studied by Amiran, who identified them as "Black Impressed Ware" and thus dated the end of Hama H to the very beginning of LB.[1018] Gerstenblith, however, still claimed that TeY Ware existed at Hama but, on the other hand, she did not find much evidence of the MB IIB period at Hama.[1019]

With the excavations at Ebla and the many correlations between the two sites we do now possess better means of dating Hama H and the MB tombs. L. Nigro, together with N. Marchetti, continues to relate the Hama tombs and levels to the sequence at Ebla, and they refer G III and VI as the earliest – with a fenestrated axe and 'torque' in G VI together with a black burnished, ovoid, stepped-rim juglet[1020] and "melon head" toggle pins – to Hama 4 and Mardikh IIIA2, which is 1900 B.C. The silos, including Silo 13 with the mentioned 'bird fragments', together with T. I are also ascribed to the beginning of this phase, followed by G II continuing into H2–1 and Mardikh IIIB1 at the time also of the Tomb of the Princess. The Tomb of the Lord of the Goats they assign to the end of Mardikh IIIB1, 1750–1725 B.C., following G II which held the parallel Fig. 100d to vessels from the Tomb of the Lord of the Goats (cf. below).

Murek (Fig. 101)

In 1938 the Danish expedition to Hama was informed of finds from the village of Murek about 30km north of Hama on the old road to Aleppo.[1021] Here a tomb was located and they were allowed to measure and draw a plan of the roughly circular rock-cut tomb chamber with three elongated side niches.[1022] Stairs led to the chamber measuring about 3 × 3m. The finds were retrieved and divided between Aleppo and Copenhagen and included human bones from at least 13 individuals buried in the tomb.[1023]

Painted vessels

The finds in the tomb included a special type of painted vessel, handleless jars and jugs with monochrome, red, wavy bands and wavy band-zones (Fig. 101). They cannot be considered genuine elements of the LPW repertoire, but rather an interesting local Syrian variation of painted pottery from the Middle Bronze Age period; especially when bearing in mind similar simple, wavy bands found on the early Byblos examples as well as the late pTeY juglets.

The shape of the vessels is typical Syrian with their everted, profiled rims with ridges; the jugs are very similar to the handleless jars except for the added

[1009] Fugmann 1958, 109.3H197. Cf. Nigro 2002b, 103–104, n. 81 for sharing this view.
[1010] Fugmann 1958, fig. 106.4B825.
[1011] Tubb 1983, 54.
[1012] Ingholt 1940, pl. XVII.3.
[1013] A photo of the 6 fragments of this vessel was seen by the present author in the registers of the Hama excavations kept in the National Museum of Copenhagen.
[1014] Tubb 1983, 52.
[1015] Ingholt 1940, 56, n. 7.
[1016] Fugmann 1958, 115.
[1017] *Ibid.,* fig. 139, 5B265.
[1018] Amiran 1957.
[1019] Gerstenblith 1983, 45.
[1020] Except for the Hama juglet having a square handle (possibly an incorrect reconstruction?) cf. the photo in Ingholt 1940, pl. XVI.4) it has a very close parallel from Tell el-Dabᶜa with a triple handle, Bietak and Hein (eds.) 1994, cat. no. 253, from a tomb dated to Dynasty XIII(?). Cf. also, for example, Maeir 1997, photo IV.26 of another similar juglet from Hazor.
[1021] Map: Riis and Buhl 2007, fig. 13.
[1022] *Ibid.*, fig. 14.
[1023] *Ibid.*, 43.

handles. The fabric seems to be local as the light clay of the Murek pottery is described as generally more coarse and gritty than that of Hama.[1024] This fact at least points to a different clay source from that of Hama and thus possibly also a different workshop although overall the shapes are consistent with the Hama H material. The decoration on all of the eight painted vessels is brownish red. Three handleless jars (Fig. 101a, c, d) and a similar vessel with a narrower neck, i.e. rather a bottle or vase (Fig. 101e), display only one wavy band on the shoulder. One of the two jugs has two wavy bands on the shoulder (Fig. 101g) and another variation is the wavy band-zone seen on a handleless jar (Fig. 101b) and the double wavy band-zone on the other jug (Fig. 101h). A smaller vase-like vessel missing the rim is the vessel with most decoration, covering the lower shoulder with three bands and three on the neck-shoulder as well as an additional band on the neck (Fig. 101f).

Ebla (Tell Mardikh) (Fig. 102)

Another site in the Orontes Valley north of Hama is the even more important city of Ebla or Tell Mardikh. An Italian mission headed by P. Matthiae has been excavating the site extensively for more than 30 years and a large amount of interesting Bronze Age material has been brought to light. First of all, an archive of 15.000–20.000 tablets in the local language of Eblaic and Sumerian from the 3rd Millennium Early Bronze Age. The site was subsequently destroyed and revived in the 2nd Millennium with the beginning of the Middle Bronze Age when a palace with so-called Royal Tombs[1025] was founded. The tombs are of great interest for Middle Bronze Age chronology and they also play a role in the story of Levantine Painted Ware or rather the related Syro/Cilician Ware that was encountered in two of the tombs.

Painted pottery from the Royal Tombs at Ebla

Two types of painted jugs associated with Syro/Cilician pottery have been found in two of the royal tombs. They will be mentioned here since three low-necked jugs are of a type that has been related to LPW and the other type, more related to long-necked jugs, is interesting as the most luxurious version of Syro/Cilician related pottery.

In the Tomb of the Princess four large painted jugs with twisted handles were part of the fine tomb equipment (Fig. 101a–d). The jugs have a piriform body and one with a wider almost biconical body (Fig. 102d). All have flat disc bases, relatively wide compared to the body, and relatively low necks without being low-necked jugs, with all of the rims more or less broken but still discernible as trefoil, while the handles from rim to shoulder are made of two twisted strands. They have a light creamy surface and the dark brown to black decoration on the shoulder is a refined Syro/Cilician metope-band with several thin vertical 'triglyph' dividers with what is termed "wheel goats" between. These animals have legs that resemble wheels as they are bent in a half circle under their belly and around them are additional dots shaped like rosettes and most of the goats are tethered by dot-ropes. Below these bands are two additional thin bands. The most complete jug (Fig. 102d) was apparently not adorned with dot patterns and had only one additional band below the wheel-goat zone. On the shoulder of all four are three wavy band-zones (almost zigzags) and below the (broken) rims three oblique bands. On the missing part of the original rims there must have been eyes, as part of this element survives on the best-preserved of the jugs and eyes are common on the simpler version of this type of jug, as, for example, is known from Alalakh (Fig. 105b), Kinet (Fig. 87a–d) and Ras Shamra (Fig. 86a). Small additional ticks are apparent on the twisted handles.

The Tomb of the Princess also contained one painted, low-necked jug while two very similar jugs were retrieved from the Tomb of the Lord of Goats (Fig. 102e, f).[1026] Matthiae originally defined these jugs as LPW,[1027] but they are more readily related to the Syro/Cilician style and with the same creamy surface and dark brown decoration as the wheel-goat jugs. The body shape is low, piriform, almost globular with flat disc bases, a low neck with a thickened/rolled rim and a double handle on the shoulder. The decoration is a multiple zigzag band perhaps better described as a band with alternating oblique, thin bands with two additional bands below and four above as well as three bands on the neck and spaced ticks on the rim and handle. Below the zigzag band near the handle are extra hanging bands and below the handle

[1024] *Ibid.*, 90.

[1025] Matthiae 1997, 306–308 with a resumé on the Ebla Royal Tombs.

[1026] Possibly all three low-necked jugs were found in the Tomb of the Lord of Goats, cf. Nigro 2002a, 321, fig. 26. He also dates the Tomb of the Lord of Goats later than the Tomb of the Princess, *ibid.*, tab. 1 and below in the text.

[1027] Matthiae 1989.

a typical Syro/Cilician tassel. Almost exact parallels have been found at Hama (Fig. 100d)[1028] and Kinet (Fig. 87h)[1029] as well as one from Tell Tuqan.[1030] The Hama jug and the one from Tell Tuqan seem to be of coarser fabric and surface treatment than the Ebla examples. Nigro, who distinguishes between a Simple Painted Ware and a North Syrian/Cilician Painted Ware, groups the Ebla jugs with the last and finer category and the Tell Tuqan specimen as SW (i.e. Simple Painted Ware).[1031]

The Royal Tombs contained typical Middle Bronze Age Syrian pottery together with more luxury items. Of special interest is a sceptre with a mace head from the Tomb of the Lord of the Goats that has been much discussed since the handle has a cylinder decorated with two Egyptian baboons, their hands raised in adoration at what is interpreted as an Egyptian royal name *ḥtp-ib-Rᶜ*. It has been taken to mean Hotepibra of Dynasty XIII[1032] and the tomb is thus contemporary with him, or at least provides a *terminus post quem*. Alternatively it has been suggested that an '*S*' is missing for *Sḥtp-ib-Rᶜ*[1033] and thus the name of Amenemhat I was intended since the hieroglyphs have obviously at some point fallen off and been re-inserted or were from the beginning made by someone who was not familiar with hieroglyphs. This may in any case mean that we cannot be certain whether the sceptre was actually a royal Egyptian gift and either of the solutions may also present only a *terminus post quem*.

Nigro places the Tomb of the Princess at the end of Syrian MB IB (i.e. late MB IIA) and the Tomb of the Lord of the Goats in the last half of Syrian MB IIA (i.e. MB IIB).[1034] As already mentioned the painted jugs and especially the wheel-goat jugs are very fine examples of the best quality of Syrian Syro/Cilician pottery, worthy of royal tombs. Their date late in the 'MB IIA' would place them later than the first occurrences of LPW as will be discussed later.

Umm el-Marra (Fig. 103)

Another western Syrian site has entered the scene since Johns Hopkins University and the University of Amsterdam inaugurated a long-term archaeological research programme at Umm el-Marra in 1994.[1035] The co-directors G. Schwartz and H.H. Cuvers present the site as the largest Bronze Age tell in the Jabbul Plain east of Aleppo and it is included here, as some examples of Middle Bronze Age painted pottery have occurred.[1036] The location, between Aleppo and the Euphrates Valley near the city of Emar meant that the site was an important point on the route from the coast via Aleppo to Mesopotamia and thus a regional administrative and economic centre. To the south of Umm el-Marra is the large saline Jabbul Lake which was most likely also an important source of salt during the Bronze Age and perhaps earlier. The excavations have shown that Umm el-Marra was inhabited from the Early Bronze Age up until Roman times.

A Belgian team headed by R. Tefnin in the late 1970s and early 1980s conducted the first excavations and Matthiae suggested[1037] that the site should be identified with ancient Tuba, known from the Ebla archives.

Painted Middle Bronze Age pottery

Painted MB sherds are not very common at Umm el-Marra, but at least three complete vessels from different contexts suggest that the locals were using painted pottery to some degree.[1038] This includes a jug from an infant burial dated to the first part of the Middle Bronze Age (MB IIA) and an amphora sunk into a floor. The jug has a rounded body and base and on the shoulder cross-hatched triangles are the main motif with additional bands below and above on the neck while on the lower body vertical triple bands connect the decorated shoulder part with the base. This element is also found on base fragments with a large flat base, which is very similar to a jug from Hama.[1039] They belong to Common Painted Ware as a local variation of Syro/Cilician pottery. The finer version, linked to the 'wheel goat' jugs from the Tomb of the Princess in Ebla, is also recognisable in the fragmentary material, including wheel goats and shoulder fragments with wavy band-zones and with dots between.

[1028] Cf. also Fig. 100b and e.
[1029] Gates 2000, fig. 6.8.
[1030] Nigro 2002a, fig. 16.
[1031] *Ibid.*, 312–313; 321.
[1032] *Ibid.*, 315, fig. 18.
[1033] Ryholt 1998.
[1034] Nigro 2002a, tab. 1.
[1035] Curvers and Schwartz 1997, 201–206 for the introduction. Cf. also Schwartz, Curvers *et al.* 2000.
[1036] G. Schwartz has generously provided the author with photos of painted MB pottery from Umm el-Marra and granted permission to comment on these.
[1037] Matthiae 1980.
[1038] G. Schwarz, personal communication.
[1039] Fugmann 1958, fig. 109.3H197.

The painted amphora is of interest as it displays bichrome decoration. The neck and rim are missing and the shoulder is decorated with two band-zones C with vertical bands in groups between as a low metope-triglyph version. Above the upper band-zone C a crisscross band can be discerned. The best parallel is an amphora from Megiddo with band-zones C on the shoulder,[1040] but the Umm el-Marra vessel features the added northern element of grouped vertical bands and a crisscross band. Painted amphorae are present but not common in the LPW repertoire[1041] and the Umm el-Marra example is obviously a hybrid.

Some of the painted material from Umm el-Marra is obviously of the general Syro-Cilician tradition and its variations, such as a painted juglet and some published fragments (Fig. 103).[1042] In the case of bichrome vessels, such as the mentioned amphora, an influence from the coastal/southern area may be discerned.

[1040] Fig. 44b.

[1041] Cf. Aphek Fig. 36a–d. and Megadim Fig. 52a. and apart from the afore-mentioned Megiddo amphora also Fig. 44c. with two simple red bands.

[1042] SCHWARTZ, CURVERS *et al.* 2000, fig. 8.13–16.

VI. Provenance

When Levantine Painted Ware is found in Egypt there is generally no doubt that we are dealing with imports. Levantine imports can be recognised by their fabric designated as type IV in the Vienna system that differs from the main Egyptian fabrics of Nile and marl clays, i.e. I and II in the Vienna system.[1043] Type IV clay is usually fired to a more beige or orange colour and with clearly detectable lime inclusions. When further investigated Type IV fabric is, however, obviously not all of one source and different groups and subgroups can be determined. This has been an ongoing process dealing with the many imports from Tell el-Dabᶜa.[1044]

Neutron Activation Analyses by Joan Huntoon and Patrick McGovern

The first attempt to determine the origin of the Levantine imports to Tell el-Dabᶜa through natural scientific methods was made by Joan Huntoon in the 1980s. She sampled hundreds of vessels, especially amphorae, or Canaanite jars, and examples of LPW were included in her neutron activation analysis (NAA) too.[1045] Sadly she did not live to finish her work, which was taken over by P. McGovern who added to the samples and published the combined results.[1046]

The overall results determined a southern origin for the 'Gaza group' of the Canaanite jars (amphorae)[1047] as well as for the examples of LPW that could be determined: 3336 A (Fig. 19c), 6115 F (Fig. 21a), 6116 B (Fig. 21b), 6115 Y (Fig. 21c), 6114 I (Fig. 17a), 6114 E (Fig. 19b), 4406 (Fig. 22a), 4937 D (Fig. 29b) and 6115 Z. Others were 'most similar' to the Southern Palestine group: 4226 (Fig. 16b), 4284 (Fig. 16a) and 4223 B (Fig. 19a). Yet others were determined to be of Nile clay, among them 6114 L (Fig. 23d), which was also confirmed by a preliminary result of the petrography analyses.[1048] As stated, an explanation for this could be a confusion of samples where the wrong sample was taken over from the NAA by the petrography. 2069, 2395 (Fig. 27c) and 4481 (Fig. 26c) were not surprisingly shown to be of Nile alluvium, as they belong to the local pTeY group.

The NAA results of LPW have been compiled in a list (Tab. 4)[1049] together with the petrographic results and it is noticeable that there are some discrepancies that will be referred to below.

Petrographic analyses by Anat Cohen-Weinberger and Yuval Goren

In order to balance and verify or reject the NAA results, petrographic analyses were required and additional samples were taken for this purpose together with samples that had earlier been analysed by NAA. The tests were prepared and published by Y. Goren and A. Cohen-Weinberger.[1050]

11 larger or smaller source areas in the Levant were established as different petrographic groups, designated A–K.[1051] The samples show different grades of similarity to these groups: designated A for a highly reliable origin, B for a fairly reliable and C for an unreliable origin.[1052]

As the earliest MB imports at Tell el-Dabᶜa come from ᶜEzbet Rushdi this was a natural starting point and petrographic thin sections were made from three LPW fragments from ᶜEzbet Rushdi and from seven

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[1043] Aston 2004, 31–35, with reference to Bietak 1991a, 325–326.

[1044] *Ibid.*, 35, referring to a new study under way by K. Kopetzky. Cf. now Kopetzky 2010, 44–46.

[1045] McGovern 2003, 108–110.

[1046] Idem 2000.

[1047] Cf. McGovern and Harbottle 1997. Aston 2004, 35–37 points out that a reason for possible misleading results from the NAA tests may also be connected with the method of selecting interesting samples.

[1048] Some preliminary results were not included in Cohen-Weinberger and Goren 2004, A Cohen-Weinberger, personal communication.

[1049] The NAA results are also referred to in the Catalogue, Figs. 15–29. The results by Huntoon and McGovern are referred to with their JH (Joan Huntoon) and MB (Manfred Bietak) numbers.

[1050] Cohen-Weinberger and Goren 2004.

[1051] *Ibid.*, 70–71, fig. 1.

[1052] *Ibid.*, 71.

Fig.	Reg. No.	NAA McGovern 2000	Petrography Cohen-Weinberger and Goren 2004
18b.	5226 B	JH838: ?	B3/undet. n. Levant/B
23a.	6114 M	MB028: ?	
18d.	6137 X		B2/n. Israeli coast or Leb. coast/A
19c.	3336 A	MB025: S.Pal.	B2/n. Israeli coast or Leb. coast/A
21a.	6115 F	MB012: S.Pal.	
21b.	6116 B	MB011: S.Pal.	
21c.	6115 Y	MB018: S.Pal.	Unclass./undet.
23d.	6114 L	MB032: Nile!	
16b.	4226	MB027: most sim. to JH083 S.Pal.	B3/undet. n. Levant/B
17b.	5226 G		B3/undet. n. Levant/C
17a.	6114 I	MB022: S.Pal.	
16a.	4284	JH831: most sim. to S.Pal.	
16a.	6114 J (=4284)		B2/n. Israeli coast or Leb. coast/A
19b.	6114 E	MB029: S.Pal.	B3/undet. n. Levant/C
19a.	4223 B	MB016: most sim. to S.Pal.	B3/undet. n. Levant/B
22a.	4406	JH865 S.Pal.	
(No Fig.)	3453 C	MB017: Nile	
22d.	6115 G	MB015: ?	E/e. Gallilee or Jezreel Valley or Yarmuq area or Akkar or mid. Orontes n. of Qadesh/B
(No Fig., red burnished with black band)	2879 G		b2/n. Israeli coast or Leb. coast/A
29b.	4937 D	MB022: S.Pal.	
(No Fig., pTeY)	2069WA3392	JH317: Nile	
27c.	2395WA3595	JH318: Nile	
(No Fig., pTeY)	4108 F	PMG/NAA : “Nile” i. e. Ia/d?	
(No Fig., pTeY)	6114 Q		B3/undet. n. Levant/B! Must then be IV-clay, but it was originally said to be Id.
26c.	4481	JH864: Nile	
(No Fig. tiny, red burnished with black bands)	6115 Z	MB014: S.Pal.	
17c.	7151 B		B1/n.Leb. coast (n. of Tripoli)/A
(No Fig.)	7067 G		B2/n. Israeli coast or Leb. coast/A
23c.	7062 K		Unclass./undet.
22b.	7044 K		A1/n-w. Syria: Ugarit Amuq area or Cil. coast/A.
17f.	5226 A	JH837: S.Pal.	B3/undet. n. Levant/A
15i.	8617 X		B3/undet. n. Levant/A
15c.	8617 A		B3/undet. n. Levant/A
15h.	8617 C/1		B3/undet. n. Levant/A

Tab. 4 NAA results of LPW from Tell el-Dab^{c}a together with the petrographic results

contemporary plain amphorae from the same area. The three LPW fragments were 8617 A (Fig. 15c) from str. e/3, 8617 C/1 (Fig. 15h)[1053] from str. e/1 and 8617 X (Fig. 15i) from str. c and thus from below the temple of Senwosret III (str. e/1–4) as well as from the time of the temple (str. c). All three fragments belonged to the ‘Undetermined Northern Levant’, Group B3, with certainty A.[1054] i.e. the northern

[1053] Very likely from the same vessel as 8617C2 and 8619A.

[1054] The certainty of the following results will only be mentioned when it is not ‘A’.

Levant from north of Tel Nami to north of Tell Arqa, but no specific area could be determined. One of the amphorae (body fragments) from str. e was found to belong to the same Group B3 as the three LPW samples. Two other samples from str. e were said to be from the south, Group K 'Northwestern Negev', one, however, with certainty B. The other ('A') is identical to a published jar rim fragment.[1055] One from str. e/3 belonged to Group F 'Mount Carmel region' and two from str. e/2 and c as far away as 'Northwestern Syria: Ugarit, Amuq area or the Cilician coast', Group A2.[1056] The last from str. d–e belonged to Group E of the 'Akkar plain'. Altogether a very wide range of origins for as few as seven samples of amphorae found in the Rushdi area below the temple and one from the temple level.

The somewhat later LPW material from Area F/I, str. d/2 from the very end of Dynasty XII seems for the greater part to present the same picture. Two of the best LPW examples, a jug with a monochrome red band-zone A (5226 B[1057], Fig. 18b) and the long-necked bichrome jug with crisscross bands (4226, Fig. 16b) are both possibly from 'undetermined northern Levant' Group B3 (both B) as is also a bichrome fragment from a similar long-necked jug with butterfly design (5226 G, Fig. 17b), but only certainty C. The only 'certain' (A) Group B3 vessel is the curious band-painted beaker from Pit 53 (5226 A, Fig. 17f). 4226 (Fig. 16b) was 'most similar' to another sample of the Southern Palestine group of the NAA.

Shoulder fragments from a LPW jug/jar with bichrome triangle decoration differ from the other mentioned LPW fragments from Tell el-Dabᶜa by its very strong red and black colours and the firing of the clay having resulted in a thick grey inner core. This fragment from str. d/1 (6114 E, Fig. 19b) gave the same 'undetermined northern Levant' Group B3 result, but only certainty C. It may thus point to the fact that despite different appearances LPW vessels may possibly derive from the same (wide) area. 6114E, Fig. 19b again belonged to the Southern Palestine NAA group.

The origin of a small fragment (6114J) with bichrome concentric circles from str. d/2 that probably belongs together with the larger fragments from the proposed long-necked jug (4284, Fig. 16a) is slightly more specific: 'Northernmost Israeli coast or the Lebanese coast' Group B2 and in this case an 'A'. Other very good bichrome LPW examples are known from the northernmost Israeli coast from for example Tel Nami and Megadim so it not impossible that a production was active in that area although a Lebanese origin has traditionally been favoured. This was based on the fact that many of the earlier known examples were from the Lebanese coast. More recent finds from Sidon and Tell Arqa have now added to this. The same 'Northernmost Israeli coast or the Lebanese coast' Group B2 is attributed to the juglet with more unusual red and white band-zones (6137 X, Fig. 18d), the fabric of which is also coarser than the aforementioned long-necked jugs etc. The same fabric and probable source, however, are true of a bichrome jug with band-zone A (3336 A, Fig. 19c), which was one of the samples that came out as belonging to the Southern Palestine group in the NAA test.

Another bichrome fragment of a possible long-necked jug (7151 B, Fig. 17c) was determined to be from further north 'Northern Lebanese coast (north of Tripoli)' Group B1. From the northern part of Lebanon we now have some examples of LPW from Tell Arqa, including a complete jug with a monochrome red band-zone A, similar to the example from Tell el-Dabᶜa Area F/I, str. d/2 mentioned above (5226 B, Fig. 18b). In order to find more bichrome LPW we still have to look further north on the Syrian coast at Sukas and Ras Shamra.

It is interesting to note that one of the only LPW fragments from a tomb context at Tell el-Dabᶜa (7044 K, Fig. 22b) is said to come from 'Northwestern Syria: Ugarit, Amuq area or the Cilician coast', Group A1. This piece is a shoulder fragment with monochrome dark brown paint on a combed surface displaying a horizontal wavy band between a thin horizontal band below and a broader band above. The fragment was found in the fill of the large tomb with the mutilated statue of an Asiatic dignitary (F/I-p/19, T. 1).

A later fragment from Area F/I, str. c/2 also shows a possible (B) more remarkable origin. It is a shoulder fragment from an amphora type of jug/jar with a red wavy band and a horizontal band above (6115 G, Fig. 22d), which could derive from 'Eastern Galilee or Jezreel Valley or the Yarmuq area or the Akkar or Middle Orontes north of Qadesh', Group

[1055] Bagh 2002, fig. 3.1, cf. n. 97 above.

[1056] Also with the addition '*or* Cyprus' which seems highly unlikely.

[1057] Could not be determined by the NAA test.

E. This is altogether a more inland origin and here it is worth noticing that several jugs and jars with red wavy bands have been retrieved from a Middle Bronze Age tomb at Murek (Fig. 101a–e, g, h) just north of Hama in the Orontes Valley although these are with much 'smaller waves' than on the Tell el-Dabᶜa fragment.

Results from Kabri and Tell Arqa

Three of the band-painted dippers from Kabri have been sampled for petrography and preliminary results have now also been cited from Tell Arqa. The petrographic components of the Kabri jugs are described as only existing north of Akko and, even better, further north of Byblos on the Akkar Plain.[1058] This seems to indicate that the jugs were not locally made as would have been expected.

Another, albeit preliminary, result has now been obtained from Tell Arqa where M. Ownby has initiated a project of thin sections and compositional analyses, i.e. petrography, with LPW samples. She has sampled the band-painted dippers (Fig. 80c–e and no. 02/538.3, no illustration), as well as the long-necked jug with the cross-hatched butterfly motif Fig. 80b. Originally the excavator Jean-Paul Thalmann, as stated, considered LPW foreign to Arqa, but the results obtained by Ownby seem to prove otherwise. She places the said samples in her Group 1 and mentions that clay and chalcedony suggest these could be local to Arqa.[1059] As Arqa is in the middle of the 'LPW area' with Sidon, Beirut and Byblos to the south and Amrith, Tweini and Ras Shamra to the north this would make good sense. Future studies and possibly more samples also from nearby sites may hopefully confirm the validity of the result.[1060]

Conclusions

The petrographic analyses of LPW are not all definite, and the number of samples should preferably be larger. Nevertheless, the general picture is a confirmation of a 'northern origin' of most LPW from Tell el-Dabᶜa as opposed to the NAA results. The dissimilarity in the two results may stem from different comparative source material as well as the methods and also the choice of samples that is obviously not often made by the persons who undertake the scientific analyses.

What is perhaps a surprise in the petrography results is the possibility that early LPW examples from ᶜEzbet Rushdi very likely came from, broadly speaking, the same sources as much of the later LPW from Area F/I str. d/2. Group B3 'undetermined Northern Levant', however, is in itself not very specific and it does not argue against a possible Byblos area origin for the earlier imports and a more general 'Lebanon' for the later ones. It is also worth noticing that the results of the amphorae gave a more diversified picture of the sources and that the trading network becomes much wider when they are brought into the picture.

Results from Kabri seem to demonstrate that the core area for the production of LPW was further north. More results from sites such as Megadim and Ifshar[1061] etc. would help to determine whether the LPW from these sites was actually imported from the same sources as in Egypt or whether some was indeed locally produced. The latter would be expected, first and foremost of the simpler monochrome style which is common in, for example, Megiddo and Gesher.

[1058] Goren and Weinberger, 440–441, in: Kempinski 2002; tab. 15.1: 24–25; 27.

[1059] M. Ownby, personal communication.

[1060] Thanks to M. Ownby for the information and permission to mention the preliminary results at this stage.

[1061] Results from Ifshar, at least, are forthcoming, E. Marcus, personal communication.

VII. Syro/Cilician Ware and Khabur Ware compared to LPW

The following is a revised version of an article already published.[1062] The three main painted styles in vogue throughout the first half of the 2nd Millennium are compared: Levantine Painted Ware, Syro/Cilician Ware and Khabur Ware.

The prevailing confusion concerning the classification and definitions of the various painted pottery styles of the period is caused by a certain degree of overlap evident in decorative elements as well as in the areas of distribution of the different styles/wares. It has often been claimed that there exists a relationship between Khabur Ware and Levantine Painted Ware as well as between Syro/Cilician Ware and Khabur Ware and between Syro/Cilician Ware and LPW. The issue has been discussed repeatedly since Amiran tentatively suggested that "MB IIA Levantine pottery" might have descended from Khabur Ware.[1063] The question inevitably involves chronology: which style was present first and could thus have influenced the other(s) or are they actually all contemporary local variations?

Levantine Painted Ware

Levantine Painted Ware has been defined and described earlier, but to recapitulate, the vessel types are largely the basic closed, Middle Bronze Age types. The fabric may be relatively coarse in the case of amphorae and especially the dipper type of jugs, and a finer, often slipped and/or burnished surface is common in the case of more luxurious vessels such as the long-necked jugs and the juglets. The painted decoration is often bichrome, red and black, or monochrome red or reddish brown, and it consists of main decorative bands on the shoulder and/or on mid-body and additional decoration bands together with optional extra decoration; concentric circles or spirals, triangles, crisscross bands, lozenges (relatively rare), band-zones and miscellaneous horizontal bands including wavy ones. A collarette, around the neck of the vessel, is a typical additional decorative element as are ticks on the rim and/or the handle.

Khabur Ware (Fig. 104)

Khabur Ware was defined by M. Mallowan as the painted pottery of Level 1 at Chagar Bazar,[1064] and his definitions have since been refined and expanded in various ways. C. Hamlin published a comprehensive summary of the discussions of Khabur Ware in 1971[1065] and J.E. Frane updated it in her publication of the Khabur Ware from Tell Leilan in 1996.[1066]

Khabur Ware occurs (hence its name) predominantly in the Khabur region, but it has been reported to exist from Dinkha Tepe in the east to Alalakh in the west.[1067] It consists mainly of wheel-made handleless jars, of which some have a somewhat globular body, with a relatively wide mouth, high neck and a flat base. The fabric of these jars ranges from coarse, buff clay to a finer creamy or pinkish variant which also has a better finish. The painted decoration is monochrome red to brownish or black on the upper part of the vessel or occasionally on the entire body and sometimes also with ticks on the rim applied in sets. The designs consist of horizontal bands, and on the shoulder of the jars one can also find hatched, cross-hatched or zigzag bands or similar triangles that may sometimes display dots or an occasional branch in between. When Hamlin discussed the pottery of Dinkha Tepe on the eastern fringe of the Khabur Ware distribution area,[1068] a

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[1062] Bagh 2003. Some of the content has also been incorporated into the previous chapters here.

[1063] Amiran 1969, 113, 118, pl. 35, also mentioned above in Chapter II about LPW.

[1064] Mallowan 1936, 12; 35–36 and, especially, idem 1937, 102–104, where the name Khabur Ware is first applied.

[1065] Hamlin 1971, 18–26.

[1066] Frane 1996, 1–25. Oguchi 2000 concentrates on the so-called "late" Khabur Ware.

[1067] Oguchi 1997, fig. 2 map. He does not, however, agree with the Alalakh identification of Khabur Ware except for four possible examples, *ibid.*, 215, no. 36. Cf. Heinz 1992, 62 for the occurrence of Khabur Ware at Alalakh.

[1068] Hamlin 1971, 124–131 and fig. 12; cf. also idem 1974, 126–129.

wider variety of painted motifs were also attributed to Khabur Ware, including simple birds,[1069] lozenges, small circles and "wheels", vertical variations of "ladders", etc.

Syro/Cilician Ware (Fig. 105)

Although she omitted to give it a name, M.V. Seton Williams described an individual group of pottery that occurred contemporaneously in Cilicia in the southeastern part of Turkey, and in the Amuq area of north Syria, and she repudiated any direct relationship between this and Khabur Ware.[1070] Tubb distinguished between LPW and Syro/Cilician Ware[1071] and, with reference to the former confusion concerning the latter's identity, or relationship, with Khabur Ware, he completely rejected any connection between the two.[1072] In contrast to LPW the painted decoration of Syro/Cilician Ware is found on open forms including carinated bowls, footed bowls and craters, and the only common type of closed vessel is the pitcher with a trefoil-[1073] or bilobate-mouth.[1074] This category of jug is of a type that to a certain extent is shared with LPW – the vessel shape here otherwise termed "long-necked jug", but not with Khabur Ware, which is characterised by its lack of vessels with handles. A significant variant of the pitcher is the "eye jug" with an "eye", i.e. a small circle with a dot in the middle, painted below the rim on both sides. To this is often added a kind of "mouth" on the neck below the "eye", one or more painted, sometimes slanting, lines at the attachment of the handle. Examples of painted amphorae existed[1075] and a Cilician variation of the jugs is the so-called teapot with a basket or loop handle and spout.[1076]

The surface of the hand- or wheel-made[1077] vessel is smoothed or covered with an unburnished cream slip and the paint may, rarely, be bichrome;[1078] generally it is monochrome brownish to black. The painted decoration is confined to the shoulder and characterised by one, or on pitchers sometimes two, horizontal decorative bands, divided into metopes by vertical lines or entirely filled in with vertical lines to form a more or less broad ladder. Alternatively, three or more oblique lines may slant towards each other, forming standing Vs, i.e. chevrons, or being connected to zigzags as is also seen on Khabur Ware. Every alternate metope may be filled in with simple crosses, "butterflies" or "hourglasses" (as also on Khabur Ware), i.e., the upper and lower part or left and right part of the crosses filled in with dots or solid colour. On the pitchers especially, more naturalistic motifs of birds or other animals[1079] are also found between the vertical lines. Cross-hatched (standing) triangles are additionally among the elements that are seen together with other components, and this is actually the most obvious decorative element observed in all three painted decoration styles. What Tubb labelled "a type of dotted rosette", i.e. a larger dot with smaller dots around it or alternatively some kind of wheel,[1080] can also be applied between the vertical lines of the decoration band. The rim of the pitcher will frequently display ticks and the handle is mostly decorated with small horizontal or oblique lines all the way down (ticks) with a vertical line in the middle and ending in a tassel below the handle.[1081] Ticks are furthermore found on the handles and rims of other vessel types. New sub-styles have been devised, such as the earlier-mentioned Monochrome Painted Cream Ware at Tel Dan[1082] and Common Painted

[1069] For the animal motifs, cf. Postgate, Oates and Oates 1997, 53 mentioning that although this is mainly a feature found on late Khabur Ware it also existed on the early Khabur Ware.

[1070] Seton Williams 1953, 57, where she lists the names that had previously been applied to this style.

[1071] Tubb 1983, 50–52 ('Amuq/Cilician').

[1072] *Ibid.*, 55.

[1073] Idem 1981, 403.

[1074] Gates 2000, 85.

[1075] Garstang 1956, nos. 887–889 (and 1044–45 dated to LB); Gates 2000, fig. 6.9.

[1076] Seton Williams 1953, fig. 2.6; 10 (Mersin); Goldman 1956, nos. 868–875 (Tarsus) and most likely Gates 2000, fig. 6.10 (Kinet Höyük).

[1077] Seton Williams 1953, 58 claimed that most examples were hand-made *contra* Heinz 1992, 54.

[1078] Seton Williams 1953, 58; Heinz 1992, 54; Tubb 1983, 52; and from Kinet Höyük Gates 2000, figs. 6.3 and 6.6 (6.5 and 6.10 are drawn as bichrome, but not described as such).

[1079] Tubb 1981, 404 claims that even examples of fish exist.

[1080] For example Fig. 99e from Qatna.

[1081] Tubb 1983 does not seem to stress the importance of this otherwise very characteristic attribute, but in Tubb 1981, 404-405 it is referred to as "*a branch-like motif on the body below the point of* [handle] *attachment*". It often looks more like the painted version of bast or the like twisted around the handle and the ends of the bast-strings made into a tassel below the handle.

[1082] Ilan 1996b, 162.

Painted ware: / Comparisons:	Levantine Painted ware	Syro/Cilician ware	Khabur ware
Open forms	Practically none	Carinated bowls Footed bowls Craters	 Craters?
Closed forms	Amphorae Handleless jars Long-necked jug Short-necked jug Dipper jug Juglets	 Pitcher (long-necked jug) (Short-necked jug) (Juglets w. stepped-rim)	(Amphorae) Handleless jars
Manufacture	Wheel-made (fast)	Hand-/wheel-made	Wheel-made
Surface treatment	Slip / no slip Burnished	Cream slip, smoothed Not burnished	Smoothed
Decoration: Colour(s)	MC red BC red and black	MC brown-black (Rarely BC)	MC red-brown-black (Very rarely BC)
Place of decoration	Shoulder / upper body Complete body	Shoulder	Shoulder / upper body Complete body
Designs	Concentric circles Triangles, BC/solid Triangles, crisscross Crisscross band Band-zone(s) Misc. horizontal bands (Butterfly /hourglass) (Ladder band) Collarette Ticks on rim Ticks on handle	Dotted rosette Triangles, crisscross Crisscross band Butterfly /hourglass Ladder band Metope w. cross Oblique/vertical lines Chevrons Ticks on rim (bowls) Ticks on handle ***"Tassel" below handle***	Small circles with dot or "wheel" Triangles, crisscross Crisscross band Misc. horizontal bands (Metope w. cross) Ticks on rim (in groups)

_____ Common ---------- Characteristic ( ) Rare or not exactly belonging

Abbreviations: BC: bichrome; MC: monochrome; w.: with

Tab. 5 A comparison between the main characteristics of the three major groups of painted wares of the first half of the 2nd Millennium in the Near East

Ware in Syria;[1083] both have strong ties to Syro/Cilician Ware and stress the issue of regional differences and variations.

The main characteristics of the three major groups of painted wares of the first half of the 2nd Millennium in the Near East have been compared in Tab. 5.

Evidence suggested by the Tell el-Dabᶜa painted pottery of the MB IIA and B

Levantine Painted Ware from Tell el-Dabᶜa is the core of the present study, and it was predominantly this type of painted pottery that reached Egypt during the late Middle Kingdom, while few vessels from a slightly later context at Tell el-Dabᶜa appear to be related to Syro/Cilician Ware.

The evidence from Tell el-Dabᶜa reflects a chronological sequence of the painted wares that reached the site. From about the time of the late reign of Senwosret I and Amenemhat II from early to middle Dynasty XII the first few Middle Bronze Age types of pottery appeared at Tell el-Dabᶜa, notably jugs painted with simple red band-zones from Area R/I, str.

[1083] Nigro 1998, 288 and idem 2002a, 312. To group the Ebla "LPW" jugs mentioned previously with this ware makes much more sense. Cf. also Einwag 1998, 142–144 who tentatively posited a largely identical "*Mittelsyrische Bemalte Ware*".

e–c. At the very end of Dynasty XII the more luxurious class of bichrome jugs etc. are found in Area F/I, str. d/2. Together with these, the whole range of MB types of plain jugs, jars, amphorae etc. now enters the scene properly and continues with all the burnished etc. variants while the fancy LPW painted types are in decline after the beginning of the Dynasty XIII.[1084] Other more simple types of painted pottery take over, such as red burnished jugs with black bands, and, more notably, a jug with a close resemblance to the Syro/Cilician family was found in an offering pit outside a tomb (Fig. 25A) in Area A/II from the end of Dynasty XIII, str. E/3, that has been equated with the end of MB IIB.[1085]

With str. E/1 and the Hyksos period proper there came a change in many categories of imports to Tell el-Dabᶜa as well as in the locally-made pottery,[1086] and an increase in locally-produced painted Tell el Yahudiyeh juglets is significant[1087] at the same time as the prevalence of imports of painted juglets with stepped rim and decoration that has many affinities with Syro/Cilician pottery. From this same period, an interesting example of a globular juglet with black spiral decoration seems to be a local variation[1088] of a type that started as part of the LPW repertoire[1089] in MB IIA and continued mainly in the form of stepped-rim juglets in the Levant[1090] in MB IIA/B–B.

To sum up, at Tell el-Dabᶜa Syro/Cilician types of pottery and the related, painted stepped-rim juglets, take over from the MB IIA-related LPW towards and into the MB IIB period. Even when some of the groups of painted pottery are represented by relatively few examples, the evidence from Tell el-Dabᶜa thus suggests that Syro/Cilician pottery either entered Egypt later than LPW – if the two are in fact contemporary in the Levant – and remained in use longer. Or Syro/Cilician is actually a ware developing only after the flourishing of LPW. Khabur Ware types are not directly present at Tell el-Dabᶜa, but the proposed connection between Khabur Ware and both LPW and Syro/Cilician demands the taking into account of Khabur Ware as well. One of the stepped-rim juglets from Tell el-Dabᶜa is decorated with triangles filled in with oblique lines on the shoulder (Fig. 25b), which is a common pattern among Khabur Ware and would possibly demonstrate rather the relationship between Syro/Cilician and Khabur Ware decoration.

Levantine sites with more than one style of painted Middle Bronze Age pottery

Tubb claimed that LPW and Syro/Cilician Ware had been found together at one place only, in T. 1 in Qatna, which he took as proof that the two wares were contemporary, but otherwise were mutually exclusive.[1091] The Tell el-Dabᶜa material would tentatively suggest otherwise, and finds from other sites appear to support the Tell el-Dabᶜa sequence.

The material from Qatna T. 1 is thus of interest and other sites exist with material that relates to more than one style only, predominantly LPW and Syro/Cilician sites with material of chronological significance are Ras Shamra, Sukas, Tweini, Kinet Höyük, Tel Dan, Tel Bia and Tel al Rimah.

Qatna Tomb 1 was dealt with in the main text and it was concluded that all of the painted pottery from T. 1 is mainly related to Syro/Cilician pottery with local Syrian inspiration. At Ras Shamra several examples of LPW – mainly band-painted dipper types or juglets, often bichrome[1092] – and some Syro/Cilician[1093] and Syro/Cilician *style* jugs were found, but unfortunately without any indications of clear interrelations.

The multiple tomb at Tell Sukas contained LPW and painted pottery of mixed LPW and Syro/Cilician style. The painted pottery (Fig. 82) compared in many respects to LPW from southern sites such as Aphek and Megiddo, while the plain juglets from Sukas are of the common type from the northern coastal area. The long-necked jug from Tweini[1094] pro-

[1084] Bietak 1991, 31–47 with an overview of the stratigraphy of Tell el-Dabᶜa and the different MB imports. Cf. also Bietak 2001, fig. 7 and Aston 2004, 102–165.
[1085] Cf. Müller 2008.II, 327–328 for the context.
[1086] Bietak, *op. cit.* and elaborated in Bietak, Forstner-Müller and Mlinar 2001. Cf. also Aston 2004.
[1087] Bietak 1984b, fig. 15 shows examples of pTeY juglets, cf. Figs. 27–28 here.
[1088] The fabric of the juglet, TD115/4481, has been identified as Egyptian marl clay II C, Bader 2001, no. 348.
[1089] For example Fig. 38a, b (Aphek) and Fig. 85d–f (Ras Shamra).
[1090] For example Figs. 59c–g; 60d (Ginosar and Kefar Szold) and Fig. 65f, g (Tel Dan).
[1091] Tubb 1983, 54.
[1092] Most examples are shown Schaeffer 1949, fig. 130 with some other painted juglets, Fig. 84 here.
[1093] Fig. 83a, b.
[1094] Fig. 83a.

vides, as stated in the main text, a link between LPW and Syro/Cilician pottery. The globular body shape is typical for a LPW long-necked jug, but the rim is updrawn as on a Syro/Cilician pitcher and with a stylized 'eye' executed as a circle with a cross.

The excavations of the so-called East Terrace building at Kinet Höyük produced a number of painted vessels from its two building phases (Fig. 87). They all generally belong to the Syro/Cilician style including good examples of eye jugs. As at Tell Sukas, however, there are also examples with a kind of "mixed decoration" with collarettes and bichrome decoration. The date seems to be relatively late, i.e. MB IIB, which, together with the evidence from Ebla would show that Syro/Cilician style pottery, at least in its different "mixed" varieties, existed beyond the MB IIA.

Owing to the location of Tel Dan, in the northern end of the Hula Valley at the foot of Mount Hermon, influences from both the south and the north show up clearly in the pottery, apparent in the repertoire of painted MB pottery with examples of LPW as well as vessels with a close relationship to Syro/Cilician Ware. The latter in general occur later.

Tel Bia/Tuttul has not been among the sites directly studied in the main text, but it is of importance for the conclusions especially concerning Khabur Ware. Its geographical location in the Balih Valley in Syria makes it feasible that Khabur Ware could have reached the site from the east[1095] and Syro/Cilician from the west. In view of the small number of painted vessels found at the site, B. Einwag proposed that they were all imports.[1096] The sequence of painted pottery[1097] started with one so-called Hama beaker from *Keramikkomplex* 1 of Hama J date, i.e., the Early Bronze Age. Two other painted bowls also originate from this context.[1098] In the later *Keramikkomplex* 6, a complete Khabur jar, a Khabur shoulder fragment and two misc. sherds,[1099] possibly also Khabur Ware, came to light. This context is dated to the time before Shamshi Adad I, and according to Einwag it is the first proof that Khabur Ware appears earlier than Shamsi Adad I.[1100] Epigraphic evidence dated the overlaying *Keramikkomplex* 7 to the time of Shamsi Adad's son Jasmah Adad, and from here three fragments might possibly be assigned to (late?) Khabur Ware. Of greater interest is one fragment that, due to both design and fabric, must be identified as Syro/Cilician pottery, together with the base of a jug with a ring base having a crisscross pattern and a Tell el Yahudiyeh Ware (TeY) shoulder fragment.[1101] The jug base with crisscross decoration may tentatively be identified as Common Painted Ware, but this type of decoration on the lower body is uncommon in either of the classes. The TeY fragment belongs to a piriform 1 jug(let),[1102] a type that occurs at Tell el- Dabᶜa from str. G to E/2, i.e. the first half of Dynasty XIII and later than the greater part of LPW, which is in accordance with the date of Syro/Cilician given from that site.

Tell el Rimah is another site not dealt with in the main text, but again it is of importance for the chronology issues. According to statements by C. Postgate and D. Oates and J. Oates,[1103] Tell al Rimah provides an excellent sequence for second millennium northern Mesopotamia in general, and for Khabur Ware in particular. This is due largely to the epigraphic evidence from the site, and the pottery has also been compared to the material from Tel Brak.[1104] They conclude that the earliest examples of Khabur Ware "cannot be earlier than ca. 1950 BC […] and more likely to date from the 19th century".[1105] At Rimah Khabur Ware is found in pre-Temple contexts and therefore predates the time of Shamsi-Adad as was the case at Tel Bia.[1106] An even earlier date for the occurrence of Khabur Ware has, however, been suggested by the excavations of Tell Mozan, ancient Urkeš – a main site in the Khabur area. Here it was first stated that few examples of Khabur Ware appeared in the later part of the subdivided stratum C 6 Tell Mozan.[1107] Subsequently individual examples

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[1095] Oguchi 1998, 124 and the distribution map ibid. fig. 1.
[1096] Einwag 1998, 71.
[1097] *Ibid.*, 71–73.
[1098] *Ibid.*, fig. 40.8–10 (no. 9 being the Hama beaker).
[1099] *Ibid.*, fig. 51.4–5; 8–9.
[1100] *Ibid.*, 137. The dating and definition of *Keramikkomplexe* 1–7 are described *ibid.,* 54–57.
[1101] *Ibid.*, fig. 58.5 together with all of the painted fragments from *Keramikkomplex* 7: nos. 1–3 the three (late) Khabur Ware (?) fragments, no. 4 the jug base and no. 6 the Syro/Cilician fragment.
[1102] Bietak 1991, fig. 12.
[1103] Postgate, Oates and Oates 1997, 51–53.
[1104] Oates, Oates and McDonald 1997, 61–67.
[1105] Postgate, Oates and Oates 1997, 53.
[1106] Exactly how the arguments trace the origin of Khabur Ware as far back as around 1900 BC or even 1950 BC is not completely clear when the different dates of Shamsi-Adad are considered according to high, middle or low Mesopotamian chronology. Cf. for example the discussions and references by Warburton 2000.
[1107] Dohmann-Pfälzner and Pfälzner 2001, 105.

of Khabur Ware also appeared as early as str. C 7, which made the excavators conclude that a likely date for the first Khabur Ware could be as early as the 21st century BC.[1108] Even so, the former suggestion by Amiran that Khabur Ware could be the ancestor of LPW cannot be proven.

Conclusions

It seems evident that influence was exerted by one painted pottery style of the early 2nd millennium on the other, but the evidence gained from the various sites mentioned would at first glance seem to point in different directions. It must furthermore be emphasized that we are frequently dealing with few and/or debatable examples and new material may alter the picture. Within each of the three main styles, substyles existed that may be local and/or chronological variations. Khabur Ware features various different decoration designs outside its main distribution zone and it has been divided into an early and a late type.[1109] As stated above, some local traditions of painted pottery, related to Syro/Cilician Ware, have been defined in Inner Syria and at Tel Dan by Nigro and Ilan respectively and special shapes exist such as the "teapot", being a Cilician variation. It has been suggested by the present author that LPW may have included an early band-painted "Byblos" jug and that during LPW's main period of circulation, a simpler, often monochrome style co-existed with a more luxurious, often bichrome one. Certain traits of LPW decoration continued to exist on MB IIB juglets and in the case of stepped-rim juglets, LPW and Syro/Cilician decoration styles are often mixed, as exhibited by the beautiful example from Ginosar[1110] with spirals between horizontal lines (LPW) interspersed with primitive animals (Syro/Cilician) and with a branch-like motif on the shoulder (also Syro/Cilician). At the same time the painted stepped-rim juglets may also display decoration that is characteristic of Khabur Ware.

At Tell el-Dabᶜa and at Dan, the first appearance of Syro/Cilician-related vessels unmistakably occurs later than LPW. It may, however, be argued that both sites are outside the main distribution area and that Syro/Cilician Ware, prevailing longer than LPW, did not reach remote destinations till well into its lifespan. Closer to the area of origin, we find that the material from Ras Shamra, which is not conclusive in respect of chronology, includes both LPW and examples of Syro/Cilician vessels as well as vessels that seem to combine the two styles. They do not occur in the same contexts, but again there seems to be a tendency of Syro/Cilician (style) vessels to appear in later contexts than LPW. It has been noted, on the other hand, that at Sukas T. IV, LPW and vessels which may be connected to the Syro/Cilician style of pottery are found at the same level, but here together with a chisel-shaped axe, possibly indicating that we are late in the LPW sequence.[1111] The tomb at Tweini contained a perfect LPW jug, which, for its rim, must, however, be classified as Syro/Cilician. The same tomb contained a duckbill axe, and a safe connection between the jug and the axe would thus exemplify the early appearance of a Syro/Cilician jug related to LPW during MB IIA. In opposition to this, Gates claims to have found MB IIB-LB material in the same context as numerous examples of Syro/Cilician vessels, in which case it must at least be concluded that Syro/Cilician survived much longer than LPW. Parallels from the Royal Tombs at Ebla that may be classified as Common Painted Ware also indicate a "late" date for the material. At the same time, the bichrome etc. Syro/Cilician vessels with parallels at Sukas do point towards a connection between this ware and LPW.

The red burnished, long-necked jug with black decoration from T. 1 at Qatna may be related to the later appearance of red burnished vessels in the southern Levant and at Tell el-Dabᶜa (cf. above) and may consequently point towards a relatively late date for the other painted vessels from the tomb as well. The finds will consequently not contradict the postulated later appearance of Syro/Cilician pottery.

Khabur Ware is associated with the onset of the Middle Bronze Age[1112] as is the case of LPW and it would also seem to have appeared before Syro/Cilician pottery, indicated by the evidence from Tel Bia. More problematic is the dating of the first occurrence of Khabur Ware before Shamsi-Adad – but how long before? D. and J. Oates with the Rimah and Brak material could go as far back as 1900 or 1950 BC, which would coincide with the first examples of LPW

[1108] Idem 2002, 154.

[1109] Hrouda 1957, 33–35 and a chronological table p. 45; a more recent review by Oguchi 2000, 103 and fig. 6.

[1110] Epstein 1974, fig. 14.5; pl. VII.1–2. Fig. 59f here.

[1111] I.e. str. d/1 of Tell el-Dabᶜa rather that str. d/2 and thus into Dynasty XIII, cf. the main text above.

[1112] Cf. for example Frane 1996, 158.

(i.e. at least the monochrome red-painted jugs from Area R/I at Tell el-Dabᶜa). This coincides with Mallowan's conclusions from Chagar Bazar where it was confined to Level 1 and dated to ca. 1900-1600 BC according to the cuneiform tablets found in that level.[1113] The upper limit is provided by white-on-black Nuzi Ware that appears in levels above Khabur Ware.[1114]

If this early date for the first occurrence of Khabur Ware is followed, which would be most consistent with a relatively high chronology, it would suggest that LPW and Khabur Ware developed at about the same time, probably from the preceding EB traditions, and both affected the evolution of Syro/Cilician Ware, which appears as a link between Khabur Ware and LPW. The subsequent first appearance of Syro/Cilician, i.e. post LPW and Khabur Ware, at least at marginal sites, points in this direction, but again it may also be part of the general distribution pattern with, for example, connections between Tell el-Dabᶜa and areas in the Levant further north and north-east, increasing from and during the MB IIB. Syro/Cilician and Khabur Ware both survived longer than LPW (except for some elements mainly on juglets), which may also explain why Syro/Cilician related vessels occur later than LPW.

[1113] Mallowan 1937, 104.

[1114] Postgate, Oates and Oates 1997, 54–55.

VIII. General Conclusions

LPW found in Tell el-Dabᶜa 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-Dabᶜa 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 ᶜEzbet Rushdi and Area F/I in Tell el-Dabᶜa: 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 ᶜAjjul, 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 ᶜAmr, 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, Lebeᶜa, 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 Turᶜan Cave, Hagosherim, Naᶜama 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 Qarᶜa. In general, the painted stepped-rim juglets in general appear later than LPW from the MB IIA/B

to MB IIB, at Tell el-Dabᶜa 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, Deraᶜa, Tell el-Ashᶜari, Mtouné, Tell Sakka, Tell el-Salihiyah, Tell Ghouzlaniyeh 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-Dabᶜa, 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-Dabᶜa. A fragmentary jug related to Syro/Cilician appeared at Tell el-Dabᶜa 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-Dabᶜa 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-Dabᶜa 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.

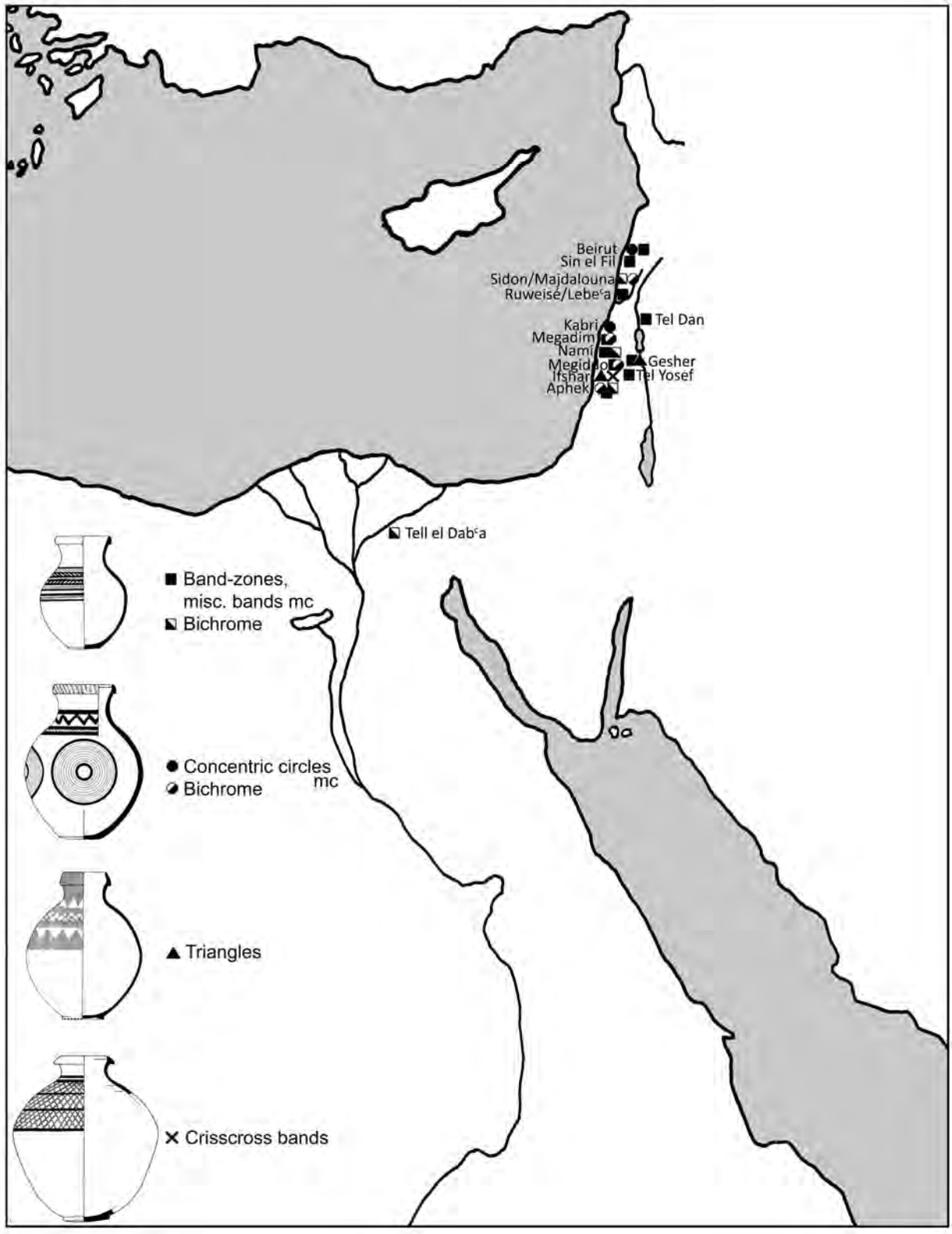


Fig. 10 Distribution map, Levantine Painted Ware handleless jars

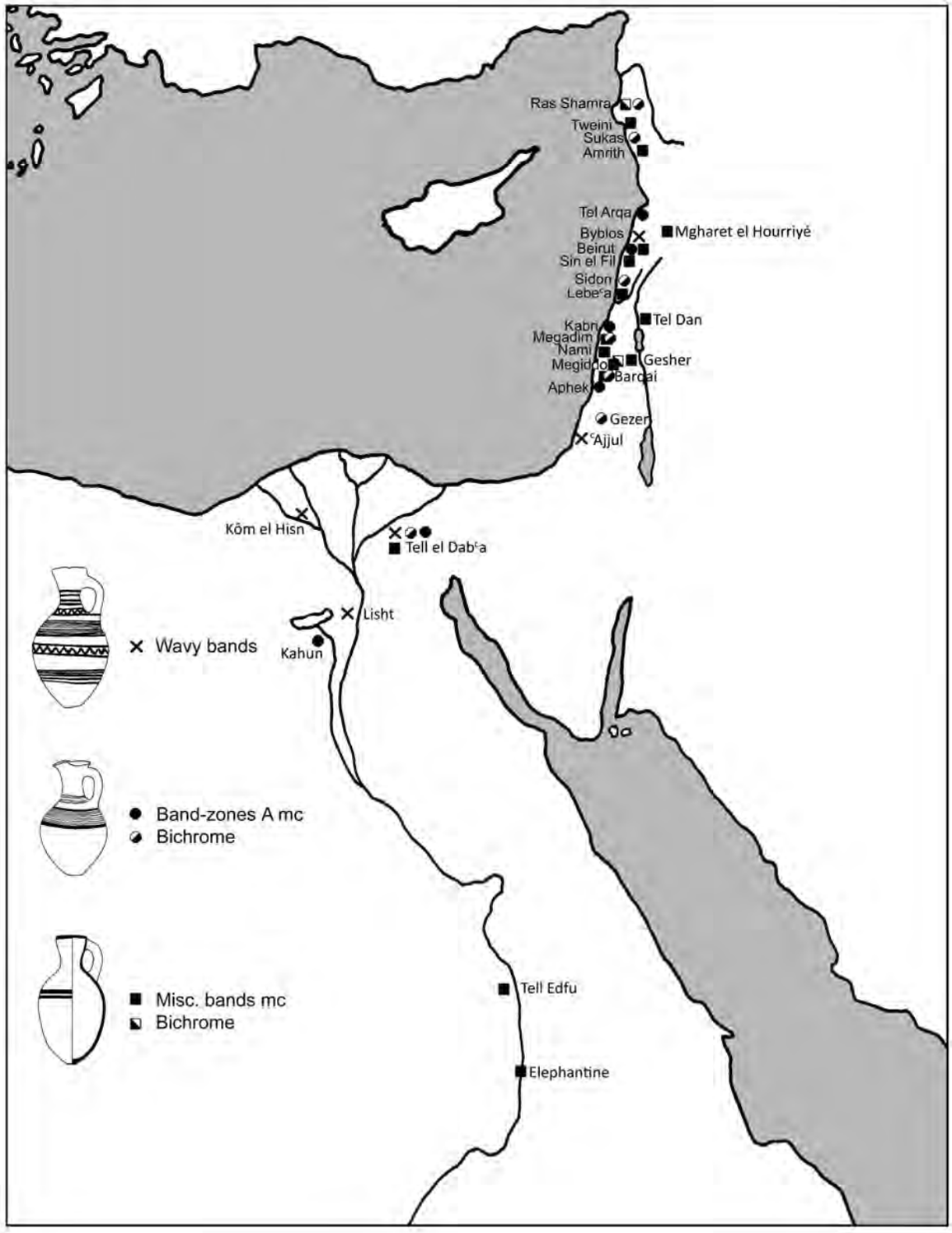


Fig. 11 Distribution map, Levantine Painted Ware dipper jugs

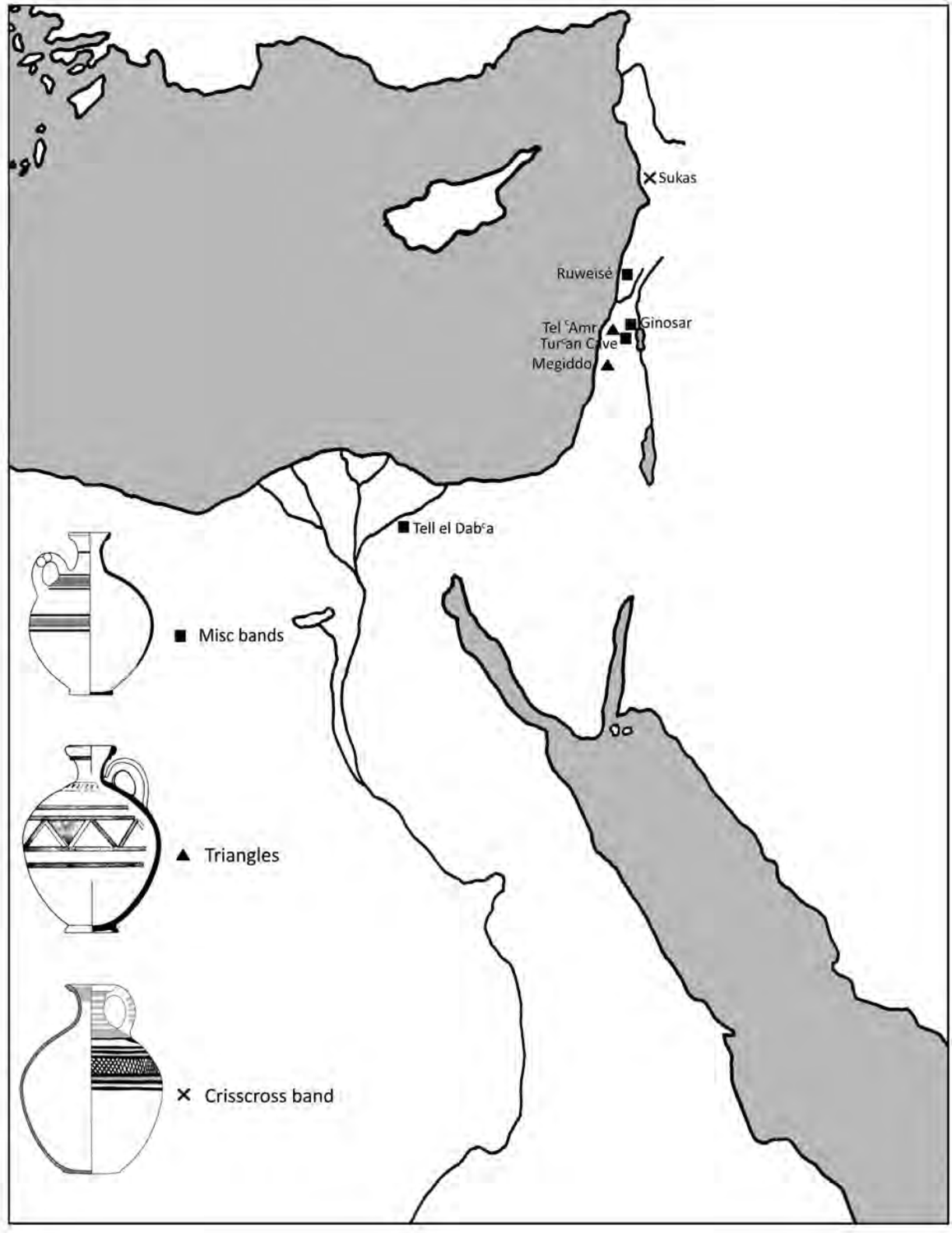


Fig. 12 Distribution map, Levantine Painted Ware low-necked jugs

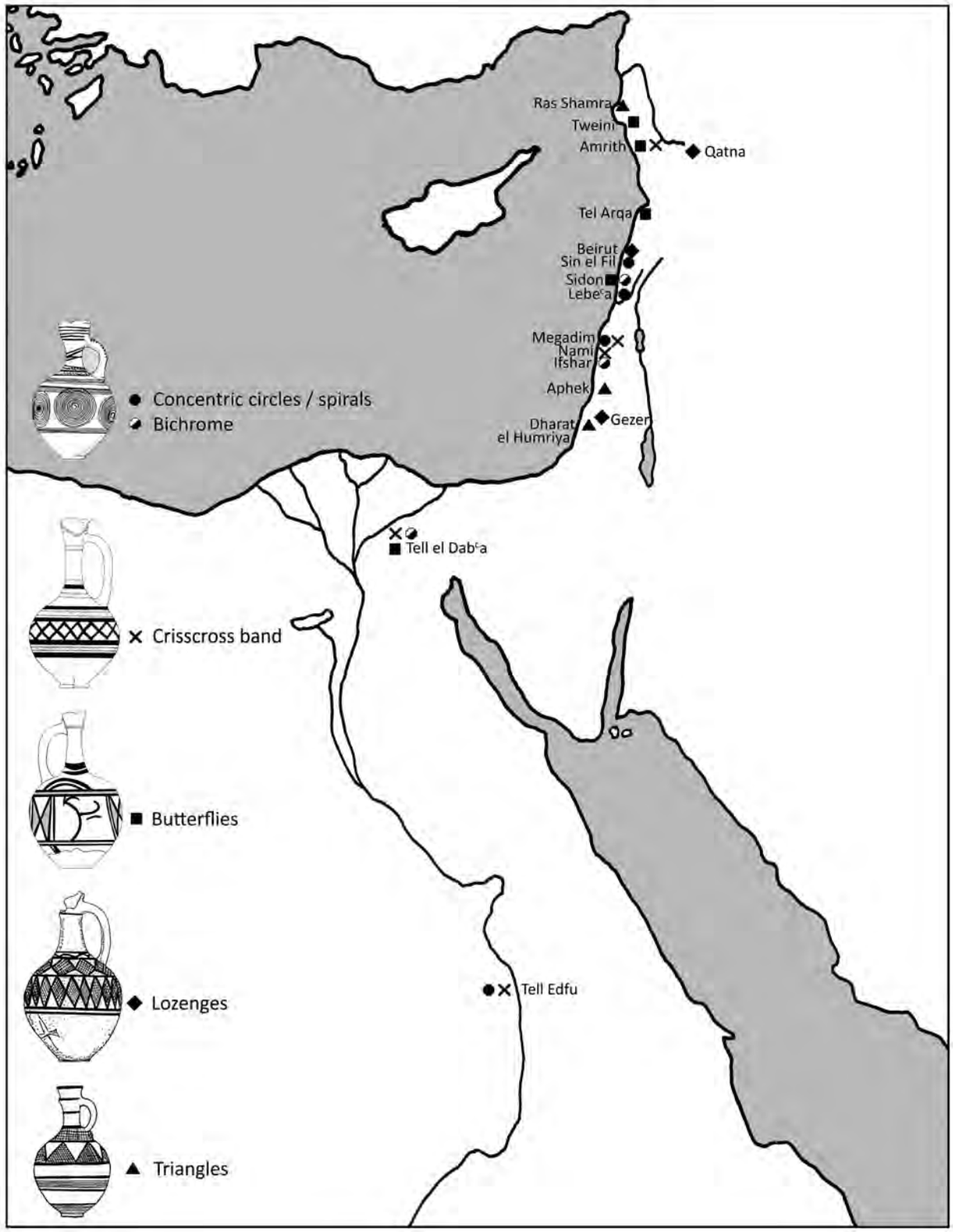


Fig. 13 Distribution map, Levantine Painted Ware long-necked jugs

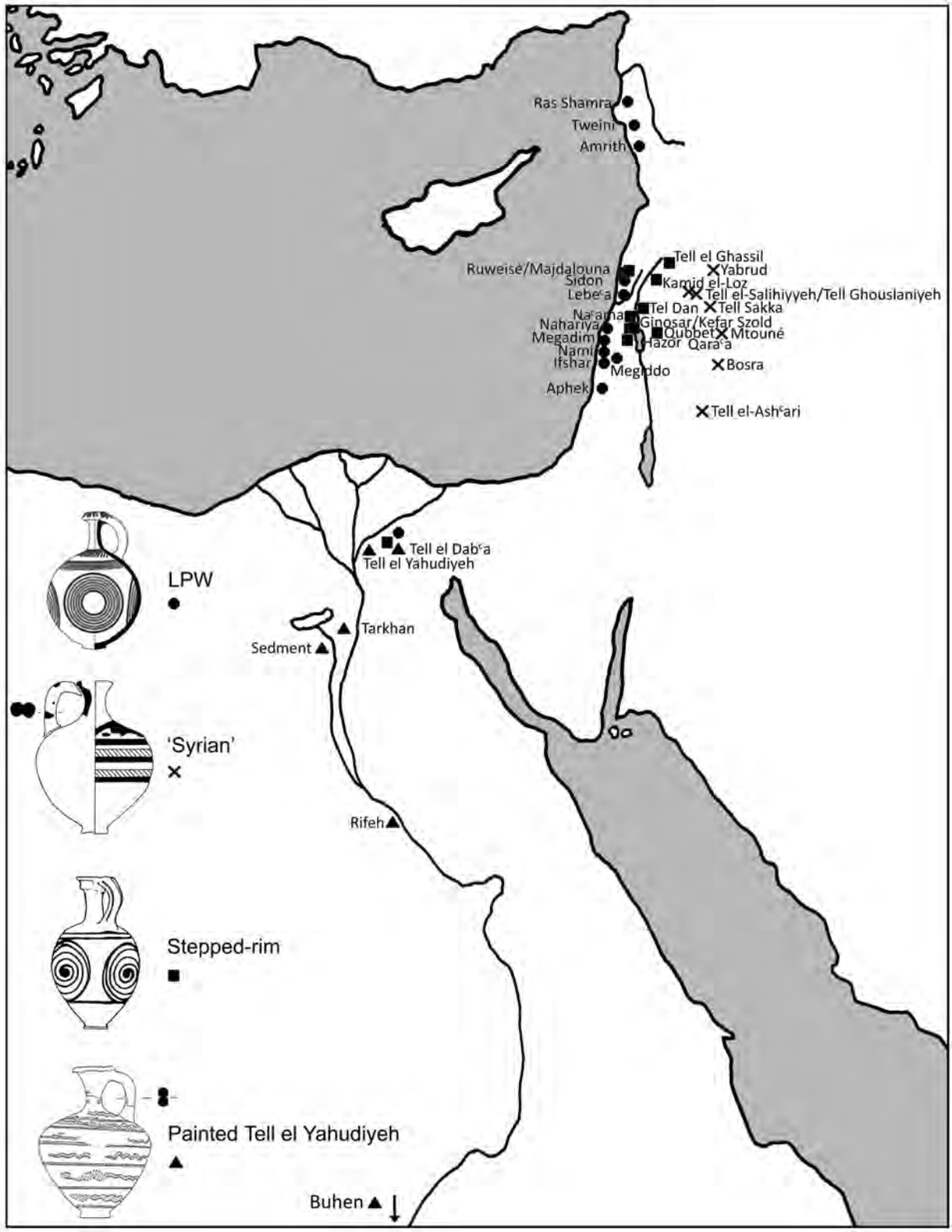


Fig. 14 Distribution map, painted juglets

IX. Catalogue

Introduction to the Catalogue of LPW and Other Painted Pottery of the First Half of the Second Millennium

The pottery figures in the catalogue have been compiled from numerous publications and some such as the Tell el-Dab^{c}a material together with Megadim and Nami from original 1:1 drawings. This has resulted in pottery figures of diverse sizes and quality. Instead of omitting old b/w photos they have still been included but if possible with a more detailed description of the decoration. The captions are long or short as they mirror the information that it has been possible to obtain.

The core material from Tell el-Dab^{c}a has in most cases been rendered in a 1:2 scale whereas other vessels are mainly 1:4, 1:5 or simply shown with a measuring rod. When possible the caption will mention at least the height of the vessel or fragment.

Tell el-Dabʿa area

Fig. 15 ʿEzbet Rushdi. LPW jugs with red band-decoration

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
15a.	8889 C	R/I-n/58, Pl. 6, L512, str. e/4	Dipper	Handle and rim fragment	Handle 1.2 × 1.3	Rest of red burnish (?). Natural 7.5–10YR 8/2 pinkish white-white	No paint or rests of red at the rim (slip/ burnish?)	IV, fine, hard, red.; no core, greyish beige throughout	Lime, dark sand, quartz	The earliest example of an MB vessel from R/I.	Bagh 2002, fig. 2.1.
15b.	8617 Z	R/I-n/61, L54, clayish level, around/inside silos str. e/3; e/4	Dipper jug	Upper part of handle + rim fragment (8677 L)	Handle 1.3 × 1.25, neck D ca. 4.0, wall 0.24–0–38	2.5YR 6/8 light red	Red, uneven vert. bands along handle (unusual!?)	IV, fine–mid., ox., hard; wall orange through, handle yellowish beige core and orange outer ox.-zone	Lime (–1), little quartz, very little dark sand	Together with Fig. 15b. (8577 L).	Bagh 2002, fig. 2.2.
15b.	8577 L	R/I-m/61, Pl. 6–7, L526, str. e/3	Dipper	Rim fragment	Rim 3.6, wall 0.25, H 2.2 + X	Combed horizontally 2.5YR 6/8 light red. Vertically burnished.	No dec. on this fragment, but fits with handle 8617 Z (Fig. 15b).	IV.1, fine–mid., ox., orange throughout	Lime (much, rel. fine), quartz (little, square), mica (little)	Together with 8617 Z.	Bagh 2002, fig. 2.2.
15c.	8617 A	R/I-k/60, Pl. 4, sandy-clayish fill of the room L313, str. e/3	Dipper (?) jug	3 wall fragments, glued	Max D ca. 12, wall 0.55–0.8	Burnished 5YR 8/3 pink	Red	IV, fine–mid., hard, ox.; inside yellowish beige core, outside orange ox.zone	Lime, little quartz, little fine white mica, small matt white particles	Cohen-Weinberger and Goren 2004: B3/undet. n. Levant/A.	Bagh 1998, fig. 22.1; eadem 2002, fig. 2.3.
15d.	8617 V	R/I-k/59, Pl. 2–3, clayish level with limestone fragments L90, str. c	Dipper jug (?)	Neck fragment	D 2.5–3.0, wall 0.4	2.5YR 6/8 light red	Red	IV , fine, ox., hard; no core, orange throughout	Lime, small white matt particles, dark sand, rounded quartz	Wall thicker than 8577 L, but same type. Now str. c by E. Czerny (was str. e).	Bagh 2002, fig. 2.4.
15e.	8617 B	R/I-k/58/59, L234, str. e/1	Jug(let)	Shoulder (?)	3.5 × 1.4, wall 0.35	Burnished 5YR 7/6 reddish yellow	Red	IV, fine, ox., hard; no core, yellowish throughout	Lime, little marl	Probably from same jug as Figs. 15e and 15h (8617 C/2–1).	Bagh 1998, fig. 22.4; eadem 2002, fig. 2.5 (upper).
15e.	8617 C/2	R/I-k/58/59, L234, str. e/1	Jug, dipper?	Body fragment	Fragm. 6.2 × 6.4, max D ca. 14, wall 0.48	Burnished cf. Fig. 15h	Red	IV, fine, ox., hard; inside yellowish and outside a little more orange	Little small square quartz, dark sand, lime	Cf. above.	Bagh 2002, fig. 2.5 (lower).
15f.	8617 E	R/I-l/58, Pl. 7, L228, sandy floor, str. e/1	Jug	Fragment	Fragm. 3 × 3.3, wall 0.8	Burnished, 5YR 7/4 pink	Rest of red decoration?	IV, fine, ox., mid.-hard; no core, yellowish throughout	Little fine lime, little fine quartz, little fine dark sand		Bagh 2002, fig. 2.6.
15g.	8619 A	R/I-l/60, L182, Pl. 2, str. d	Jug(let?)	Fragment	Fragm. 3 × 2.5, wall 0.4–5	Burnished 5YR 7/8 reddish yellow	Red	IV, fine, hard, ox; no core, light orange throughout	Dark sand, much lime	Similar to Fig. 15e (8617 C/2) – possibly same vessel?	Bagh 2002, fig. 2.7.

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
15h.	8617 C/1	R/I-k/58/59, Pl.7, L234, str. e/1	Jug	Shoulder (?) fragment	Fragm. 2.7 × 2.5, wall 0.45	Burnished 2.5YR 6/8 light red	Red	IV, fine, ox., hard; inside yellowish and outside a little more orange	Lime, little quartz, little dark sand	L 234 is a large empty space between foundation wall Q and undulating walls. Possibly disturbed. Cohen-Weinberger and Goren 2004: B3/undet. n. Levant/A.	Bagh 1998, fig. 22.3; eadem 2002, fig. 2.8.
15i.	8617 X	R/I-n/61, L36, on floor of Pl. 3, str. c	Jug	Body fragment	Max D ca. 9.5, w all 0.37–0.46	Burnished 5YR 7/6 reddish yellow	Red	IV, fine, hard, ox.; core grey, outer yellowish beige ox.zone.	Quartz, feldspar, lime	Cohen-Weinberger and Goren 2004: B3/undet. n. Levant/A.	Bagh 2002, fig. 2.9.
15j.	8617 Y	R/I-n/61, Pl. 3–4, L35, str. c	Dipper jug	Lower handle part	D 1.1 × 1.1	10YR 8/2 white	Red	IV, fine, hard, ox; no core, yellowish orange throughout	Dark sand, lime		Bagh 2002, fig. 2.10.
15k.	8618 Q	R/I-m/61, Pl. 3–4, L512, sandy-hum. fill between wall F / E2, str. c	Dipper	Ovoid (?), pointed or small flattened base	H 4.8 + X, max D ca. 9, wall 0.45–1 at base	Combed horiz. in 3 zones, thin wash (rest)	Red	IV, mid., mid-hard, ox.; core brownish grey, inside and outside very thin orange ox.zone.	Much lime (–2), quartz, little dark sand, little white mica	The red colour is on the upper combed area and may be rests of red burnish and not painted decoration?	Bagh 2002, fig. 2.11.
15l.	8618 P	R/I- m/61, Pl. 3–4, H 3.70–4.1, from wall 604, 606, str. c	Jug	Fragment	Fragm. 2.6 × 3.1, max D ca. 8, wall 0.53–0.7	Burnished originally? 5YR 7/4 pink	Red	IV, mid., ox., hard; core yellowish beige inside, outer thin orange ox.zone.	Rounded quartz, dark sand, lime - 2mm	Break with outer orange zone like Fig. 15c (8617 A), but coarser fabric.	Bagh 2002, fig. 2.12.
15m.	8618 U	R/I-o/59, Pl. (0)-1, about H of walls, poss. disturbed, L105, str. b/c	Dipper	Fragment from lower body	H 6+X, max D 9, wall 0.44–0.77	Matt 10YR 8/4–6 very pale brown-yellow	Red	IV, mid., hard, red.; thick dark grey core, outer thin beige ox.zone.	Much lime (–1), little quartz, little dark sand		Bagh 1998, fig. 22.2; eadem 2002, fig. 2.13.
15n.	8559 Q	R/I-m/62, Pl. 1–2, From fill, L535, str. a	Jug	Shoulder fragment	Fragm. 3.2 × 3.9, wall 0.45	Burnished, 10YR 7–8/3 very pale brown	Red	IV, fine, hard, ox.; light brown through (a little darker inner core)	Lime, quartz (round), dark sand, mica, red ‚spots'.		Bagh 2002, fig. 2.14.
15o.	8886 Y	R/I-j/59, Pl. 1, fill or basement, L226, str. a	Jug	Shoulder fragment	Fragm. 5.5 × 6, max D ca. 11, wall 0.45–0.62	Burnished, 5YR 7/6 reddish yellow	Red	IV, fine–mid., hard, ox.; dark grey core, brown outer ox.zone.	Little rounded quartz, little dark sand, lime		Bagh 2002, fig. 2.15.
15p.	8619 C	R/I-o/59, Pl. 1–2, sandy-hum. material of Loc. 103, str. b/c	Dipper jug	Upper handle fragment with tiny part of rim	Handle D 1.1 × 1.15	Plain 5YR 7/6 reddish yellow	Possibly red bands (tiny rest of red colour)	IV, fine–mid., hard, ox.; orange throughout	Lime, quartz, dark sand		Bagh 2002, fig. 2.16 (the first line in the description of the fig. is missing).
15q.	9057 X	R/I-n/60, Pl. 7–8, L263, str. e/3	Dipper jug	Tiny fragment of lower handle stub	Fragm. 2.6 × 1.4, wall 0.5	5YR 7/3 pink, no traces of burnish	Red	IV, fine, hard, red.; greyish beige through	Lime, rel. little dark sand, little quartz		Bagh 2002, 95 (mentioned in text "K7470").

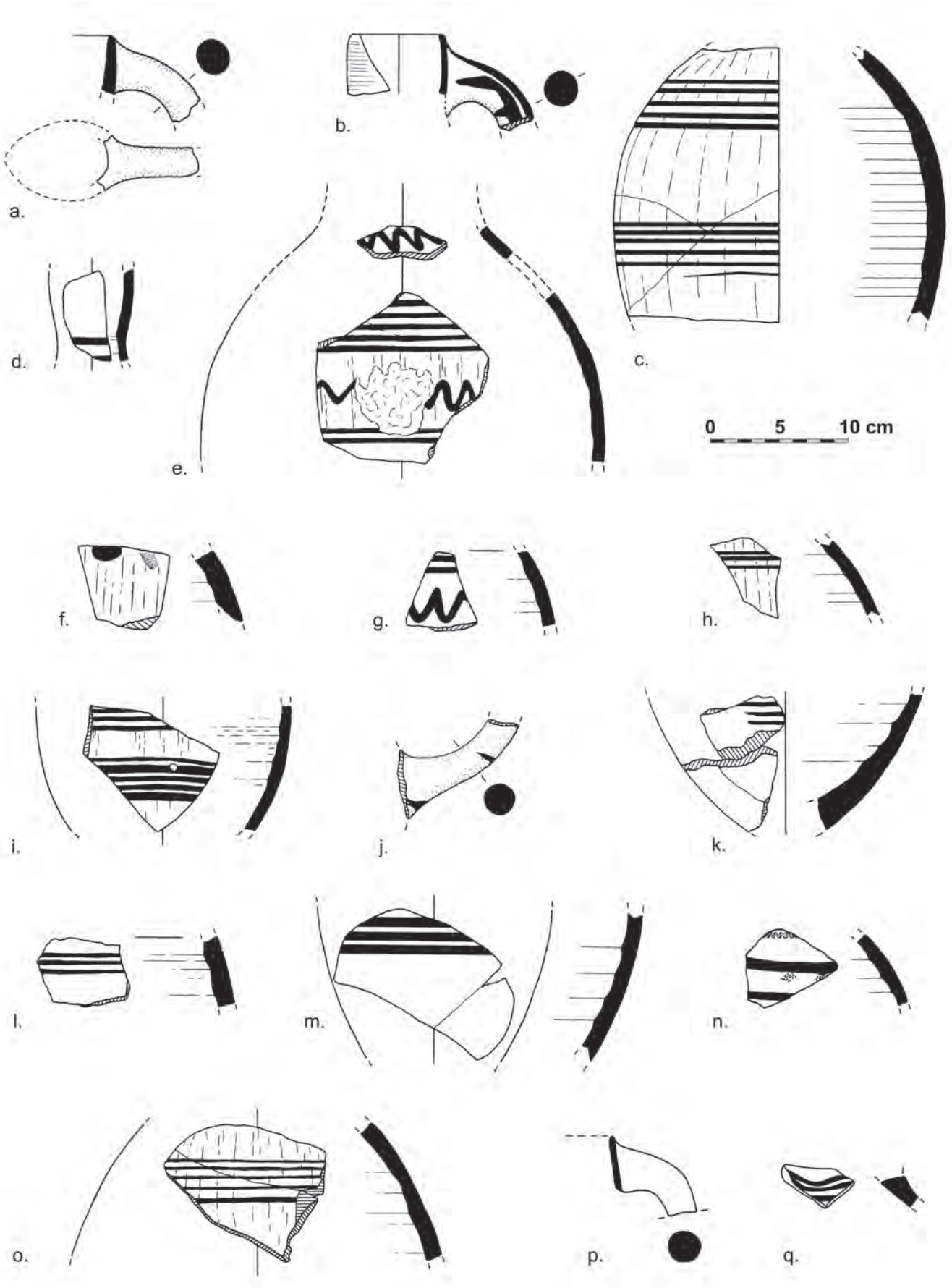


Fig. 15 ʿEzbet Rushdi. LPW jugs with red band-decoration

Fig. 16 Tell el-Dab^{c}a, Area F/I, str. d/2. Two BC long-necked jugs

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
16a.	4284	F/I-j/22, Pl. 5/6, 4.97m NN, str. d/2 "Mittelsaalhaus"	Long-necked (?) jug	Fragments, cf. fig.	Neck D (lower) ca. 4, wall 0.35 (shoulder)–0.55 (neck), max D ca. 22	Burnished 7.5YR 7/4 pink, nat. surf. 5YR 7/6 reddish yellow	BC red and black (now purplish dark brown)	IV3–4a, fine, ox., (very) hard; core dark grey, outer very thin yellowish beige ox.zone	Dark sand, white quartz, feldspar, little lime, mica, "Tonsteine" (red particles)	Fragments 3241B, 6114J, 3319A, and 3252B same vessel.	Bietak 1991b, fig. 4; idem 1996, fig. 29.
16b.	4226	F/I-i/22, Pl. 7/8, near east profile, H=4.56–4.70, str. d/2 in "Breitraum Haus"?	Long-necked jug	Fragmentary, missing base, neck, handle	H 14 + X, max D 14.8 wall 0.3–0.5	Burnished 2.5YR 6/6 pink, nat. surf. 7.5YR 8/4 pink	BC red and black	IV2b, fine, ox., hard; thin core beige, pink orange ox.zone. and at thin breaks orange throughout	Small angular quartz, fine lime, red marl	Cohen-Weinberger and Goren 2004: B3/undet. n. Levant/B. MB027: most sim. to JH083 S.Pal.	Bietak 1996, fig. 29; Bagh 2003, fig. 3c.
16c.	Cf. Fig. 52e, Megadim										
16d.	Cf. Fig. 81a, Amrith										

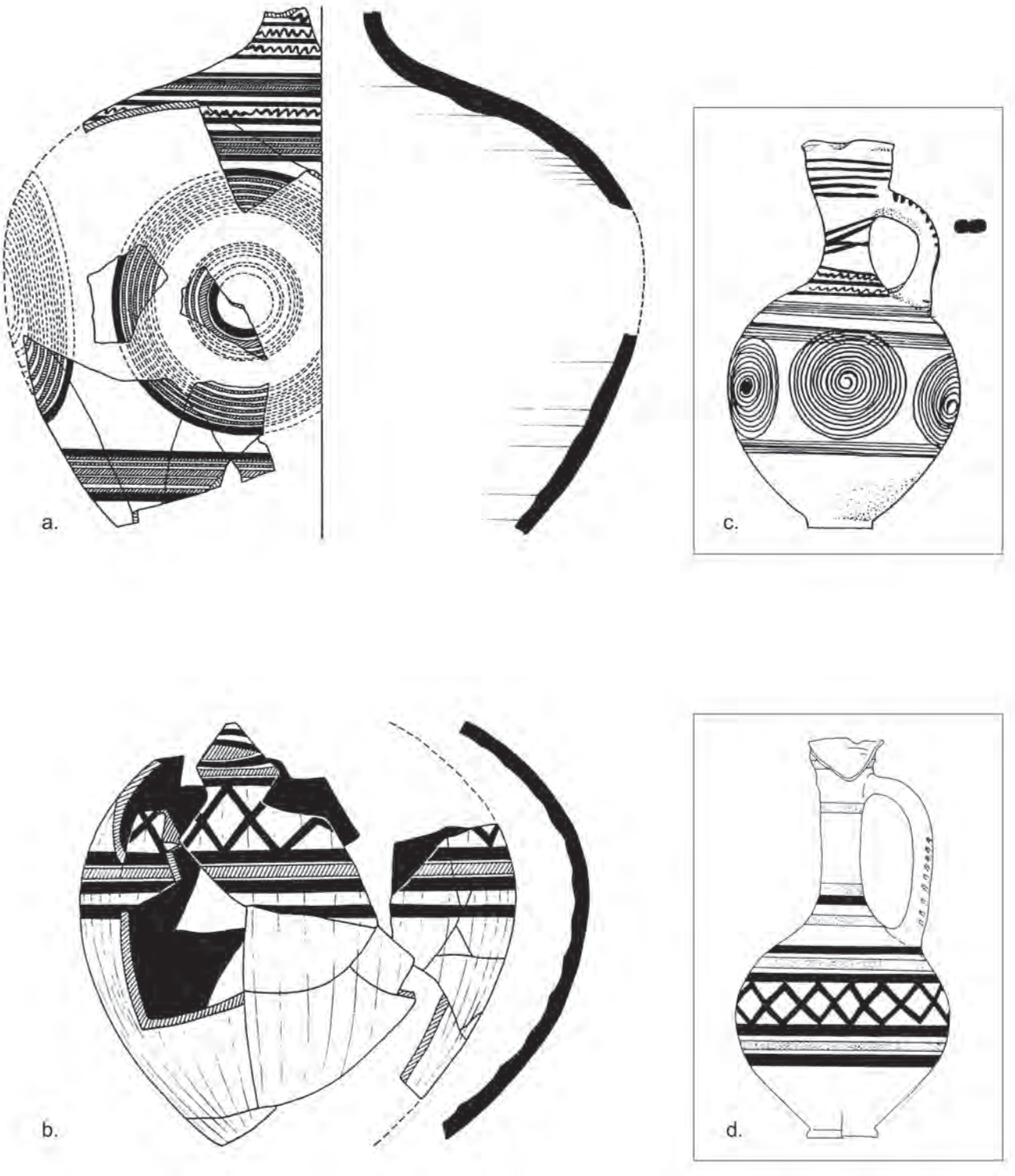


Fig. 16 Tell el-Dabᶜa, Area F/I, str. d/2. Two BC long-necked jugs

Fig. 17 Tell el-Dabʿa, Area F/I, str. d/2. LPW BC fragments and a MC cup

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
17a.	6114 I	F/I-i/22, Pl. 6/7, black humus layer, H=4.95–5.07, str. d/2	Long-necked jug	Body fragment	Fragm. 3.85 × 4.9, wall 0.5	Burnished 5YR 7/6 reddish yellow	BC red and black	IV4a, fine, ox., hard; core grey red yellowish ox.zone.	Little fine lime, white mica, dark sand, feldspar?, ceramic, marl?	MB022: S.Pal.	Bagh 2003, fig. 1b.
17b.	5226 G	F/I-l/20, Pit 53, Pl. 3/4, str. d/2	Long-necked jug	Shoulder fragment	Fragm. 5.3 × 2.86, wall 0.5	Burnished 7.5YR 6–7/4 light brown-pink	BC red and black	IV4a, fine, ox., hard; core thin light grey, outer beige ox.zone.	Dark sand, fine quartz (0.2–0.7mm), feldspar	Cohen-Weinberger and Goren 2004: B3/ undet. n. Levant/C.	Bagh 2003, fig. 2c; Kopetzky 2010, 489, fig. 17.
17c.	7151 B	F/I-m/18, T. 5, fill of exit shaft, str. d/2	Long-necked jug (?)	Shoulder? fragment	4.3 × 3.6, wall 0.51–0.6	Burnished 10YR 8/4 very pale brown	BC red and black	IV3b, fine–mid., ox., hard; core light grey, outer whitish pink oxz	Very fine dark sand, little quartz, feldspar, little fine lime, little very fine red/white mica, marl (red particles)	Cohen-Weinberger and Goren 2004: B1/n.Leb. coast (n. of Tripoli)/A.	Bagh 2003, fig. 1d.
17d.	5226 H	F/I-l/20, Pit 53, Pl. 3/4, str. d/2	Long-necked jug	Body fragment from base or shoulder part	Fragm. 4.1 × 3.6, wall 0.43–0.47, outer D ca. 10–12	Burnished 2.5YR 6/6–8 light red	BC red and black	IV1–2a, fine, ox., hard; core yellowish beige, inner grey, outer orange	Dark sand, quartz (0.2–0.3mm), feldspar, lime?	Same thickness and shape as Fig. 16b. (4226).	Kopetzky 2010, 489, fig. 17.
17e.	6114 G	F/I-l/20, Pit 53, Pl. 3/4, str. d/2	Jug	Handle and part of neck	Handle 2.74 × 1.98, wall 0.45, inside neck D 5	Plain 2.5YR 6/6 light red. Pos. rests from burnish at upper part.	BC red and black	IV4b, fine, ox., hard; core beige at wall and grey at handle, light red/ orange ox.zone.	Quartz 0.5–0.8, feldspar, lime 0.3–1	Narrow neck. Probably a coarse long-necked jug.	Kopetzky 2010, 489, fig. 17.
17f.	5226 A	F/I-l/20, Pit 53, Pl. 3/4, str. d/2	Beaker/cup?	Rim fragment	Fragment 3.2 × 2.8, rim D c. 7, wall 0.4	Burnished 10R 5/5	Dark reddish brown (almost purple), band-zone A with broad band on lip and 8 thin bands below	IV1b, fine, ox., hard; core dark grey, orange ox.zone inside and outside	Much lime (0.5–1), few white quartz (?)	Unusual LPW shape. Cohen-Weinberger and Goren 2004: B3/ undet. n. Levant/A. JH837: S.Pal.	Kopetzky 2010, 501, fig. 19.
17g.	Cf. Fig. 68g, Sidon										
17h.	Cf. Fig. 81d, Amrith										
17i.	Cf. Fig. 51f, Nami										

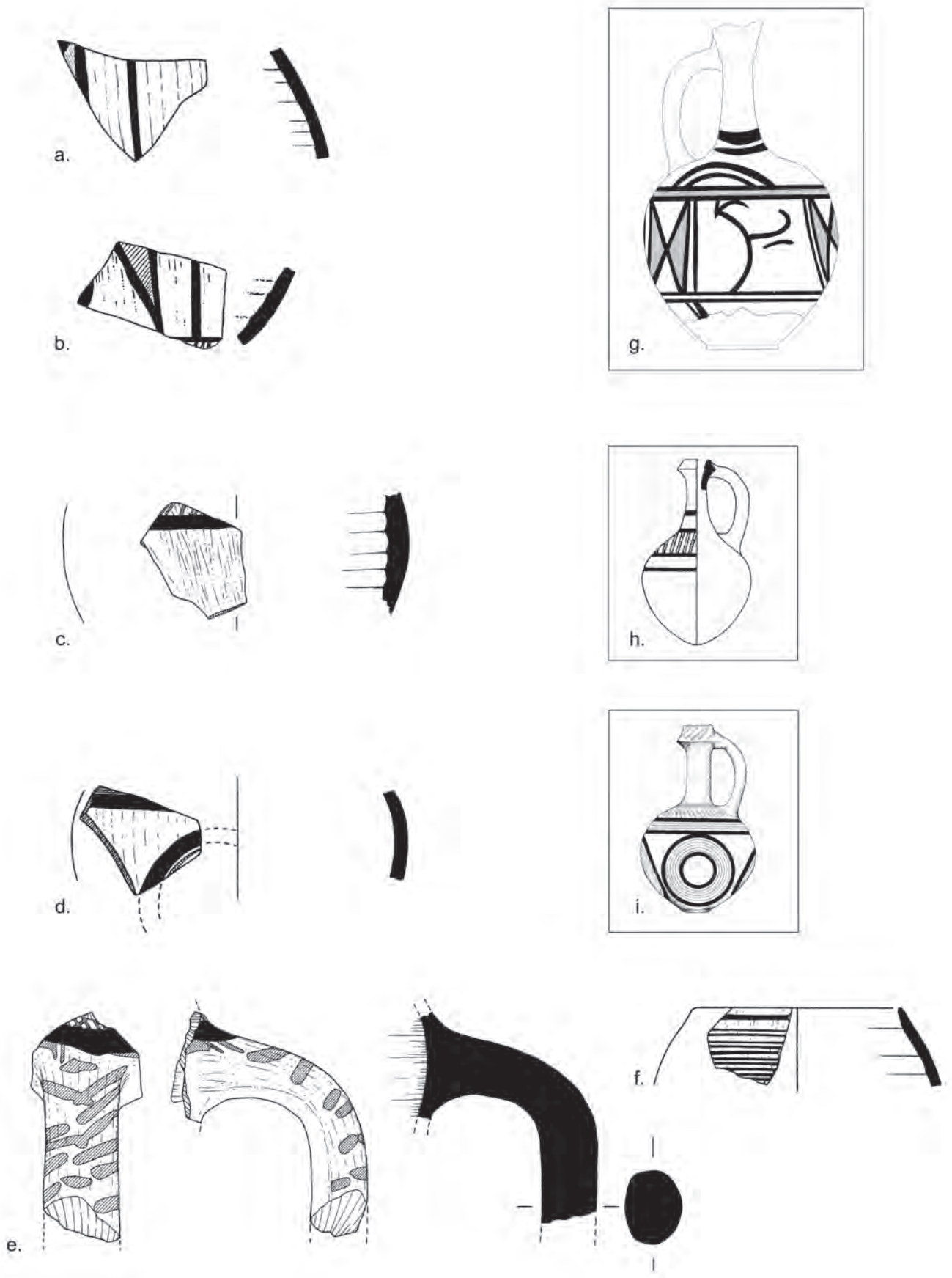


Fig. 17 Tell el-Dabᶜa, Area F/I, str. d/2. LPW BC fragments and a MC cup

Fig. 18 Tell el-Dabᶜa, Area F/I, str. d/2 and d/1. Band-painted dipper types

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
18a.	6114 F	F/I-l/20, Pit 53, Pl. 3/4, str. d/2	Dipper	Handle with part of mouth and shoulder fragment	Rim 3.8 (by the handle)	Burnished 2.5YR 6/7–8 light red	Red 2.5YR 5/8 red	IV4a, fine, ox., hard; core beige, outer light red/orange ox.zone	Lime, quartz (white), feldspar		Kopetzky 2010, 489, fig. 16.
18b.	5226 B	F/I l/20, Pit 53, Pl. 3/4, str. d/2	Dipper	Missing neck, rim	H 22 + X, D base ca. 4. 95, handle 1.6 × 1.4, wall 0.45–0.53, max D 14	Burnished 7.5YR 6 7/4 light brown-pink	Red (brownish)	IV3b, fine, ox., hard; yellowish beige throughout	Dark sand, quartz (fine 0.2–0.7mm), feldspar, marl (–0.3)	Cohen-Weinberger and Goren 2004: B3/ undet. n. Levant/B JH838: ?	Bietak 1996, fig. 29; Bagh 2002, fig. 4.4.
18c.	6114 H	F/I-l/20, Pit 53, Pl. 3/4, str. d/2	Dipper	Handle	Handle 1.4 × 1.3, wall 0.45	Plain (burnish not preserved on handle?) 7.5YR 7/4 pink	Red	IV4a, fine, ox., hard; core grey, thin yellowish ox.zone.	Dark sand, white round quartz, little fine lime, red spots		Kopetzky 2010, 489, fig. 17.
18d.	6137 X	F/I-l/20, Pit 53, Pl. 3/4, str. d/2 and l/20, Pl. 2, palace garbage, str. d/2	Juglet (dipper?) (red-white)	3 body fragments with beginning of neck	Max D c. 8–9, beg. of neck D c. 3, wall 0.5–0.6.	Plain 5 YR 7/6 reddish yellow	Red and white	IV4a, fine, ox., hard; core brownish grey, light red/orange ox.zone	Dark sand, white quartz (– 0.8mm), feldspar?, lime (–0.5)	Cohen-Weinberger and Goren 2004: B2/n. Israeli coast or Leb. coast/A.	Kopetzky 2010, 489, fig. 17.
18e.	6114 O	F/I-m/18, T. 3, str. d/1. From situation 2 in the E half of the tomb.	Dipper jug (?)	Body fragment	Outer D ca. 11.5, wall 0.29–0.37, fragm. 6.5 × 4.85	Burnished 5YR 7/8 reddish yellow, nat. surf. 5YR 7/4 pink	Red, band-zone A (?), add. band below	IV4a, fine, ox., hard; core yellowish, outer light re/orange ox.zone.	Dark sand, quartz, fine lime, much marl, feldspar	Much like Fig. 18a (6114 F), but thinner wall.	Schiestl 2009, fig. 325.1.
18f.	Cf. Fig. 37g, Aphek										

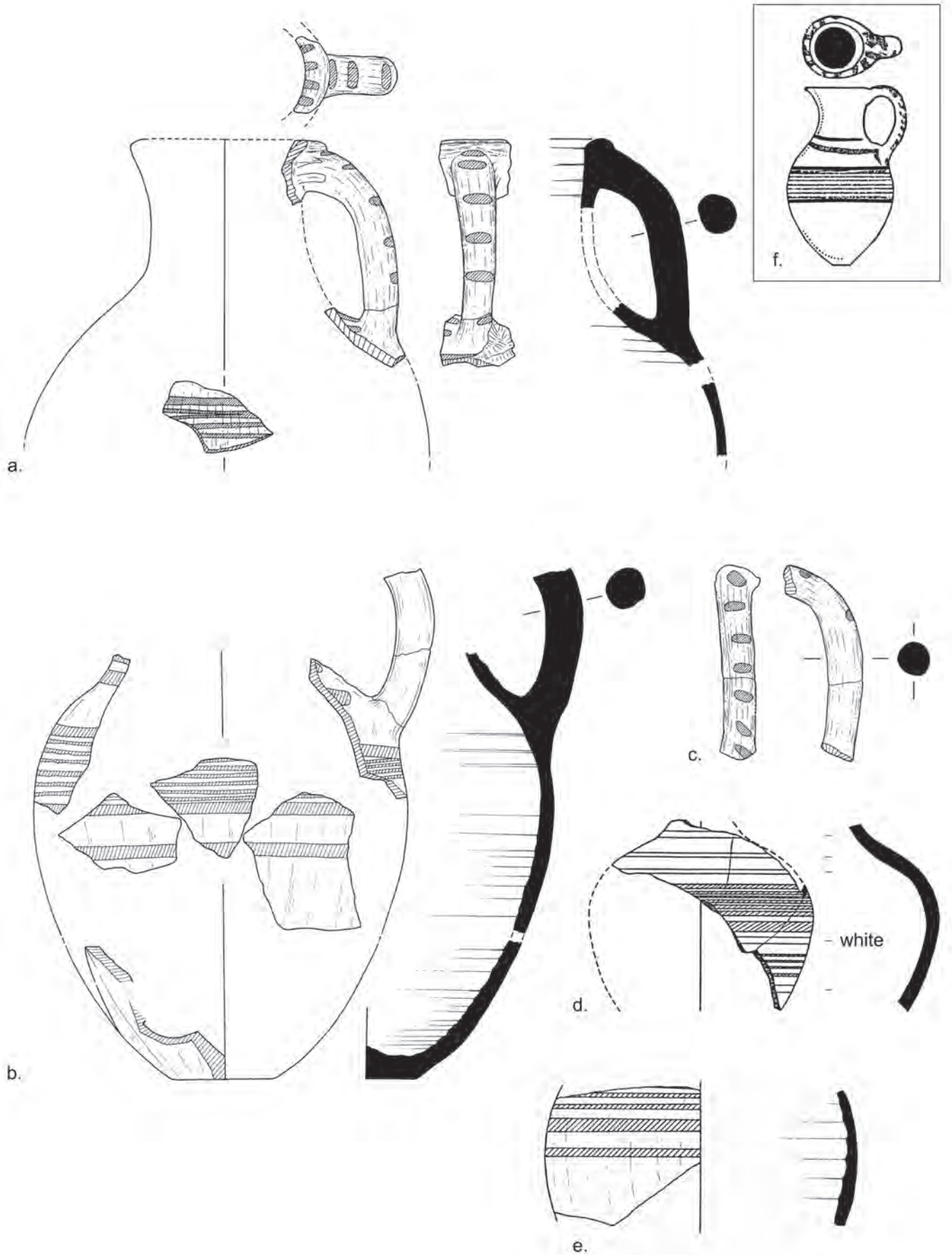


Fig. 18 Tell el-Dabʿa, Area F/I, str. d/2 and d/1. Band-painted dipper types

Fig. 19 Tell el-Dabʿa, Area F/I, str. d/2, BC jugs/jars

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
19a.	4223 B	F/I-i/22, Pl. 6/7, under d/1–palace floor, H=5.05, str. d/2	Jug/jar (amphora type?)	Body fragment	Fragm. 5.6 × 3.6, wall 0.5	Burnished 10YR 8/2–3 white-very pale brown	BC dark and light brown (very faint)	IV3b, mid-fine, ox., hard; very pale brown-white throughout	Quartz, lime, fine dark sand	Sim. to Fig. 21e (4301 B), but different surface colour and fabric. Cohen-Weinberger and Goren 2004: B3/undet. n. Levant/B. MB016: most sim. to S.Pal.	
19b.	6114 E	F/I-l/20, Pl. 1/2, from fill of the large pit at W profile, str. d/1 or d/2	Low-necked jug (?)	Rim (?) and 3 shoulder/ body fragments	D body ca. 30, D mouth ca. 12, wall 0.54–0.81	Burnished 5YR 7/6 reddish yellow	BC red and black	IV2c, mid., ox.-mid., mid. hard; core dark grey, beige and red-yellow ox.zone	Squarish white quartz (0.3–1.5mm) and lime (0.3–3mm)	Pit 40 (?) Cohen-Weinberger and Goren 2004: B3/undet. n. Levant/C. MB029: S.Pal.	Bagh 2003, fig. 1a. Bietak, Kopetzky, Stager and Voss 2008, fig. 2.5. Kopetzky 2008, fig. 8.92; eadem 2010, 490, fig. 42.
19c.	3336 A	F/I-j/20, Pl. 3, foundation fill of d/1–palace, str. d/2 H=5.35–5.45	Dipper	Shoulder fragment with handle-stub	Fragm. 5.3 × 4.4, wall 0.5, D handle 1.9 × 1.74	Burnished (traces) 5YR 7/5 reddish yellow	BC red and black	IV4b, fine, ox., mid hard; core beige, orange ox.zone	Quartzite, fine lime, dark brown to black particles	Originally assigned to str. d/2 or d/1. Cohen-Weinberger and Goren 2004: B2/n. Israeli coast or Leb. coast/A. MB025: S.Pal.	
19d.	3360 F	F/I-i/21, Pl. 4/5, H=4.85–4.55, str. d/2	Dipper	Handle-stub	Fragm. 4.2 × 4, wall 0.4, D handle 1.8 × 1.7	Burnished 5YR 6/6 reddish yellow	BC red and black	IVb, very fine, ox., very hard; core light grey, pink ox.zone	Very fine dark sand, very fine quartz	Missing since 1997. Possibly the same vessel as Fig. 19e.	
19e.	3360 E	F/I-i/21, Pl. 4/5, H=4.85–4.55, str. d/2	Dipper	Shoulder fragment	Fragm. 5.2 × 3.5, wall 0.4	Burnished 5YR 6/6 reddish yellow	BC red and black	IVb, very fine, very hard, ox.; core light grey and pink ox.zone	Very fine dark sand, very fine quartz		
19f.	Cf. Fig. 74a, Beirut										
19g.	Cf. Fig. 52, Tel ʿAmr										
19h.	Cf. Fig. 84a, Ras Shamra										

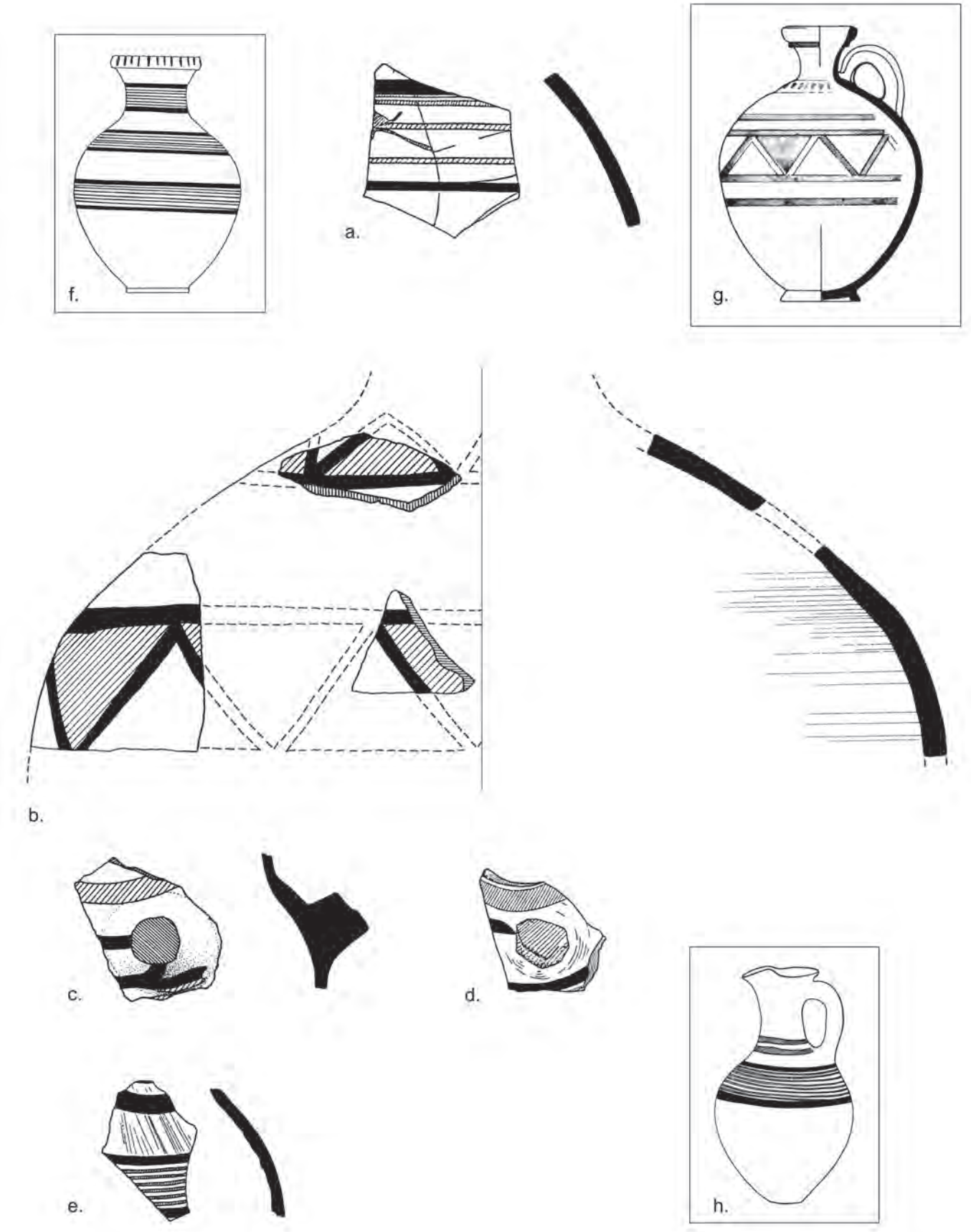


Fig. 19 Tell el-Dabʿa, Area F/I, str. d/2. BC jugs/jars

Fig. 20 Tell el-Dabʿa, Area F/I, str. d/2 and 'Depot'. Criss-cross MC decoration

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
20a.	4046 J–K	F/I-j/21, Pl. 1, under palace layer, under d/2 walls, str. d/2	Jar/jug (amphora type?)	Shoulder fragment w. handle stub and rim fragment	Wall 0.8, 9.5 × 10, neck D ca. 12–13, D above handle ca. 19; rim D ca. 13, wall 0.5	Not burnished: 5YR 7/6 reddish yellow	Red	IVa2, mid., hard, mid.; light yellowish grey core, light orange ox.zone. inside and outside	Little quartz, little fine dark sand, lime	It is not absolutely certain that rim and shoulder match.	
20b.	8478 V1–2	Depot, Pl. 8 (–9), str. E/3–F	Jug/jar amphora type?	2 shoulder fragments	Wall 0.6	Combed horizontally and burnished vertically	Red	IV2, mid., ox., hard; core yellowish beige, outer thin light red, inner thick grey ox.zone	Much round quartz (–0.5), lime (—0.7), red mica, little "grog" (–0.5), org. mat.	Related to RWB?	
20c.	Cf. Fig. 33a, Tell Beit Mirsim										
20d.	Cf. Fig. 36i, Aphek										

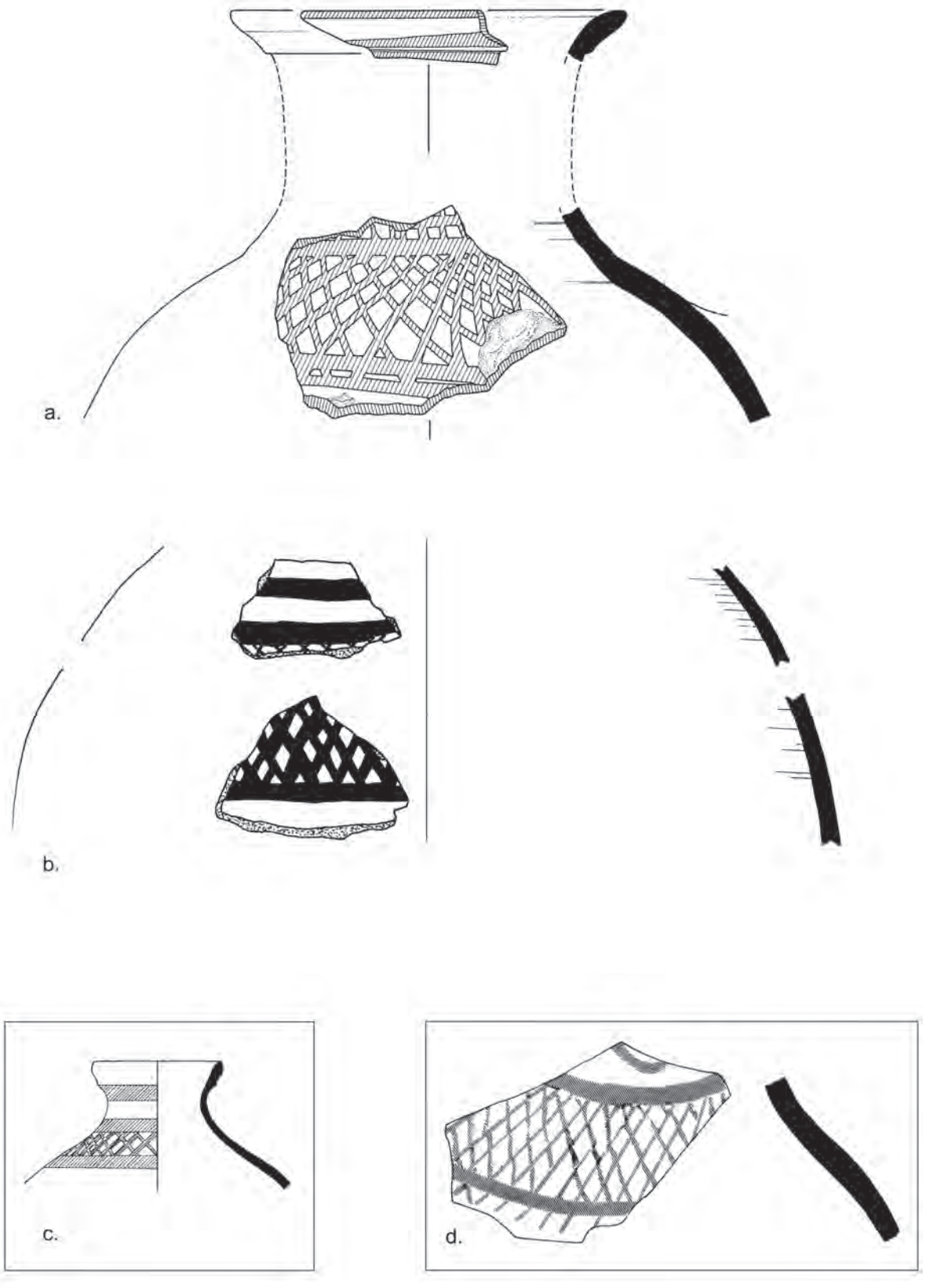


Fig. 20 Tell el-Dabʿa, Area F/I, str. d/2 and 'Depot'. Criss-cross MC decoration

Fig. 21 Tell el-Dabᶜa, Area F/I, str. d/2–c. Fragments of jugs/jars, MC and BC

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
21a.	6115 F	F/I-k/22, Pl. 5, foundation trench of d/1–palace (2–pillar room), str. d/2	Jar/jug (jug or handleless jar)	Rim fragment	D mouth ca. 9, wall 0.7	Burnished (traces) 7.5YR 7/4 pink, comb traces on upper rim	Red 10R 4/4 and weak red	IV4b (?), mid., ox., hard; no core, brown throughout	Much quartz, feldspar, little lime	Originally assigned to str. d/1. MB012: S.Pal.	
21b.	6116 B	F/I-l/21, Pl. 3, H=5.52–5.70, str. d/2	Jar/jug (jug or handleless jar)	Rim fragment	D mouth ca. 9, wall 0.65	Plain 5YR 7/4 pink	Red	IV4b, fine–mid., ox., hard; brown throughout	Quartz (–0.5), little lime, mica (silver), marl	MB011: S.Pal.	
21c.	6115 Y	F/I-l/19, large pit at E-profile (prob. same as l/20–Pit 40), str. d/1–2 Older than nearby tombs of str. d/1–2	Jar/jug (?) (jug or handleless jar)	Rim fragment	D mouth ca. 10, wall 0.3	Burnished (traces), nat. surf. 5–7.5YR pink	Dark brown rim horizontally burnished, neck vertically red burnished	IV4b, fine, ox., hard; core grey, brown ox.zone	Quartz (–0.3), little fine feldspar, lime (0.5–0.8), mica (?)	Probably the same as pit 40 by the west profile of l/20. Cohen-Weinberger and Goren 2004: unclass./undet. MB018: S.Pal.	Kopetzky 2008, fig. 8.91; eadem 2010, 490, fig. 42.
21d.	5229 D	F/I-k/22, Pl. 5, str. c or older. Above foundation wall of palace d/1, probably from a pit nearby.	Jug/jar (amphora type?)	Body fragment	Fragm. 6 × 6.5, wall 0.55–0.62	Combed and burnished (slight traces - no slip) 2.5YR 6/6 light red	BC darker and lighter purplish brown	IV4c, mid.-coarse, ox., hard; core dark orange, outer thick light orange ox.zone	Lime, "Tonsteine" (1mm), little quartz	Same purplish brown colour applied thin (border) and thick (inner triangles).	
21e.	4301 B	F/I-j/23N, Pl. 3, 5.60–5.80m NN, str. c/1	Jug/jar (amphora type?)	Shoulder fragment	Fragm. 7 × 6, wall 0.6–0.7	Burnished 5YR 5–6/6 yellowish red -reddish yellow	BC red and black	IVb,?!, red, hard; greyish brown core, more orange brown outer ox.zone	Dark sand, quartzite, much lime		
21f.	Cf. Fig. 48a, Gesher										
21g.	Cf. Fig. 50c, Nami										

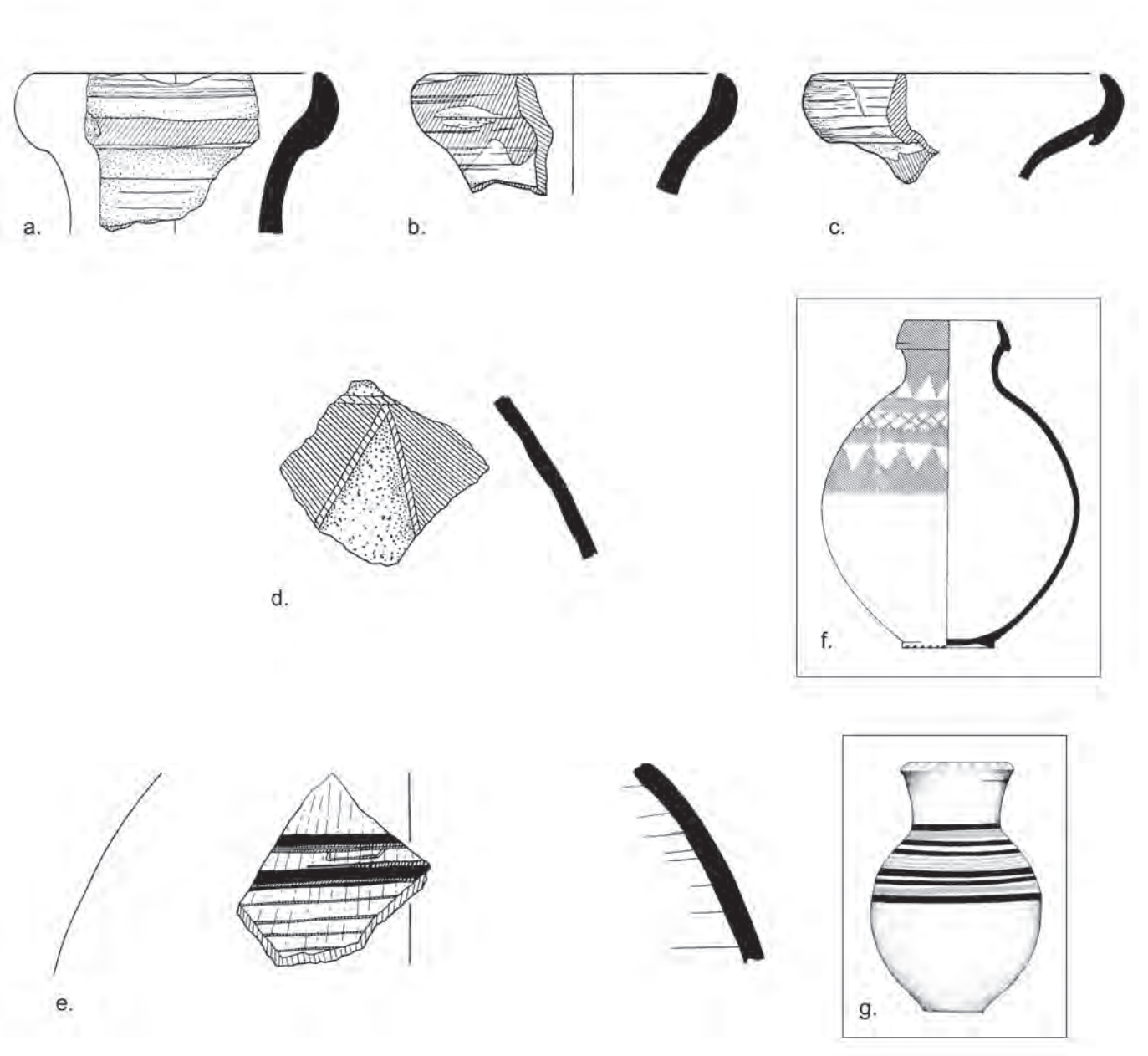


Fig. 21 Tell el-Dabᶜa, Area F/I, str. d/2–c. Fragments of jugs/jars, MC and BC

Fig. 22 Tell el-Dabᶜa, Area F/I. Low-necked jug (str. b/2) and examples of 'coarse' LPW

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
22a.	4406	F/I-j/23S, T. 24, str. b/2	Low-necked jug	Few body fragments missing	H 32, rim 8 (7.4–8.8), max D 24, base 8.8, handle 2.8 × 1.3	Plain (or thin wash?) 2.5YR 6/6 light red (no rests of burnish!?)	BC red (10R 5/6 red) and brownish black (both now weak)	IV2a, mid., mid. hard, ox.; core grey, outer thin reddish yellow ox.zone	Much quartz, little lime, little dark sand	JH865: S.Pal.	
22b.	7044 K	F/I-p/19, T. 1, from mixed (disturbed) fill of the tomb, str. d/2 (?)	Jug/jar (amphora type)	Shoulder fragment	Fragm. 4.8 × 5, max D ca. 25.0, wall 0.5	Combed and burnished 5YR 5/2–3 reddish grey-reddish brown, nat. surf. 10YR 7/1	Brown	IV?, fine–mid., ox., hard; light grey thick core, thin outer light brown ox.zone	Dark sand, fine quartz (to 0.5mm), lime, marl, fine red particles	Tomb with the "mushroom head" statue. Cohen-Weinberger and Goren 2004: A1/n-w. Syria: Ugarit Amuq area or Cilician coast/A.	Schiestl 2009, fig. 230.10.
22c.	4599 A	F/I-k/20, Pl. 2/3, str. d/1 Possibly str. c/2?	Jug/jar (amphora type)	Shoulder fragment	Wall 0.7–0.9	Plain (?) 7.5 YR 8/4 pink	2 horiz. red bands 2.5 YR6/6 light red connected by vert. bands (?!): "metopes"	IV2–3b(c–d), mid-coarse, ox., mid-hard; core grey, thin beige ox.zone	Dark sand (much), quartz		
22d.	6115 G	F/I-j/23S, Pl. 4–5, H=5.27–5.57, str. c/2	Jug/jar (amphora type?)	Shoulder fragment	Fragm. 6.8 × 6.5, wall 0.46–0.72	Burnished 7.5YR 7/4 pink	Red 10R 5/6 red, wavy and horiz. band on shoulder	IV2c fine, ox., mid-hard; core grey, beige ox.zone	Quartz?, much very fine feldspar, much lime (–2)	From "Verbruch" layer to the walking level and red layer south of T. 24. Cohen-Weinberger and Goren 2004: E/e. Gallilee or Jezreel Valley or Yarmuq area or Akkar or mid. Orontes n. of Qadesh/B. MB015: ?	
22e.	6115 I	F/I-j/23S, T. 24, under the tomb/fill, str. c or b/3	Jug/jar (amphora type)	Body- shoulder fragment	Fragm. 8.7 × 7.3, wall 0.57–0.8	Plain 5–7.5YR 7/6 reddish yellow	Red 10R 5–6/6 red-light red	IV4b, fine–mid., ox., hard; core dark grey, light brown ox.zone	Coarse sand, much quartz, little lime		
22f.	Cf. Fig. 71f, Ruweisé										
22g.	Cf. Fig. 51a, Nami										

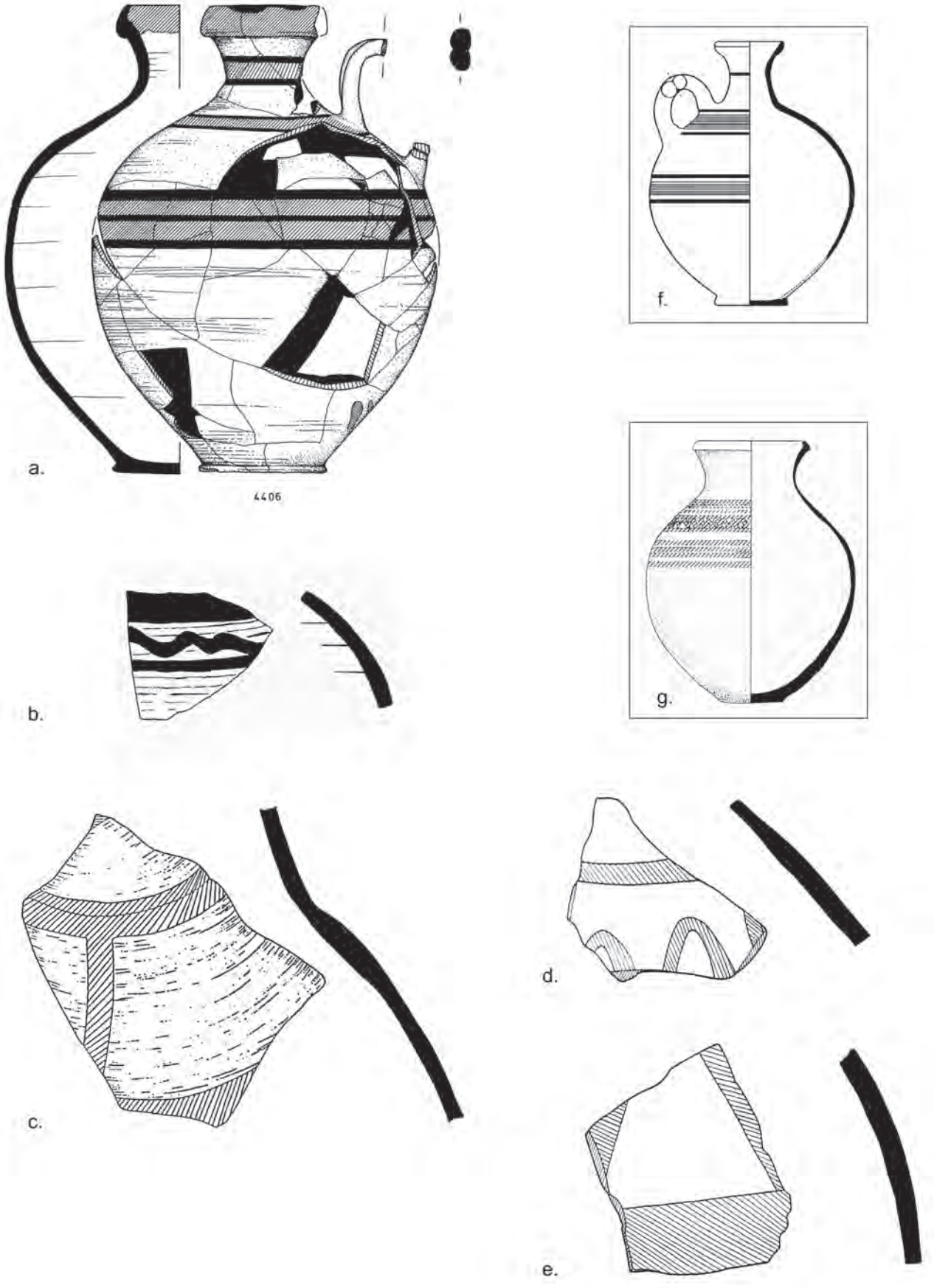


Fig. 22 Tell el-Dabʿa, Area F/I. Low-necked jug (str. b/2) and examples of 'coarse' LPW

Fig. 23 Tell el-Dabʿa, Area A/II. LPW and a fragmentary jug from an Area F/I tomb

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
23a.	6114 M	A/II-p/16, Pl. 2/3, residential waste inside a silo, H=4.16–4.18, str. G	Juglet	Shoulder fragment with handle-stub	Max D c. 9, wall 0.4–0.5, handle 2.05 × 1.24	Burnished (traces) 2.5YR 6/8 light red, nat. surf. inside 7.5YR 7/4 pink	BC red and black	IV4a, fine, ox., hard; core light grey (inside) to yellow, outer very thin pink-orange ox.zone	Dark sand, quartz, feldspar, marl, lime	MB028: ?	
23b.	6116 E	A/II-n/14 (?)	Juglet	Neck	Neck D 1.6, wall 0.35	Burnished, 5YR 7/3–4 pink	BC red and dark brown	IVb, fine, ox., hard; core light grey, outer thin pink ox.zone	Much lime, marl, feldspar, square quartz	The oblique lines may be part of a band with oblique lines.	
23c.	7062 K	F/I-p/21, T. 1, outside the tomb, str. d/1 or older	Jug	Shoulder, base, and 2 body fragments	H 15.0+X, max D ca. 14.5, D base 5.75, wall 0.37–0.64	Burnished slip (?) 10YR 8/3–4 very pale brown	Red	IV3b, fine–mid., very hard, ox.; core light grey, outer light brown ox.zone	Dark sand, quartz (partly round), lime (to 0.8), very fine red and white mica	The indices of the Hemis. bowls from this tomb show a later date!? The jug is from outside the tomb. Cf. Schiestl 2009, 467 for date. Cohen-Weinberger and Goren 2004: unclass./ undet.	Schiestl 2009, fig. 434.2.
23d.	6114 L	A/II-l/17, T. 12 (around and above), str. D/3	Jug	Body fragment	6.1 × 4.8, outer D ca. 10–11, wall 0.4	Burnished 5YR 7/8 reddish yellow and 5YR 8/4 pink	Red 10R 3.5/6 dark red, 3 bands	IV1a/b, fine, ox., hard; core thick grey, outer thin orange ox.zone	Little quartz (–0.5), fine lime, marl	MB032: Nile! Cf. text. Date (?)	
23e.	Cf. Fig. 40c, Ifshar										
23f.	Cf. Fig. 65a, Tel Dan										
23g.	Cf. Fig. 65d, Tel Dan										

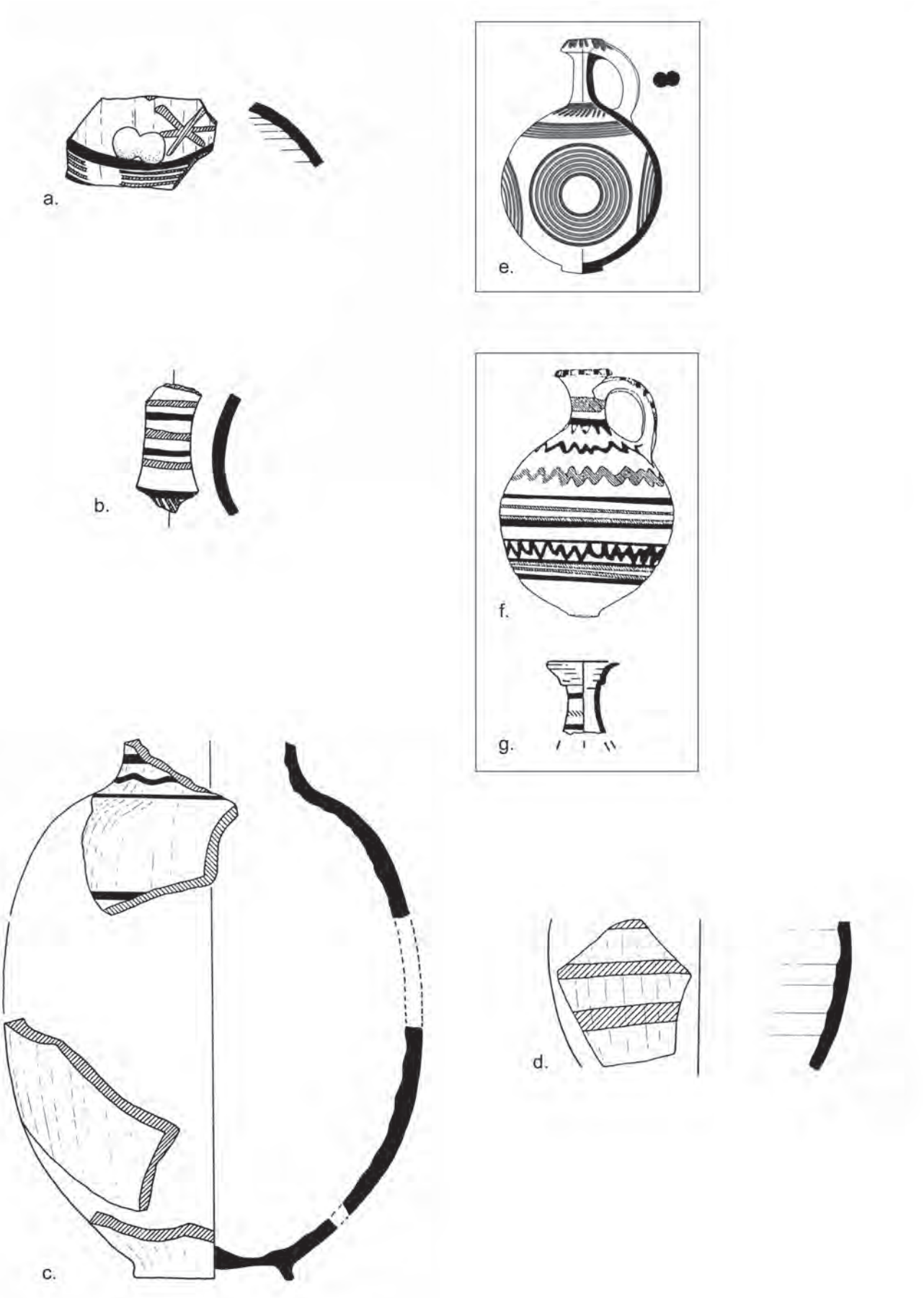


Fig. 23 Tell el-Dabʿa, Area A/II. LPW and a fragmentary jug from an Area F/I tomb

Fig. 24 Tell el-Dabᶜa, Area F/I. Red burnished jugs with black bands

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
24a.	6096	F/I-o/21, T. 12 burial 1, str. c–b/3	Jug	Complete	H 23.7, D mouth 7.8, max D 16, neck D 6.1, wall at neck 0.5, db handle 2.5 × 1.3	Burnished red slip 10 R 5/6 red, nat. surf 5YR 7/4–6 pink-reddish yellow	Black	IV4c, mid., hard, ox.; core pink, pinkish brown ox.zone	Quartz (0.1–0.2mm), much lime (to 0.2mm)	Under the arm of burial 1 in silo.	Kopetzky 2010, 491, fig. 42.
24b.	8971 W	F/I-k/23 S, Pl. 4–5, 'Verbruchschichte' above clay layer, H 5.15–5.30, str. d/1 (c)	Jug(let)	Shoulder fragment	3.7 × 3.7, wall 0.4	Red burnish 10R 5/6 red	Black	IV, fine, hard, ox.-red.; dark grey core inside, orange ox.zone	Quartz, little fine lime (?)		
24c.	K3056–2	Phase G/4	Jug(let)	Fragment		Red burnished	Black	IV		Cf. Kopetzky 2010, 491.	Kopetzky 2010, 491, fig. 42.
24d.	7067 K	F/I-l/23, clayish layer ("Mörtelgr."), H=5.48–5.40, str. d/1	Jug(let?)	Shoulder fragment	Fragm. 2.25 × 1.15, wall 0.35	Burnished (slip?) 2.5YR 5/6 red	Reddish brown ("black"), 3 thin horiz. bands around shoulder	IV2c, fine, hard, ox.; orange throughout	Dark sand, square quartz, fine lime (to 0.8mm), very fine red and white mica, small matt white particles, reddish sand		Kopetzky 2010, 491, fig. 42.
24e.	3336 H	F/I-j/20, Pl. 3, in the d/1–palace courtyard, str. c–d	Jug/jar (low-necked jug or handleless jar)	Body fragment	Fragm. 9.2 × 7, wall 0.8	Burnished red slip 10R 4/6 dark red	Black	IVb, mid., ox., mid.; core dark grey, thin reddish yellow ox.zone inside and outside	Quartzite (round and squarish), lime, dark brown/black particles	Same as Fig. 24f.	
24f.	3336 G	F/I-j/20, Pl. 3, in the d/1–palace courtyard str. c–d	Jug/jar as Fig. 24e. (3336 H)	Body fragment	Fragm. . 8.7 × 6, wall 0.8, D ca. 28	Burnished red slip 10R 4/6 red (partly) and white ground 5YR 8/2 pinkish white	Black, on white ground	IVb, mid., ox., mid.; core dark grey, thin reddish yellow ox.zone inside and outside	Quartzite (round and squarish), dark brown/ black particles, lime	Same as Fig. 24e.	
24g.	Cf. Fig. 71e, Ruweisé										

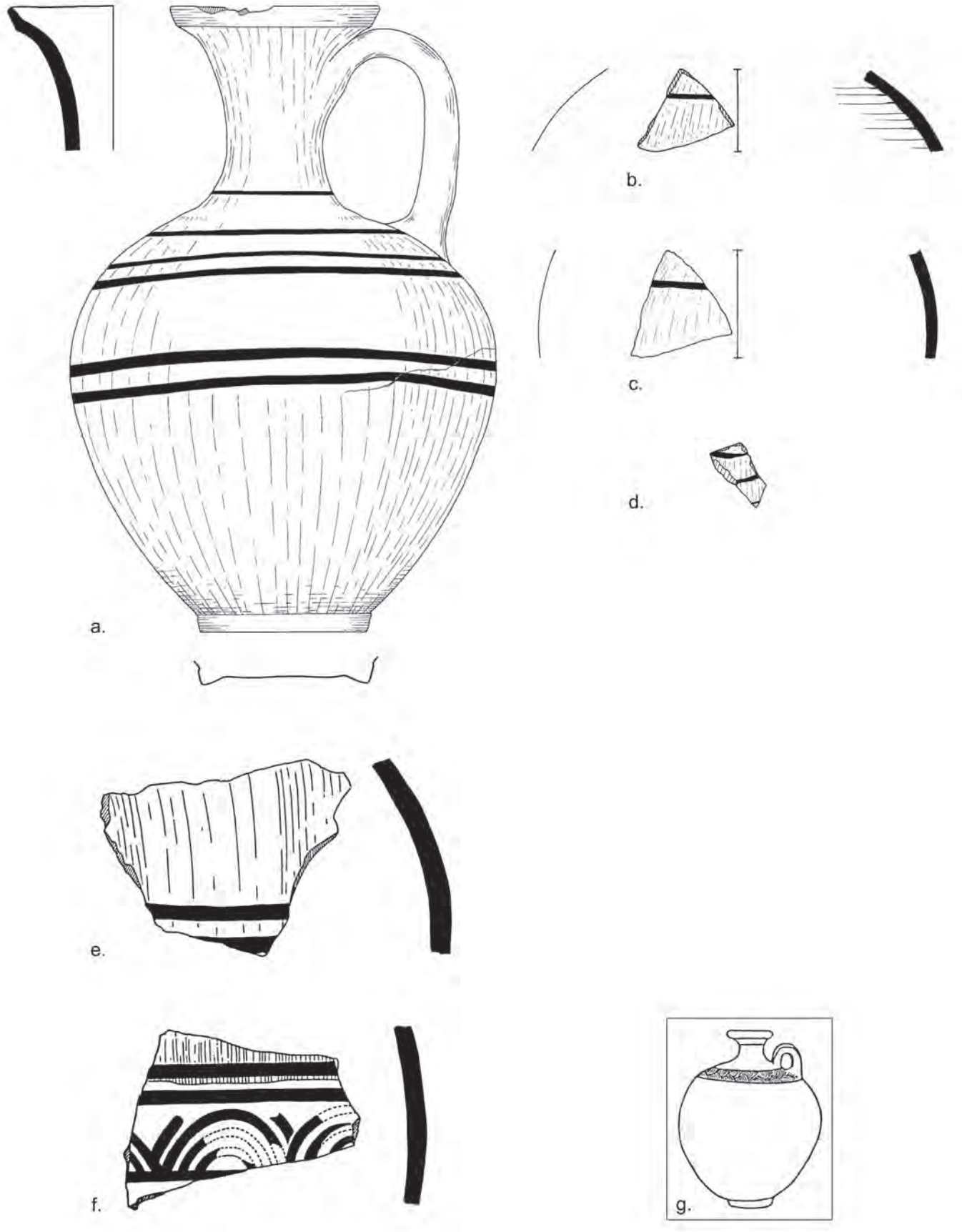


Fig. 24 Tell el-Dabʿa, Area F/I. Red burnished jugs with black bands

Fig. 25 A Syro/Cilician type jug from Area A/II and a stepped-rim juglet from Area F/I

Fig.	Reg. No.	Provenance/S	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
25a.	3479	A/II-n/19, Pl. 4, Offering pit 1 at T. 4, str. E/3	Jug, Syro/ Cilician type	Missing base	H 17+X, max D ca. 15.6, neck D ca. 2.8, wall 0.3–0.6, handle 1.5 × 1.5	Plain 10 YR 8/2 very pale brown	Red	IV3b, very fine, ox., mid.; core light grey, outer yellowish cream ox.zone	Much matt dark sand, lime, whitish mica	Str. E/3 according to Müller 2008.II, 327–334.	Müller 2008.II, fig. 192.12. Bagh 2003, fig. 2a.
25b.	5202	F/I-k/23S, T. 4 (amphora without neck for a baby), str. b/1–a/2 From just west of the mouth of the amphora.	Stepped-rim juglet	Complete	H 12.6, max D 8.15, rim 3.1, neck 1.4 (0.7 inside, handle 1.4 × 1.2, base 2.2	Burnished 'self slip' 10YR 8/3 very pale brown	Red	IV3b, very fine, hard, ox.; thick dark grey core and very thin yellowish beige ox.zone outside (surface)	Very fine quartz (square), fine lime	JH822 ?	Bagh 2003, fig. 2c.
25c.	Cf. Fig. 100a, Hama										

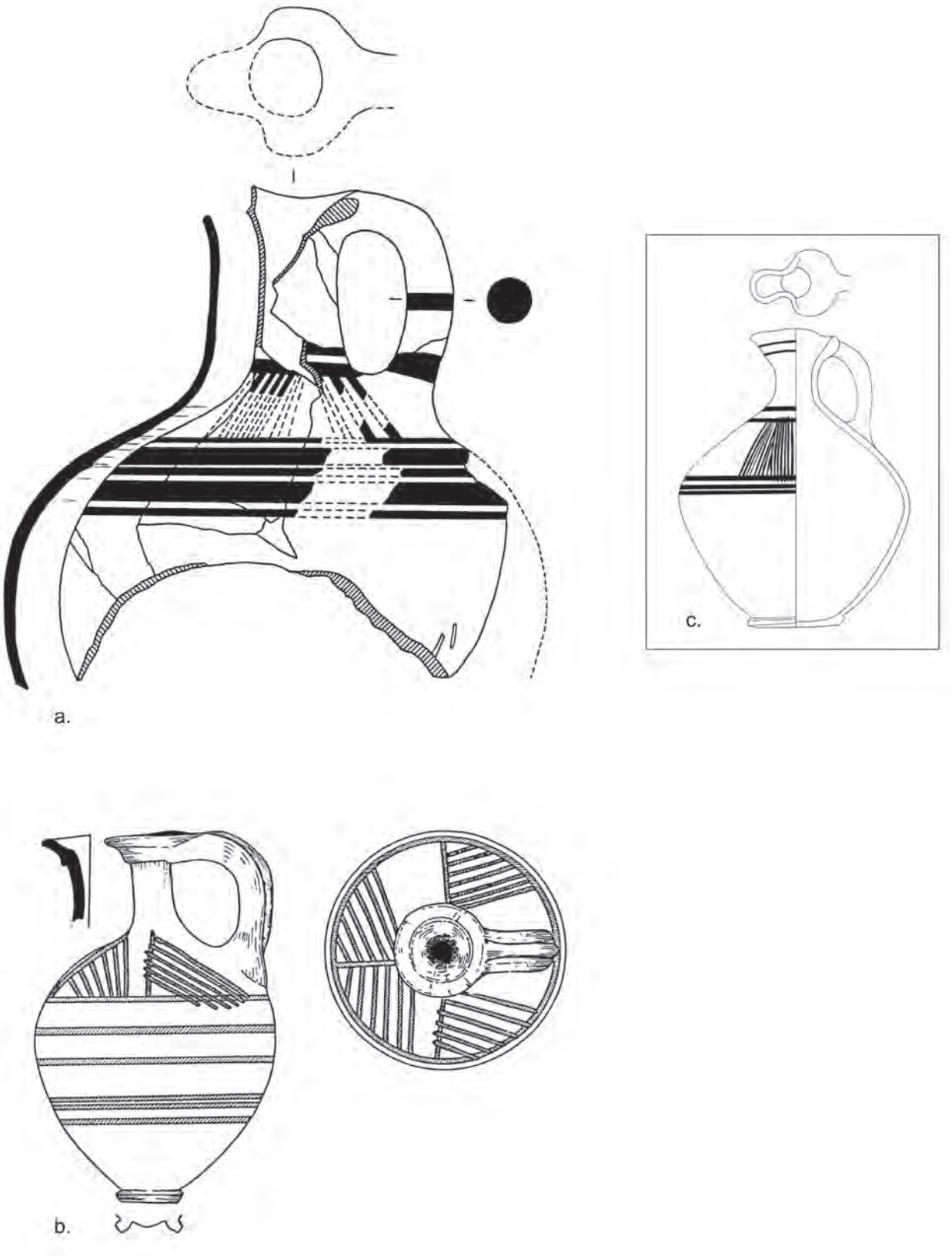


Fig. 25 A Syro/Cilician type jug from Area A/II and a stepped-rim juglet from Area F/I

Fig. 26 Stepped-rim juglets and an Egyptian juglet with spiral decoration

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
26a.	3582	F/I-i/22, Pl. 1, T. 7, str. a/2–b/1	Stepped-rim juglet	Complete	H 11.5, max D 7.1, D mouth 2.9, base 1.8, wall 0.3	Burnished	Dark brown and reddish brown	IVb, very fine, hard, ox.; light orange throughout	Quartz, little mica		
26b.	3369	Khataʿana E/I/J, on floor, H=1.60, str. rel. b/1?	Stepped-rim (?) juglet	Neck missing	H 15 + X, max D 10, base 2.7, wall 0.3	Burnished 7.5 YR 7–8 pink	Red 10R 4/4 weak red	IV, very fine, very hard, ox.; orange/ pink throughout	Very fine dark sand, very fine quartz		
26c.	4481	F/I-k/23, T. 26 (amphora, E of the skull), H=5.94m NN, str. a/2– b/1	pTeY type	Complete, only missing part of rim	H 10.7, max D 7.5, rim 2.8–3, neck 1.4, wall 0.34, handle 0.78–1.12	Burnished 2.5YR 5/4 reddish brown / 10R 5/6 red	Black	IV-8, fine-very fine, hard, ox.; dark orange throughout	Little dark sand, quartz, coarse lime, much mica, fine dung	JH864: Nile. Now determined to be Egyptian marl fabric.	
26d.	Cf. Fig. 56f, Hazor										
26e.	Cf. Fig. 61a, Qubbet Qarʿa										
26f.	Cf. Fig. 59j, Ginosar										

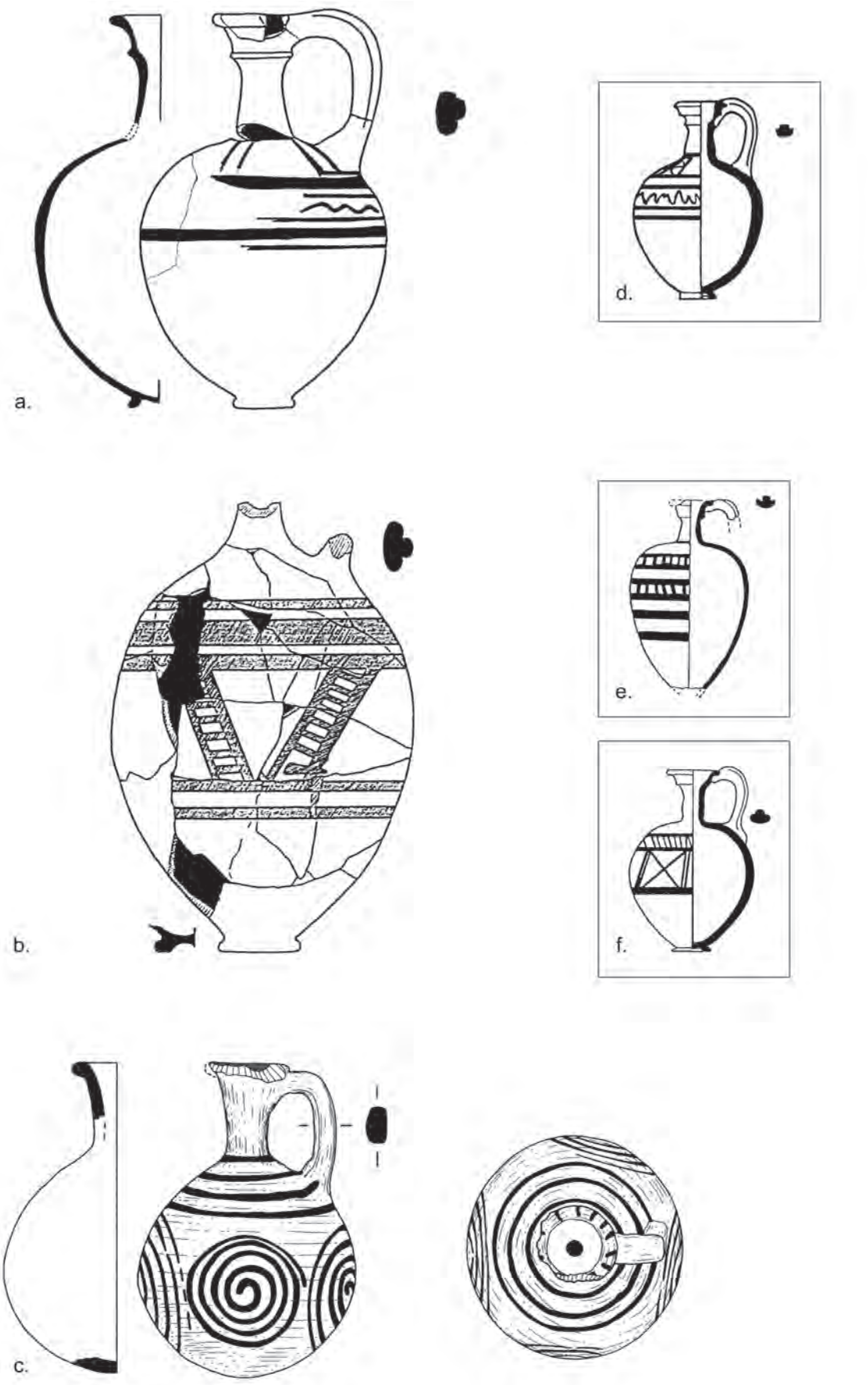


Fig. 26 Stepped-rim juglets and an Egyptian juglet with spiral decoration

Fig. 27 Examples of painted Tell el Yahudiyeh Ware

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
27a.	398	A/I-g/3, T. 1, burial 1 str. E/1–D/3	pTeY (?)	Missing neck and rim	H 10.0 + X, max D 7.9	Burnished (light) red	Black/brown, 3 horizontal bands below handle, 3 at base	(IV?)		Dated according to TeY ware in the tomb.	Bietak 1968, fig. 8.398.
27b.	392	A/I-g/3, T. 1, burial 1 str. E/1–D/3	pTeY (?)	Complete	H 13.8, max D 9.18, D mouth 3.12	Burnished (horizontally) slip 5YR 7/6 reddish yellow, nat. surf. 2.5YR 6/6 light red	Red, horizontal and wavy bands, horizontal lines on handle	IV4b (?), fine, ox., mid-hard; core dark yellow, dark orange outer ox.zone / reddish yellow throughout	Dark sand, white quartz (to 0.5mm), feldspar, much lime (to 5mm)	D. Aston: IV2b clay, break uniform pink.	Bietak 1968, fig. 8.392; Reiser-Haslauer 1979, 85.H33.
27c.	2395 WA3595	A/II-n/10, Pl. 5, str. F	pTeY	Missing neck and rim	H 7.7 + X, max D 7.4, D base 1.6	Burnished 2.5YR 6/6–8 light red	Black, horizontal and wavy bands	Id, fine (–mid.), ox., hard; light reddish brown throughout	Much lime, much mica	JH318: Nile	
27d.	229	A/II-l/12, T. 1, burial 9–11, str. E/1	pTeY	Complete	H 10.27, max D 6.0, D base 2.04, D mouth 2.91	Burnished slip 2.5–5YR 6/4 light reddish brown (overfired "white")	Purplish dark red, horizontal and wavy bands, ticks on rim, horizontal lines on handle	IV, fine, ox., mid-hard; ? (complete)	Fine sand, much lime (to 1.5mm), mica		Bietak 1968, pl. XXIX.a; 1979, fig. 14.11; idem 1991a, 137.10.
27e.	3579	F/I-i/22, Pl. 1, T. 7, str. a/2	pTeY	Complete	H 10.6, max D 6.6	Burnished 2.5YR 6/4–6 light reddish brown-light red	Dark brown, horiz. and wavy bands	Id, very fine, ox., hard; light orange throughout	Fine lime, much mica		
27f.	7024 B	F/I-n/18, T. 4, on floor of the disturbed tomb, str. d/1	pTeY	Base	H 2.9 + X, max D 8.0, D base 2.4, wall 0.35	Burnished 5YR 6/8 reddish yellow	Red, horiz. and wavy bands (only lower part of wavy band preserved)	IV2b, fine, hard, ox.; core light brown, outer pink ox.zone	Dark sand, feldspar (to 0.2), fine white mica, lime (–1)	Very early pTeY! Relatively large body compared to other examples.	
27g.	8170	A/II, from excavating a modern pit ("Senkgrube") Dyn. XIII	pTeY	Complete	H 9.6, max D 8.6, D base 1.6, D mouth 3.0, D handle 1.3	Burnished 10YR 8/1 white	Red, horiz. and wavy bands on upper body and neck, ticks on rim, horiz. lines on handle	Id, fine–mid., ox., hard; pink throughout (as far as can be seen)	Round quartz (to 0.4mm), feldspar, lime (to 0.5mm), very fine red and white mica		Bietak and Hein (eds.) 1994, cat. no. 270 (and colour photo).
27h.	4874	F/I-l/22, Pit 23 (robber's pit at T. 29), str. c?	pTeY	Missing neck and rim	H 6.3 + X, max D 5.5	Burnished 2.5YR 6/4–6 light reddish brown-light red	Black (flaking at most places)	IVa1 (?), very fine, hard, ox.; light red throughout	Little sand (to 0.3mm)		

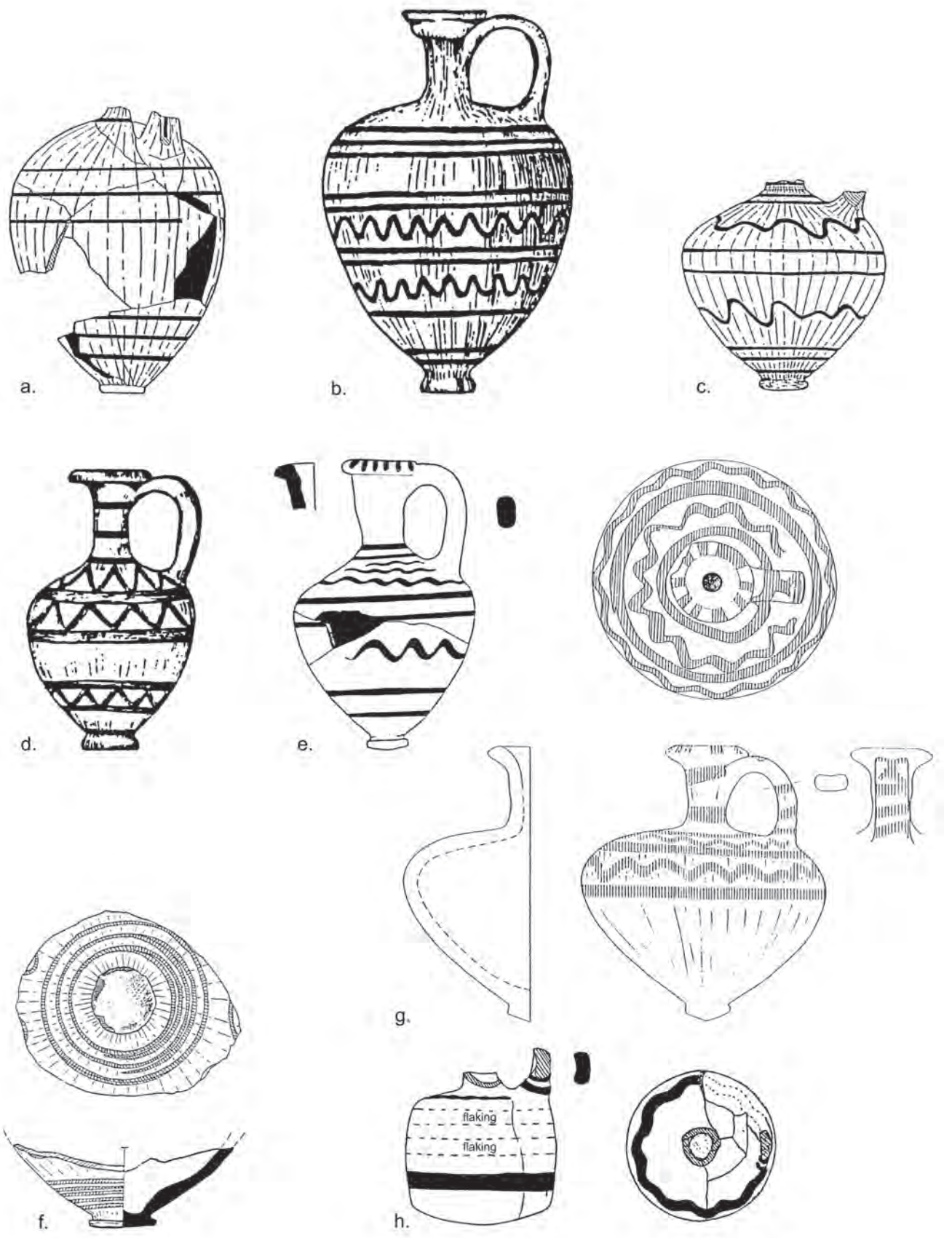


Fig. 27 Examples of painted Tell el Yahudiyeh Ware

Fig. 28 Examples of painted Tell el Yahudiyeh Ware

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
28a.	7030	F/I-p/18, T. 1, robber's pit, str. D/2?	pTeY	Complete	H 9.7, max D 7.3, D base 2.0 D rim 2.84, D handle 1.08	Burnished 10YR 8/4 very pale brown	Red, horiz. and wavy bands on entire body and neck	Id, fine, ox., hard; light brown throughout	Little round quartz, feldspar, little fine lime, red and white mica	Tomb find no 1 is a cup with flat base: from str. D/2?	
28b.	2928	A/II-p/20, T. 2, str. E/1	pTeY	Complete	H 9.15, max D 7.8	Burnished 2.5 Y 8/4 pale yellow / 7.5 YR 6/8 reddish yellow	Medium brown, horiz. and wavy bands, ticks on rim	Id, very fine, ox./ mid., hard		VAN DEN BRINK 1982, 124: "female adult".	VAN DEN BRINK 1982, fig. 11; BIETAK 1984b, Abb. 15.
28c.	2927	A/II-p/20, T. 2, str. E/1	pTeY	Complete	H 10.5, max D 7.6, mouth D 3.0	Burnished 5Y 8/1 white	Dark brown, horiz. and wavy bands, ticks on rim	Id, very fine, mid., mid.; greyish brown throughout			
28d.	2931	A/II-p/20, T. 2, str. E/1	pTeY	Complete	H 10.25, max D 7.5	Burnished 5Y 6/6 reddish yellow / 5YR 5/8 yellowish red	Dark brown, horiz. and wavy bands, ticks on rim	Id			
28e.	2933	A/II-p/20, T. 2, str. E/1	pTeY	Complete	H 10.45, max D 7.6	Burnished 2.5Y 8/4 pale yellow	Brown, horiz. and wavy bands, ticks on rim	Id, fine, hard	Little mica		
28f.	2930	A/II-p/20, T. 2, str. E/1	pTeY	Complete	H 9.3, max D 7.4	Burnished 2.5 Y pale yellow	Brown, horiz. and wavy bands	Id, fine, hard			
28g.	2929	A/II-p/20, T. 2, str. E/1	pTeY	Complete	H 9.8, max D 7.1	Burnished 2.5Y 8/4 pale yellow / 7.5YR 6/8 reddish yellow	Brown, horiz. and wavy bands	Id, fine, hard			
28h.	2925	A/II-p/20, T. 2, str. E/1	pTeY	Complete	H 11.4, max D 7.6	Burnished 2.5Y 7/2 light grey	Dark brown, horiz. and wavy bands	Id, very fine, ox., mid.; light orange throughout			
28i.	2932	A/II-p/20, T. 2, str. E/1	pTeY	Complete	H 11.0, max D 7.1, wall 0.2–0.5	Burnished 2.5Y 7/2 light grey / 5YR 6/6 reddish yellow	Red, horiz. and wavy bands, ticks on rim				
28j.	JUNKER 1921, fig. 8 (= RANDALL-MACIVER and WOOLLEY 1911, pl. 49.10501 (photo))										

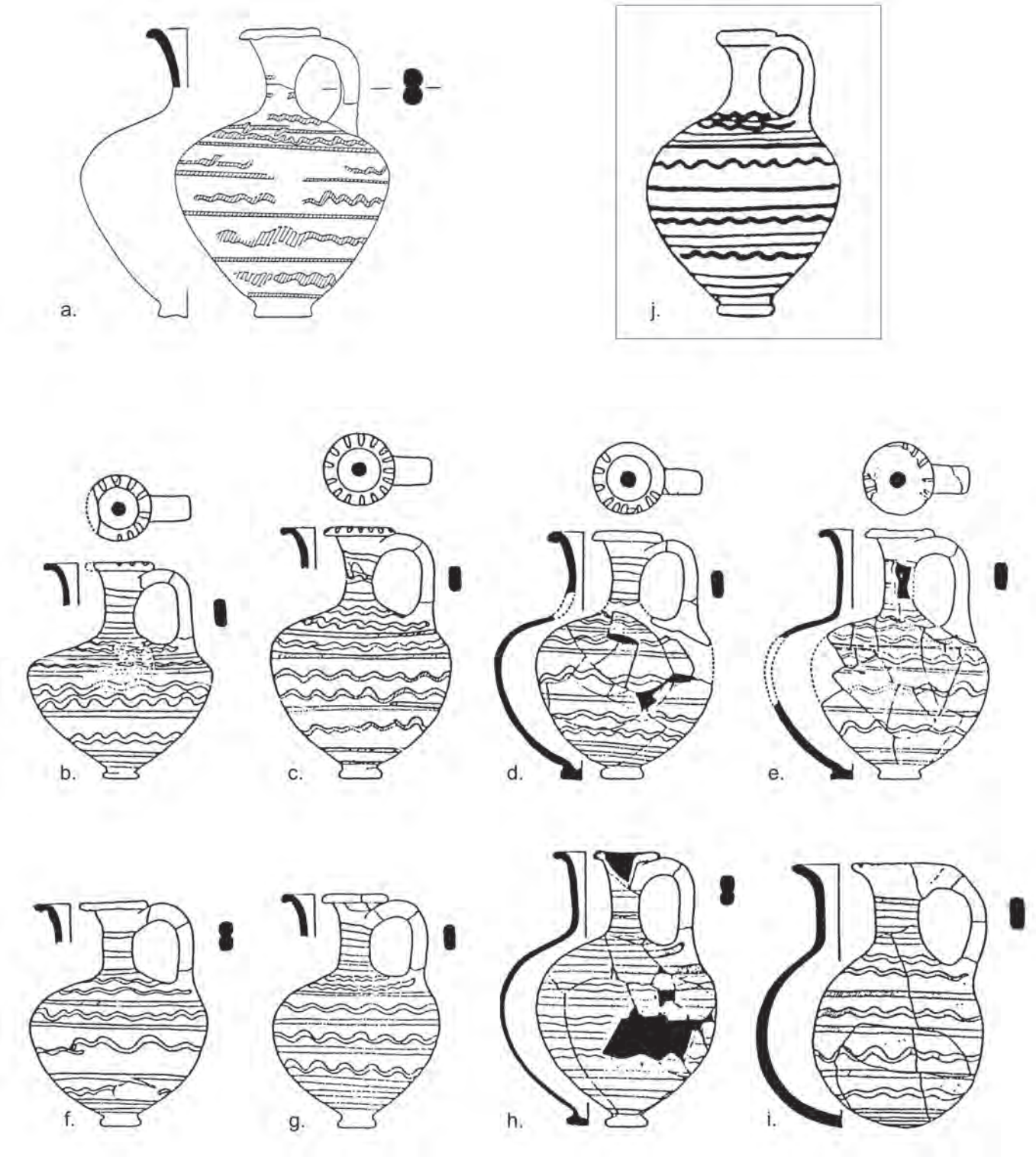


Fig. 28 Examples of painted Tell el Yahudiyeh Ware

Fig. 29 Tell el-Dabʿa, Area F/I. Fragments of possible RWB Ware

Fig.	Reg. No.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Inclusions	Additional information	References
29a.	6115 T	F/I-i/23, Pl. 2/3, str. c/2–3	Jug/jar	Shoulder fragment	Fragm. 7.3 × 7.4, wall 0.6–0.8	Burnished (vert.) slip (?) 7.5YR 7/4 pink	Red 10R 4/4 weak red, horiz. burnished bands	Ie, mid.?, ox., hard; core brown, grey ox.zone	Quartz, feldspar, lime? marl? mica	Very sandy/gritty. Kopetzky: RWB?	
29b.	4937 D	F/I-k/24, Pl. 4, str. c	Jug/jar	2 shoulder fragments	Fragm. 1: 5.7 × 3.4, wall 0.7; 2: 3.1 × 3.3, wall 0.8	White slip (?) 10YR 8/3 very pale brown	Red 10 R 4–5/8 red, vert. burnished band, brown horiz. band and vert. brown ticks on white partly horiz. burnished: 10R 8/2 very pale brown	IV, mid.?, ox., (mid.-) hard; core greyish beige, outer orange ox.zone	Quartz (0.3–0.5mm), lime, much sand as Ie-clay	Was originally said to be of Va clay (=Ie). Now type found in Ashkelon! Kopetzky: RWB. MB022: S.Pal.	Bietak, Kopetzky, Stager and Voss 2008, fig. 2.7.
29c.	6115 S	F/I-j/22, T. 29 Depot 1, older as str. c	Jug/jar	Shoulder fragment	Fragm. 6 × 4.5, wall 0.55–0.7	White slip 10YR 8/2 white, nat surface 5YR 5/4 reddish brown	Red 10R 3/6 dark red, 3 burnished horiz. bands	Ie, mid.-coarse, ox., hard; brown throughout	Quartz, feldspar, little lime, (much sand)	Was originally thought to be of Va clay (=Ie). Kopetzky: RWB. Cf. now Ashkelon!	
29d.	6115 Ua	F/I-i/22, Pl. 5, just under d/1–palace floor, str. d/1 or d/2	Jug/jar	Body/ shoulder fragment	Fragm. 4.15 × 3.9, wall 0.65–0.75	White wash (?) 7.5YR 7/2 pinkish grey	Red burnished 10R 3–4/6 dark red-red, bands	Ie, mid.?, ox., hard; brown throughout	Quartz, feldspar, lime, marl	Probably same as Fig. 29e. Originally thought to be of Va clay (=Ie). Kopetzky: RWB	
29e.	6115 Ub	F/I-i/22, Pl. 5, str. c (/d/1). Possibly mixed with str. d material!	Jug/jar	Body/ shoulder fragment	Fragm. 2.6 × 2.7, wall 0.38	White wash (?) 7.5YR 7/2 pinkish grey	Red burnished 10R 3–4/6 dark red-red, bands	Ie, mid.?, ox., hard; brown throughout	Quartz, feldspar, lime, marl	Probably the same as Fig. 29d. Originally said to be of Va clay (=Ie). Kopetzky: RWB	
29f.	8971 X	F/I-k/23 S, Pl. 4–5, 'Verbruch-schichte' above clay layer, H 5.15–5.30, str. d/1 (c)	Jug/jar	Small wall fragment	Fragm. 2.7 × 2.2, wall 0.67	Combed, burnished white slip 7.5YR 8/2 pinkish white	Red horiz. burnished band(s) 10R 5/8 red	IV, mid., hard, ox.; grey core inside outer brownish ox.zone	Much quartz, feldspar, little lime (?), mica	The combed and burnished surface is sim. to 7067G. The red band (?) is better burnished than the white surface. Kopetzky: RWB	

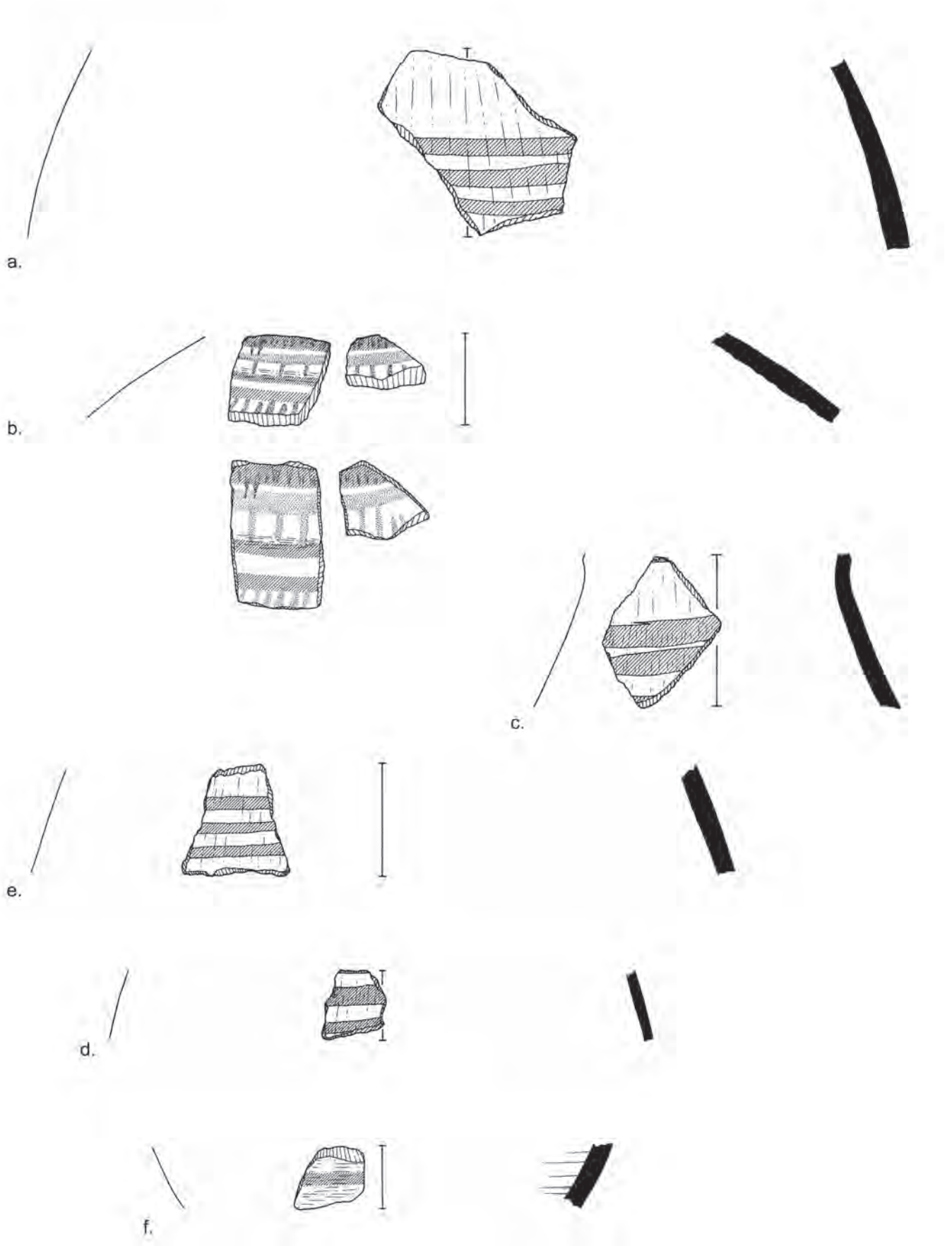


Fig. 29 Tell el-Dabʿa, Area F/I. Fragments of possible RWB Ware

Fig. 30 Kom el Hisn (a), Lisht (b–d), Kahun (e–h)

Fig.	Reg. No.	Provenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
30a.	A 33	"Rubbish higher than tombs" from 1st. Int. Period	Dipper	Complete	H 25.7	Smooth but no slip or burnish	Red	IV. Lime	On display in the Egyptian Museum	Hamada and Farid 1947, 198, fig. 15; Bagh 2002, fig. 4.
30b.	MM15.3 1581	North Pyramid, T. 756, lower chamber (B) (Am. II?)	Dipper	Complete shape, mended, missing piece of body	H 19, max D10.35, base 2.5, handle 1.45 × 1.5	Burnished vertically irregularly	Red	Fired light orange-brown at rim. Very hard and coarse. Lime, traces of organic matter and mica		Merrillees 1973, fig. 4 down left; Bietak and Hein (*eds.*) 1994, cat. no. 96; Arnold *et al.*, fig. 2. Bagh 2002, fig.4.
30c.	MM15.3 1580/ now: OIM 28056	North Pyramid, T. 756, lower chamber (B)	Long-necked jug	Missing small part of rim and body	H 21, max D 11.2; base 3.5, handle 2 × 1.2	Red burnished	Finely combed, rests of red burnish	Fine red ware. Lime	No traces of painted decoration, but the surface is worn	Merrillees 1973, fig. 4 down right; Arnold *et al.*, fig. 2.
30d.	22.1.1643	Radim" or fill on the west side of the pyr. of Am. I"	Jug ?	Fragment	Wall 0.5	Burnished	Dark brown (faint), band-zone	Very fine, dark grey core, outer orange ox.zone. Little quartz, lime (?)	More LPW from Lisht will be published by J. Bourriau (personal communication).	Kemp and Merrillees, 1980, pl. 3, 1st row left.
30e.	BM50766	Kahun town	Long-necked jug	Neck, handle and part of shoulder	H ca. 10.5 + X	Plain (burnish worn off?).	Red, bands on lower neck and rim and below rim incl. wavy band-zone, horizontal bands on body	Greyish brown, IV, mid., hard, ox.; grey core, outer thin rose ox.zone Coarse lime		Petrie 1891, 10; pl. I.19; Schaeffer 1948, fig. 53.18; Merrillees 1973, 51, no. 3, fig. 3 (photo).
30f.	BM50776	Kahun, rubbish heaps	Juglet	Shoulder fragment w. handle attachment	Very thick walls: at neck ca. 0.6, body 1.0.	Burnished vert.	BC red and black, band-zone A below handle, "collarette"	Orange, IV, mid., hard, ox.; grey core, outer rose ox.zone. Lime, few small black spots, burnt out veg. matter		Petrie 1891, 10; pl. I.11; Merrillees 1973, 51 no. 1, fig. 1 (photo).
30g.	BM50769	Kahun, rubbish heaps	Dipper, slender	Missing part of rim	H ca. 19	Plain	Red, band-zone A on shoulder, band-zone B on lower part, additional bands between band-zones, bands on neck	Rose, IV, mid., ox., hard. No core at neck, beige/rose throughout. Relatively coarse lime, tiny red particles	Drawing from Schaeffer 1948, fig. 53.13, amended from original. Extremely thick walls, especially at base.	Petrie 1891, 10; pl. I.16; Schaeffer 1948, fig. 53.13; Merrillees 1973, 51 no.2, fig. 2 left (photo).
30h.	BM50773	Kahun town	Juglet	Missing neck, handle and rim	H ca. 11.5 + X	No burnish (worn off?)	Black (and red ?), horizontal bands	Relative coarse lime		Petrie 1891, pl. I.22; Merrillees 1973, 53 no. 4, fig. 2 right (photo).

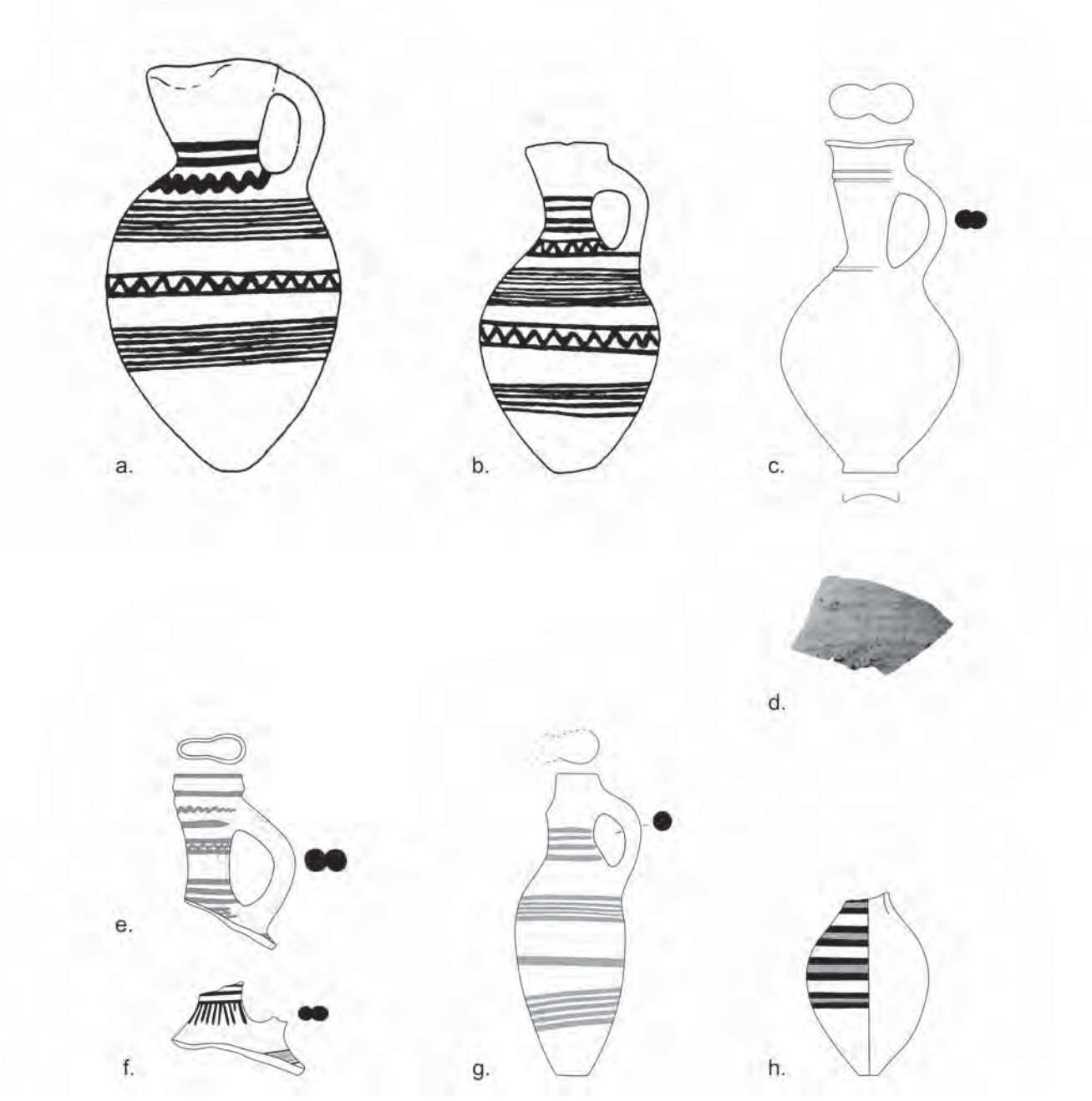


Fig. 30 Kom el Hisn (a), Lisht (b–d), Kahun (e–h)

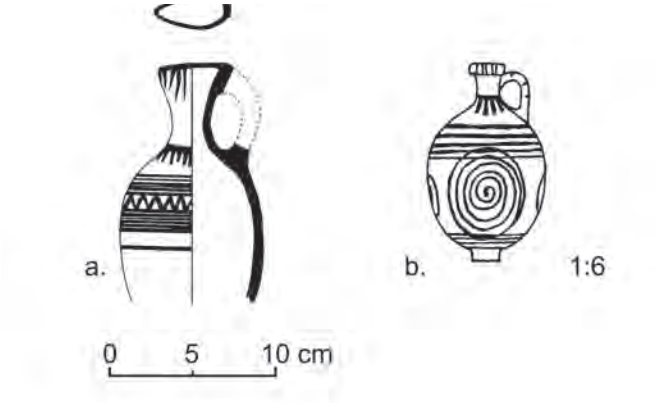


Fig. 31 ᶜAjjul

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
31a.	Area AY	Dipper jug	Missing lower part and most of the handle	H ca. 15 + X	Light brown well burnished slip	Purplish brown	‚Sandy moderately well levigated yellowish buff'	The decoration is at some points applied thicker and thus appearing darker.	Petrie 1931, pl. XLVII.AY; Tubb 1983, fig. 1.5.
31b.	T. 1551	Juglet	Complete	H ca. 15.5	Cream-buff burnished slip	Red-brown			Petrie 1934, pl. LIV.J60 N7.1551; Amiran 1969, fig. 34.14.
No Fig.	T. 26	Juglet	Complete?	H ca. 15		Reddish brown, horizontal bands on shoulder, "collarette"?		The decoration is mentioned by Tubb 1983, 53, n. 9. Possibly pTeY.	Petrie 1931, pl. XLVIII.60 N5.26.

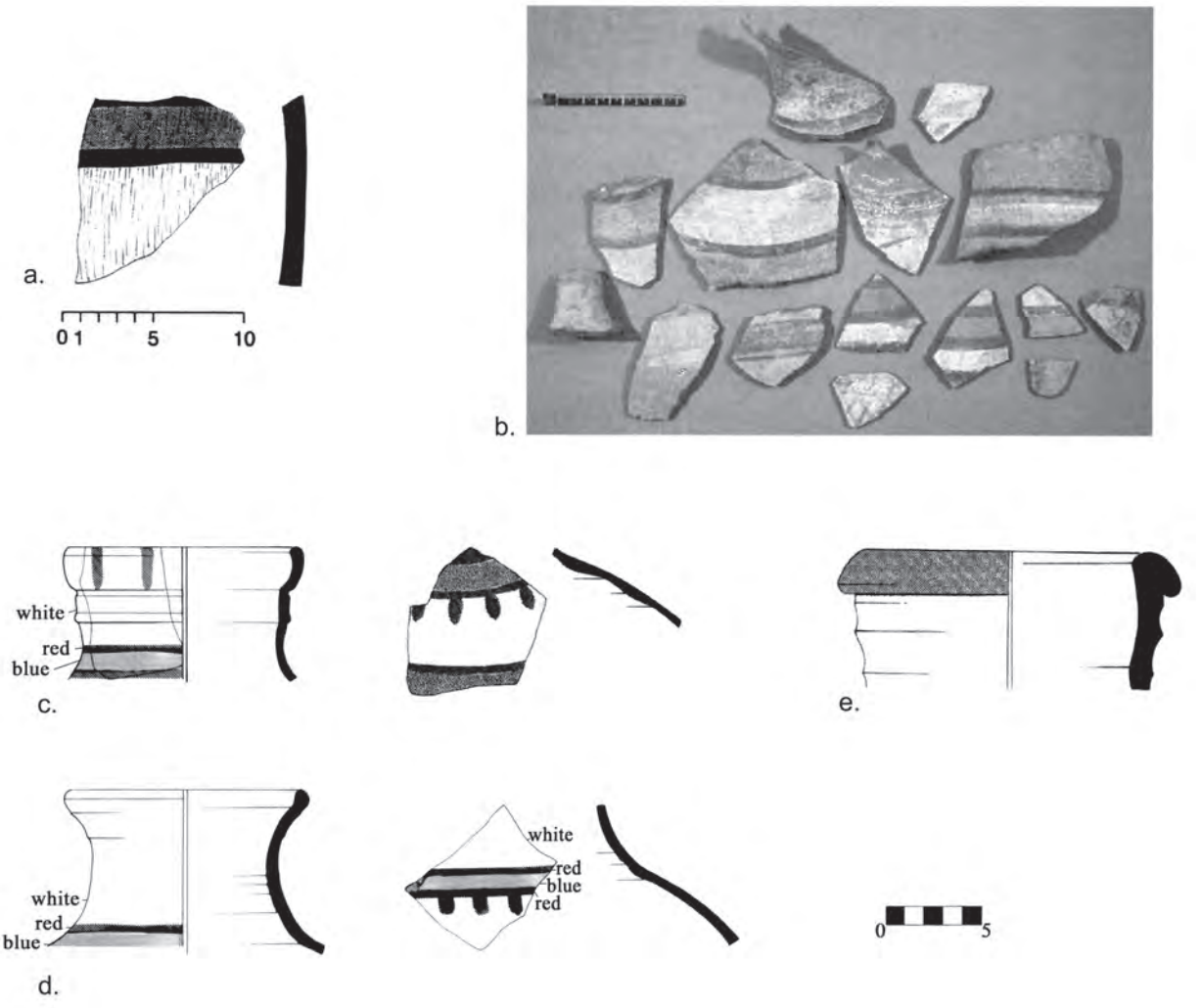


Fig. 32 Ashkelon

Fig.	Provenance/date	Type	Preserved	Size	Decoration	References
32a.	Moat Deposit, Phase 14/13	LPW	Wall fragment	Cf. Fig.	Band-zone C	Bietak, Kopetzky *et al.* 2008, fig. 2.13.
32b.	Moat Deposit	RWB	Fragments	Cf. Fig.	RWB	Stager 2002, fig. 4.
32c.	Moat Deposit, Phase 14/13	RWB	Rim and shoulder fragments	Cf. Fig.	RWB	Stager 2002, fig. 5 (up); Bietak, Kopetzky *et al.* 2008, fig. 2.15.
32d.	Moat Deposit, Phase 14/13	RWB	Rim and shoulder fragments	Cf. Fig.	RWB	Stager 2002, fig. 5 (down).
32e.	Moat Deposit, Phase 14/13	RWB	Rim fragment	Cf. Fig.	RWB	Bietak, Kopetzky *et al.* 2008, fig. 2.14.

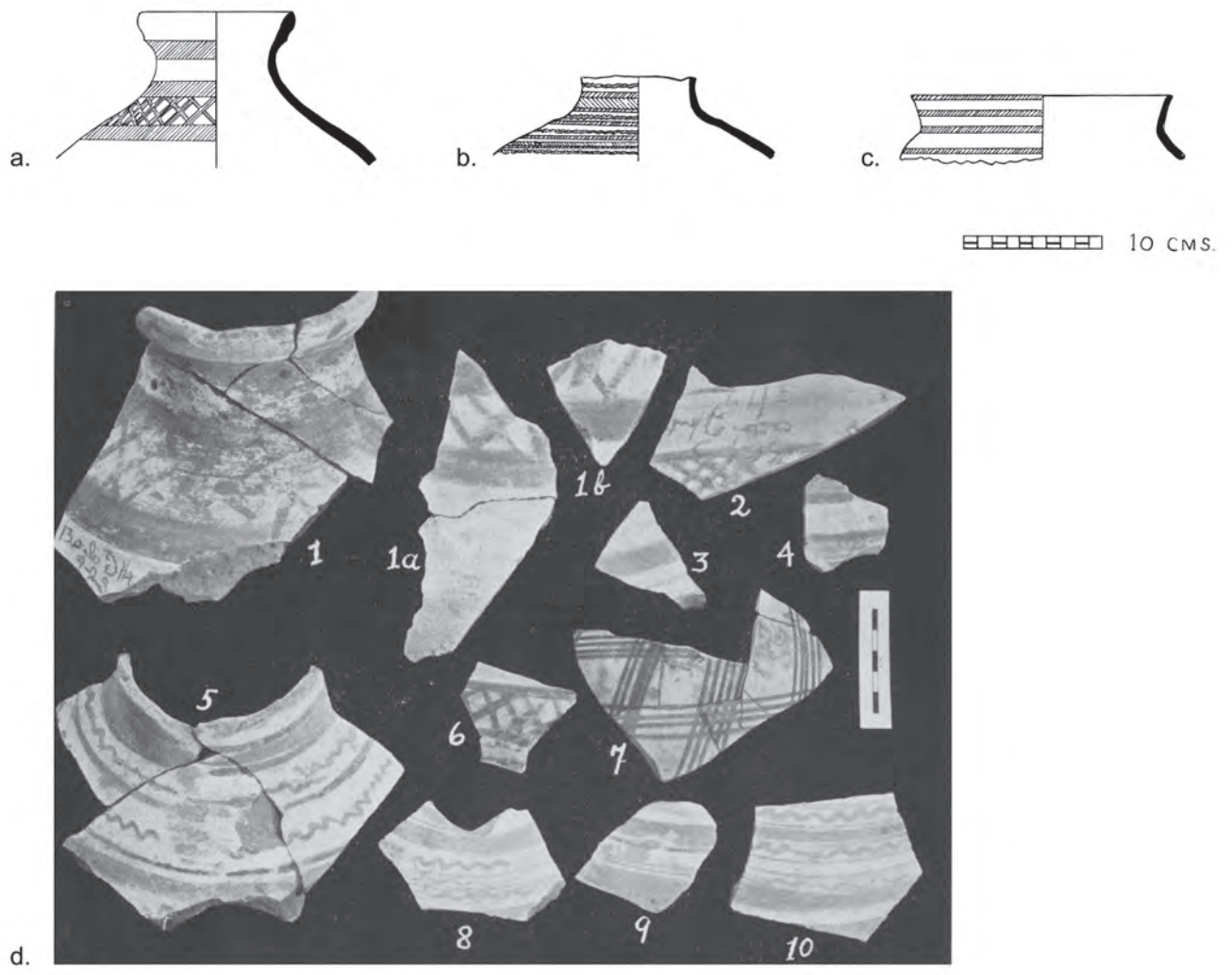


Fig. 33 Tell Beit Mirsim

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Additional information	References
33a.	Str. G–F	Amphora	Shoulder, neck, rim	H ca. 10 + X	White wash	Red, crisscross band on shoulder, band below rim, traces of paint on rim	Albright 1933, pl. 22.3–4 may be from the same vessel.	Albright 1933, pl. 4.13; 22.1–1b (photo) and possibly also 22.3–4.
33b.	Str. G–F	Jar, RWB	Shoulder fragment	H ca. 5 + X	White wash	BC red and dark blue, alternating wavy and horizontal bands		Albright 1933, 70, pl. 4.16, pl. 22.5 (photo).
33c.	Str. G–F	Bowl, high-necked	Rim fragment	H ca. 5 + X		Red		Albright 1933, pl. 4.15.
33d.	Str. G–F	Jug/jar	Fragment		Combed, white wash	Red crisscross band and additional band(s)		Albright 1933, 70, pl. 22.2 (photo).
33d.	Str. G–F	Jug/jar	Fragment		Red burnished slip	The decoration must be darker than the slip. Red burnished crisscross band		Albright 1933, 70, pl. 22.6.
No Fig.	Str. G–F	Jar?	Fragment		White wash	Red, crisscross (?) band		Albright 1933, 70, pl. 22.29.
No Fig.	Str. G–F	Jug?	Fragment		Reddish buff	Red, alternating vertical wavy and straight bands	This may be a local imitation of WPPL or pTeY.	Albright 1932, 12, pl. 4.24.

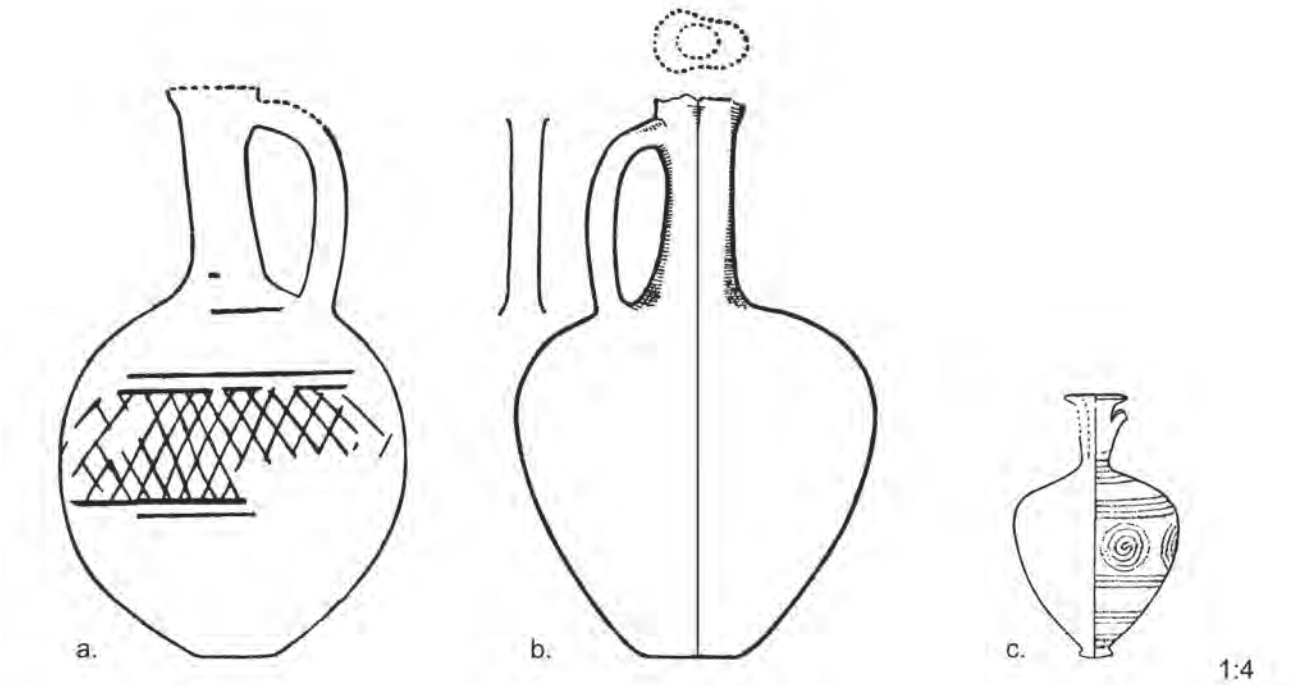


Fig. 34 Dharat el Humriya

Fig.	**Provenance**	**Type**	**Preserved**	**Size**	**Surface**	**Decoration**	Fabric	**Additional information**	**References**
34a.	Sq. a–b/1, T. 62	Long-necked jug	Missing rim and part of handle	H ca. 28 + X	Red slip	Black	Reddish brown, greyish black core		Ory 1948, 88, fig. 37; pl. XXXII.1 (photo).
34b.	Sq. a–b/1, T. 62	Long-necked jug	Missing rim	H ca. 29.5 + X	Red slip	Black		This jug is said to be similar to Fig. 34a, but no paint is seen on the published fig. 36.	*Ibid.*, 88, fig. 36.
34c.	Sq. d/5, T. 2 MB IIB	Juglet	Missing most of handle	H ca. 14		Red			*Ibid.*, 80, fig. 7.
No fig.	Sq. c–d/6, T. 50	Jug	Fragmentary, complete shape		Creamy slip	Red, vertical bands of groups of 4 lines from base of neck to ring base, bands on neck, ticks on handle		No drawing. MB IIA?	*Ibid.*, 86, pl. XXXII.2.

Fig. 35 Gezer

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	References
35a.	T. III 30.3	Long-necked jug	Missing rim	H ca. 30+x	Red burnished	Black	Dark coffee brown	Macalister 1912, 300, fig. 158.7; Schaeffer 1948, fig. 159.7.
35b.	T. III 30.3	Dipper	Complete	H ca. 20	Burnished	BC red and black	Brown	Macalister 1912, 300, fig. 158.6; Schaeffer 1948, fig. 159.6.

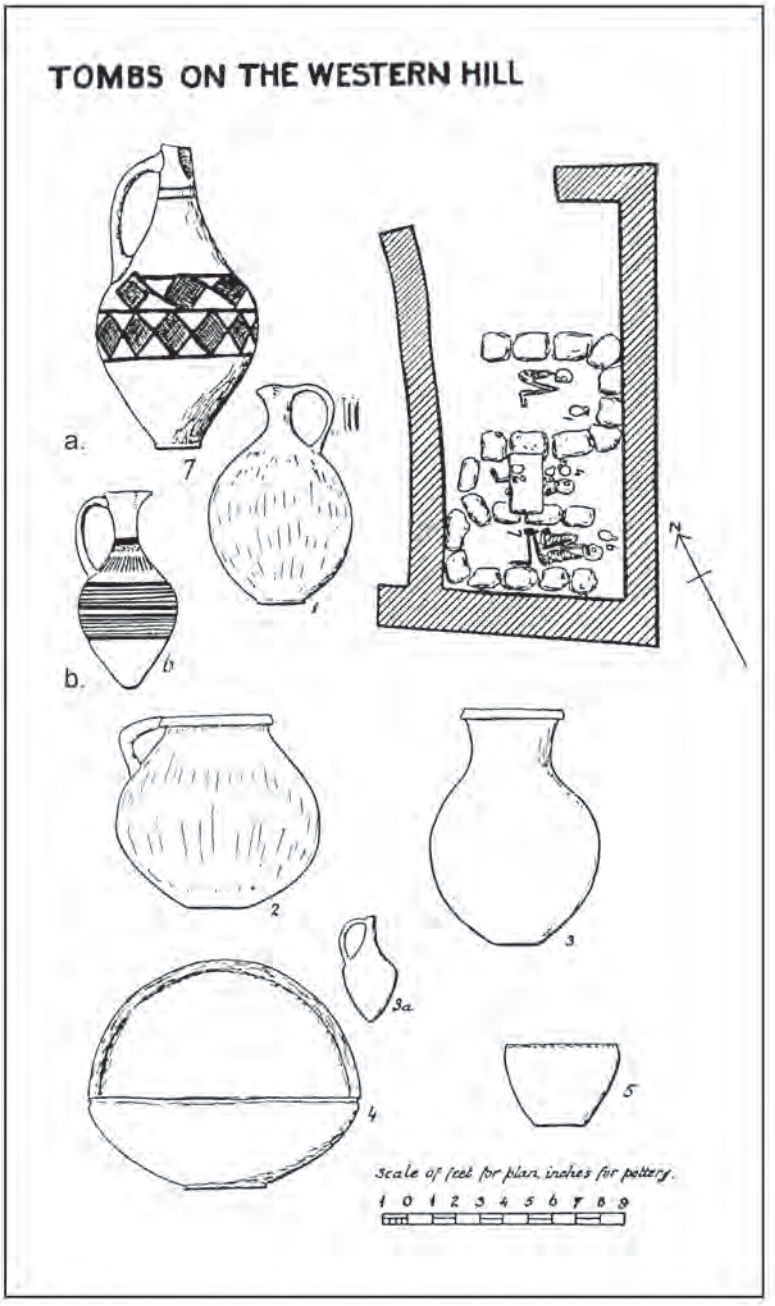


Fig. 158.—Plan of Tombs in III 30, and Deposits therein

Fig. 36 Aphek

Fig.	Provenance/Str.	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
36a.	Area A, L 463 Str. AXVI	Amphora	Upper part, upper handle attachment	Cf. Fig.	Wheel combed	Red	Pinkish-brown. Well fired. White small grits		Beck 1975, 50, fig. 30.9; Kochavi, Beck & Yadin (eds.) 2000, fig. 10.2:7.
36b.	Area A, L 463 Str. AXVI	Amphora	Upper part, handle attachment	Cf. Fig.	Wheel combed	Red	Reddish-brown. Well fired. White small grits		Beck 1975, 50, fig. 3.10; Kochavi, Beck & Yadin (eds.) 2000, fig. 10.2:10.
36c.	Area A, L 463 Str. AXVI	Amphora (?)	Rim and shoulder	Cf. Fig.	Wheel combed, light grey wash.	Reddish-brown	10YR very pale brown. Grey core. Well fired. Small and large white grits		Beck 1975, 50, fig. 3.7. Kochavi, Beck & Yadin (eds.) 2000, fig. 10.2:8.
36d.	Area A, L 463 Str. AXVI	Amphora (?)	Shoulder fragment	Cf. Fig.		Red	5YR 6/6 Reddish-yellow. Grey core. Well fired. White small grits		Beck 1975, 50, fig. 3.8; Kochavi, Beck & Yadin (eds.) 2000, fig. 10.2:9.
36e.	Sq. 4 D, 430cm below datum Str. II: "below rubble foundation"	Handleless jar	Missing part of wall, complete form	H 20.6	White wash	Red (pink)	Brownish-yellow		Ory 1937, 113 no. 44; pl. XXXIII.16 (photo).
36f.	Area A, T. 1301 Str. A XVII, ph. 2 Child burial	Handleless jar		Cf. Fig.	White wash	BC red and black	10R 5/6 red. White and grey grits		Kochavi 1989a, 7 (photo, mid) = 1989b, fig. 24; Kochavi, Beck & Yadin (eds.) 2000, fig. 10.4:7; 10.5:7 (photo).
36g.	Area A, T. 576 Str. AXVII, Ph. 2	Handleless jar	Complete	Cf. Fig.	Burnished vertically, white wash	BC red and black	Greyish-brown. Medium fired. Many small white grits	Beck 1985, 192 mentioned a jar with "herringbone" decoration - probably this.	Kochavi *et al.* 1979, 131, fig. 4.9; Kochavi 1989a, 7 (left) = 1989b, fig. 24 (left). Kochavi, Beck & Yadin (eds.) 2000, fig. 10.4:3; 10.5:3 (photo).
36h.	O1	Handleless jar	Missing rim	H ca. 27 + X	White wash	BC red and black (?)	Reddish brown ware. White grits	Iliffe 1936, 123.29 describes the dec. as black, but the drawing and photo seem to indicate BC band-zones A.	Iliffe 1936, 123, No. 29; pl. LXV.29 (photo).
36i.	Area X, L 7199 Str. X20–19, Ph. 1	Jug/jar	Shoulder fragment	Cf. Fig.		Red	Reddish yellow 5YR 6/6. Grey core. Many small and large grits		Beck 1985, 186, fig. 3.10.
36j.	Area X, L 7199 Str. X20–19, Ph. 1	Jug/jar	Fragment	Cf. Fig.		Red (looks BC on fig.)			Beck 1985, 186, fig. 3.7.
36k.	Area X, L 7133 Str. X20–19, Ph. 1	Jug/jar	Fragment	Cf. Fig.		BC red and black (?), standing cross-hatched triangles above (part of) another similar band	Reddish yellow 5YR 6/6. Many small grits		Beck 1985, 186, fig. 3.8.
36l.	Area A, T. 494 Str. AXVII	Jug/jar	Shoulder fragment	Cf. Fig.	Burnished	BC red and black, conc. circles, band-zone above	Buff, well fired, grey core. White small grits	Probably fragment of handleless jar	Beck 1975, 46, fig. 1.9; Kochavi, Beck & Yadin (eds.) 2000, fig. 10.2:19.
36m.	Area X, L 7113 Str. X20–19, Ph. 1	Juglet ?	Fragment	Cf. Fig.		Black, branch	Reddish yellow 5YR 6/6. Many small grits		Beck 1985, 186, fig. 3.9.

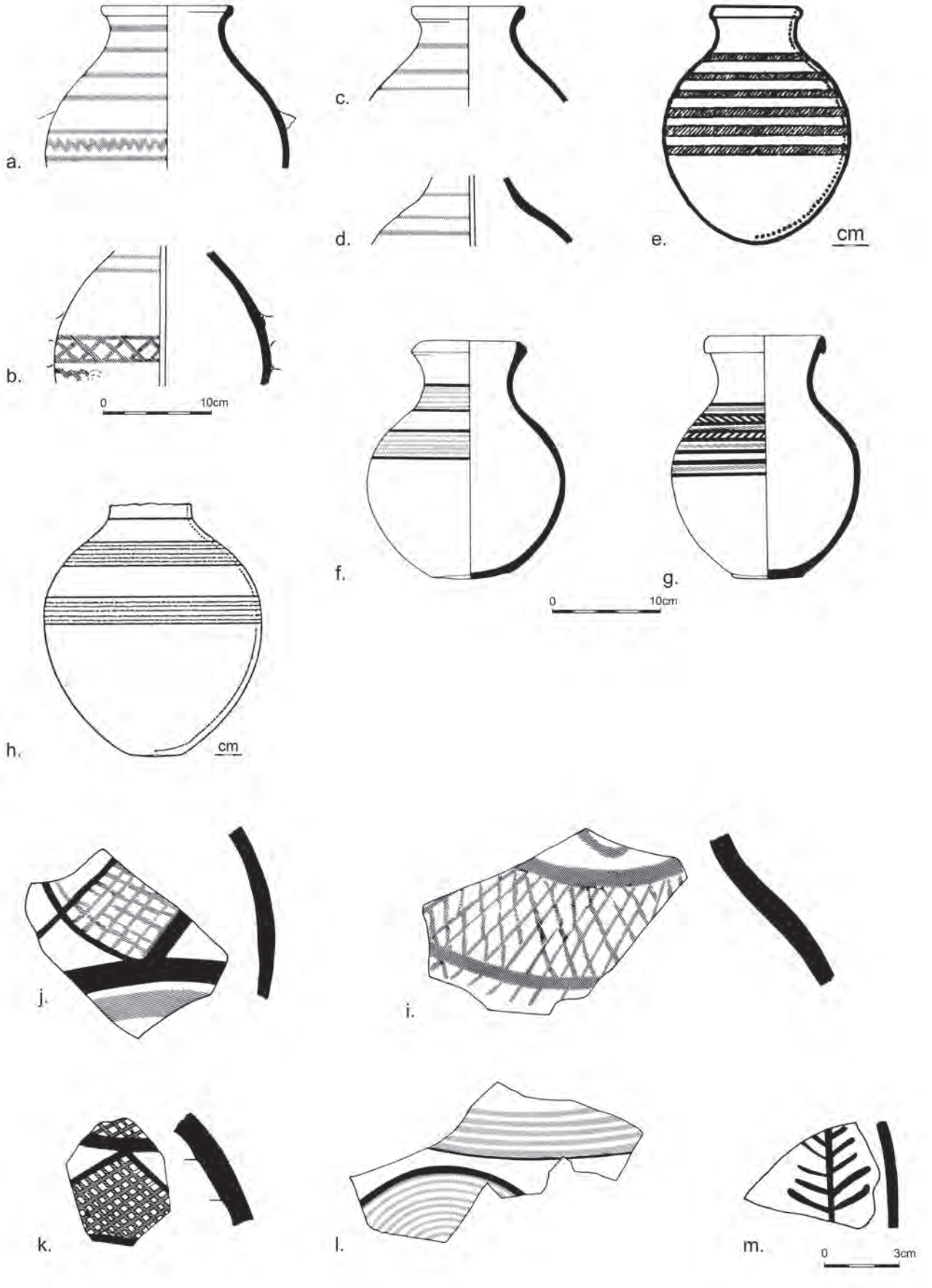


Fig. 36 Aphek

Fig. 37 Aphek

Fig.	Prov.	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
37a.	O2, T. 4	Long-necked jug	Complete	H 30.7	White wash	BC red and black	Reddish brown		Ory 1937, 118 no. 90; pl. XXV.90; Amiran 1969, photo 112.
37b.	O2, T. 4	Long-necked jug	Complete	H 28.4	White wash	BC red and black	Reddish brown		Ory 1937, 118, no. 89; pl. XXV.89; Amiran 1969, pl. 35.7, photo 114.
37c.	O2, T. 2	Jug	Complete	H 29.2	Greyish white wash (much faded)	Brown matt (originally red)	With grits		Ory 1937, 116–117 no. 77, pl. XXV.77; Amiran 1969, pl. 35. 8; photo 113.
37d.	O2, T. 5	Dipper	Missing most of rim and parts of body	H 29.2		BC red and black	Reddish brown		Ory 1937, 119 no. 106; pl. XXX.3 (photo).
37e.	O2, T. 5	Dipper	Missing neck and rim (cf. below)	H 24.6		Red	Reddish brown	Drawn from Ory 1937, pl. XXXI.4	Ory 1937, 119 no. 105; pl. XXXI.4 (photo).
37f.	O2, T. 2	Dipper	Missing parts of rim and body	H 18.2	Light brown slip, burnished	Red	Brownish		Ory 1937, 117 no. 82, pl. XXIX.4 (photo).
37g.	O2, T. 2	Dipper	Complete	H 12.6	Light brown slip, burnished	Red	Brownish		Ory 1937, 117 no. 80, fig. 80; pl. XXX.5 (photo).
37h.	Ory 1947	Dipper (?) juglet	Missing neck, rim, handle	Cf. Fig.		BC, band-zone A on shoulder	5YR 5/4 reddish brown (5YR 5/3 reddish brown). Small white grits		Kochavi, Beck & Yadin (eds.) 2000, fig. 10.29:10; 10.30:8 (photo).
37i.	Area A, T. 568 Str. AXVII, Ph. 2	Dipper	Complete	Cf. Fig.	Burnished vertically. Light greenish slip	BC red and black, 2 band-zones C on mid body and another at collar, red ticks on rim and handle	5YR 5/8 yellowish-red. Small and large grits	Beck 1985, 193 mentions a jug that is probably this Fig. 37i.	Kochavi *et al.* 1979, fig. 4.8; Kochavi 1989a, 7 (photo, right) = 1989b, fig. 24. Kochavi, Beck & Yadin (eds.) 2000, fig. 10.4:5; 10.5:5 (photo).

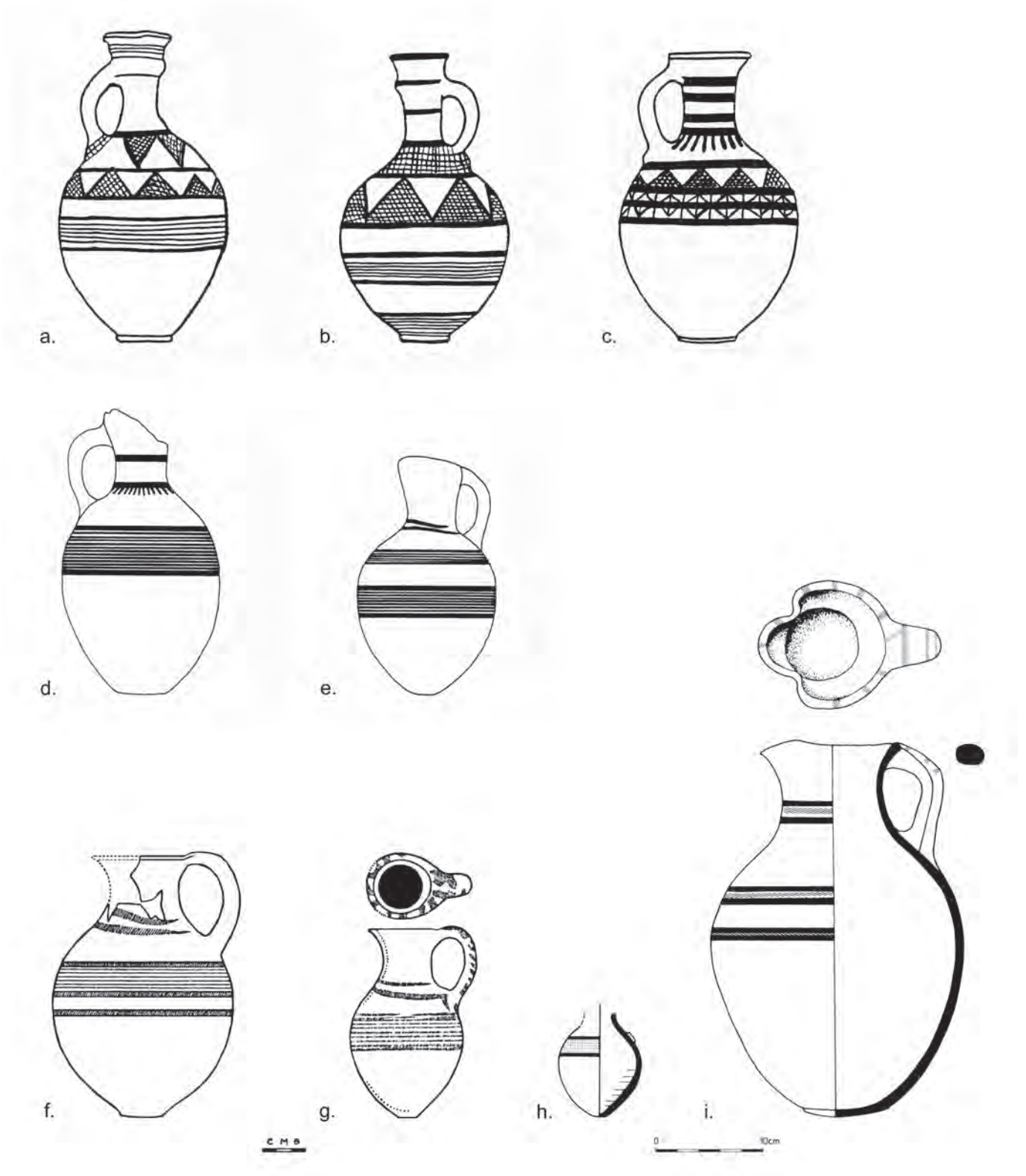


Fig. 37 Aphek

Fig. 38 Aphek

Fig.	Prov.	Type	Preserved	Size	Surface	Dec.	Fabric	Additional information	References
38a.	Area A, T. 43 Ascribed to Str. A XVII–XV, ph. 2	Juglet	Complete	H ca. 18	Finely wheel combed, vertically burnished white slip	Red	2.5YR 6/6 light reddish-brown. Well fired. Small and large white grits	The decoration looks BC on the fig., which may indicate the colour has been applied thin and thick (?)	Beck 1975, 76ff., fig. 14.8, pl. 12.8 (photo); Kochavi, Beck & Yadin (eds.) 2000, fig. 10.18:9; 10.19:8 (photo).
38b.	Ory 1947	Juglet	Complete	Cf. Fig.		10R 4/6 red, conc. circles, band-zone above, bands on neck	5YR 5/4 reddish brown. Well fired. White and grey grits		Kochavi, Beck & Yadin (eds.) 2000, fig. 10.29:5; 10.30:5 (photo).
38c.	Ory 1947	Juglet	Missing body	Cf. Fig.		2.5YR 5/6 red, bands on neck, ticks on rim	7.5YR 6/4 light brown (7.5YR 6/4 light brown). Tiny grey grits		Kochavi, Beck & Yadin (eds.) 2000, fig. 10.29:9.
38d.	Area B, L. 395 Str. B Vd	Juglet	Base	Cf. Fig.		10YR4/3 dark brown, concentric circles	7/5YR 5/4 brown (10YR 5/1 grey). Well fired. Small white and grey grits.		Kochavi, Beck & Yadin (eds.) 2000, fig. 8.10:13.
38e.	Area B, L. 395 Str. B Vd		Wall fragment	Cf. Fig.		Red	5YR 6/4 light reddish brown. Well fired. Small white and grey grits		Kochavi, Beck & Yadin (eds.) 2000, fig. 8.10:14.
38f.	Area B, L 327 Str. B Vd	Juglet	Wall fragment	Cf. Fig.	7/5YR 7/4 pink slip	10YR 5/6 red	(10YR 7/3 very pale brown). Very well fired		Beck 1975, 78, fig. 15.3; Kochavi, Beck & Yadin (eds.) 2000, fig. 8.11:16.
38g.	Area A, T. 494 Str. AXVII, ph. 2	Juglet (?)	Wall fragment	Cf. Fig.		Red, thin bands (conc. circles?)	Light brown, greyish-brown core, med. fired. White grits		Beck 1975, 46, fig. 1.7. Kochavi, Beck & Yadin (eds.) 2000, fig. 10.2:17.
38h.	Area A, T. 494 Str. AXVII, ph. 2	Juglet (?)	Wall fragment	Cf. Fig.		Red, thin bands (conc. circles)	Light brown, reddish-brown core. Well fired. Numerous white small grits		Beck 1975, 46, fig. 1.8; Kochavi, Beck & Yadin (eds.) 2000, fig. 10.2:18.
38i.	Area A, T. 436 Str. A XII, ph. 4	Juglet	Missing neck, rim, handle	Cf. Fig.		Red	7YR 8/4 pink (5YR 7/4 pink). Well fired. Small white grits	Probably a stepped-rim juglet	Beck 1975, 72, n. 6 (mentioned); Kochavi, Beck & Yadin (eds.) 2000, 214; fig. 10.21:15.
38j.	Area B, L 317 Str. B IV, Ph 3	Crater	Fragmentary	H ca. 26, max D ca. 45		Red	10R 6/4 light brown, grey core. Well fired. Numerous white small and large grits	Included as an example of "branch" decoration on an open shape.	Beck 1975, fig. 16.11; Kochavi, Beck & Yadin (eds.) 2000, fig. 8.20:11.

Additional material, no figures here:

Fig.	Prov.enance	Type	Preserved	Size	Surface	Dec.	Fabric	Additional information	References
No Fig.	O2, T. 2	Dipper	Missing neck and handle		Light brown slip, burnished	Red, band-zone A (?)	Brownish	Similar to Fig. 37g.	Ory 1937, 117 no. 81; pl. XXX.6 (photo).
No Fig.	O2, T. 2	Dipper	Complete	H 19	Red slip, burnished	Lip orig. painted with a matt red band	Reddish brown, grey in section. With grits		Ory 1937, 117 no. 79; pl. XXIX.3 (photo).
No Fig.	Sq. 5 K, 390cm below datum Str. II: " below rubble foundation"	Dipper	Fragmentary		Similar to Fig. 37g	Similar to Fig. 37g	Similar to Fig. 37g		Ory 1937, 113 no. 45 (A) (no fig.).
No Fig.	Area A, T. 436 Str. A XII, ph. 4	Juglet	Very fragmentary			Red, conc. circles, horizontal bands (traces)		Probably a stepped rim juglet.	Kochavi, Beck & Yadin (eds.) 2000, 214 (mentioned, no fig.).

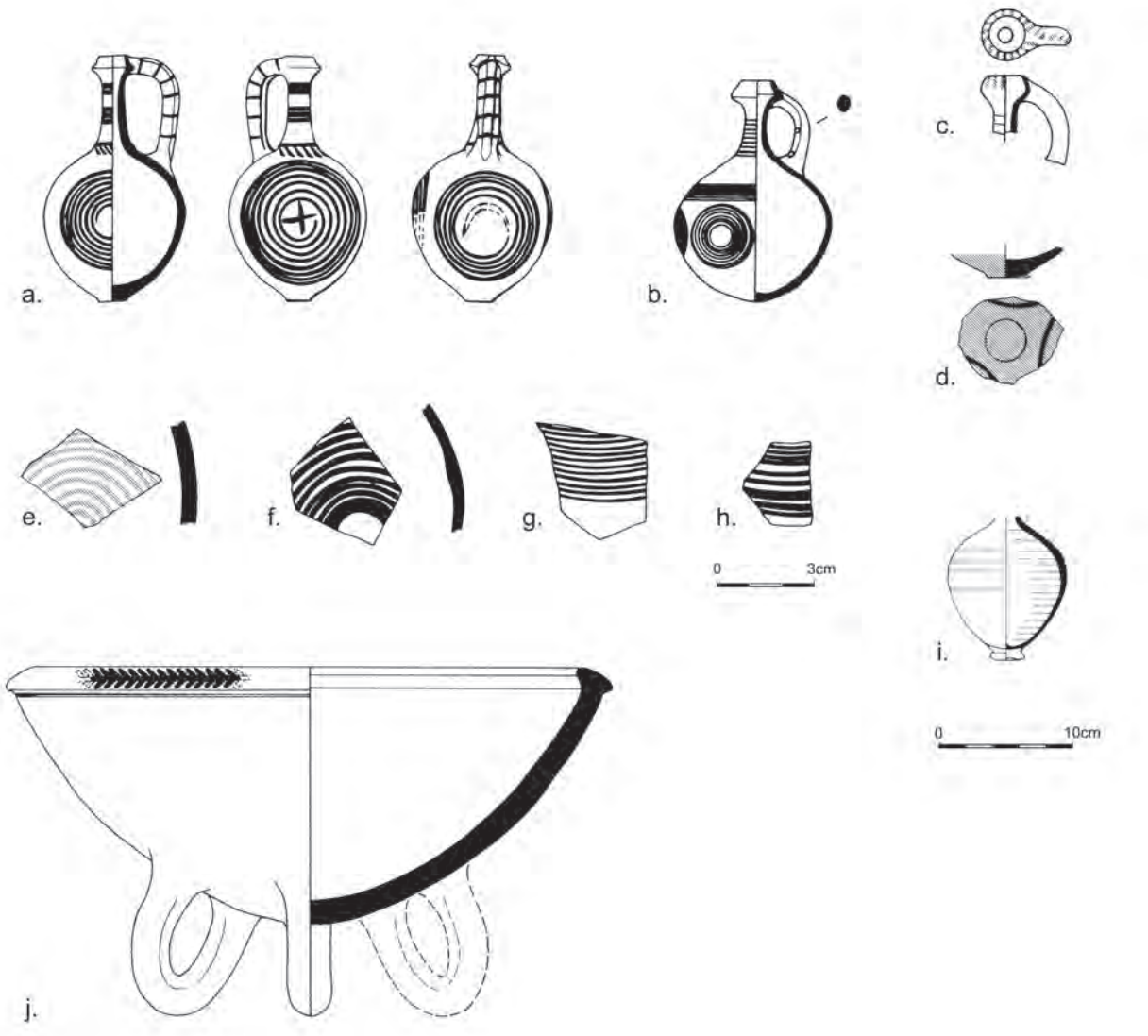


Fig. 38 Aphek

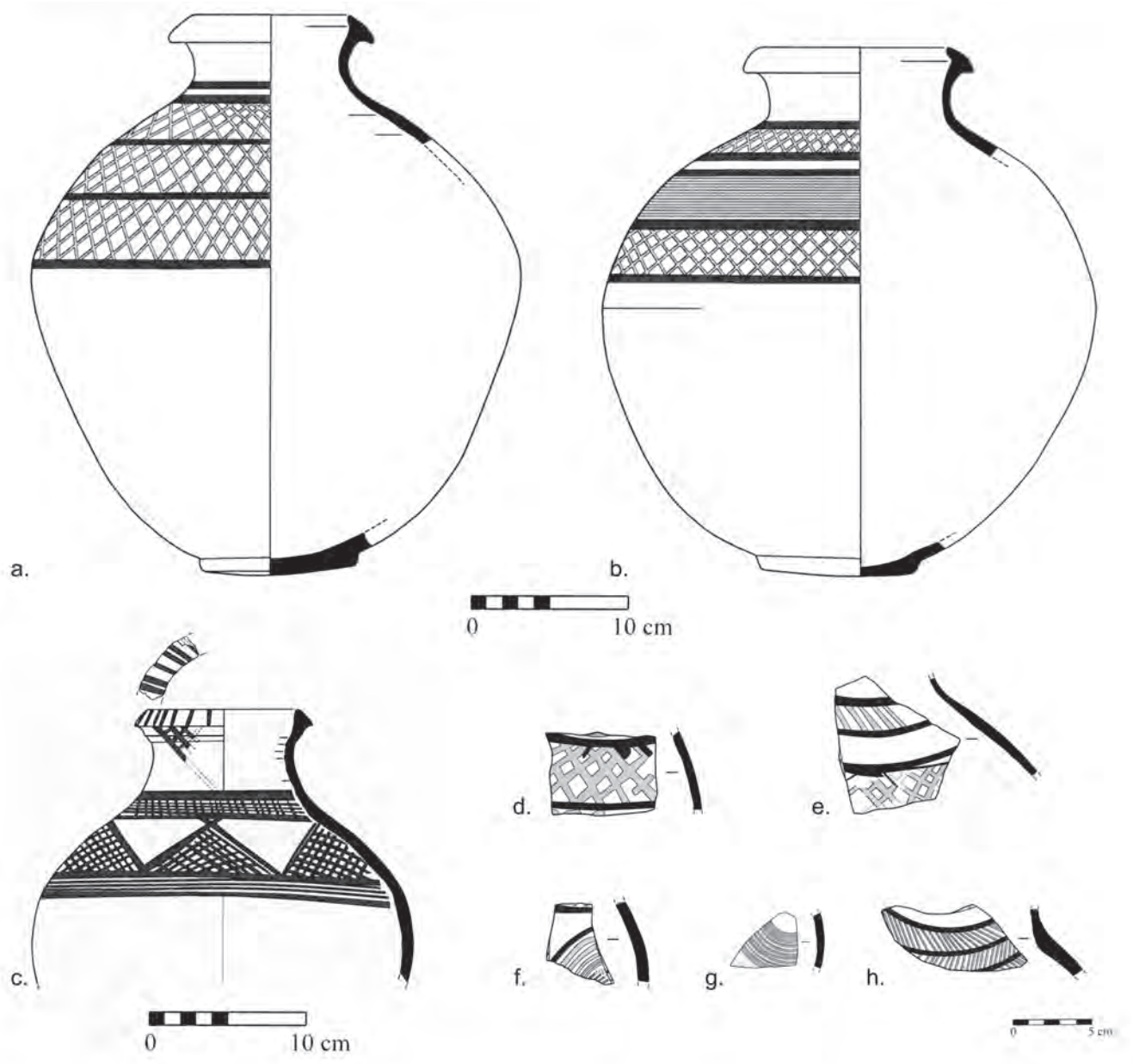


Fig. 39 Ifshar

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Additional information	References
39a.	Area C, L927, Ph. B	Handleless jar	Complete	Cf. Fig.	Combed	BC dark brown and red	Description of all from Marcus, Porath and Paley 2008.	Paley and Porath 1997, fig. 13.6: 5. Marcus, Porath and Paley 2008, n. 17.
39b.	Area C, L927, Ph. B	Handleless jar	Complete	Cf. Fig.	Combed	BC dark brown and red		Paley and Porath 1997, fig. 13.6:4. Marcus, Porath and Paley 2008, n. 17.
39c.	Area C, L841, room in elite building, Ph. B	Handleless jar	Missing lower part	Cf. Fig.	Burnished	Brown		Paley and Porath 1997, fig. 13.5:3.Marcus, Porath and Paley 2008, fig. 11.1
39d.	Area C, L1172, below elite building, Ph. A	Jar	Fragment	Cf. Fig.	Light combed, white wash	BC, red and black		Marcus, Porath and Paley 2008, fig. 9.9.
39e.	Area C, L1172, below elite building, Ph. A.	Jar	Fragment	Cf. Fig.	Combed	BC, faded red and black		Marcus, Porath and Paley 2008, fig. 9.6.
39f.	Area C, L1172, below elite building, Ph. A	Jar	Fragment	Cf. Fig.	Combed, white wash	BC, red and black		Marcus, Porath and Paley 2008, fig. 9.8.
39g.	Area C, L1133, below elite building, Ph. A.	Juglet	Fragment	Cf. Fig.	Burnished	Red		Marcus, Porath and Paley 2008, fig. 8.13.
39h.	Area C, L1172, below elite building, Ph. A	Jar	Fragment	Cf. Fig.	White wash	BC, red and black		Marcus, Porath and Paley 2008, fig. 9.7.

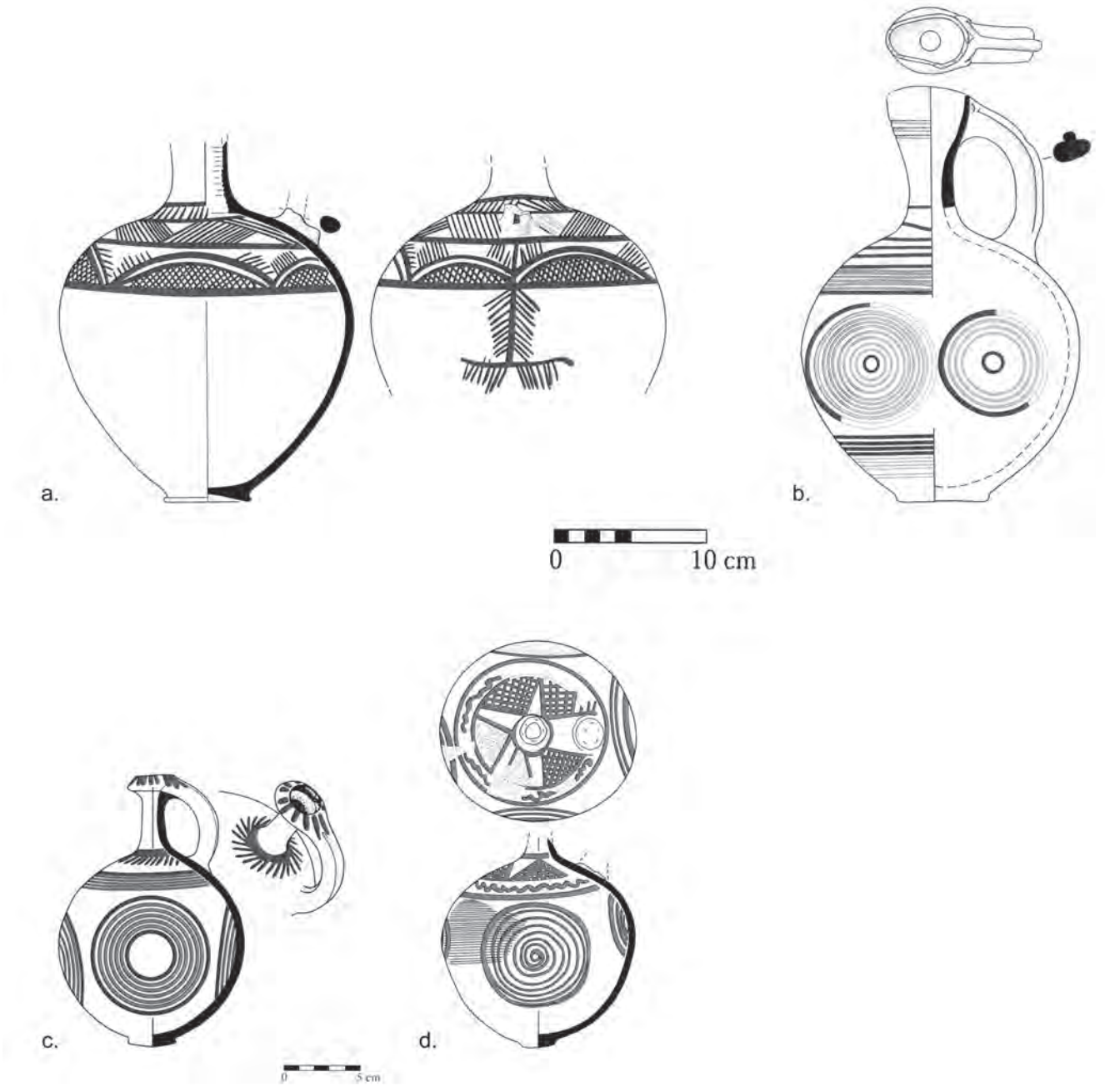


Fig. 40 Ifshar

Fig.	Provenance/ date	Type	Preserved	Size	Surface	Decoration	Additional information	References
40a.	Area C, L841, room in elite building, Ph. B	Long-necked jug	Missing most of neck and handle	Cf. Fig.	Burnished, cream slip	BC dark brown and red		Paley & Porath 1997, fig. 13.5:6. Marcus, Porath and Paley 2008, fig. 11.2.
40b.	Area C, L841, room in elite building, Ph. B	Long-necked jug	Complete	Cf. Fig.		BC dark brown and red	Fig. 40b revised from Marcus, Porath and Paley 2008, fig. 11.3 (E. Marcus, pers. comm.)	Paley and Porath 1997, fig. 13.5:2. Marcus, Porath and Paley 2008, fig. 11.3.
40c.	Area C, L841, room in elite building, Ph. B	Juglet	Complete	Cf. Fig.	Burnished	BC red and black/dark brown		Paley and Porath 1997, fig. 13.5:1. Marcus, Porath and Paley 2008, fig. 11.4.
40d.	Area C, L841, room in elite building, Ph. B	Juglet	Missing neck and handle	Cf. Fig.	Combed	Brown	Fig. 40d revised from Marcus, Porath and Paley 2008, fig. 11.5 (E. Marcus, pers.comm.)	Paley and Porath 1997, fig. 13.5:5. Marcus, Porath and Paley 2008, fig. 11.5.

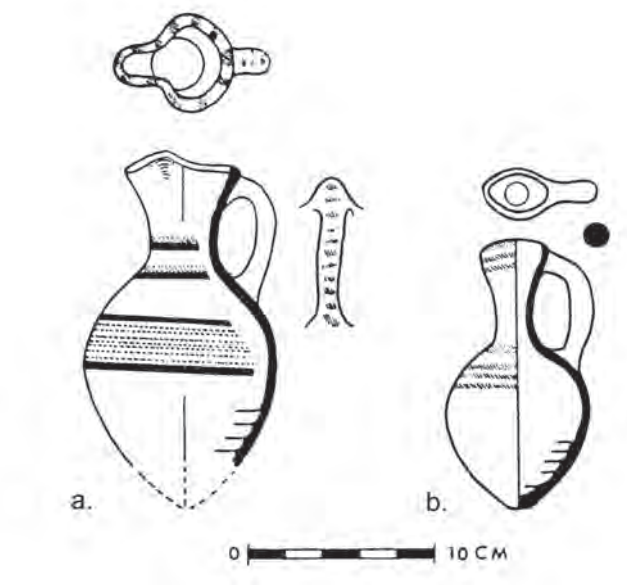


Fig. 41 Barqai

Fig.	Provenance/ date	Type	Preserved	Size	Decoration	References
41a.	Tomb MB IIA	Dipper	Missing base	H ca. 16 + X	BC red and black	Gophna and Sussman 1969, fig. 4.3.
41b.	Tomb MB IIA	Dipper	Complete	H ca. 12	Red	Gophna and Sussman 1969, fig. 4.1.

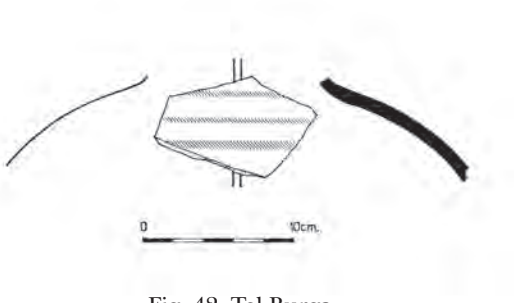


Fig. 42 Tel Burga

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Additional information	References
42	MB IIA	Jar	Shoulder fragment	Cf. Fig.	White wash?	Red	Decoration described as ‚white and red'.	Kochavi, Beck and Gophna 1979, fig. 12.8.

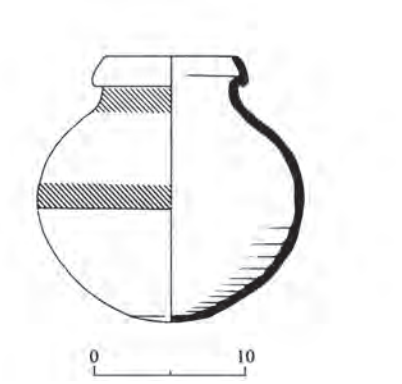


Fig. 43 Tel Yosef

Fig.	Provenance	Type	Preserved	Size	Decoration	Fabric	References
43	Tel Yosef, Tomb B28	Handleless jar, small	Complete	Cf. Fig.	Red	Light grey. Fine white and grey grits.	Covello-Paran 2001, fig. 12.3.

Fig. 44 Megiddo

Fig.	Proenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
44a.	T. E = 2152, BB-N14	Jar/ crater	Upper part, fragmentary	H ca. 18 + X	Wet-smoothed	BC red and black	Pink-buff, med. texture, moderately fired (dark core), well made		Loud 1948, pl. 13.11.
44b.	= 5095, BB-N12	Amphora	Missing rim, fragmentary	H ca. 37 + X	Wet-smoothed	BC red and black	Pink-buff, fine texture, moderately fired, well made. White grits		Loud 1948, pls. 18.4; 118.10 (photo).
44c.	= T. 5104, BB-N12	Amphora	Missing rim	H 78 + X	Wet-smoothed, combed	Red	Pink-buff, med. texture, moderately fired, fairly well made. Grey and white grits	Gerstenblith: T. 5104: ph. 4 (W) Strat.	Loud 1948, pl. 18.2; 118.9 (photo).
44d.	T. 2138, BB-N15	Amphora, miniature	Fragmentary	H ca. 15 + × (very little missing)	Burnished	Red	Buff, fine texture, moderately fired, well made		Loud 1948, pls. 27.2; 123.10 (photo).
44e.	T. 2146, BB-N14	Amphora, miniature	Complete ?	H ca. 10	Wet-smoothed	Red	Pink-buff, med. texture, well fired, well made. White grits	Gerstenblith: ph. 4 (E) Strat.	Loud 1948, pls. 21.2; 120.1 (photo).
44f.	T. 5181, BB-N12	Handleless jar	Complete	H ca. 36	Wet-smoothed	Red	Buff, med. texture, moderately fired, fairly well made. Minute black grits	Gerstenblith: ph. 1/2 (W) Strat. Kenyon: MB I (MB IIA). Kempinski str. XIII B.	Loud 1948, pls. 12.20; 114.17 (photo).
44g.	T. 911 A I MB IIA	Handleless jar	Missing base	H ca. 31 + X		Red	"Burnt umber 3". Many mixed grits		Guy 1939, pl. 29.11.

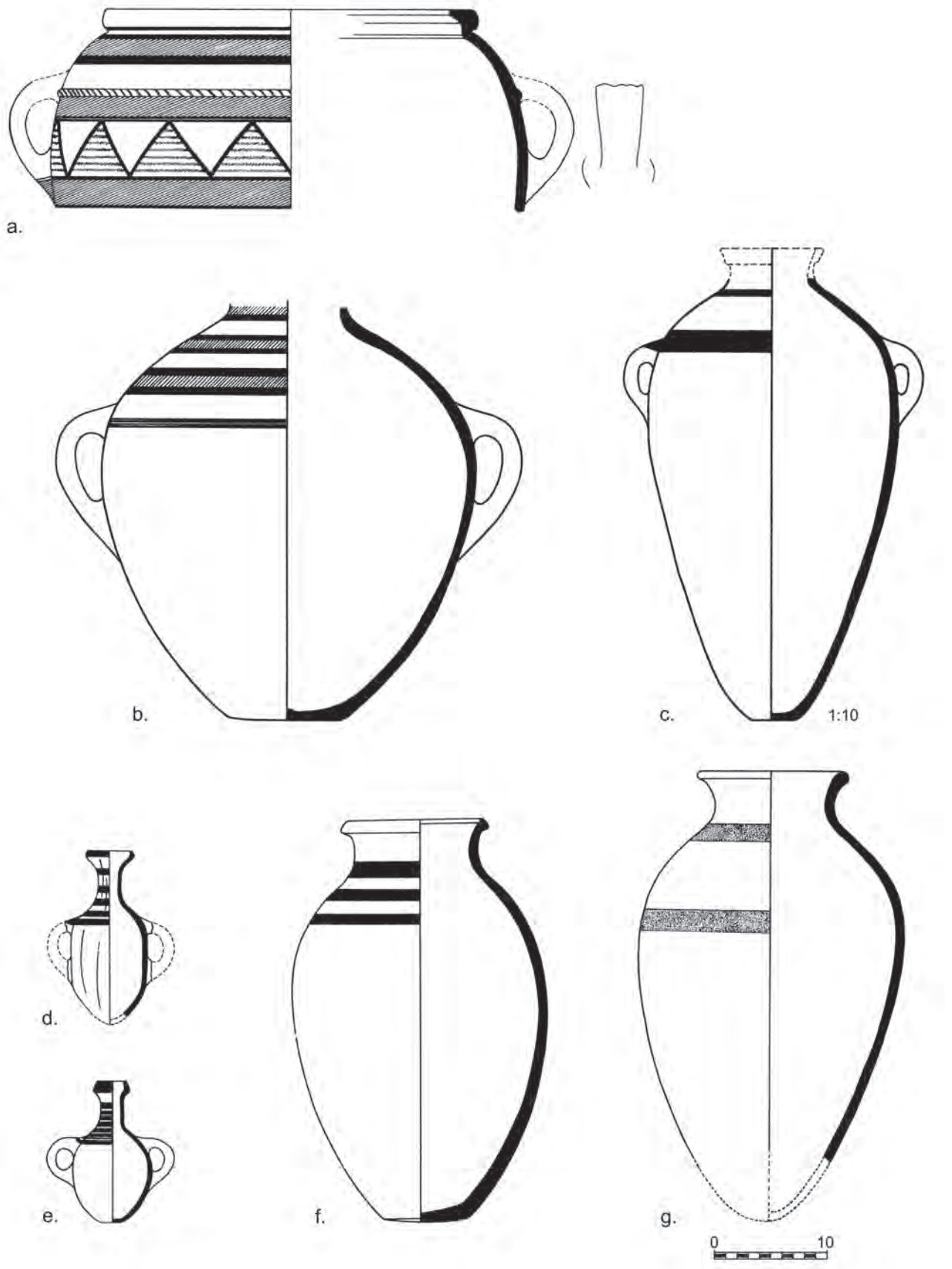


Fig. 44 Megiddo

Fig. 45 Megiddo

Fig.	Proenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
45a.	E = T. 5147, BB-M12	Handleless jar	Fragmentary	H ca. 28.3, max D ca. 21.8	Combed	BC red and black	Pink-buff, med. texture, moderately fired, well made. Minute black and white grits	Kempinski: str. XIII B. As seen on Loud 1948, pl. 115.5 (photo) the drawing of the jar is a reconstruction from fragments.	Loud 1948: 13.5; Pl. 115.5 (photo).
45b.	T. 5181, BB-N12	Complete	Handleless jar	H ca. 32	Well burnished	Red	Pink-buff, med. texture, moderately fired (grey core), fairly well made. White grits	Gerstenblith: ph. 1/2 (W) Strat. Kenyon: MB I (MB IIA). Kempinski str. XIII B.	Loud 1948, pl. 12.22; 115.1 (photo).
45c.	T. 5147	Handleless jar	Complete	H ca. 33	Wet-smoothed	Red rim	Buff, numerous minute white grits		Loud 1948, pl. 12.19; 114.16 (photo).
45d.	T. 5167, BB-N11	Handleless jar	Complete (?)	H ca. 25	Wet-smoothed, combed	Red	Buff, med. texture, moderately fired, well made. Few white grits	Gerstenblith: ph. 2.	Loud 1948, pl. 8.9; 111.7 (photo).
45e.	T. 912 B MB IIA	Handleless jar	Complete	H ca. 28		Red	"Brown ocher 2" Well made		Guy 1939, 69–72, pl. 35.5; 124.7 (photo).
45f.	T. 5149, BB-N12	Handleless jar, miniature	Complete	H ca. 13.5	Wet-smoothed, combed	Red	Pink-buff, med. texture, well fired, fairly well made. Minute white grits	Gerstenblith: ph. 1/2 (W) Strat.	Loud 1948, pl. 8.8; 111.6 (photo).
45g.	= T. 5103, BB-N12	Bowl	Fragmentary, complete form	H ca. 12	Combed	BC red and black	Buff, med. texture, well fired, well made. Grits	Gerstenblith: T. 5103: ph. 3 (W) Strat. Kenyon: MB I.	Loud 1948, pl. 19.13; 118.15 (photo).
45h.	= T. 5130, BB-M12	Handleless jar	Complete	H ca. 25.5	Wet-smoothed	Red	Buff, med. texture, moderately fired, fairly well made. Minute white grits	Gerstenblith T. 5130: ph. 3/4. Kenyon: MB I (MB IIA).	Loud 1948, pl. 12.21; 114.18 (collar).
45i.	T. 5104, BB-N12	Mug, large	Complete	H ca. 18, max D 16	Wet-smoothed	BC red and black	Pink-buff, med. texture, well made, well fired. Numerous large grey and white grits	Gerstenblith: ph. 4 (W) Strat.	Loud 1948, pl. 17.10; 118.4 (photo).
45j.	T. 5171, BB-M12	Dipper, low	Complete	H ca. 14.5	Wet-smoothed, lower part hand finished	Red rim	Buff to pink-buff, med. texture, well fired, poorly made. White grits	Gerstenblith: ph. 3. Kenyon: MB I (MB IIA).	Loud 1948, pl.11.14; 114.2 (photo).

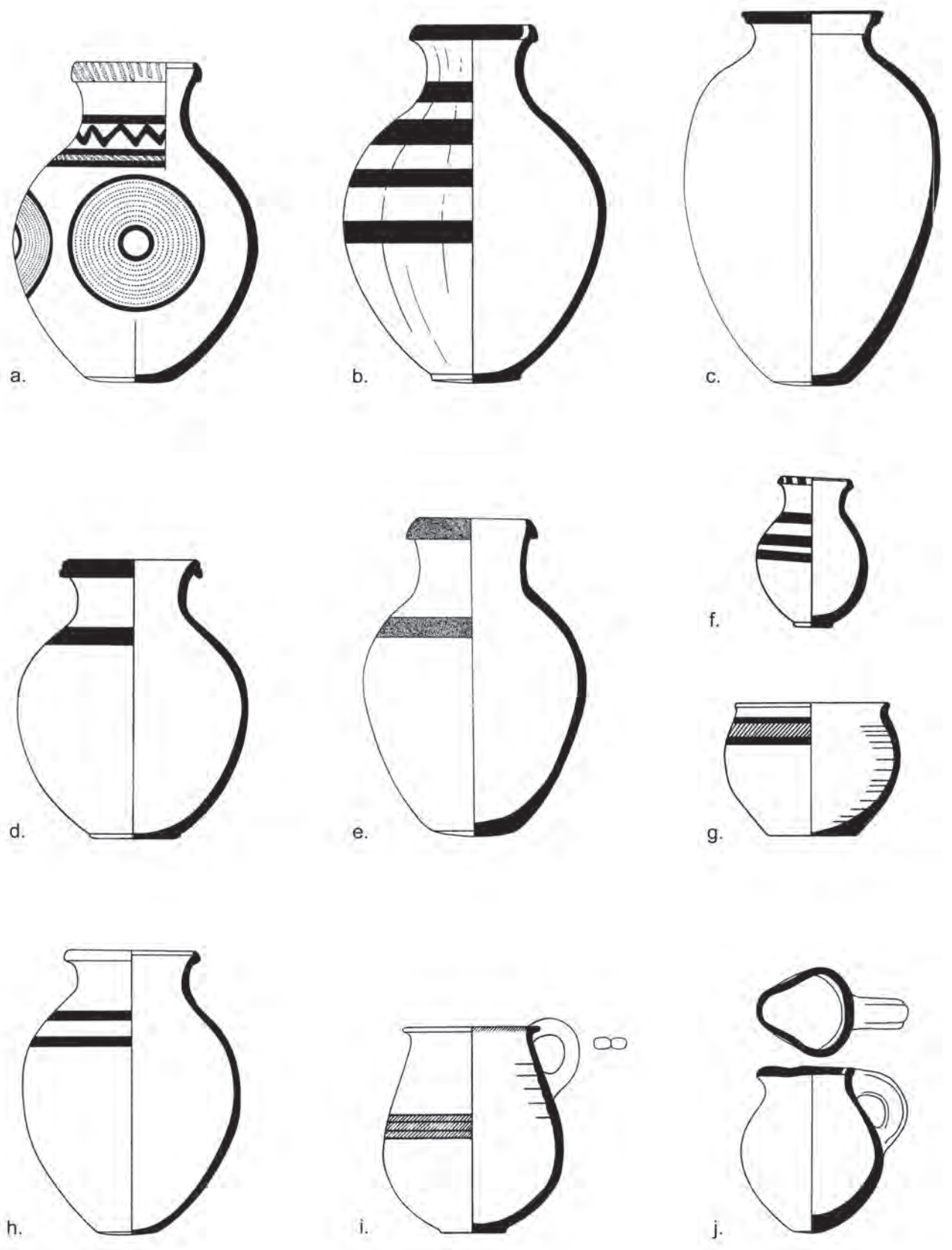


Fig. 45 Megiddo

Fig. 46 Megiddo

Fig.	Proenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
46a.	T. 911 A I MB IIA	Low-necked jug	Complete	H ca. 22.5		Red	"Brown ocher 2" vertically burnished. Well made. Many mixed grits	Guy 1939, pl. 28.44: decoration "too indistinct for complete illustration". Fig. is amended from the original on display in the Rockefeller Museum, Jerusalem.	Guy 1939, pl. 28.44; 117.2 (photo).
46b.	T. 911 D	Long-necked jug family	Complete	H ca. 30		BC red and black	"Brown ocher 3" Well made. Many mixed grits		Guy 1939, pl. 31.21.
46c.	T. 911 D MB IIA	Dipper	Complete	H ca. 34		Red	"Brown ocher 2" Well made		Guy 1939, pl. 31.19; 121.5 (photo).
46d.	T. 5180, BB-M13	Dipper	Missing small part of neck and rim	H ca. 32	Wet-smoothed	Red	Pink-buff, fine texture, moderately fired, well made. Minute white grits	Gerstenblith: ph. 2 (W) str. Kenyon: MB I (?) (MB IIA).	Loud 1948, pl. 11.13; 114.1 (photo).
46e.	T. 911 A I MB IIA	Dipper	Complete	H ca. 30		BC red and black	"Burnt umber 3 to naples yellow 3". Well fired		Guy 1939, pl. 29.5; 117.6 (photo).
46f.	T. 911 D MB IIA	Dipper	Complete	H ca. 28.5		BC red and black	"Brown ocher 2" Well made, well fired. Many mixed grits	It may be the same jug as Yannai, Gorzalczany and Karem 2008, fig. 3.3.	Guy 1939, 67–68; pl. 31.18.
46g.	T. 3168, BB-N14	Dipper/jug	Complete	H ca. 32	Wet-smoothed	Red	"Pink-buff, med. texture, moderately fired, fairly well made. Grey and white grits	Gerstenblith: ph. 3 (E) Strat. Kenyon: MB I (?) (MB IIA).	Loud 1948, pl. 11.20; 114.6.
46g.	T. 2151, BB-N15	Dipper	Complete	H ca. 20.5	Wet-smoothed	Red, horizontal band on lower shoulder	Pink-buff, med. texture, well made, well fired	Gerstenblith: ph. 4 (E) Strat.	Loud 1948, pl. 20.7; 119.18 (photo).
46h.	T. 912 D	Dipper		H ca. 28		Red	"Brown ocher 2" Well made		Guy 1939, pl. 35.17.
46i.	T. 5183, BB-M12	Dipper	Complete (?)	H ca. 27.5	Wet-smoothed, combed	Red	Fine, med. texture, well fired, fairly well made. Grey and white grits	Gerstenblith: ph. 3 (W) Strat. Kenyon: MB I (?) (MB IIA).	Loud 1948, pl. 11.18; 114.4 (photo).

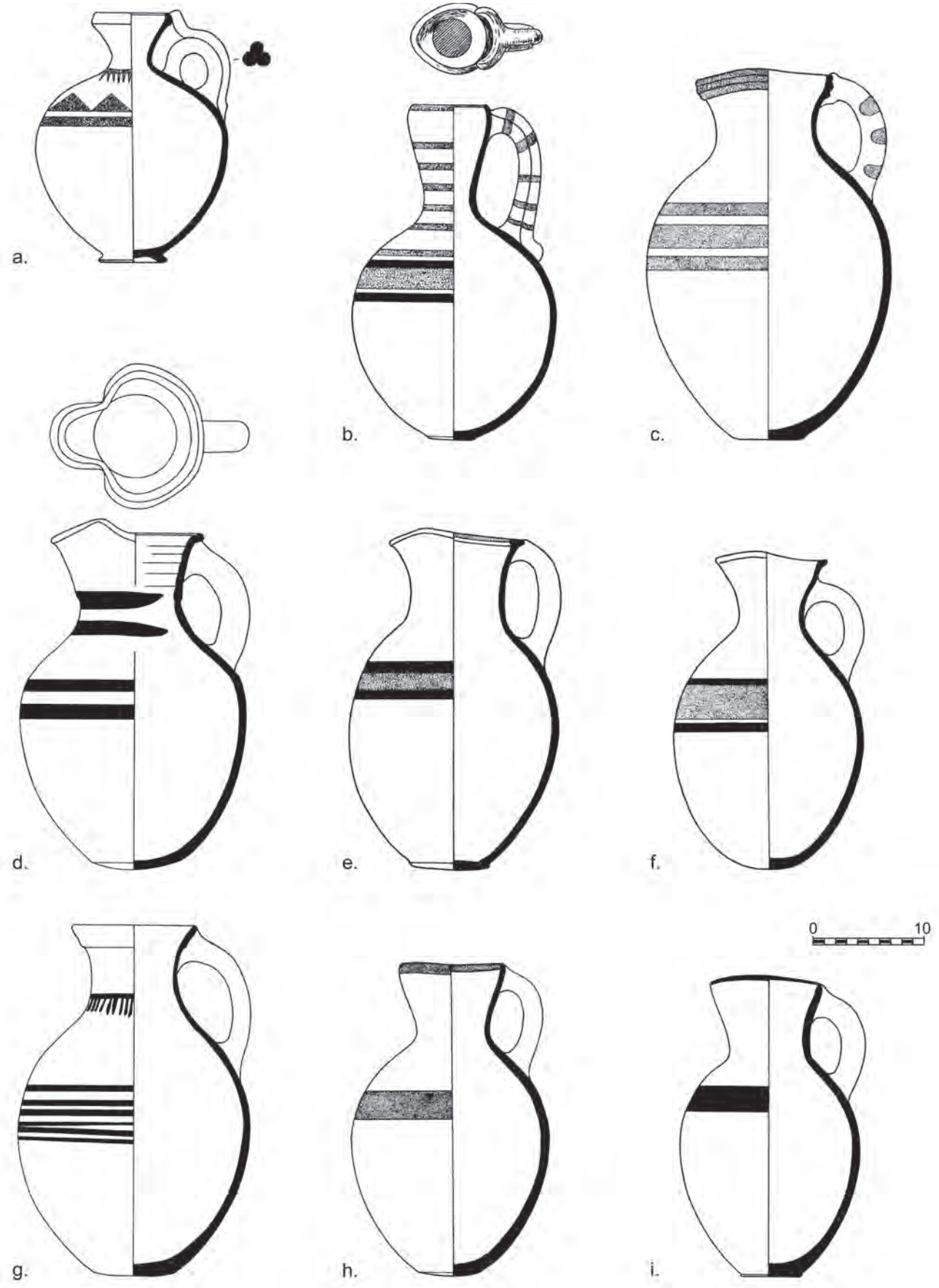


Fig. 46 Megiddo

Fig. 47 Megiddo

Fig.	Proenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
47a.	T. 3150, BB-O14	Dipper	Complete (missing few parts of body)	H ca. 26	Wet-smoothed, combed	BC red and black	Pink-buff, med. texture, well fired, fairly well made. Minute white grits	GERSTENBLITH: ph. 1/2 (E) Strat. KENYON: MB I (?) (MB IIA).	LOUD 1948, pls. 11.21; 114.7 (photo).
47b.	E = 5093, BB-N12	Dipper	Fragmentary	H ca. 25 + × (very little missing)	Wet-smoothed, burnished vertically	Red	Pink-buff, med. texture, moderately fired, well made. Numerous minute white grits.	KEMPINSKI: str. XIII B.	LOUD 1948, pls. 16.4; 117.3 (photo).
47c.	T. 911 A I MB IIA	Dipper	Complete	H ca. 27.5		Red	"Brown ocher 2" Well made. Many mixed grits	"Same type as" Fig. 47f.	GUY 1939, pl. 29.3.
47d.	T. 5130, BB-M12	Dipper	Complete	H ca. 27	Wet-smoothed, warped	Red	Buff, med. texture, well fired, fairly well made. Minute white grits.	GERSTENBLITH: ph. 3/4. KENYON: MB I (MB IIA).	LOUD 1948, pl. 11.19.
47d.	= T. 5130, BB-M12	Dipper	Complete (?)	H 20.8, max D 10.7	Wet-smoothed, combed	Red	Buff, med. texture, well fired, fairly well made. White grits	GERSTENBLITH :T. 5130: ph. 3/4. KENYON: MB I (MB IIA).	LOUD 1948, pls. (11.19/2); 114.5 (photo).
47e.	T. 912 B MB IIA	Dipper	Complete	H ca. 25		Red	"Brown ocher 2" Well made		GUY 1939, pls. 35.6; 124.6 (photo).
47f.	T. 911 A 1 MB IIA	Dipper	Complete	H ca. 22		Red	"Brown ocher 2" Well made. Many mixed grits		GUY 1939, pl. 29.2.
47g.	T. 2151, BB-N15	Dipper	Complete	H ca. 20.5	Wet-smoothed	Red	Pink-buff, med. texture, well made, well fired	GERSTENBLITH: ph. 4 (E) Strat.	LOUD 1948, pls. 20.7; 119.18 (photo).
4h7.	T. 911 A I MB IIA	Dipper	Complete	H ca. 26.5		Red	"Brown ocker 2" Well made. Many mixed grits		GUY 1939, pl. 29.4.
47i	T. 3141, BB-O14	Dipper	Missing part of body and handle	H ca. 25	Wet-smoothed, combed ?	Red	Pink-buff, med. texture, moderately fired, well made. White grits	GERSTENBLITH: ph. 3 (E) Strat. KENYON: MB I (MBIIA).	LOUD 1948, pls. 20.6; 119.9 (photo).
47i.	T. 5268, BB-M13	Dipper	Complete?	H ca. 25	Wet-smoothed	BC red and black (? not shown on fig.)	Buff, med. texture, moderately fired, well made. White grits	GERSTENBLITH: ph. 3. KENYON: MB I (?) (MB IIA).	LOUD 1948, pl. 16.5.
47j.	T. 5167, BB-N11	Dipper	Complete?	H ca. 25	Well wet-smoothed	Red	Buff, med. texture, moderately fired, fairly well made. Minute grey grits	GERSTENBLITH: ph. 2.	LOUD 1948, pl. 7.19.
47k.	T. 4046/1, BB-N14	Dipper	Complete?	H ca. 25	Wet-smoothed	Red	Buff, med. texture, moderately fired, fairly well made. Numerous white grits	GERSTENBLITH: ph. 3. KENYON: MB I (MB IIA).	LOUD 1948, pl. 11.22/1.
47k	T. 4046/2, BB-N14	Dipper	Complete?	H ca. 25	Wet-smoothed, combed	Red,	Buff, med. texture, moderately fired, fairly well made. Numerous white grits	GERSTENBLITH: ph. 3. KENYON: MB I (MB IIA).	LOUD 1948, pl. 1.22/2.
47k.	T. 5074, BB-N12 T. 3150	Dipper	Complete?	H ca. 25	Wet-smoothed, combed	Red,	Pink-buff, fine texture, moderately fired, well made. White grits	GERSTENBLITH: ph. 3. KENYON: MB I (?) (MB IIA).	LOUD 1948, pl. 11.22/3.
47k.	T. 3147, BB-O14	Dipper	Fragmentary	H ca. 25	Wet-smoothed, combed	Red	Pink-buff, med. texture, well made, well fired. Gray and white grits	GERSTENBLITH: ph. 3 (E) Strat. KENYON: MB I/II (MB IIA/B)!	LOUD 1948, pl. 11.22/4.
47l.	= T. 4010, BB-N13	Juglet	Fragmentary	H ca. 16.8, max D ca. 11	Burnished	BC red and black	Pink-buff, med. texture, lightly fired (dark core), fairly well made. Minute white grits	KEMPINSKI str. XIII A.	LOUD 1948, pls. 19.33; 119.6 (photo).

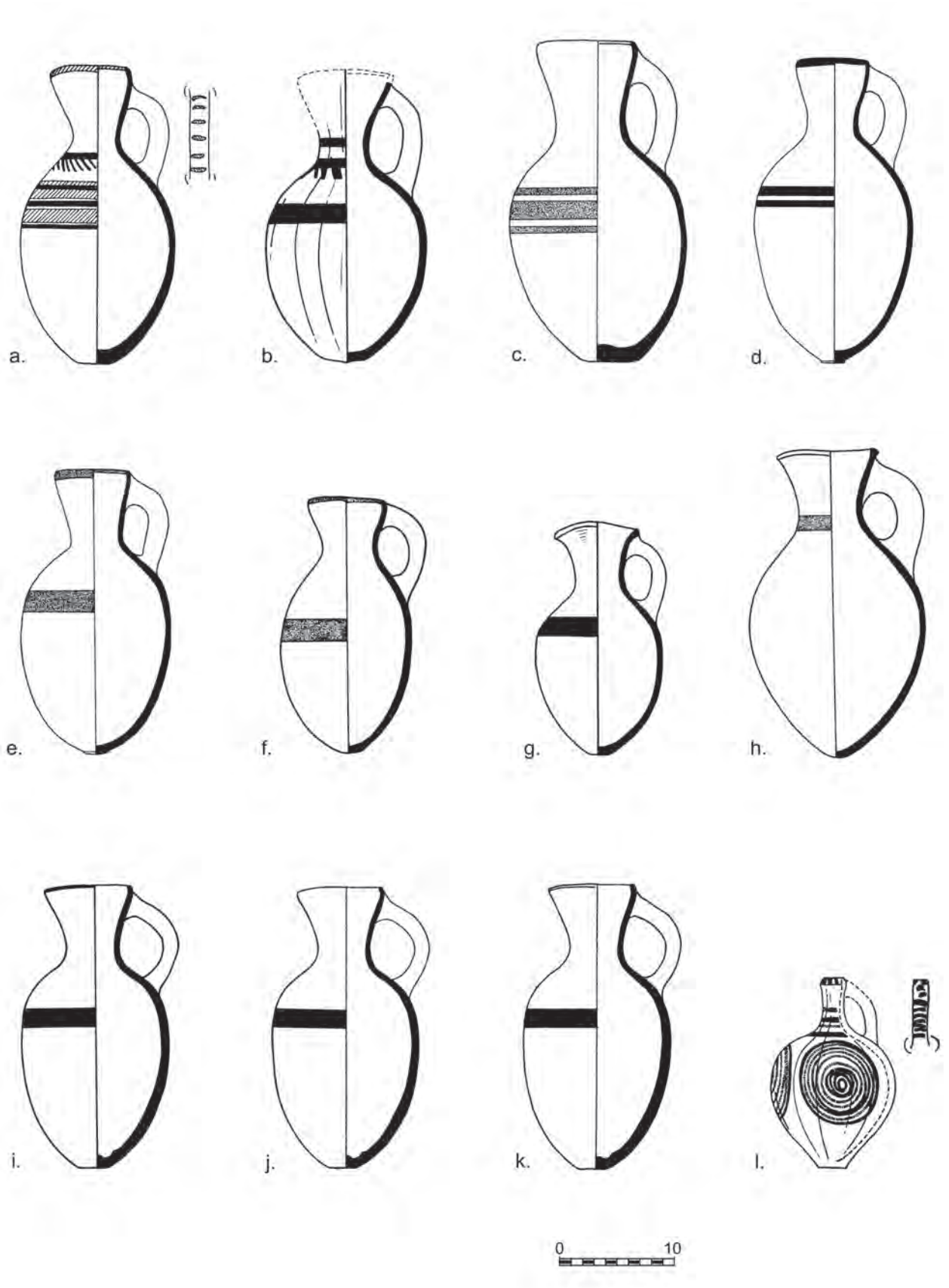


Fig. 47 Megiddo

Fig. 48 Gesher

Fig.	Provenance	Type	Preserved	Size	Decoration	Additional information	References
48a.	T. 13	Handleless jar	Complete	H ca. 38	Red		Garfinkel and Bonfil 1990, fig. 5.2; Garfinkel and Cohen 2007, figs. 3.56.2; 5.28.2; 5.29 (photo).
48b.	T. 17	Jug/jar	Fragment		Red	Drawing kindly provided by S. Cohen.	Garfinkel and Cohen 2007, 43 (mentioned).
48c.	T.17	Jug/jar	Fragment		Red	Drawing kindly provided by S. Cohen.	Garfinkel and Cohen 2007, 43 (mentioned).
48d.	T. 17	Handleless jar	Complete	H ca. 20	BC red and black		Garfinkel and Cohen 2007, figs. 3.69.3; 5.21.3.
48e.	T. 10	Dipper	Missing neck and handle	H ca. 22 + X	Red	The vessel is classified by S. Cohen (personal communication) as a jar.	Garfinkel and Bonfil 1990, fig. 4.5; Garfinkel and Cohen 2007, figs. 3.43.5; 3.44 (photo); 5.18.9.
48f.	T. 18	Jug (dipper type)	Complete	H ca. 30	Red		Garfinkel and Cohen 2007, figs. 3.73.2; 3.74 (photo); 5.15.1; 5.16 (photo).
48g.	T. 14	Jug (dipper type)	Complete	H ca. 35	Red		Garfinkel and Bonfil 1990, fig. 5.9; Garfinkel and Cohen 2007, figs. 3.59.5; 3.60 (photo); 5.15.1.
48h.	Surface	Dipper	Complete	H ca. 23	Red		Garfinkel and Cohen 2007, figs. 2.1.7; 5.15.2

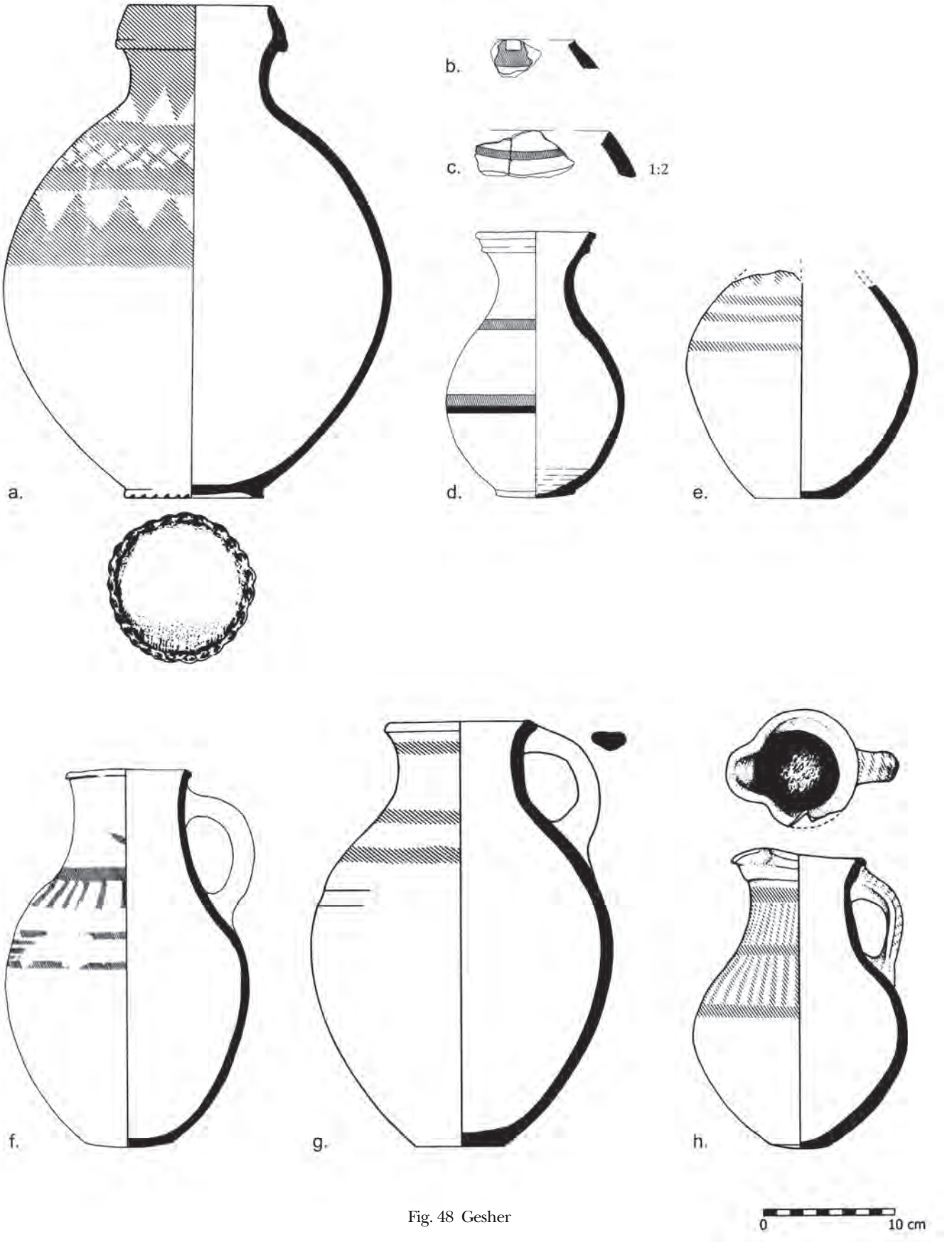


Fig. 48 Gesher

Fig. 49 Afula

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
49a.	Str. IV, Loc. 4	Jar	Rim, shoulder	Cf. Fig.	White wash	Red	Light brown clay		Gal and Covello-Paran 1996, fig. 22.7; 24 right (photo).
49b.	Str. IV, Loc. 9	Jar/ crater	Rim, shoulder	Cf. Fig.		BC red and black	Light brown clay	Description from Gal and Covello-Paran 1996, fig. 21.10 as it must have been switched with fig. 21.11.	Gal and Covello-Paran 1996, fig. 21.11.
49c.	Str. IV, Loc. 269	Jug/jar	Shoulder (?) fragment	Cf. Fig.		Red, collarette (?)	Orange	The description for Gal and Covello-Paran 1996, fig. 23.9 mentions no painted decoration.	Gal and Covello-Paran 1996, fig. 23.9.
49d.	Str. IV, Loc. 268	Jug/jar	Body fragment	Cf. Fig.		Red and brown	Orange clay	Description from Gal and Covello-Paran 1996, fig. 23.11 as it must have been switched with fig. 23.10.	Gal and Covello-Paran 1996, fig. 23.10.
49e.	Str. IV, Loc. 25	Jug	Rim, part of neck and handle	Cf. Fig.	Burnished	Red	Orange clay	Description from Gal and Covello-Paran 1996, fig. 23.10 as it must have been switched with fig. 23.11.	Gal and Covello-Paran 1996, fig. 23.11.
49f.	Str. IV, Loc. 9	Jug	Rim, part of neck, handle attachment	Cf. Fig.		Red	Cream buff clay		Gal and Covello-Paran 1996, fig. 23.8.
49g.	Str. IV, Loc. 145	Juglet	Rim, neck, handle shoulder	Cf. Fig.	Burnished	Traces of red paint on the rim and neck	Light orange clay		Gal and Covello-Paran 1996, fig. 23.12.

Fig. 50 Turʿan Cave

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	References
50	Burial cave	Low-necked jug	Complete	Cf. Fig.	Plain	Red	Gershuny and Eisenberg 2005, fig. 7.3.

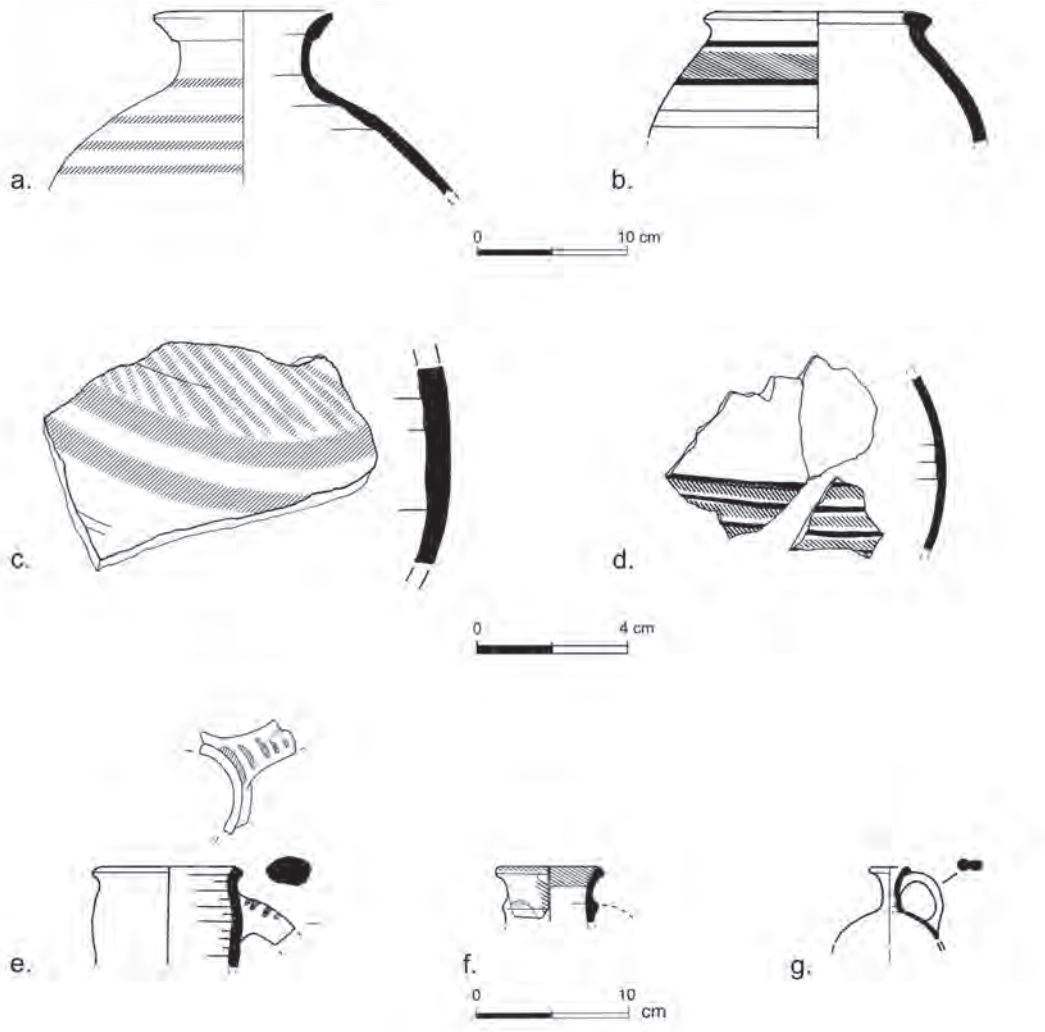


Fig. 49 Afula

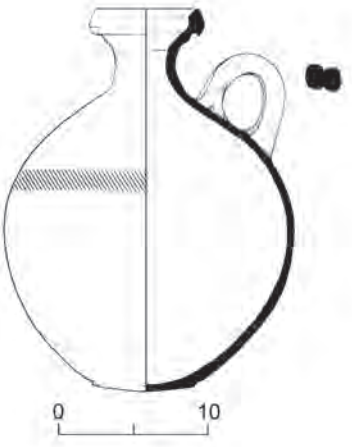


Fig. 50 Turʿan Cave

Fig. 51 Nami

Fig.	Reg. No.	Provenance	Type	Preserved	Size	Surface	Decoration	Additional information	References
51a.	328	Nami East, Sq. 05, Tomb 235.	Handleless jar	Missing part of rim	1:4	Burnished	Red	Information of all vessels kindly provided by M. Artzy and R. Stidsing (see text). Relatively thin walls.	
51b.	354	Nami East, Sq. 05, Tomb 235.	Handleless jar	Complete		Finely combed, possibly orig. white wash	Two band-zones: white band bordered by thin black and broader red bands	Relatively thick walls.	Artzy 1995, 20, fig. 2.4 (photo), far left mid row.
51c.	347	Nami East, Sq. 05, Tomb 235. Mid-eastern part of the tomb (together w. 344).	Handleless jar	Complete	1:4	Vertically burnished	BC red and black		*Ibid.*, 20, fig. 2.4 (photo), 2nd from left.
51d.	344	Nami East, Sq. 05, Tomb 235. Mid-eastern part of the tomb (together w. 347).	Long-necked jug	Missing most of rim	1:4	Burnished?	BC red and black		*Ibid.*, 20, fig. 2.4 (photo), far right.
51e.	345	Nami East, Sq. 05, Tomb 235. Almost in the middle of the tomb.	Dipper	Missing most of rim	1:4		BC red and black		
51f.	349/1	Nami East, Sq. 05, Tomb 235.	Juglet	Complete	1:4	Horizontally combed, possibly originally burnished	BC red and black	Thick walls.	*Ibid.*, 20, fig. 2.4 (photo), 2nd from right mid row.
51g.	350	Nami East, Sq. 05, Tomb 235.	Juglet	Complete	1:4		Possibly rests of red decoration: concentric circles?	Possible decoration very faint.	
No fig.	332/6	Nami East, Sq. 05, Tomb 235. East, L. 332; sand in tomb, MB IIA	Jug/jar	Wall fragment			Broader red band bordered by black band (band-zone C?)	Very small fragment found together with other fragments in L. 235 sand in tomb.	

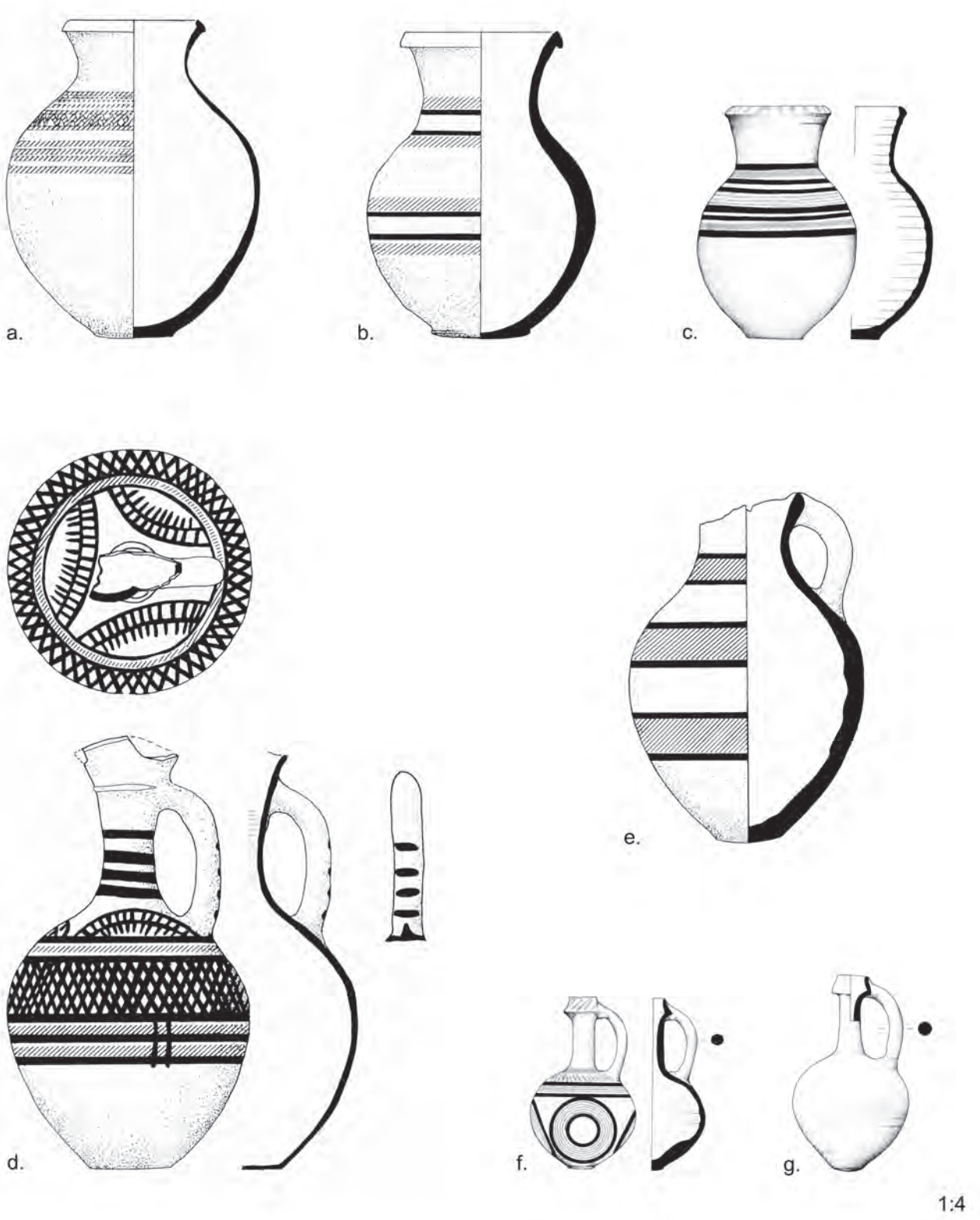


Fig. 51 Nami

Fig. 52 Megadim

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information
52a.	No tomb discovered, excavated from balk w. more vessels	Amphora, small	Complete	H 30.8, max D , rim 10.5, handle 2.9 × 2	Combed, horiz. on body. 2.5 YR 6/6 light red	Red	Lime inclusions	All details kindly provided by S. Wolff (cf. text).
52b.	MBIIA collection outside MBIIB Tomb 1083	Jug, dipper type, large	Missing most of rim and part of neck	H ca. 34.5, max D , base 5.1, neck ca. 8.6, handle 3.14 × 8.6	Combed, low. horiz. smoothed, plain. 7.5 YR 7/4 pink	Red	Thick dark grey core, pink ox. Zones. Lime (–1.6 mm), few rounded quartz, small ‚grog'.	
52c.	Tomb L1153 fill	Handleless jar	Complete	H 16.7, max D ca. 15.3, base 6.3, rim 9.26, neck 7.83	No burnish preserved (?). Natural surf. 2.5 YR 6/6–8 light red	BC brown and red.		
52d.	MBIIA collection outside MBIIB Tomb 1083	Handleless jar	Missing part of body and rim	H 29, base 6, rim 10.5 (uneven	Smoothed, plain. 5 YR 6/6 reddish yellow	Red	Lime, dark sand.	MBIIA collection outside MBIIB Tomb 1083
52e.	Tomb, stone built cist tomb, Sq E32. Toggle pin, early type, 56 beads, some bones?	Long-necked jug	Globular, ring base, db handle, bilobate rim	H 22.4, max D, base 3.64, handle 2.08 × 1.19, rim 5.14 × 2.5 (at max), neck (min) 2.55	Combed, fine, horiz. burnished, vert. 7.5YR 7/4 pink	Dark red/ brownish dark and light (10R 4/6 red + 10R 3/6 dark red)	Lime inclusions.	
52f.	Disturbed tomb?	Jug	Large shoulder fragment w. handle stub	H 11.4 + X, max D ca. 17, neck 4.7, wall 0.42 (mid body)- 0.68 (neck)	Burnished vert. (before paint), slip (?) 2.5 YR 6/8 light red	BC red and black	Greyish beige inside to more yellowish and orange outside.	Some weak red paint inside neck/shoulder as if ‚dropped' from neck?
52g.	Jug/jar		Shoulder fragment	Wall 0.4	Smoothed (no burnish preserved) 7.5 YR 7/4 pink	Red, dark/light	Very light greyish beige inside, outside more yellowish beige.	
52h.	Tomb, stone built cist tomb L806 Sq D28 with at least two skulls (30 ± 5, 3–4)	Dipper	Complete	H 18.2, max D 10.24, base 2.5, rim 5, handle 1.5 × 0.94	Burnished vert. (worn off). 2.5 YR 6/8 light red-5/8 red + 5 YR 6–7/6 reddish yellow	Red	Lime inclusions and dark sand.	
52i.	Tomb L1153 fill	Juglet	Part of rim missing	H 18, max D ca. 11.4, base 2.5, rim ca. 2.7, handle 1.66 × 0.95	Burnished slip (flaking especially at neck/rim and handle). 5YR 8/4 pink. Nat. surf. 5 YR 7/6–6/6 reddish yellow	BC dark brown and red	BreakYellowish beige core, thin orange ox.zones. Lime (fine), dark sand.	
52j.	Tomb L1125, fill L1116	Juglet	Missing neck, rim and handle	H 8.6 + X, max D 8.57, base 1.86, wall at base of neck 0.33	Burnished slip (mostly worn-off). 5 YR 7/6 reddish yellow. Nat. surf. 2.5 YR 5/8 at places	BC red and		
52k.		Jug/jar	Shoulder fragment	Wall 0.42	Combed, fine, horiz. Burnished vert. (after paint) 5 YR 6/4 reddish brown	Red	Light grey inside, beige outside.	
52l.		Jar	Shoulder fragment	Wall 0.75	White slip, thick, smooth/ creamy) 10 YR 8/2 white (but more white!). Nat. surf. 2.5 YR light red	BC red and black	Greyish core, yellowish beige-orange ox.zones.	
52m.		Jar	Shoulder fragment	Wall 0.44–0.86	White wash on fine horiz. wheel marks. Nat. surf. 2.5 YR 6/8 light red	Red	Dark grey core inside, outside orange-beige ox.zone.	

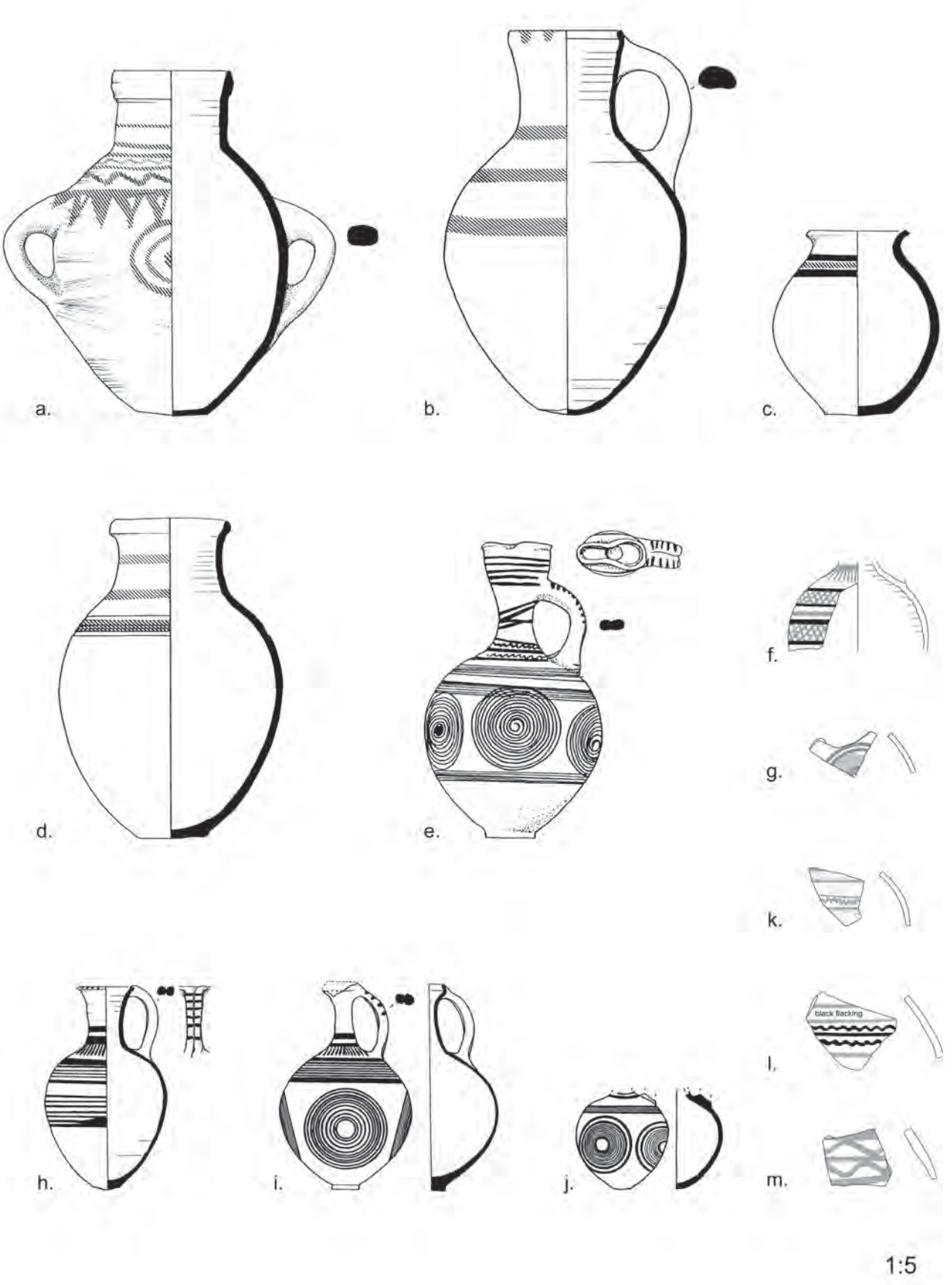


Fig. 52 Megadim

Fig. 53 Tel ᶜAmr

Fig.	Provenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	References
53	Tomb MB IIA end	Low-necked jug	Complete	H ca. 21	Burnished (rest)	Red dark and light	Relatively coarse	Druks 1982, 3.10; Amiran 1969, photo 106.

Fig. 54 Nahariya

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Additional information	References
54a.	Nahariya temple	Handleless jar, miniature	Missing rim	H ca. 10 + X		BC red and black	The shape of this miniature could also have been a dipper, but apparently there is no trace of a handle.	Ben-Dor 1950, 39, fig. 47.
54b.	"In the kurkar in the earliest structure"! Str. V	Jar	Missing rim	H ca. 21		BC red and black	Str. V is the earliest phase of the temple. Cf. also Dothan 1956, 15–16.	Dothan 1981, fig. 1.
54c.	"On the large bamah".	Dipper, minia ture	Missing rim	H ca. 9		Red		Dothan 1956, 19, fig. 8.
54d.	Bamah, second stage str. IV-III	Juglet, miniature	Complete	H ca. 10	Burnished, orange	Red	Dothan 1981, 76 dates str. IV–III to MB IIA/B.	Dothan 1981, fig. 2.
54e.	Nahariya temple, Room I	Juglet, miniature	Complete	H ca. 5	Red	Brown		Ben-Dor 1950, 21, no. 325; fig. 16; pl. VIII.16.
54f.	Nahariya temple	Bowl	Rim fragment	Ca. 7 × 5.5, wall ca. 1+		BC red and dark brown	A few other stray sherds with horizontal red or brown bands were found at Nahariya (Ben-Dor 1950, 39).	Ben-Dor 1950, 39, fig. 46.

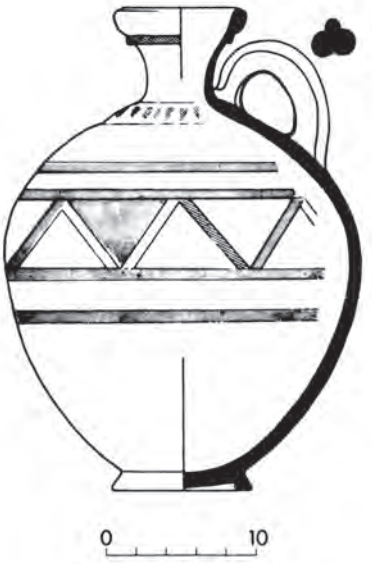


Fig. 53 Tel ʿAmr

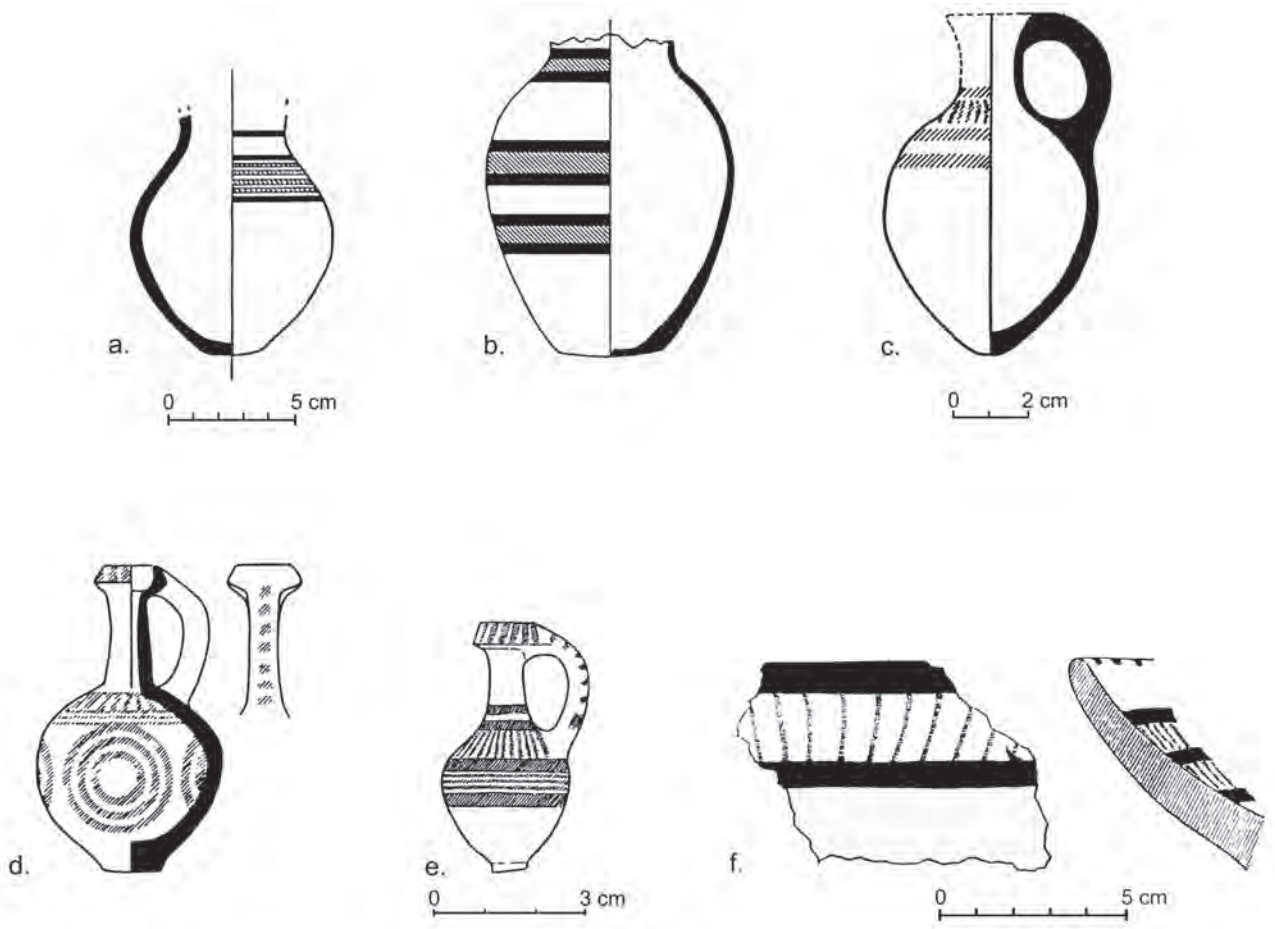


Fig. 54 Nahariya

Fig. 55 Kabri

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	References
55a.	J 12 southern edge, T. 990 MB IIA	Handleless jar	Complete	H ca. 18.5		Red	Orange	Gershuny 1989 (Kempinski, ed.), fig. 14.4; Kempinski 1991, fig. 5.4; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.58:4.
55b.	J 12 southern edge, T. 990 MB IIA	Handleless jar, small	Complete	H ca. 11.5		BC red and black	Orange	Gershuny 1989 (Kempinski, ed.), fig. 14.3; Kempinski 1991, fig. 5.3; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.58:3.
55c.	T. 1045 MB IIA mid	Dipper	Complete	H ca. 18.5	Plain	Red	Orange	Scheftelowitz 1990, fig. 17.4; Kempinski and Niemeier 1991 (eds.), 189, fig. 3; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.22:7; fig. 5.14 mid. (photo).
55d.	T. 1045 MB IIA mid	Dipper	Complete (missing part of rim)	H ca. 20	Plain	Red	Orange	Scheftelowitz 1990: fig. 17.5; Kempinski and Niemeier 1991 (eds.), 189, fig. 3; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.22:4.
55e.	T. 1045 MB IIA mid	Dipper	Complete	H ca. 22	Plain	Red		Scheftelowitz 1990: fig. 17.6; Kempinski and Niemeier 1991 (eds.), 189, fig. 3; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.22:5; 5.14 left (photo).
55f.	T. 1045 MB IIA mid	Dipper	Complete	H ca. 22.5	Cream slip	Brown	Orange-buff	Scheftelowitz 1990, fig. 17.7; Kempinski and Niemeier 1991 (eds.), 189, fig. 3; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.22:6; fig. 5.14 right (photo).
55g.	T. 1050 MB IIA mid	Dipper	Complete	H ca. 21	Plain	Red	Orange	Scheftelowitz 1990, fig. 18.4; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.22:14.
55h.	T. 1050 MB IIA mid	Dipper	Complete	H ca. 22	Plain	Red	Orange-buff	Scheftelowitz 1990, fig. 18.5; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.22:13.
55i.	T. 1050 MB IIA mid	Dipper	Complete	H ca. 20	Plain	Red	Orange	Scheftelowitz 1990, fig. 18.7; Kempinski, Scheftelowitz and Oren (eds.) 2002, fig. 5.22:12.

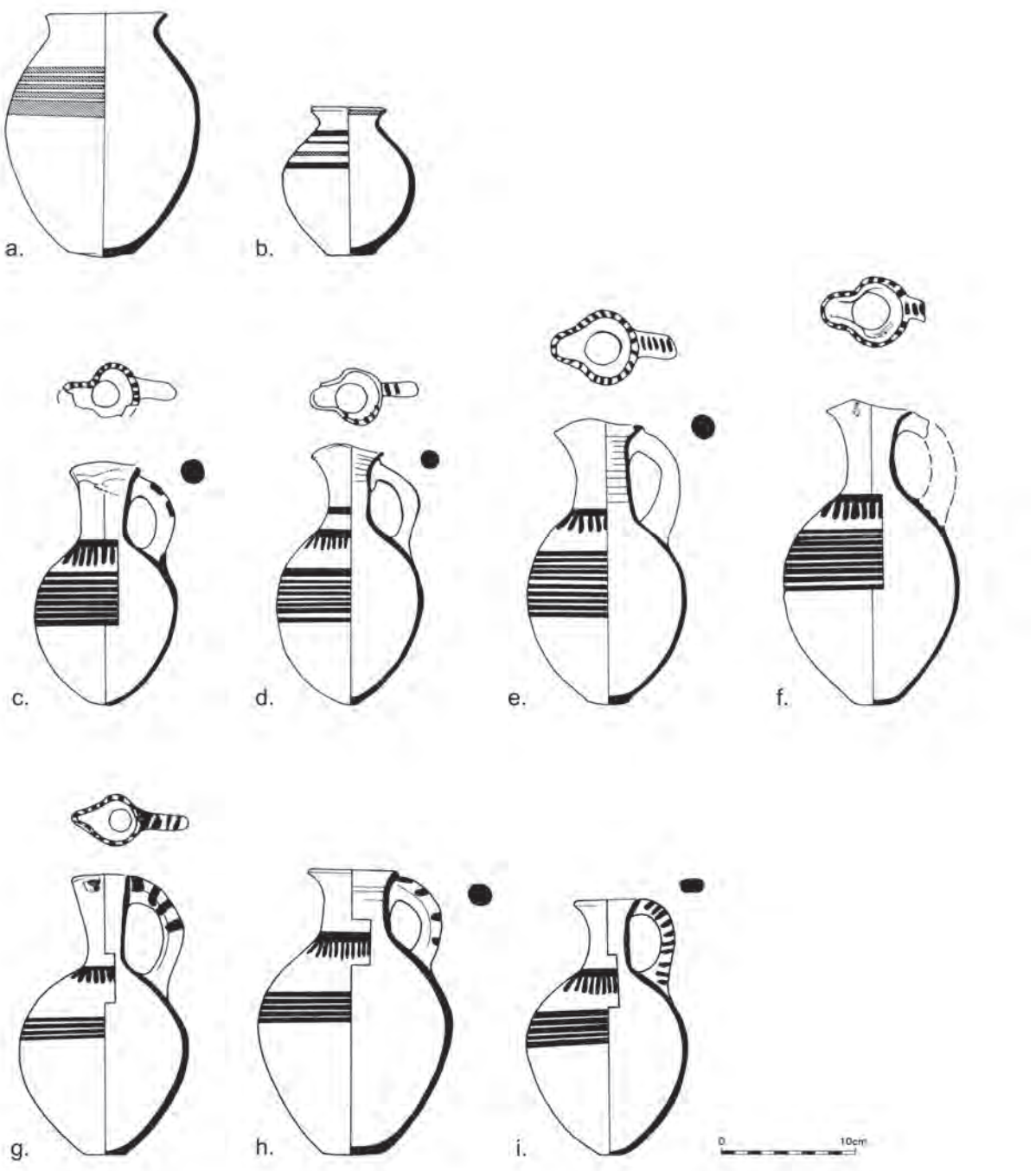


Fig. 55 Kabri

Fig. 56 Hazor

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
56a.	Area D, L 9024 (cistern - tomb), str. 4 MB IIB?	Juglet	Missing rim	H ca. 14 + X	Greenish yellow, well fired	Brown	With white and grey small grits		Yadin *et al.* 1958, pl. CXXI.20.
56b.	T. 1181/G L1495 MB IIA/B	Stepped-rim juglet	Complete	H ca. 10?	Very pale brown	Reddish brown	White, brown and black inclusions (lime and dark sand ?)		Ben-Tor *et al.* 1997, fig. IV.5.14.
56c.	T. 1181/G L1493 MB IIA/B	Stepped-rim juglet	Complete	H ca. 16 (?), 320 ml	Very pale brown	Reddish brown	White, brown and black inclusions (lime and dark sand ?)		Ben-Tor *et al.* 1997, fig. IV.5.13.
56d.	Area D, L 9024 (cistern - tomb), str. 4 MB IIA/B	Juglet	Upper part (shoulder, neck, rim, handle)	H ca. 6 + X		Brown	Pinkish. Small white grits (lime?)		Yadin *et al.* 1958, pl. CXXI.18.
56e.	Area D, Loc 9024 (cistern - tomb), str. 4 MB IIA/B	Juglet	Upper part	H ca. 8 + X	Burnished (traces)	Brown	Pinkish. White small grits (lime ?)		Yadin *et al.* 1958, pl. CXXI.15; CLXVIII.16.
56f.	T. 1181/G L1499 MB IIA/B	Stepped-rim juglet	Complete	H ca. 10 ?*		Red/brown		H from Ben-Tor *et al.* 1997, fig. IV.5, but the measure does not seem to apply to all the vessels on this fig. The juglet is now missing and there is no further description.	Ben-Tor *et al.* 1997, fig. IV.5.12.
56g.	Area D, L. 9024 (cistern- tomb), str. 4 MB IIA/B	Juglet	Upper part (shoulder, neck, rim, handle)	H ca. 15 + X	Burnished vertically	Brown	Brick-red, levigated, well fired		Yadin *et al.* 1958, pl. CXXI.16 and CLXVIII.11 (photo).
56h.	Area D, L. 9024 (cistern - tomb), str. 4 MB IIA/B	Stepped-rim juglet	Large body fragment	H ca. 9.5 + X	Light grey metallic	Brown			Yadin *et al.* 1958, pl. CXXI.14 and CLXVIII.12 (photo).
56i.	Area D, L 9024 (cistern - tomb), str. 4 MB IIA/B	Stepped-rim juglet	Shoulder fragment	H ca. 3.5 + X	Burnished	Brown	Light grey. Black and white small grits (lime and dark sand ?)		Yadin *et al.* 1958, pl. CXXI.17.
56j.	Area D, L 9024 (cistern - tomb), str. 4 MB IIA/B	Juglet	Complete	H ca. 9.5	Brick-red slip, burnished (traces)	Brown	Yellow, grey core. Black and white small grits (lime and dark sand ?)		Yadin *et al.* 1958, pl. CXXI.19.
56k.	Area A, L 630, 9, ph. A MB IIB	Jug(let)	Shoulder fragment	Ca. 2.5 × 1.5	Burnished	Brown,		PTeY?	Ben-Tor *et al.* 1997, fig. II.15.16
56l.	Area D 3, sq. O 17, str. 2 MB IIB	Bowl?	Shoulder fragment	Ca. 5 × 2	Pink-white slip inside and out	Dark grey	Pink, levigated, light core		Yadin *et al.* 1958, pl. CII.18.
56m.	Area D 3, Loc. 9015 (floor)	Juglet	Shoulder fragment	H ca. 3 + X	Grey-buff	Black-brown	Black and brown small grits		Yadin *et al.* 1958, pl. CII.15.
56n.	Area D, L 9024 (cistern - tomb), str. 4 MB IIA/B	Juglet	Missing rim and handle	H ca. 10 + X	Pinkish, well fired	Brown	Small white grits (lime?)		Yadin *et al.* 1958, pl. CXXI.21 and CLXVIII.17 (photo).
56o.	Area C, L 6200, T. 19, str. 3 MB IIB	Juglet	Missing neck, rim and most of handle	H ca. 8.5 + X	Burnished	Black-brown	Yellowish grey. Grey and white small grits		Yadin *et al.* 1960, pl. CXI.26 and CLXXVI.5 (photo).
56p.	Area D 3, L 9039 (floor), str. 2 MB IIB	Juglet	Shoulder fragment	H ca. 3.5 + X		Brown	Pinkish, levigated, well fired		Yadin *et al.* 1958, pl. CII.14.
56q.	Area D 3, L 9023 (floor), str. 2 MB IIB	Juglet	Band handle	H ca. 2.5	Grey burnished slip	Brown	Whitish, levigated		Yadin *et al.* 1958, pl. CII.13.
56r.	Area D 3, L 9023 (floor), str. 2 MB IIB	Juglet	Fragment	Ca. 2 × 1.5	Light brown burnished slip	Brown	Grey, levigated		Yadin *et al.* 1958, pl. CII.12.

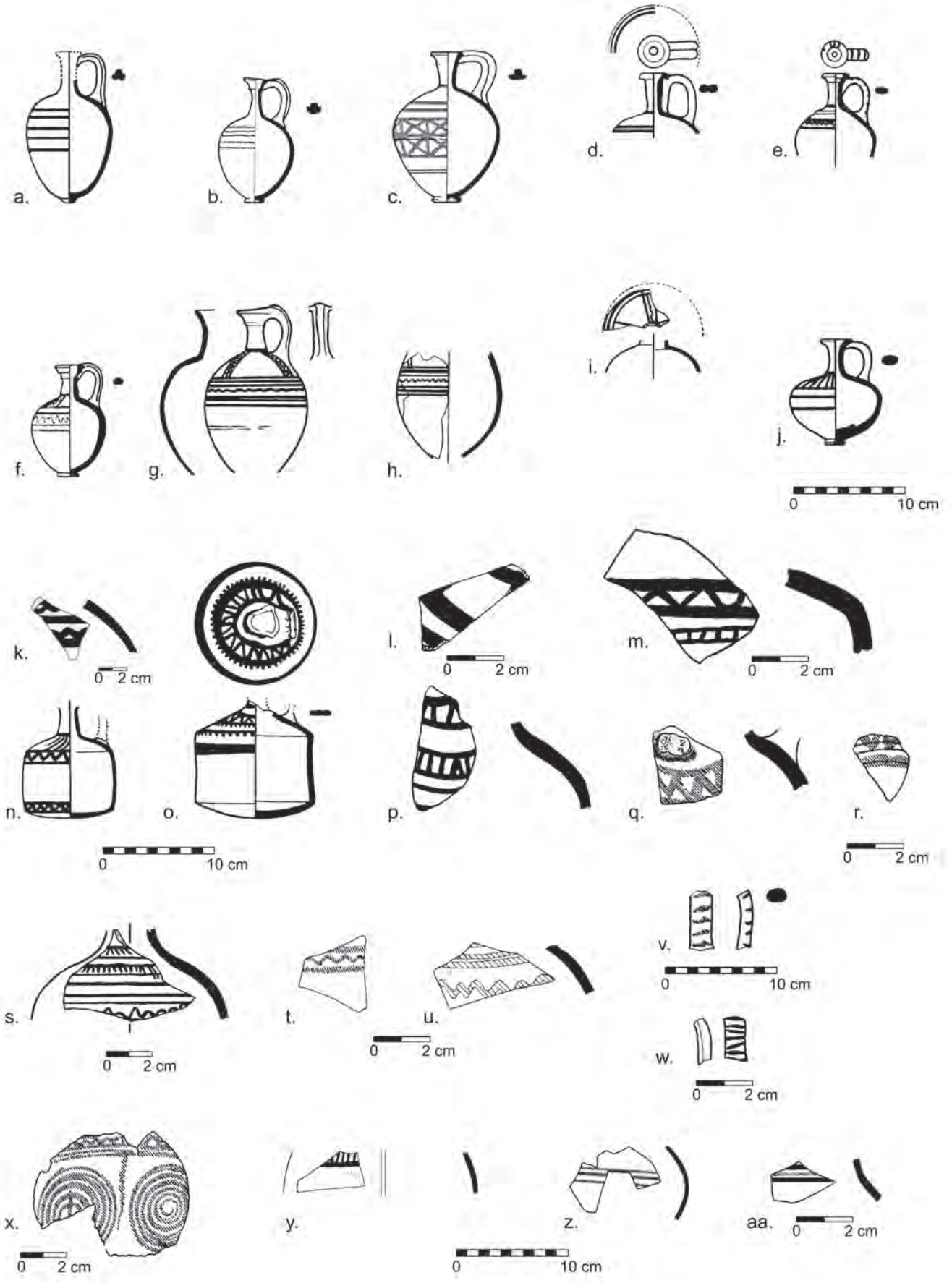

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Fig. 56 Hazor

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
56s.	Area D 3, Loc. 9039 (floor), str. 3 MB IIA?	Juglet	Shoulder fragment	H ca. 4.5 + X	Smoothed	Dark brown/ black	Pink, levigated		Yadin *et al.* 1958, pl. C.26.
56t.	Area D 3, sq. O 18, str. 1 MB IIB	Juglet	Body fragment	Ca. 2.5 × 2.5	Well burnished white slip	Red	Pinkish, well fired		Yadin *et al.* 1958, pl. CIII.19 and CLXIX.1 (photo).
56u.	Area L, L 1117 L713/13 XVIIB MB IIB	Juglet	Fragment, shoulder?	Ca. 4 × 2.5	Burnished	Red		PTeY?	Ben-Tor *et al.* 1997, fig. III.8.14.
56v.	Area D 4, sq. O 16 MB IIB?	Juglet	Handle fragment	D ca. 2	Thick burnished white slip	Brown-red	Pinkish, levigated, grey core		Yadin *et al.* 1958, pl. CXI.3.
56w.	Area D 3, Loc. 9039 (floor), str. 2 MB IIB	Juglet	Handle fragment		Brown burnished		Yellowish, levigated		Yadin *et al.* 1958, pl. CII.19.
56x.	Area D 4, sq. O 15 MB IIB?	Juglet	Body fragment	H 15 + X	Well burnished yellowish slip	Red	Grey, levigated	Yadin *et al.* 1958, 123 stated that the finds of this area were mixed.	Yadin *et al.* 1958, pl. CXI.2 and CLXVIII.18 (photo).
56y.	Area L, L 1124, XVIIB MB IIB	Jug(let)	Fragment	Ca. 6 × 3.5		Black			Ben-Tor *et al.* 1997, fig. III.7.8.
56z.	Area A, W. 526 and on W. 565 MB IIB/LB?	Jug(let)	Fragment	Ca. 8 × 5	White/yellow slip, burnished	Red			Ben-Tor *et al.* 1997, fig. II.25.12.
56aa.	Area D 3, L 9023 (floor), str. 2 MB IIB	Juglet	Fragment	Ca. 2 × 1.5	Pinkish	BC red and black (?)	Large white grits (lime?)		Yadin *et al.* 1958, pl. CII.16.

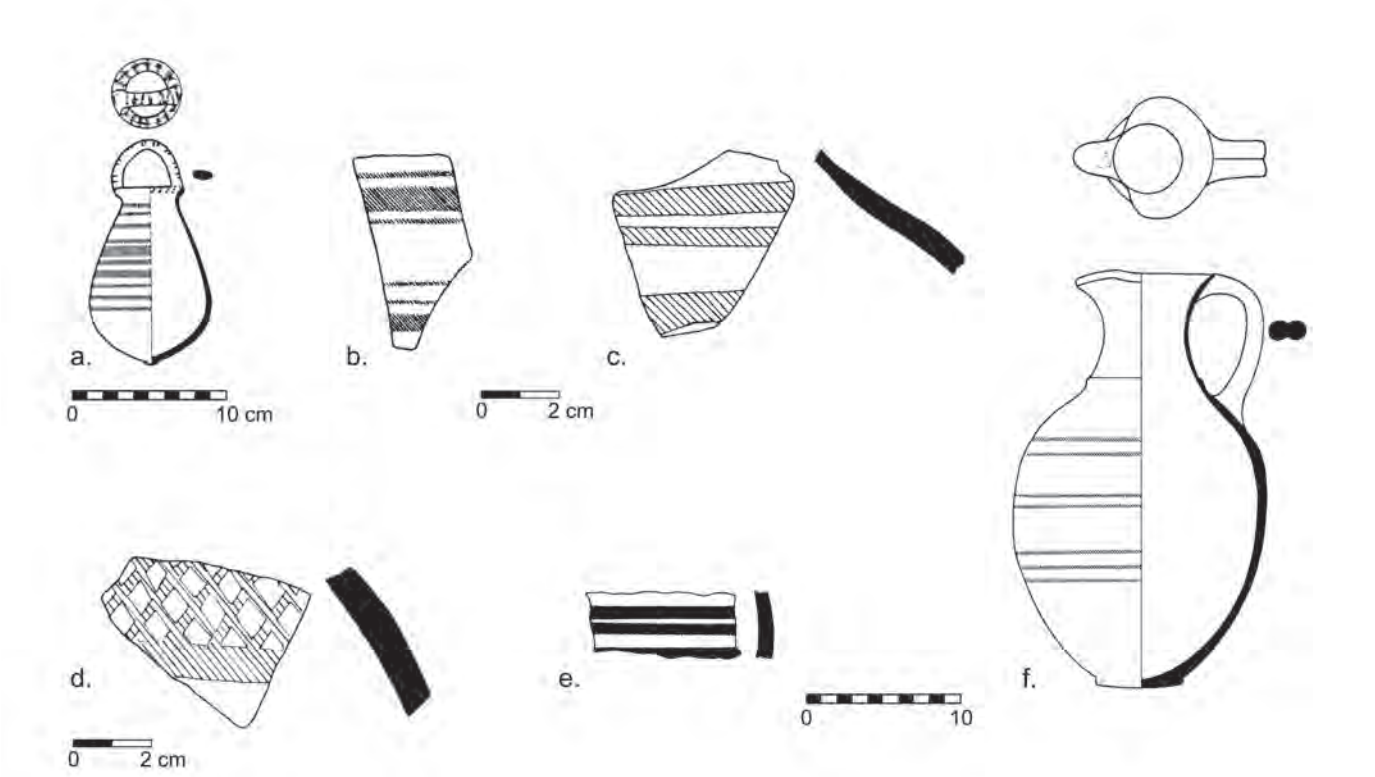


Fig. 57 Hazor

Fig.	Provenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
57a.	T. 1181/G L1473 MB IIA/B	"Juglet" with basked handle	Complete	H 15 (?)	Very pale brown	Reddish brown	White, brown and black inclusions (lime and dark sand ?)		Ben-Tor *et al.* 1997, fig. IV.5.17.
57b.	Area D 3, L 9023 (floor), str. 2 MB IIB	Jug/jar	Fragment	Ca. 5 × 2.5	White burnished slip	Reddish brown	Pinkish, levigated, grey core		Yadin *et al.* 1958, pl. CII.11.
57c.	Area A, L 644B MB IIB/LB?	Jug/jar	Fragment	Ca. 2 × 5	White slip	Red			Ben-Tor *et al.* 1997, fig. II.22.35.
57d.	Area A, L 644B MB IIB/LB?	Jug/jar	Fragment	Ca. 4 × 5	White slip	Red		This fragment with the criss-cross band looks much like the MB IIA version, but this is probably later.	Ben-Tor *et al.* 1997, fig. II.22.14.
57e.	Area A, L 630, 9, ph. A MB IIB	Jar	Fragment	Ca. 4 × 10		Bichrome red and black, horizontal bands			Ben-Tor *et al.* 1997, fig. II.15.19.
57f.	T. 1181/H L1514 MB IIB?	Dipper	Complete	H ca. 27.5 (2350ml)	Very pale brown, dark grey core	Reddish brown, horizontal bands	White, brown and black inclusions (lime and dark sand ?)		Ben-Tor *et al.* 1997, fig. IV.8.6.

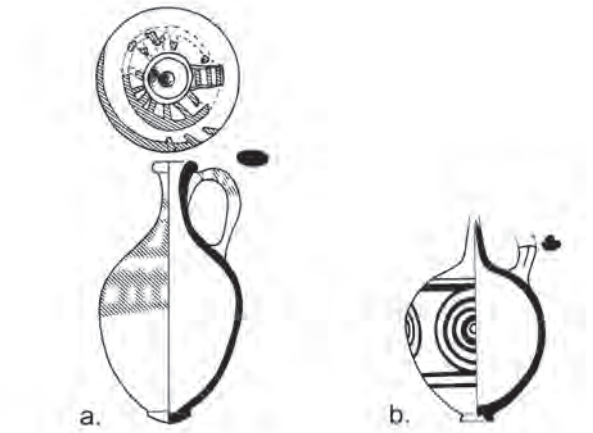


Fig. 58 Zefat

Fig.	Provenance/date	Type	Preserved	Size	Decoration	Additional information	References
58a	Burial cave MB IIA–A/B	Juglet	Complete	?	Red		Damati and Stepansky 1996, fig. 9.5.
58b	Burial cave MB IIA/B	Stepped-rim (?) juglet	Missing rim and upper neck/handle	?	Dark brown (?)	Typical stepped-rim juglet type but the rim is not preserved.	Damati and Stepansky 1996, fig. 9.1.

Fig. 59 Ginosar

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	References
59a.	T. 1 MB IIA	Low-necked jug	Complete	H ca. 21		Red		Epstein 1974, fig. 5.4.
59b.	T. 2/3 MB IIB	Low-necked juglet, small	Complete	H ca. 10.5		Dark (brown/black)		*Ibid.*, fig. 8.21.
59c.	T. 4 MB IIA/B	Stepped-rim juglet	Complete	H ca. 15		Dark (brown/black)		*Ibid.*, fig. 14.3.
59d.	T. 4 MB IIA/B	Stepped-rim juglet	Fragmentary, almost complete form	H ca. 15.5		Dark (brown/black)		*Ibid.*, fig. 14.2.
59e.	T. 4 MB IIA/B	Stepped-rim juglet (?)	Missing neck, rim, handle	H ca. 6 + X		Dark (brown/black)		*Ibid.*, fig. 14.1.
59f.	T. 4 MB IIA/B	Stepped-rim juglet	Complete	H ca. 15	Smoothed	Brown		*Ibid.*, fig. 14.5.
59g.	T. 4 MB IIA/B	Juglet	Fragment	Ca. 6 × 7		Dark (brown/black)		*Ibid.*, fig. 14.9.
59h.	T. 4 MB IIA/B	Juglet	Missing handle	H ca. 16		BC red and black		*Ibid.*, fig. 14.4.
59i.	T. 2/3 MB IIB	Juglet	Shoulder and upper part	H ca. 9.5 + X		BC red and black		*Ibid.*, fig. 8.22.
59j.	T. 1 MB IIA	Stepped-rim juglet	Complete	H ca. 10		Dark (brown/black)		*Ibid.*, fig. 5.10.
59k.	T. 2/3 MB IIB	Juglet	Fragment	Ca. 3 × 5		Red		*Ibid.*, fig. 13.13.
59l.	T. 2/3 MB IIB	Juglet	Complete	H ca. 10.5		Dark (brown/black)		*Ibid.*, fig. 9.8.
59m.	T. 2/3 MB IIB	Juglet	Missing neck, rim, handle	H ca. 5 + X		Dark (brown/black)		*Ibid.*, fig. 13.15.
59n.	T. 1 MBIIA	Bowl, high-necked	Missing rim	H ca. 9.5 + X		Dark (brown/black)		*Ibid.*, fig. 7.13.
59o.	T. 4 MB IIA/B	Bowl, high-necked	Complete	H ca. 6 (?)	Burnished	Purple	Pink	*Ibid.*, fig. 16.8.

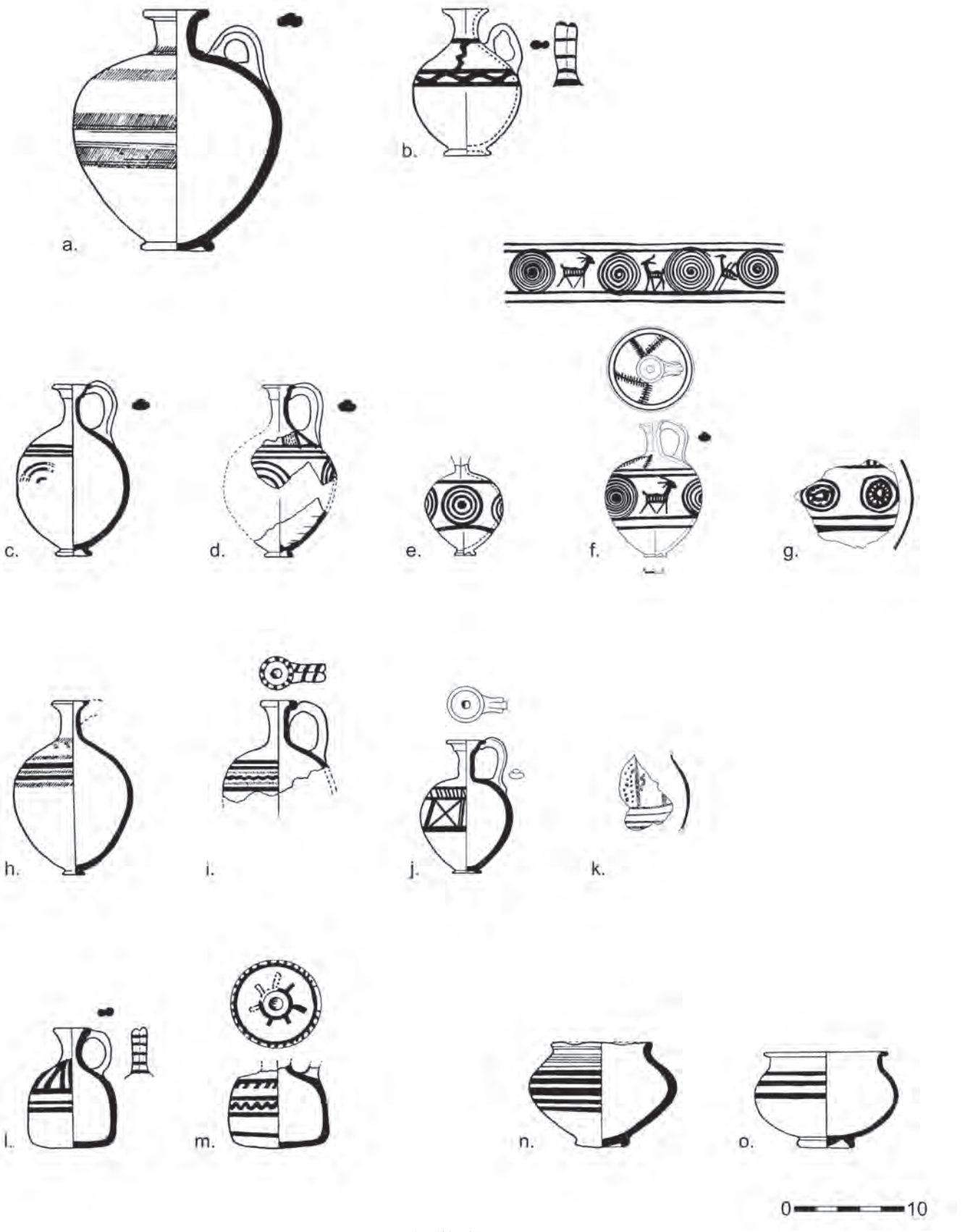


Fig. 59 Ginosar

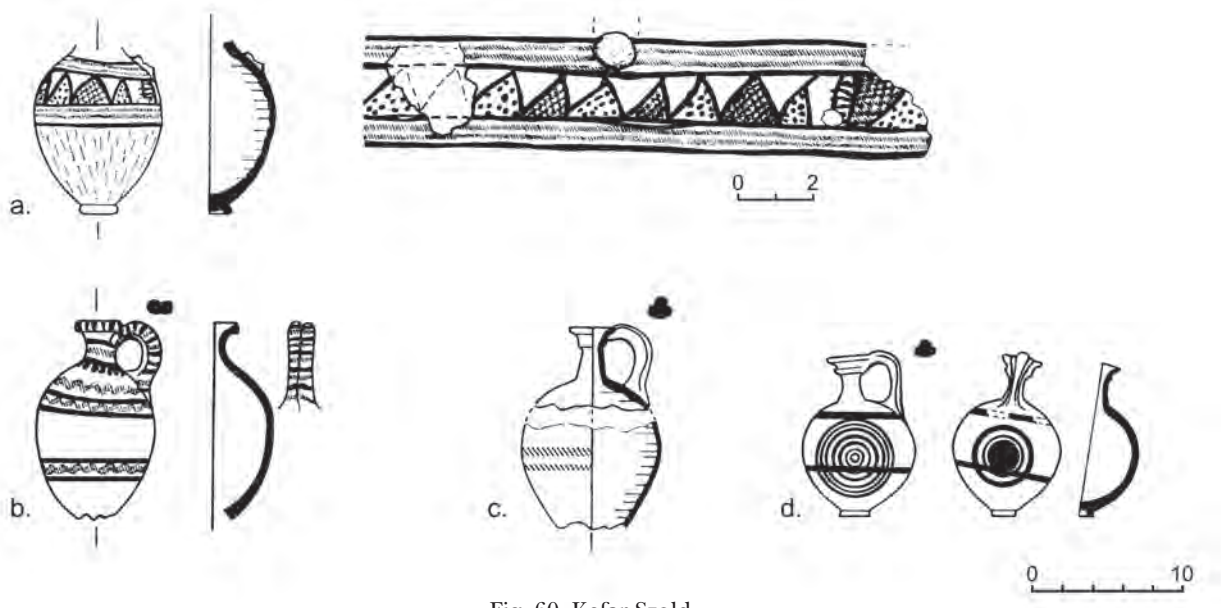


Fig. 60 Kefar Szold

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Additional information	References
60a.	Tombs MB IIA/B	Juglet	Missing neck, rim and handle	H ca. 10.5 + X	Burnished	BC red and black	Burnish is indicated on the drawing.	Epstein 1974, fig. 1.8.
60b.	Tombs MB IIA/B	Juglet	Missing base	H ca. 11.5 + X		BC red and black (?)	No specific description is offered in the Eng. summary of the Hebrew text, Epstein 1974, 2*–3*.	*Ibid.*, fig. 1.5.
60c.	Tombs MB IIA/B	Stepped-rim juglet	Missing base and part of shoulder	H ca. 10 + X		Red	Cf. above.	*Ibid.*, fig. 1.7.
60d.	Tombs MB IIA/B	Stepped-rim juglet	Complete	H ca. 10.5		Dark (brown/black?)	Cf. cf. above.	*Ibid.*, fig. 1.6.

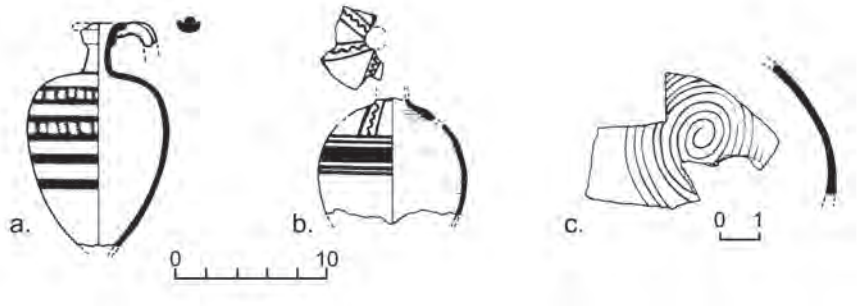


Fig. 61 Qubbet Qarᶜa

Fig.	Provenance/date	Type	Preserved	Size	Decoration	References
61a.	Dolmen no. 23 MB IIA/B	Stepped-rim juglet	Missing base and part of rim	H ca. 15 + X	Dark brown (?)	Epstein 1985, fig. 5.18.
61b.	Dolmen no. 23 MB IIA/B	Juglet (stepped-rim?)	Upper body fragment	H ca. 9 + X	Dark (brown/black)	*Ibid.*, fig. 5.20.
61c.	Dolmen no. 23 MB IIA/B	Juglet	Fragment	Ca. 3.5 × 5	Dark (brown/black)	*Ibid.*, fig. 5.21.

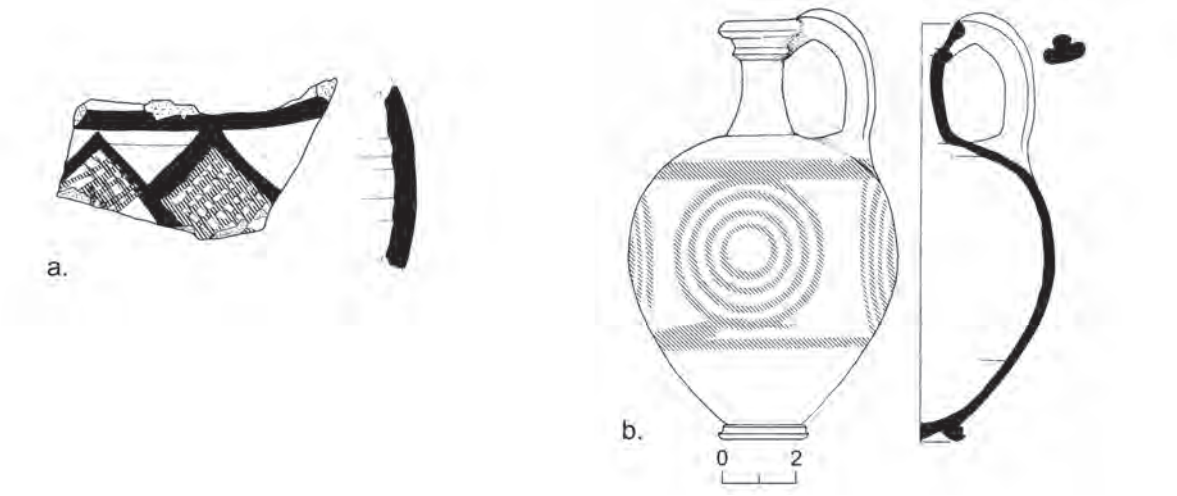


Fig. 62 Naᶜama

Fig.	Reg. No.	Provenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
62a.	L 12	Ph. 3–4 MB IIA	Jar/jug	Wall fragment	Ca. 6 × 3, wall ca. 0.5	Burnished?	BC brown (two shades)	Orange clay. Many small medium grits	Dated typologically.	Greenberg *et al.* 1998, fig. 18.10.
62b.	324, 96–864	Loc 17, H=77.85, for burial? Ph. 2 MB IIA/B	Stepped-rim juglet	Complete	H ca. 11	Burnished ivory coloured (slip?)	Reddish brown	Buff clay	Dated typologically.	*Ibid.*, figs. 9; 17.4.

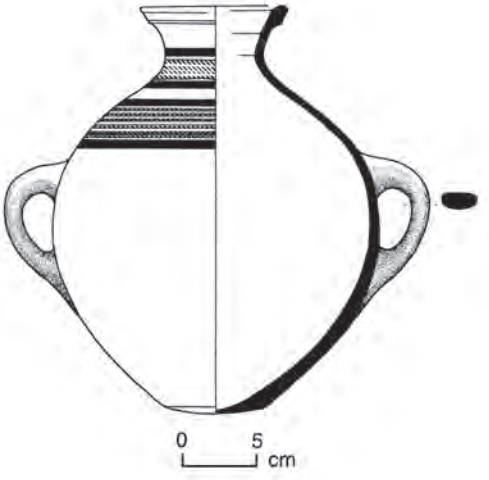


Fig. 63 Hagosherim

Fig.	Provenance	Type	Preserved	Size	Decoration	References
63	Tomb B II, Ch. B	Amphora, small	Missing few fragments	Cf. Fig.	BC red and black	Covello-Paran 1996, fig. 9.5.

Fig. 64 Tel Dan

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
64a.	Area B, below later MB IIA fortifications. Str. XII early, MB IIA early.	Jar?	Shoulder fragment	Cf. Fig.	Burnished?	Red (and black?)	Red or brown, coarse. Gritty	General description Ilan 1996b, 157–158.	Ilan 1996b, fig. 2.1.
64b.	Area B, below later MB IIA fortifications. Str. XII (early), MB IIA early.	Jug/jar	Shoulder (?) fragment	Cf. Fig.	Burnished?	Brown or black	Red or brown, coarse. Gritty	Cf. above.	Ilan 1996b, fig. 2.2.
64c.	Area B, below later MB IIA fortifications. Str. XII (early), MB IIA early	Jug/jar	Shoulder (?) fragment	Cf. Fig.	Burnished?	BC red and black	Red or brown, coarse. Gritty	Cf. above.	Ilan 1996b, fig. 2.4.
64d	Area B, below later MB IIA fortifications. Str. XII (early), MB IIA early.	Jug/jar	Shoulder (?) fragment	Cf. Fig.	Burnished?	BC red and black	Red or brown, coarse. Gritty	Cf. above.	Ilan 1996b, fig. 2.3.
64e.	Area B, below later MB IIA fortifications. Str. XII (early), MB IIA early.	Jug/jar	Shoulder (?) fragment	Cf. Fig.	Burnished?	BC red and black	Red or brown, coarse. Gritty	Cf. above.	Ilan 1996b, fig. 2.5.
64f.	Str. XII (late), MB IIA late.	Jug/jar	Shoulder (?) fragment	Cf. Fig.	White or yellow slip, burnished	BC red and black	Fine	Cf. above.	Ilan 1996b, fig. 3.4.
64g.	Str. XII (late) MB IIA late.	Jug/jar	Fragment	Cf. Fig.	Red/brown slip, burnished	Black on plain surface		Cf. above.	Ilan 1996b, fig. 3.1.
64h.	Str. XII (late), MB IIA late.	Jug/jar	Shoulder fragment	Cf. Fig.	White or yellow slip, burnished	BC red and black	Fine	Cf. above.	Ilan 1996b, fig. 3.3.
64i.	Area T3, above first EB ramparts + under L 9333. Str. XII (late), MB IIA late.	Dipper (?)	Missing neck, rim and handle, part of body	Cf. Fig.		Red	Coarse	Cf. above.	Ilan 1996b, fig. 4.1.
64j.	Str. XII (late), MB IIA late	Handleless jar?	Large body, shoulder and neck fragment	Cf. Fig.	White or yellow slip, burnished	BC or brown (?)	Fine		Ilan 1996b, fig. 3.2.
64k.	Str. XII (late), MB IIA late	Jug/jar	Shoulder fragment	Cf. Fig.		BC red and black	Coarse		Ilan 1996b, fig. 3.5.
64l.	Str. XII (late), MB IIA late	Crater	Rim fragment	Cf. Fig.	White or yellow slip, burnished	BC red and black	Fine		Ilan 1996b, fig. 3.7.
64m.	Str. XII (late), MB IIA late	Crater	Rim/neck fragment	Cf. Fig.	White or yellow slip, burnished	BC red and black	Fine		Ilan 1996b, fig. 3.6.

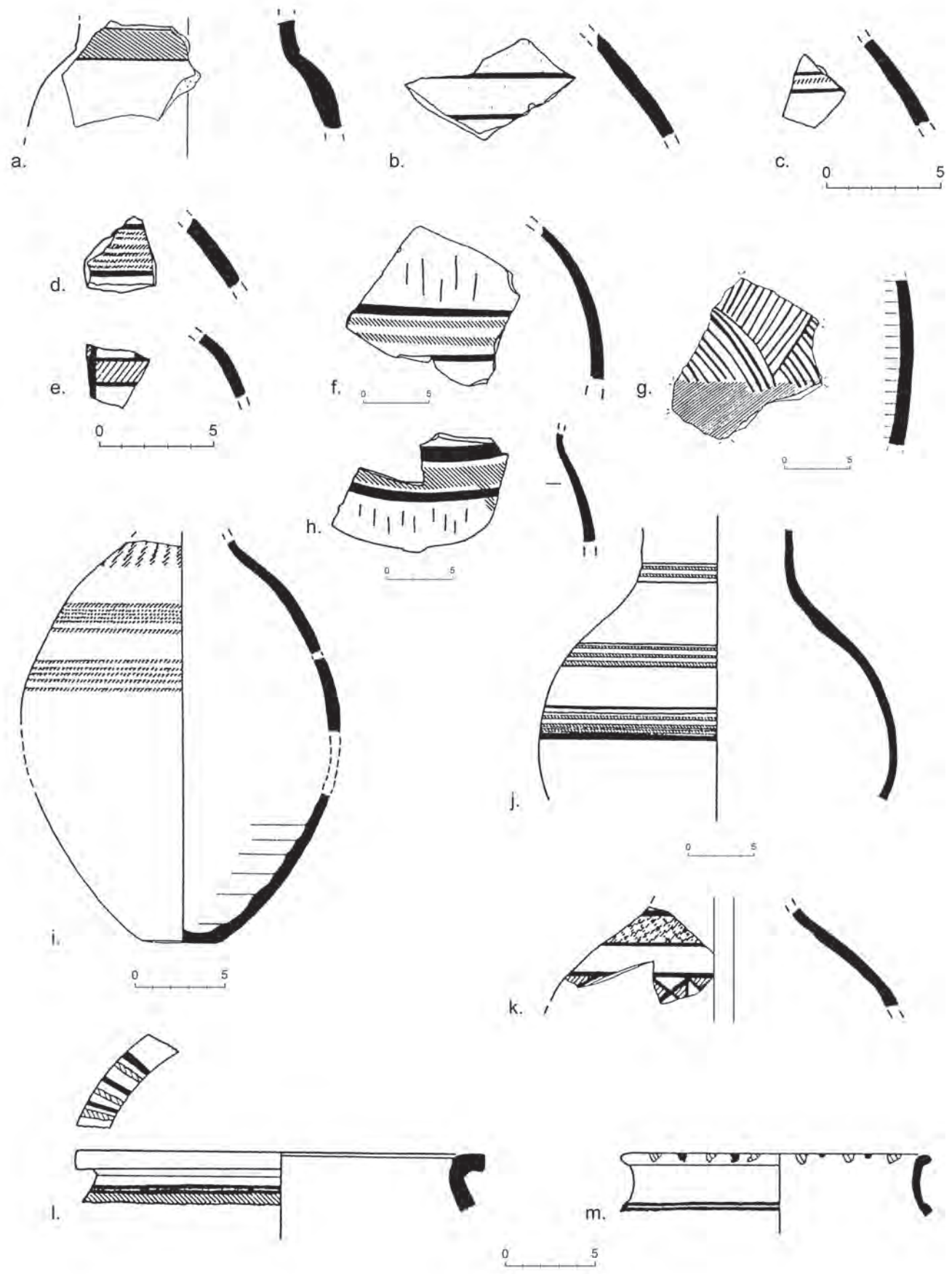


Fig. 64 Tel Dan

Fig. 65 Tel Dan

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
65a.	Area Y, T. 3126, Str. XII (late), MB IIA late	Juglet	Complete	H ca. 12.5	Vertically burnished. Reddish yellow 5YR 7/6	BC red and very dark grey	Exfoliating. Some small to large lime and shale	The description Ilan 1996a, fig. 4.106:8 seems to have been confused with that of fig. 4.106:9, which is followed here.	Ilan 1996a, fig. 4.106:8; fig. 4.70 left. Idem 1996b, fig. 4.5.
65b.	Area Y, T. 1025, Str. XII (late), MB IIA late	Juglet	Missing neck, rim, most of handle, part of body	H ca. 11 + X	Reddish yellow 5YR 7/6	BC red and dusky red	Coarse, hard, no core. Some small lime and shale	T. 1025 is ascribed to phase 2 (–4) of Area Y.	Ilan 1996a, fig. 4.105:12; Idem 1996b, fig. 4.3.
65c.	Str. XII (late), MB IIA late No exact provenience is provided	Juglet	Body and handle fragment	H ca. 9.5 + X		BC red and black	Coarse	General description Ilan 1996b.	Ilan 1996b, fig. 4.2; fig. 5 (photo).
65d.	Area B, Sq. 18–20, T. 4663, Str. X, MB IIB late	Juglet	Neck and rim	H (fragment) ca. 3	Very pale brown (10YR 8/4)	BC red and black	Hard, no core. Some small shale	Possibly intrusive. T. 4663 is attributed to phase 8/ Area B. Possible intrusion.	Ilan 1996a, fig. 4.92:7; fig. 4.21f (photo). Idem 1996b, fig. 9.2.
65e.	Area Y, T. 3126, Str. XII (late), MB IIA late	Juglet	Complete	H ca. 10	Reddish yellow 7.5YR 8/6	BC red and dusky red	Hard. Small to med. lime and shale	T. 3126 is ascribed to phase (2–) 4 of Area Y.	Ilan 1996a, fig. 4.106:4; fig. 4.70 right. Idem 1996b, fig. 4.4.
65f.	Area M, Sq. F12–13, T. 8096a, Str. XI, MB IIB early	St.-rim juglet	Complete	H ca. 13	Polished. Pale yellow (2.5Y 8/4),	Light reddish brown	Hard. Few small grog and basalt/ shale	T. 8096a is correlated to phase d of Area M.	Ilan 1991, fig. 1.4; fig. 3 (photo). Idem 1996a, fig. 4.100:10.
65g.	Area B, Sq. 18–20, T. 4663, Str. X, MB IIB late	Juglet	Missing neck, handle	H ca. 7 + X	Smoothed. Pale yellow (2.5Y 8/4)	Reddish brown	Hard, no core. Some small lime and shale	T. 4663 is attributed to phase 8 / Area B.	Ilan 1991, fig. 1.2; Idem 1996a, fig.4.92: 10; 4.21g (photo).
65h.	Area Y, T. 1062, Str. XI, MB IIB early	St.-rim juglet	Complete	H ca. 8		Reddish brown (2.5YR 4/8)	Reddish yellow paste. Some small to med. lime and grog	T. 1062 is an infant jar burial ascribed to phase 5/AreaY. Description Ilan 1991, fig. 1.1. (Ilan 1996a, fig. 4.106:5 has a wrong description).	Ilan 1991, fig. 1.1; fig. 5 (photo). Idem 1996a, fig. 4.106:5.
65i.	Area M, T. 8096a ? Str. XI, d? MB IIB early	Jug (let) (?)	Shoulder fragment and possibly base	H shoulder fragment ca. 4, H base ca. 5	Pale yellow (2.5Y 8/4)	Reddish brown (5 YR 5/4)	Very few small shale	The attribution to phase d of Area M is in this case not certain. T. 8096a is correlated to phase d of Area M.	Ilan 1996a, fig. 4.100: 4 and 9 (base ?); Idem 1996b, fig. 7.6.
65j.	Str. IX, MB IIC	Juglet	Body fragment	H (fragment) ca. 7		Brown or black			Ilan 1996b, fig. 10.4.
65k.	Area B, Sq. F18, T. 393, Str. IX, MB IIC	Juglet	Complete	H ca. 12.5	Burnished vertically. Reddish yellow (5YR 7/6)	BC red and black	Very hard. Some small to med. lime	T. 393 is an infant jar burial attributed to phase 9–10/ Area B. Juglet is now missing.	Ilan 1996a, fig. 4.97:5. Idem 1996b, fig. 10.3.
65l.	Area B, Sq. F15, T. 328a, Str. IX, MB IIC	Juglet	Complete	H ca. 12	Smoothed. Pale yellow (2.5Y 8/4)	Dark brown	Hard, core? Few lime	T. 328a is an infant jar burial attributed to phase 9–10/ Area B.	Ilan 1996a, fig. 4.98: 4; fig. 4.44 centre (photo). Idem 1996b, fig. 10.2.
65m.	Area B, Sq. F16–17, T. 367, Str. IX, MB IIC	Juglet	Complete	H ca. 14	Pink (5YR 8/3)	Red	Hard, no core. Few small lime	T. 367 is an infant jar burial attributed to phase 9–10/ Area B. Juglet is now missing.	Ilan 1991, fig. 2.1; fig. 7 (photo). Idem 1996a, fig. 4.96:10; fig. 4.29 (photo). Idem 1996b, fig. 10.1.

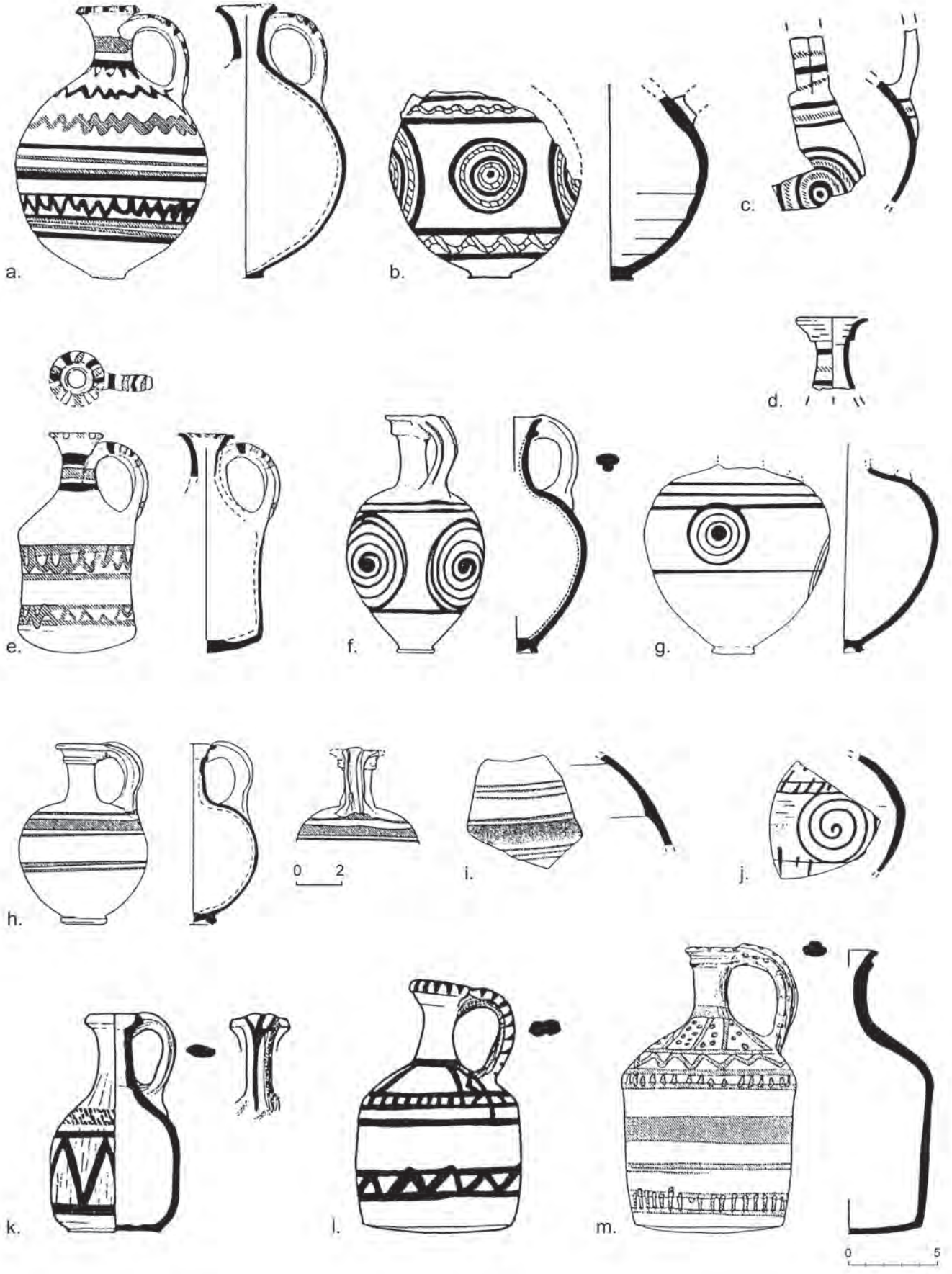


Fig. 65 Tel Dan

Fig. 66 Tel Dan

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
66a.	Area K, Floor of the Arched MB II Gate chamber, Str. XI, MB IIB early /MB IIA–B	Handleless jar	Missing lower part and base	H ca. 37.5 + X		Brown, black or red?			Biran 1994, fig. 50 left.
66b.	Str. XI, MB II early. No exact provenience is provided	Crater	Rim/neck/ shoulder fragment	H (fragment) ca. 7		Black or dark brown			Ilan 1996b, fig. 7.4.
66c.	Str. XI, MB IIB early. No exact provenience is provided	Jug	Shoulder fragment	H (fragment) ca. 5.5		Dark brown or black			Ilan 1996b, fig. 7.5.
66d.	Str. XI, MB IIB early. No exact provenience is provided	Crater	Missing part of loop feet	H ca. 17		BC red and black			Ilan 1996b, fig. 9.1.
66e.	Str. XI, MB IIB early. No exact provenience is provided	Jug	Body fragment	H (fragment) ca. 8	Thick white or light yellow slip	Dark brown or black	Relatively poorly levigated	Description Ilan 1996b, 162.	Ilan 1996b, fig. 7.1.
66f.	Str. XI, MB IIB early. No exact provenience is provided	Jug	Body fragment	H (fragment) ca. 10	Thick white or light yellow slip		Relatively poorly levigated	Cf. above.	Ilan 1996b, fig. 7.2.
66g.	Str. XI, MB IIB early. No exact provenience is provided	Juglet (?)	Fragment	H (fragment) ca. 2.5		BC red and black			Ilan 1996b, fig. 9.3.
66h.	Str. XI, MB II early. No exact provenience is provided	Jug/jar	Body fragment	H (fragment) ca. 10 (?)		Dark brown or black			Ilan 1996b, fig. 7.7.
66i.	Str. XI, MB IIB early. No exact provenience is provided	Crater	Rim/neck /shoulder fragment	H (fragment) ca. 6		Reddish brown			Ilan 1996b, fig. 7.3.

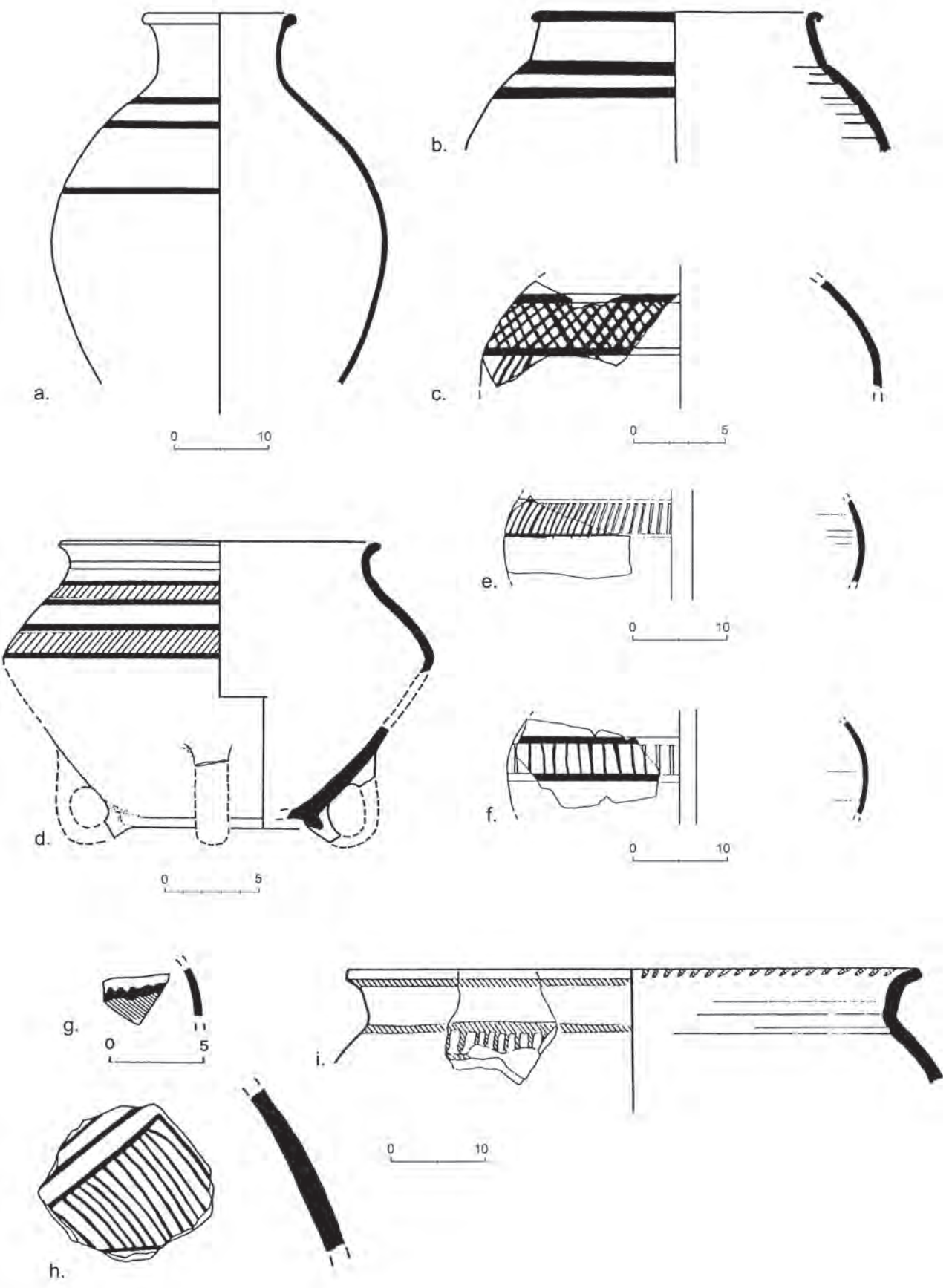


Fig. 66 Tel Dan

Fig. 67 Tel Dan

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
67a.	Str. XII (late), MB IIA late. No exact provenience is provided, possibly intrusive?	Bowl	Rim fragment	Cf. Fig.		Black or dark brown	MPCW: white, well fired, well levigated	MPCW, Monochrome Painted Cream Ware is defined by Ilan 1996b, 162.	Ilan 1996b, fig. 4.6.
67b.	Str. XI, MB IIB early. No exact provenience is provided	Bowl	Missing base	Cf. Fig.	Burnished	Reddish brown or black	MPCW: pink, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 6.4; fig. 8 (photo).
67c.	Str. XI, MB IIB early. No exact provenience is provided	Bowl	Missing lower part	Cf. Fig.	Burnished	Reddish brown or black, horiz. bands on shoulder	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 6.2.
67d.	Str. XI, MB IIB early. No exact provenience is provided	Bowl	Neck/ shoulder fragment	Cf. Fig.	Burnished	Reddish brown, bands on shoulder and neck	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 6.3.
67e.	Str. XI, MB IIB early. No exact provenience is provided	Bowl	Fragmentary, complete profile	H Cf. Fig.	Burnished	Reddish brown or black, “butterfly”/ “hourglass” band on shoulder. Dec. flaking/worn off	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 6.1; fig. 8 (photo).
67f.	Str. XI, MB IIB early. No exact provenience is provided	Bowl	Missing rim	H 5 + X	Burnished	Reddish brown or black, horiz. bands on shoulder	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, 162, fig. 6.7.
67g.	Str. XI, MB IIB early. No exact provenience is provided	Bowl	Complete	Cf. Fig.	Burnished	Reddish brown or black, horiz. bands on shoulder and bands (= circles) inside at bottom	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 6.9; fig. 8 (photo).
67h.	Str. XI, MB IIB early. No exact provenience is provided	Bowl	Body fragment	Cf. Fig.	Burnished	Reddish brown or black	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 6.8.
67i.	Str. XI, MB IIB early. No exact provenience is provided	Bowl/jug ?	Body fragment	Cf. Fig.	Burnished	Reddish brown	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 6.6.
67j.	Str. XI, MB IIB early. No exact provenience is provided	Bowl/ jug(let) ?	Body fragment	Cf. Fig.	Burnished	Reddish brown or black	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 6.5.
67k.	Str. XI, MB IIB early. No exact provenience is provided	Figurine	Fragment	Cf. Fig.	Burnished ?	Reddish brown or black	MPCW: white, well fired, well levigated	Cf. above.	Ilan 1996b, fig. 9.4.

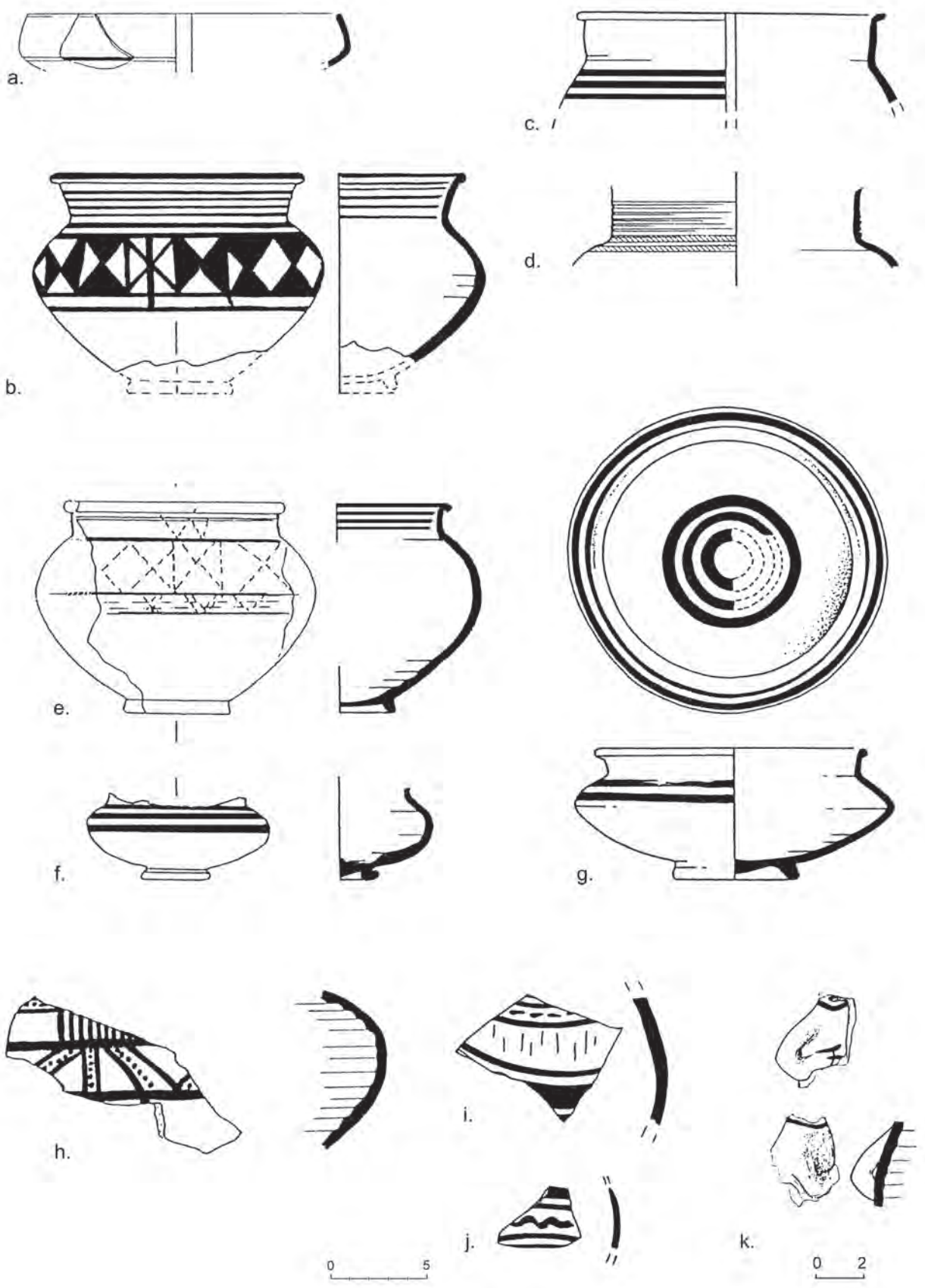


Fig. 67 Tel Dan

Fig. 68 Sidon

Fig.	Reg. No.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	References
68a.	S/1769	Burial 9, Phase 1	Handleless jar	Complete	H 30.5; max D 22; neck 9.8; rim 11; base 7.5; wall 0.55–0.8	Light orange, traces of burnish	BC dark and light purple	Break with medium grey core, orange-beige ox.-zones. Lime, quartz	Doumet-Serhal 2004a, fig. 28; 2004d, fig. 4 (also photo); Bagh 2004a, fig. 2.
68b.	S/4191	Trench 3	Jug/jar	Fragment	8 × 7.5; wall 0.82	Greyish pink, burnished	BC red and black	Thick dark grey core, reddish grey ox.zones. Lime, feldspar (?)	Bagh 2004a, fig. 5 up.
68c.	S/4092	Trench 3	Jug/jar	Fragment	4.2 × 1.8; wall 0.43–0.64	Creamy white slip, traces of burnish	BC red and black	Thick greyish brown inner core, brick orange ox.zone	Bagh 2004a, fig. 5 down.
68d.	S/1763	Sq. 7, from wall; related to Burial 16	Juglet	Neck and part of handle	D neck 1.75; mouth 2; collar 2.8; handle 1.64 × 0.94; wall 0.42–0.45	Orange surface, traces of burnish	BC red and black	Fine. Break with inner dark grey core, orange-beige ox.zone. Lime, rounded quartz, dark sand	Doumet-Serhal 2004a, fig. 25; Bagh 2004a, fig. 3, 4.
68e.	S/1847	Burial 9, Phase 1	Long-necked jug	Missing lower part and rim	Neck min. 2.9; handle 0.8 × 2.5; wall 0.44–0.58	Light creamy orange surface; no traces of original burnish	BC red and black	Break thick dark grey inner core. Lime, red sand/quartz	Doumet-Serhal 2004a, fig. 28; Bagh 2004a, fig. 1B.
68f.	S/1814	Burial 12, Phase 1	Long-necked jug	Missing parts of rim and base	Handle 1.15 × 2.1; wall (at neck) 0.48	Yellowish, worn	BC red and black	Rel. Fine. Break yellowish throughout, but a little darker inside. Lime, quartz	Doumet-Serhal 2004a, fig. 14; Bagh 2004a, fig. 1A.
68g.	S/3133	Burial 27, Phase 1	Long-necked jug	Almost complete	H 35, max D 21; wall 0.5		BC red and black	Light red paste	Doumet-Serhal 2004b, figs. 4–7; eadem 2004c, fig. 15 (in situ); eadem 2006, fig. 26.

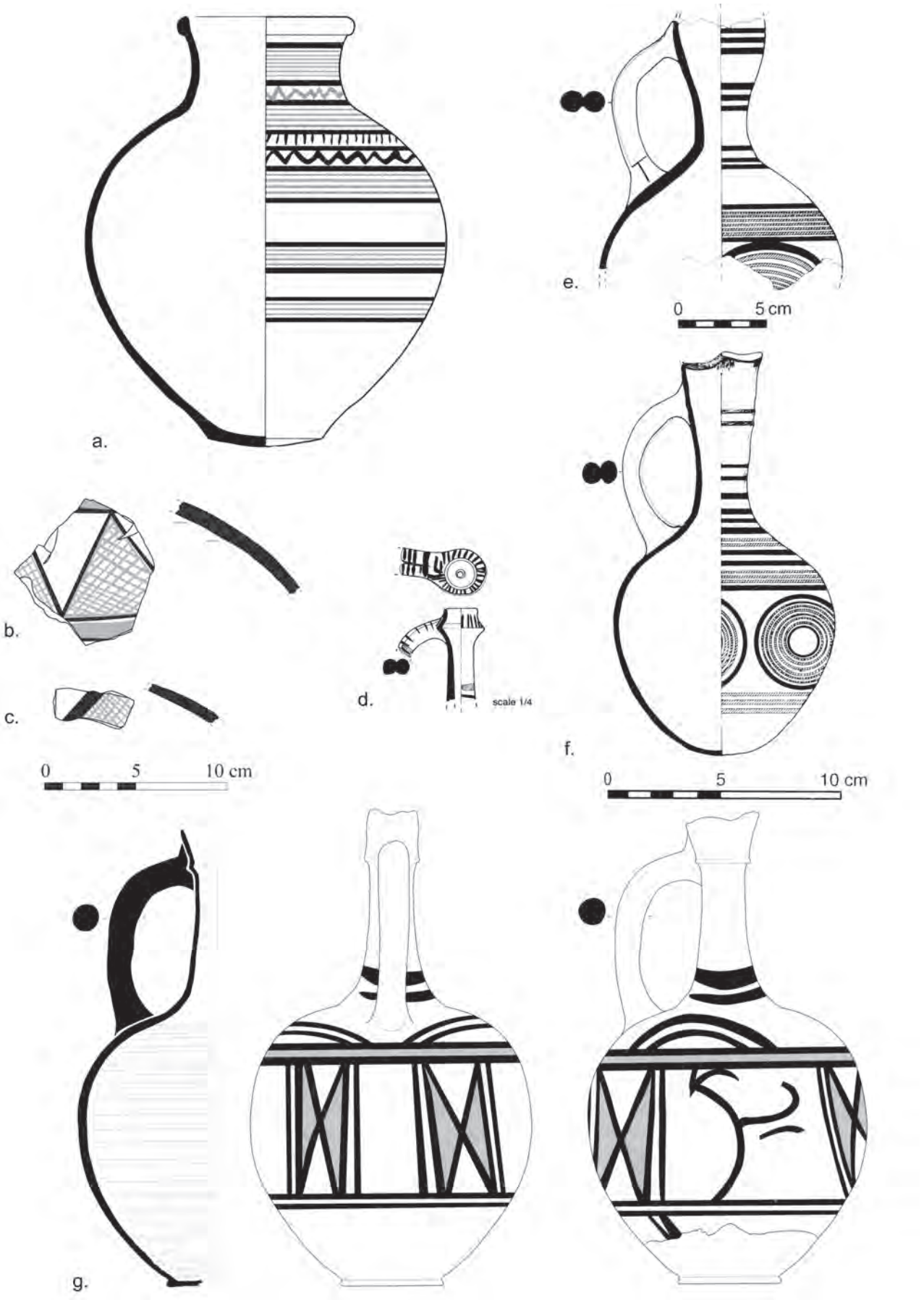


Fig. 68 Sidon

Fig. 69 Sidon

Fig.	Reg. No.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	References
69a.	S/3027	Burial 24, Phase 2	Dipper type	Missing small parts of rim	H 19.5; max D 12; base D 1.9; rim 5.8; handle 1.27–1.08; wall 0.35	Yellowish beige, traces of burnish	BC red and black	With lime, quartz	Doumet-Serhal 2004d, fig. 16b (inside *zir*); Bagh 2004a, fig. 6B.
69b.	S/3025	Burial 24, Phase 2	Small bowl	Complete	H 4.7; max D 8; rim outside 6.7–7.2; rim inside 5.9–6.5; wall 0.5–0.7	Yellowish beige, traces of burnish. Lower part horizontally combed	BC red and black	With lime, quartz	Doumet-Serhal2004d, fig. 16a (in situ); Bagh 2004a, fig.6A.
69c.	S/1765	Burial 7, Phase 5	Juglet	Missing neck, rim and handle	H 6.3 + X; max D 6; base D 1.9; neck D 1.63 at base; wall 0.35–0.68	Pinkish beige-orange	Red	Fine. Break with inner greyish beige core, outer orange pink ox. zone. Lime	Doumet-Serhal 2004a, fig. 88; Bagh 2004a, fig. 7.
69d.	S/1762	Burial 7, Phase 5	Juglet	Missing lower part	H 12 + X; neck D 1.5; handle 1.75 × 0.96	Creamy smooth light yellow slip, well burnished	Dark brown	Very fine. Very pale yellow/white throughout	Doumet-Serhal 2004a, fig. 88; Bagh 2004a, fig. 8.

Fig. 70 Lebeʿa

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	References
70a.	T. 1 MB IIA	Long-necked jug	Missing lower part		Burnished slip	BC red and black	Light salmon coloured clay	Guiges 1937, 38; fig. 3a.
70b.	T. 1 MB IIA	Jug, dipper type	Complete		Cream	Brown, horizontal bands		*Ibid.*, 40; fig. 3c.
70c.	T. 3 MB IIA	Juglet	Complete	H 18.5		Red, concentric circles, band-zones B below and above	Light salmon coloured clay	*Ibid.*, 41; fig. 6.
70d.	T. 3 MB IIA	Juglet	Complete	H 13.5	Salmon colour	BC (very faint), band-zone C (?), "collarette"		*Ibid.*, 41; fig. 7a.

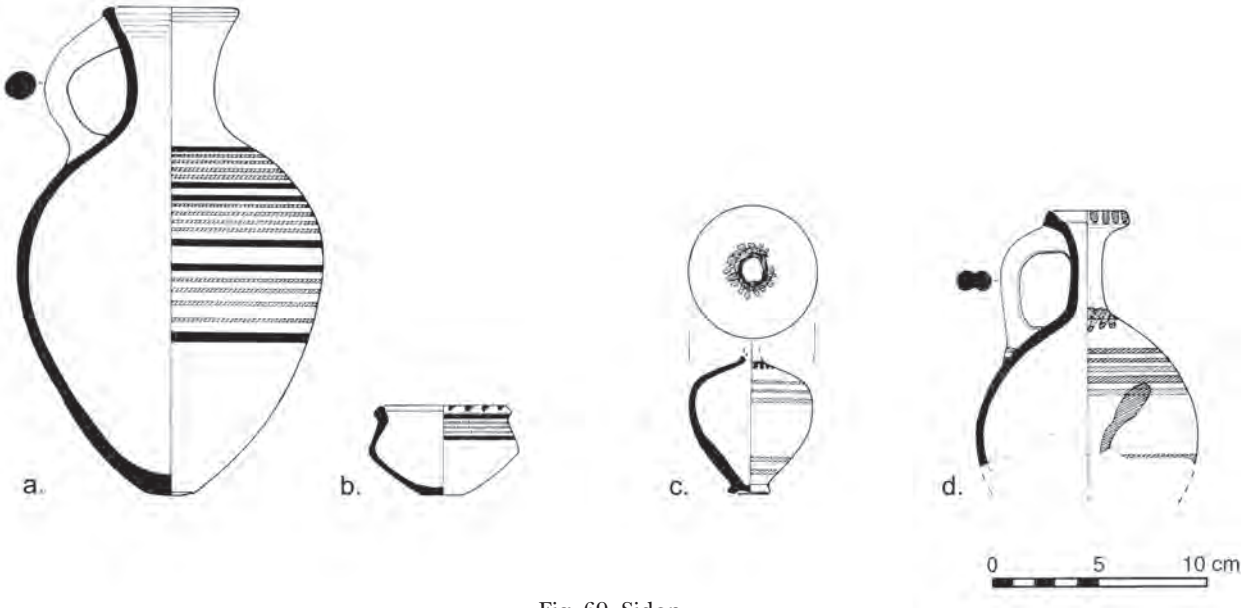


Fig. 69 Sidon

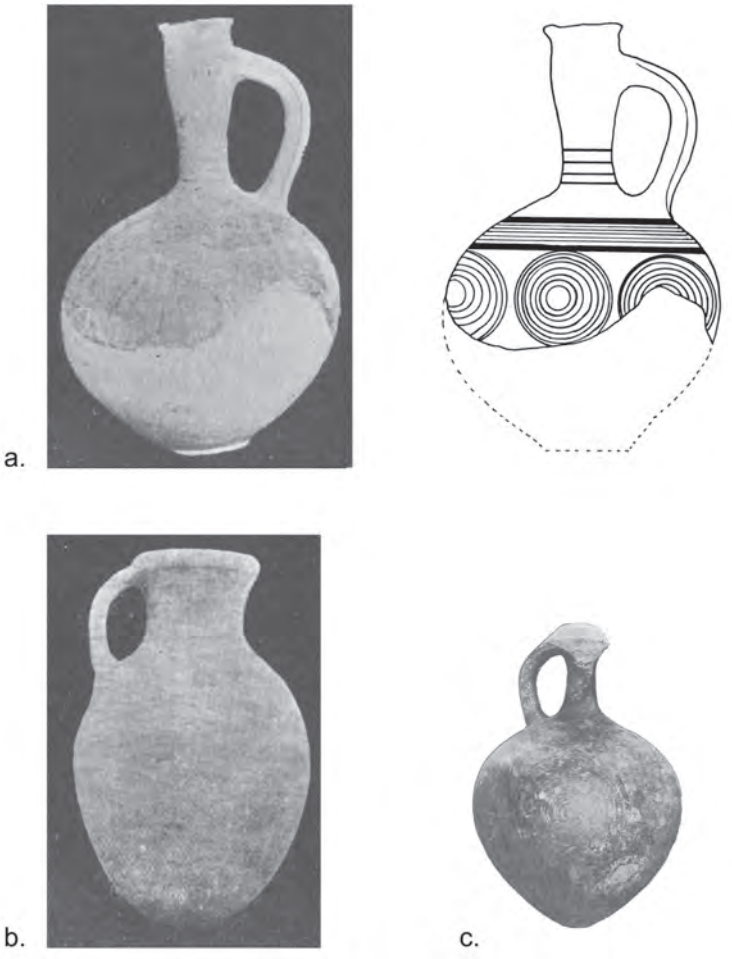


Fig. 70 Lebeʿa

Fig. 71 Ruweisé

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
71a.	T. 62	Handleless jar	Missing part of rim		Red slip (?)	Dark red, concentric circles	Clear yellow	MB IIA?	Guiges 1938, fig. 59 (photo).
71b.	T. 14	Handleless jar	Complete			Red, horizontal bands on shoulder, ticks on rim		Miniature?	Guiges 1937, 66–67, fig. 28.f.
71c.	T. 8	Handleless jar	Complete	H 23		BC red and brown, 4 × band-zones C			Guiges 1937, 63, fig. 22 (photo).
71d.	T. 12	Jar with loop feet	Complete	H 34.5		BC red and black, 3 band-zones C, red rim		T. 8 contained a similar jar without decoration, Guiges 1937, fig. 23.c.	Guiges 1937, 65, fig. 26.
71e.	T. 8	Low-necked jug	Complete	H ?	Red slip, burnished	Black on a plain background	Brick red		Guiges 1937, fig. 23a and 24 (photos); Shaeffer 1948, fig. 76.VIII.2.
71f.	T. 56	Low-necked jug	Complete	H 29	Clear slip	BC red and black, 2 band-zones C		The decoration is shown as band-zones A on fig.	Guiges 1938, 30, fig. 46.
71g.	T. 62	Jug (“large mug” type)	Complete			BC red and black, 3 band-zones C		The decoration is shown as band-zones A on fig.	Guiges 1938, 36–38, fig. 57.e (photo), fig. 58.e.
71h.	T. 66	Dipper	Complete		Ochre	Brown (?), horizontal bands, “collarette” (?)			Guiges 1938, 46, pl. IV.h (photo). Tufnell 1975–76, 8, fig. 2.
71i.	T. 73	Dipper	Complete		Red burnished slip?	BC black and light		Guiges 1938, 54: “trés grand”.	Guiges 1938, 54, pl. V.d and fig. 77.d (photos).
71j.	T. 8	Jug (dipper type)	Complete	H 33.5		BC red and black, 2 band-zones C on shoulder, “colarette”?			Guiges 1937, 63, fig. 23.b (photo).
71k.	T. 62	Jug (dipper type)	Complete	H 40		BC red and black, band-zone C on shoulder, red band below rim			Guiges 1938, 39, fig. 61 right.
71l.	T. 62	Jug (dipper type)	Complete	H 39		BC red and black, band-zone C on shoulder, 2 red bands on neck			Guiges 1938, 39, fig. 61 left.

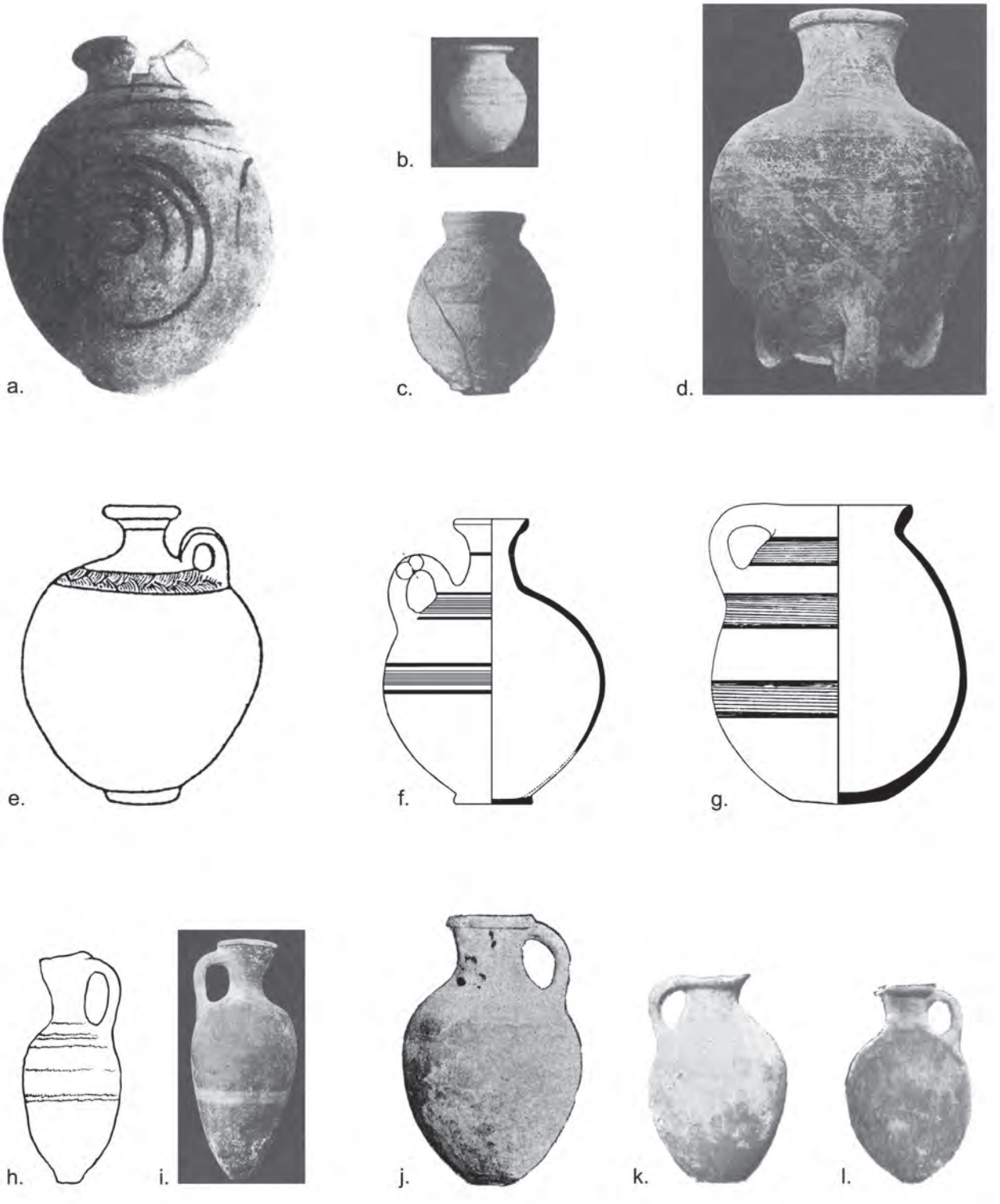


Fig. 71 Ruweisé

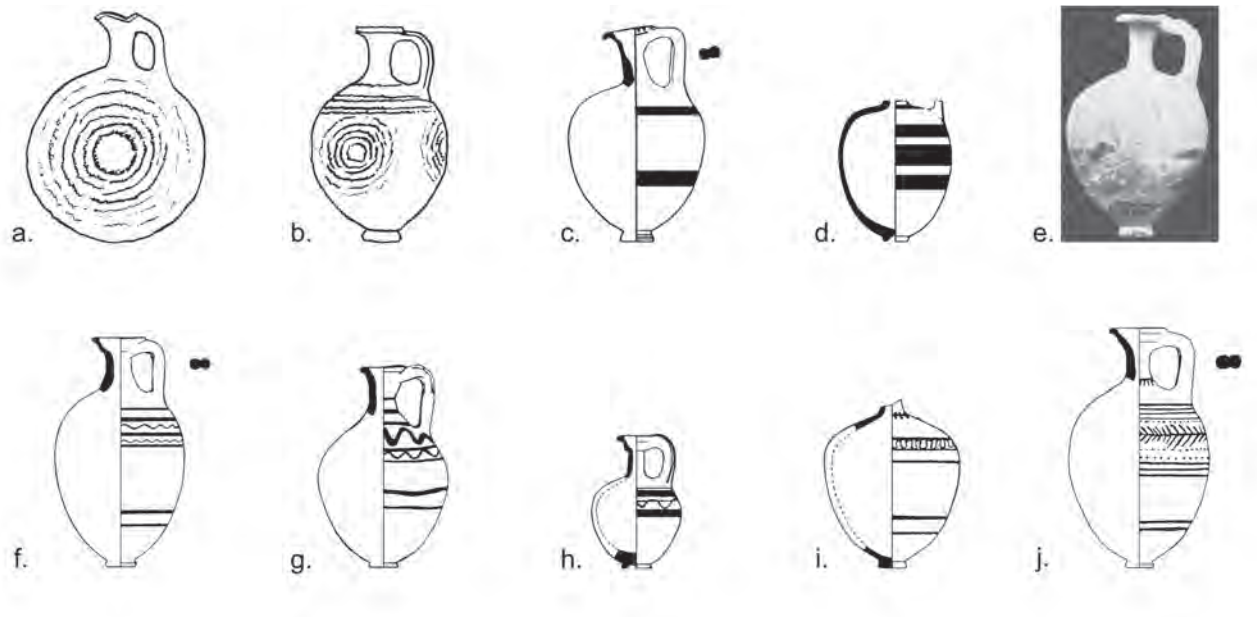


Fig. 72 Ruweisé

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
72a.	T. 66	Juglet, flat globular	Complete			Blackish (red or brown originally?), concentric circles and 1 wavy circle, "collarette"?			Guiges 1938, 45, pl. IV.e (photo); Tufnell 1975–76, 8, fig. 3 (rim wrong and not showing the double handle).
72b.	T. 66	Juglet	Complete			Red (?), spirals, wavy band-zone on shoulder and add. bands, "collarette"			Guiges 1938, 45, pl. III.b1 and fig. 67.b1 (photos); Tufnell 1975–76, 8, fig. 1.
72c.	T. 66	Juglet		H ca.	Smooth	Dark red, horizontal bands, ticks on rim	Light buff. Dark grits		Tufnell 1975–76: Fig. 2.14; Guiges 1938, pl. IV.y and fig. 67.y (photos).
72d.	T. 66	Juglet	Missing neck and most of handle	H ca. 9.5 + X	Cream	BC red and black (!), band-zones C	Pink	Tufnell 1975–76, 23.15: "Traces of thick bands of red paint, delimited by black line".	Tufnell 1975–76, fig. 2.15; Guiges 1938:, fig. 67q (photo).
72e.	T. 73	Juglet	Complete		White (slip?)	Black, horizontal bands			Guiges 1938, 54, fig. 79 right.
72f.	T. 66	Stepped-rim juglet	Complete	H ca. 16	Smooth, shiny	Red	Light buff		Tufnell 1975–76, fig. 2.8; Guiges 1938, fig. 67.c1 (photo).
72g.	T. 66	Juglet	Missing base (reconstructed)	H ca. 14 (cf. below)	Smooth	Dark red	Grey. Lime grits	Guiges 1938, pl. IIId1 shows that the base part has been reconstructed.	Tufnell 1975–76, fig. 2.12; Guiges 1938, pl. III.d1 and fig. 67.d1 (photos).
72h.	T. 66	Stepped-rim juglet	Complete	H ca. 8.5	Smooth	Red	Pink		Tufnell 1975–76: Fig. 2.10; Guiges 1938, fig. 67.m (photo).
72i.	T. 66	Juglet	Missing neck and handle	H ca. 12 + X	Smoothed vertically	Red	Grey. Lime grits	Guiges 1938, fig. 69 differs from Tufnell 1975–76, fig. 2.11: ladder band in stead of wavy band-zone and a normal "collarette" in stead of a "branch".	Tufnell 1975–76, fig. 2.11; Guiges 1938, fig. 67.s (photo) and 69.
72j.	T. 66	Stepped-rim juglet	Missing part of rim	H ca. 17	Smooth	Red "	Grey. Lime grits	Guiges 1938, pl. IIIx shows that the rim is reconstructed but probably correct.	Tufnell 1975–76, fig. 2.9; Guiges 1938, pl. III.x and fig. 67.x (photos).



Fig. 73 Majdalouna

Fig..	Provenance	Type	Preserved	Size	Decoration	References
73a.	Tomb	Handleless jar	Missing part of rim	H ca. 33	BC red and black (?)	Chéhab 1940, fig. 6.d
73b.	Tomb	Stepped-rim juglet	Missing part of body	H ca. 17?	Ocher red, concentric circles, add. bands below and above	Chéhab 1940, fig. 3.f
73c.	Tomb	Juglet	Complete	H ca. 15?	Ocher red, concentric circles, add. bands below and above, "collarette"	Chéhab 1940, fig. 3.d
73d.	Tomb	(Stepped-rim?) juglet	Complete or missing rim?	H ca. 15?	Ocher red, concentric circles, add. bands below and above	Chéhab 1940, fig. 3.c
73e.	Tomb	Juglet	Missing neck, rim and most of handle	H ca. 11 + X	Red ocher, wavy band-zone at shoulder, horiz. at lower body, "collarette"	Chéhab 1940, fig. 2bis (photo)
No Fig.	Tomb	Handleless jar	Fragmentary (?)		Red (?), horizontal bands	Chéhab 1940, 43

Fig. 74 Beirut, Kharji Tombs

Fig.	Provenance	Type	Preserved	Size	Surface	Dec.	Fabric	Additional information	References
74a.	T. 1	Handleless jar	Complete form, some restoration	H 29.9, rim D 18.5	(Burnished ?)	BC or red	Lime, explosion holes on surface	Drawing from photo.	Saidah 1993–94, pl. 6.1a, b.
74b.	T. 1	Handleless jar	Complete	H 30.6, max D 24, rim D 12.3	Burnished vertically	Red	Much lime and explosions, voids on surface	The decoration is badly preserved -might have been band-zones as Fig. 74a.	Saidah 1993–94, pl. 5.
74c.	T. 1	Long-necked jug	Complete	H 29.5, max D 17.4, rim D 5.1	Burnished	Black?		The upper neck/rim may be a reconstruction?	Saidah 1993–94, pl. 16.3.
74d.	T. 1	Long-necked jug	Complete	H 31.3, max D 19.2, rim D 7.2	Burnished	Red			Saidah 1993–94, pl. 16.2.
74e.	T. 2	Dipper	Complete	H 23, max D 13.5, rim D 6.5	Burnished vertically (?)	Red			Saidah 1993–94, pl. 9.2.
74f.	T. 2	Dipper	Complete	H 19.2, max D 10, rim D 6		Red			Saidah 1993–94, pl. 11.1.
74g.	T. 2	Dipper	Missing neck/ handle	H 14 (+ × ?), max D 7.5, rim D (?) 3.3		Red		On drawing the neck and handle is restored.	Saidah 1993–94, pl. 11.2.
74h.	T. 2	Dipper	Complete	H 21.6, max D 12.3, rim D 6.6	Burnished vertically	Red	Lime, void on surface		Saidah 1993–94, pl. 10a–d.
No Fig.	T. 2	Dipper	Complete	H 17, max D 8.5		Red band-zone A	Lime, dark sand (?)	No drawing.	Saidah 1993–94, pl. 12.1.

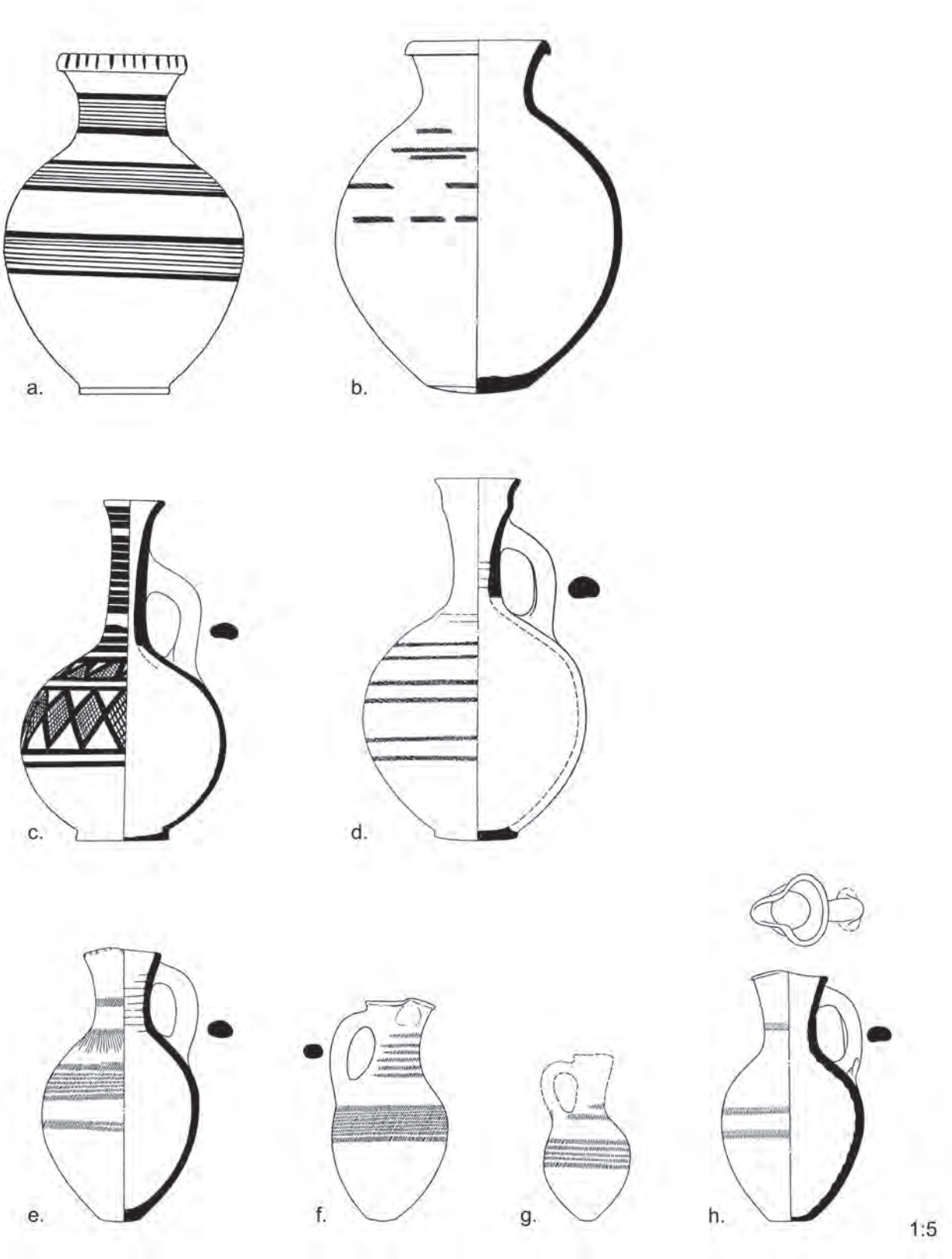


Fig. 74 Beirut, Kharji Tombs

Fig. 75 Sin el Fil

Fig.	Provenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
75a.	Tomb MB IIA (?)	Handleless jar	Missing part of neck and rim	H 30.5	White wash	Red, band-zone A on shoulder and neck		All from the same tomb used during MB IIA and IIB.	Chehab 1939, fig. 8 c.
75b.	Tomb MB IIA (?)	Long-necked jug	Missing part of rim	H 32	Rose	Red ocher, 6–7 groups of concentric circles, horizontal bands on shoulder			Chehab 1939, fig. 8 a.
75c.	Tomb MB IIA (?)	Low-necked jug	Missing part of rim	H 15		Brown, horizontal bands	Greyish clay?		Chehab 1939, fig. 8 b.
75d.	Tomb MB IIA (?)	Jug	Missing rim and handle	H 12.5 + X	White cream	Red, band-zone A on lower shoulder, “collarette”/ radiating bands from collar to band-zone			Chehab 1939, fig. 7 b.
75e.	Tomb MB IIA (?)	Stepped-rim juglet	Complete	H 16.5	Rose beige	Red, “triglyph” zone band with groups of 5–6 vertical lines on shoulder, 2 additional horizontal bands below and 1 above			Chehab 1939, fig. 7 a.



Fig. 75 Sin el Fil

Fig. 76 Byblos

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
76a.	Dépôt d, Temple of Baalat Gebal	Amphora	Complete form, missing part of rim and body	H 60, max D 47	White to cream slip (or wash ?)	Red	Fine, badly fired	Contained 152 objects mostly bronze. Included as parallel for the "Montet Jar" Fig. 76c mentioned by Tufnell and Ward 1966, 171.	Dunand 1937, pl. LXV.2132; 1939, 145, fig. 54.
76b.	Dépôt nord, Obelisk Temple	Jar with lid	Complete	H 31.5, base D 10.5, max D 19.5, rim 13.4	Brick red slip	Red	Rel. fine, grey. With lime.	Included as parallel for the "Montet Jar" Fig. 76c mentioned by Tufnell and Ward 1966, 171.	Dunand 1950, pl. CXXIX. 15979; 1958, 815, fig. 928.
76c.	Foundation dep. below Temple of Baalat Gebal (Syrien/Batiment II), EB IV (?)	Handleless jar (with lid)	Complete	H 54.5	Combed and finely rippled surface on upper half	Red	Red ware, well-fired, ox. Light and dark grits (= lime and dark sand ?)	The "Montet Jar". Lid also with red decoration now lost.	Montet 1928b, 111–113, fig. 52 (dec. not correct) pls. LX, LXI; Cf. Tufnell and Ward 1966, fig. 1, pls. XI, XII.
79d.	11/22, offering deposit in the Obelisk Temple (cf. below) Lev. XIX Lev. XIX: 24.40–24.20	Goblet	Complete	H 11.1, base 4.1, rim 9.5		Red	Rose, fine, well levigated	It served as a lid for the deposit jar no. 15835. The jar contained objects of gold, nos. 15837–46.	Dunand 1958, 805, fig. 919; 1950, pl. XCII.

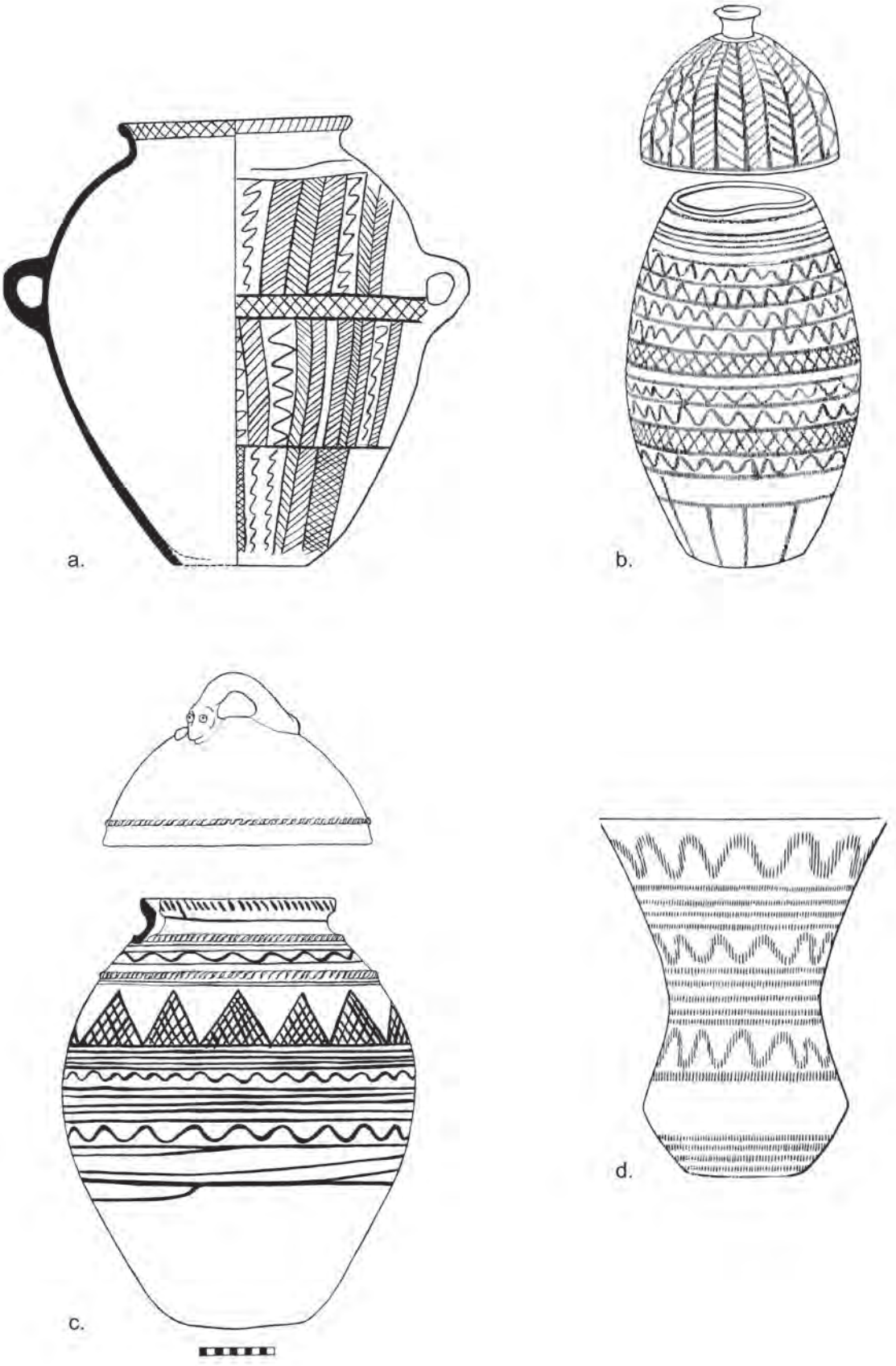


Fig. 76 Byblos

Fig. 77 Byblos

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
77a.	13/17 Lev. XII Lev. XII: 25.80–25.60	Dipper	Missing rim	H 13.5	"Claire"	Red			Dunand 1958, 526, fig. 598 mid.
77b.	14/18 Lev. X Lev. X: 26.20–26.00	Dipper	Missing neck and handle	H 17.5, max D 13		Red			Dunand 1954, 445–446; 1958, fig. 598 right.
77c.	16/18 Lev. IX Lev. IX: 26.40–26.20	Dipper	Missing neck, rim and most of handle	H 14.5		Red			Dunand 1954, 432, fig. 457 right.
77d.	13/24 Lev. XI Lev. XI: 26.00–25.80	Dipper	Missing rim and handle	H 17.7 + X		Red			Dunand 1958, 495, fig. 598 left.
77e.	8/22 Lev. VII Lev. VII: 26.80–26.60	Dipper	Missing most of neck, rim and handle	H 16		Red		Incised mark on body (not shown on fig. here, cf. Dunand 1954, fig. 373 left).	Dunand 1954, 316, fig. 373 left.
77f.	16/18 Lev. VIII Lev. VIII: 26.60–26.40	Dipper	Missing neck/ rim	H 10		Red			Dunand 1954, 401, fig. 406 mid.
77g.	Tombeau de Particulier III	Dipper	Missing handle	H 25.5		Red	Reddish	Dated by comparison to the RT.	Montet 1928b, 247 (– not mentioning the paint); idem 1929, pl. CXLVII.931; Schaeffer 1948, fig. 65.931.
77h.	16/21 Lev. VI Lev. VI: 27.00–26.80	Cup	Missing part of handle	H 8.5, max D 9.3		Red	Salmon, fine		Dunand 1954, 310–311, fig. 341.
77i.	11/20, offering deposit in the Obelisk Temple Lev. XXII Lev. XXII: 23.80–23.60	Cup	Missing handle	H 8.6, D 10.5		Red	Ochre, relatively fine	Cup found as lid for jar no. 17691 with deposit, cf. Dunand 1958, 946–948.	Dunand 1958, 946, fig. 1054.17692.
77j.	14/15 Lev. VI Lev. VI: 27.00–26.80	Cup	Missing handle	H 6.9		Brown		Pot mark incised at mid body – not shown on fig.	Dunand 1954, 283, fig. 363.9431.
77k.	10/23 Lev. XV Lev. XV: 25.20–25.00	Cup	Complete	H 8.5		Red			Dunand 1958, 593, fig. 668.13345
77l.	Aphek (Ras el ʿAin), T. 4	Cup	Complete	Cf. Fig.		(No dec.)		Comparison.	Ory 1937, no. 88.
77m.	17/22 Lev. III Lev. III: 28.60–28.40	Cup	Fragmentary, missing part of rim	H 6.2		Red			Dunand 1954, 201, fig. 196.8556.
77n.	18/13 Lev. XI Lev. XI: 26.00–25.80	Cup	Complete	H 8.1, rim 7.7		Red			Dunand 1958, 509, fig. 565.
77o.	Sq. 35 Lev. X Lev. X: 26.20–26.00	Cup	Complete	H 6.8, base 4, rim 9.5		Red			Dunand 1939, 193, fig. 178 (no. 2 from left).
77p.	15/18 Lev. IXLev. IX: 27.40–27.20	Cup	Fragmentary, missing part of handle	H 6.8		Red			Dunand 1954, 427, fig. 440.
77q.	12/5 Lev. XXV Lev. XXV: 23.20–23.00	Cup		H 5.3, max D 7 (incl. handle)		Red		Found close to offering dep. jar no. 18903 (Cf. Dunand 1958, 1043–1045).	Dunand 1958, 1045, fig. 1153.18927.
77r.	15/14 Lev. II Lev. II: 27.80–27.60	Cup	Complete	H 5.2		Red			Dunand 1954, 156, fig. 196.7913.



Fig. 77 Byblos

Fig. 78 Byblos

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
78a.	Sq. 33, Lev. XIX Lev. XIX: 24.40–24.20	Juglet as horse and rider	Missing head, tail, and legs of horse, upper part of rider, rim	H 7.1, D (wide) 11.7		Red		Drawn from photo Dunand 1937, pl. CLXIV.3932.	Dunand 1939, 276, no. 3932; idem 1937, pl. CLXIV.3932.
78b.	Sq. 32, Lev. XIX Lev. XIX: 24.40–24.20	Miniature juglet	Missing part of body	H 5.6		Red, horiz. bands on shoulder and neck	Coarsely made		Dunand 1939, 266, fig. 230.
78c.	Sq. 32, Lev. XIX Lev. XIX: 24.40–24.20	Juglet, ring-	Complete form	H 17, D 12, D ring 2.4	Wet smoothed	Red	Fine salmon coloured clay	Related to Cypriot WPCL? Cf. Maguire 2009.	Dunand 1937, pl. CLXIV.3927; idem 1939, 275, fig. 235.
78d.	Sq. 32, eastern part of square, Lev. XIX Lev. XIX: 24.40–24.20	Juglet w. monkey neck	Missing rim op top of the monkey‘s head	H 14.1, max D 7.2	Cream slip	Red	Salmon coloured clay	Similar monkeys were found: Dunand 1939, nos. 1887 and 1998; idem 1954, no. 11853.	Dunand 1937, pl. CLXIV.3926; idem 1939, 275.
78e.	Sq. 33, from against the big wall in southern part of square From destruction of walls Lev. XI-XX (26.00–24.00)	Juglet w. monkey neck	Missing upper part of monkey and most of handle		Cream slip/ wash	Red, conc. circles/spirals, zigzag line at collar and horiz. bands (?), the monkey also with horiz. bands		cf. Fig. 78d.	Dunand 1939, 286; idem 1937, pl. CLXIV.4101.
78f.	Sq. 59 Lev. IV Lev. IV: 27.40–27.20	Juglet	Missing neck and handle	H 8, very thick walls		Brown, conc. circles, band-zones B above and below (?)	Brick coloured		Dunand 1939, 122; idem 1937, pl. CLVIII.1821.
78g.	Sq. 32, eastern part of square Lev XIX Lev. XIX: 24.40–24.20	Juglet	Missing handle and part of rim	H 9, max D 6	Salmon colou-red slip/wash (“barbotine”)	Red			Dunand 1937, pl. CLXIV.3840; idem 1939, 265–266.
78h.	Sq. 32 (Cf. BY011) Lev XIX Lev. XIX: 24.40–24.20	Juglet	Complete	H 13, max D 8.2 wide/ 6.4 thick	Wet smoothed	Red	Fine clay, salmon coloured		Dunand 1937, pl. CLXIV.3928; idem 1939, 276, fig. 236.
78i.	Sq. 32, eastern part of square; Lev. XIX Lev. XIX: 24.40–24.20	Juglet	Missing most of neck and handle	H 9.5, max D 6.1	Salmon coloured slip/ wash	Red	Light yellow clay		Dunand 1937, pl. CLXIV.3844; idem 1939, 266.
No fig.	Sq. 32, Lev. XIX Lev. XIX: 24.40–24.20	Juglet		H 6.7	Wet-smoothed	Red, horiz. and wavy bands	Coarse, salmon coloured	No illustration.	Dunand 1939, 276, no. 3931.

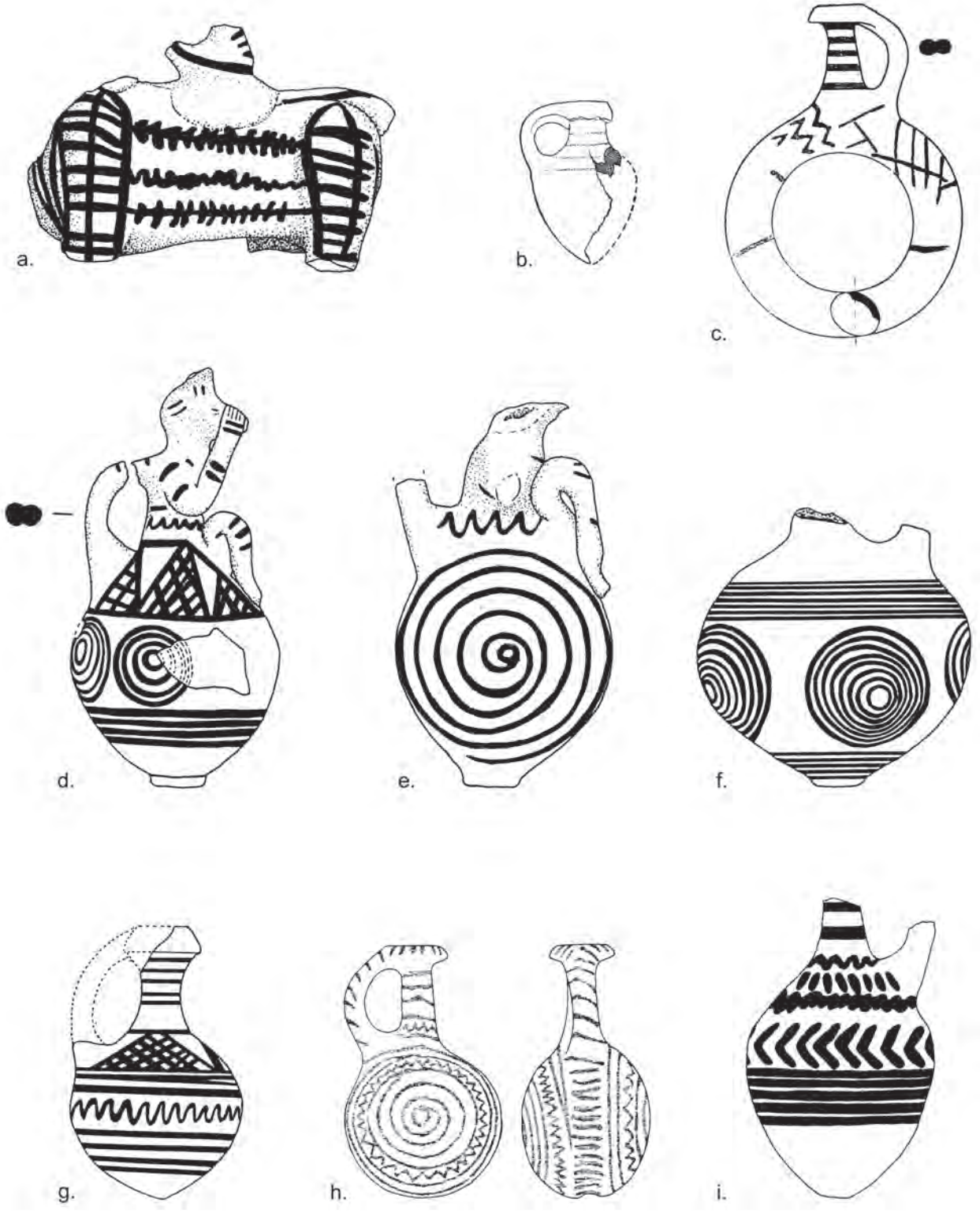


Fig. 78 Byblos

Fig. 79 Mgaret Hourriyé

Fig.	Provenance	Type	Preserved	Size	Surface	Fabric	Decoration	References
79a.	Cave	Dipper	Complete	Cf. Fig.	Plain	Relatively coarse	Red	Beayno and Mattar 2004, pl. 3.17; photo 22 mid. (possibly).
79b.	Cave	Juglet	Complete	Cf. Fig.	Plain	Relatively coarse	Red	*Ibid.*, pl. 3.22; photo 22 left.
79c.	Cave	Juglet	Complete	Cf. Fig.	Plain	Relatively coarse	Red	*Ibid.*, pl. 3.26; photo 23 (colour photo).
79d	Cave	Cups	Complete	Cf. Fig.	Plain	Relatively coarse	Red (the decorated examples)	*Ibid.*, pl. 4.

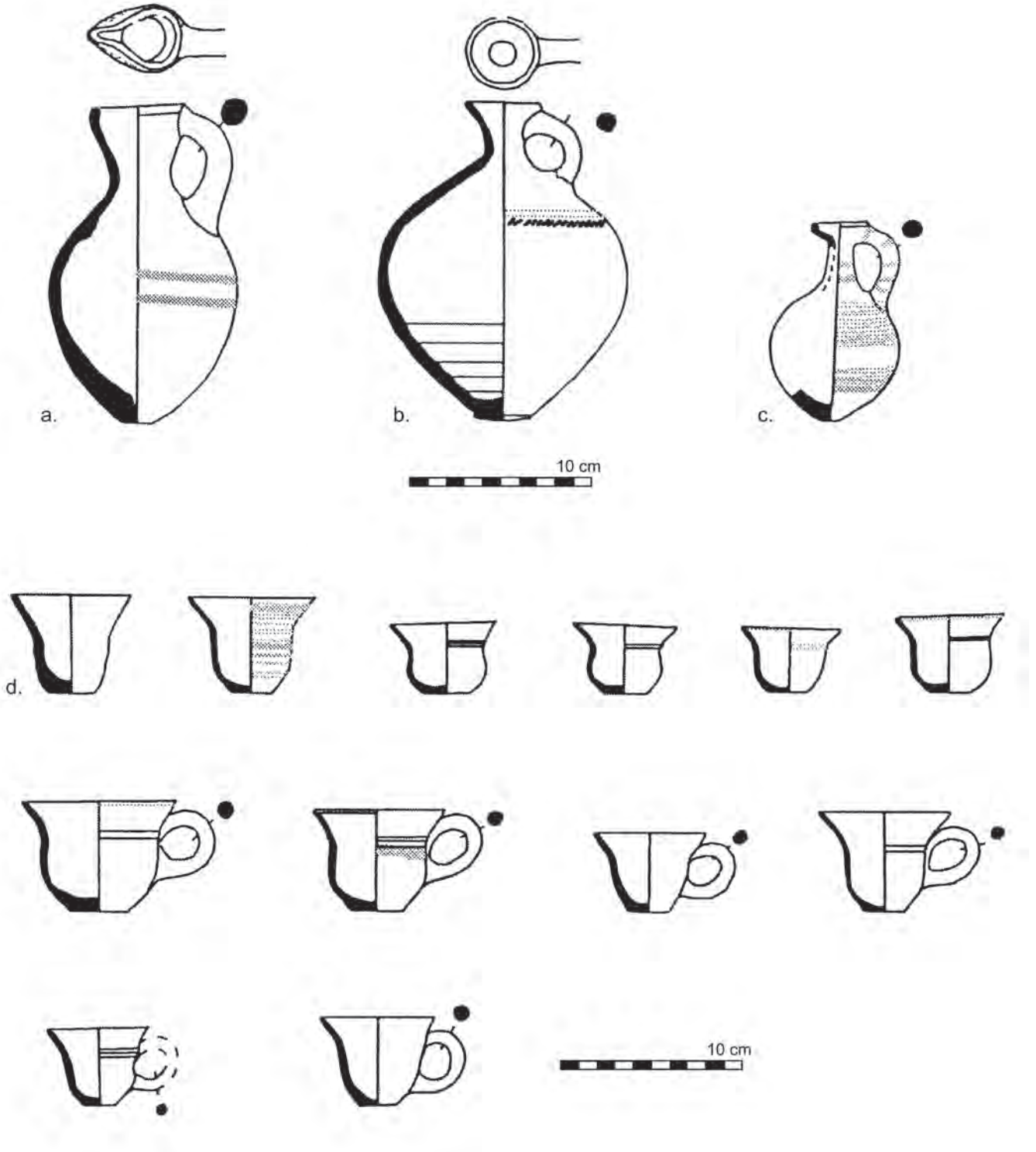


Fig. 79 Mgaret Hourriyé

Fig. 80 Tell Arqa

Fig.	Reg. No.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
80a.	80/440.1	Zone 14.11 Niv. 14 (ns) Phase N, MB IIA	Low-necked jug	Fragmentary but complete shape	Cf. Fig.	Dark grayish brown plain surface, not burnished	Black and white	Dark grayish brown fabric; lime	A drawing of the vessel makes it look much like a LPW low-necked jug, but the fabric and colours are different.	Thalmann 2002, fig. 8; idem 2006, pl. 85.17.
80b.	02/53.3	14.49 Niv. 14D Phase N, MB IIA	Long-necked jug	Base and body fragments	Cf. Fig.	Burnished	Brown, applied thick and thin			
80c.	03/500.3	Silo 03/500 Niv. 14D Phase N, MB IIA	Dipper	Missing part of rim	Cf. Fig.	Probably originally burnished	Red			
80d.	03/500.43	Phase N, MB IIA	Dipper	Missing base, neck, rim, handle	Cf. Fig.	Probably originally burnished	Red			
80e.	05/500.69	Phase N, MB IIA	Dipper	Missing mid body, base, part of rim, handle	Cf. Fig.	Probably originally burnished	Red			
80f.	96/206.13	Phase N, MB IIA	Juglet	Missing lower part of vessel	Cf. Fig.	Probably originally burnished (?)	Brown	Orange; with lime		Thalmann 2002, fig. 8; idem 2006, pl. 85.20.
No Fig.	96/330.9	Cf. text	Dipper	Shoulder fragment with handle stub	Cf. Fig.	Burnished	Red			

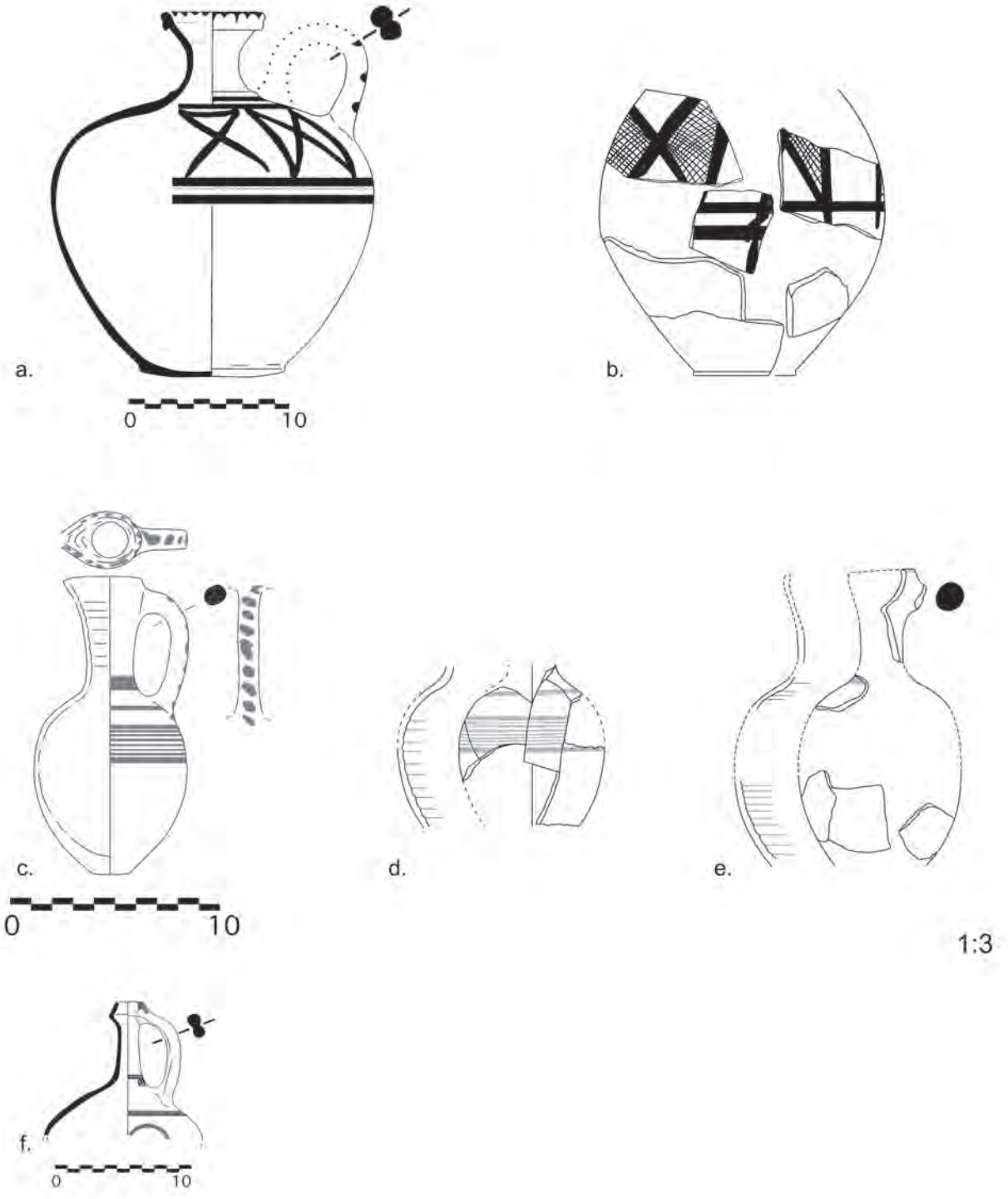
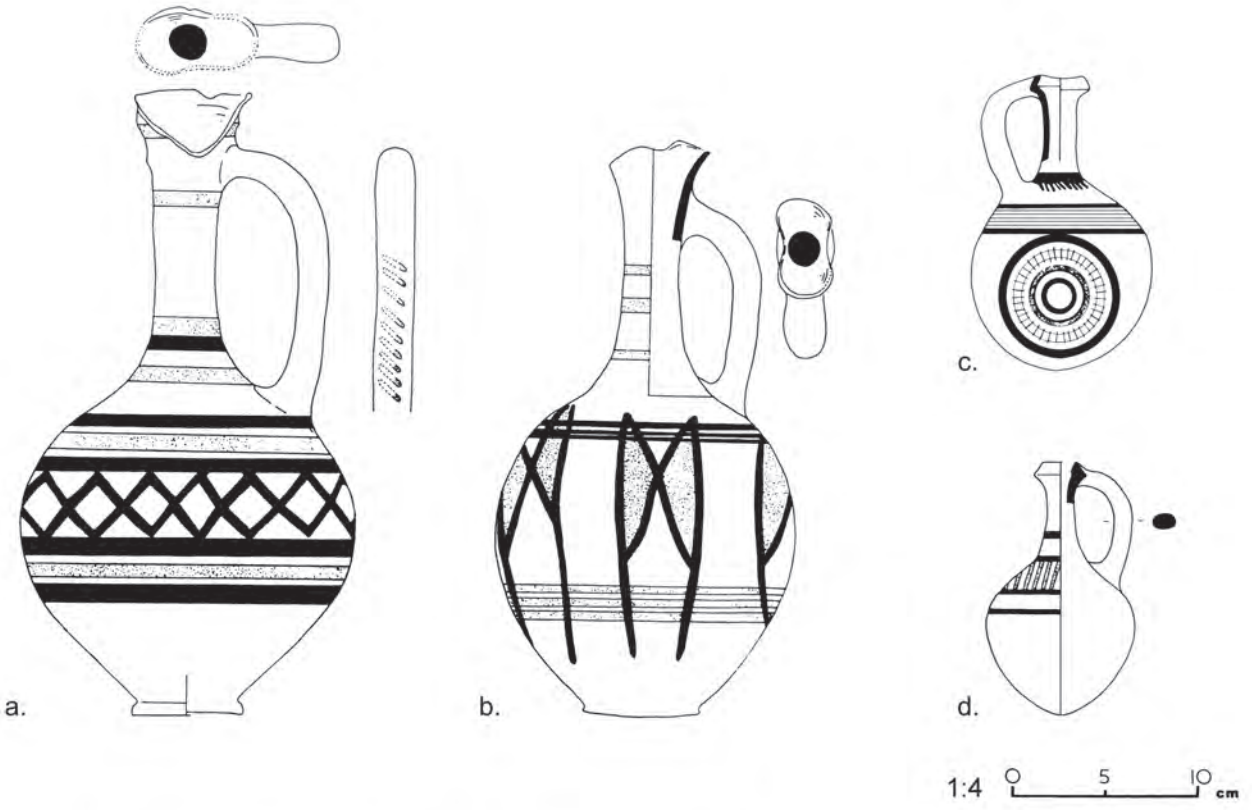


Fig. 80 Tell Arqa

Fig. 81 Amrith

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
81a.	Tomb-silo 7	Long-necked jug	Complete	H ca. 33	Not burnished? Orange	BC red and black	Lime inclusions		Dunand *et al.* 1954, pl. III.4, back row far right. Tubb 1983, fig. 1.4. Al-Maqdissi 1995, fig. 69.2.
81b.	Tomb-silo 4/7	Long-necked jug	Missing part of rim			BC red and black		This jug is either identical to Fig. f. back row 2nd from right or not shown on the figures in Dunand *et al.* 1954.	Al-Maqdissi 1995, fig. 69.1.
81c.	Tomb-silo 4	Juglet	Complete	H ca. 16	Not burnished?	BC red and black	Lime inclusions		Dunand *et al.* 1954, pl. III.2, mid. row front. Tubb 1983, fig. 1.3. Al-Maqdissi 1995, fig. 67.3.
81d.	Tomb-silo 4/7	Juglet	Complete (?)	H ca. 13.5		BC red and black			Al-Maqdissi 1995, fig. 67.1. Possibly Dunand *et al.* 1954, pl. III.2, front row 2nd from right (?).
81e.	Tomb-silo 7	Dipper	Complete			Red, horizontal bands on mid body			Dunand *et al.* 1954, pl. III.4, back row far left.
81e.	Tomb-silo 7	Dipper	Missing rim			Red, horizontal bands on mid-body and shoulder			Dunand *et al.* 1954, Pl. III.4, back row 2nd from left.
81f.	Tomb-silo 7?	Long-necked jug	Complete	H ca. 32 (?)		BC red and black, band-zone C on lower body - the rest possibly originally similar to Fig. a		A jug very similar to Fig. 81a. was seen on display in Damascus National Museum next to Fig. 81a.	Dunand *et al.* 1954, pl. III.4, back row 2nd from right (?).
81f.	Tomb-silo 4	Dipper	Missing part of rim			Red, horizontal bands			Dunand *et al.* 1954, pl. III.2, back row, 3rd from right.





e. 4. — Mobilier funéraire de la tombe-silo (7).



f. 2. — Mobilier funéraire de la tombe-silo (4).

Fig. 81 Amrith

Fig. 82 Sukas

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	References
82a.	MB Tomb Lev. 3	Jar (handleless)	Complete	H 29.5, max D 22.7, rim 14	Orange slip, burnished	Red		Thrane 1978, fig. 95.
82b.	MB Tomb Lev. 3	Low-necked jug	Complete	H 18.4, max D 14.8	Buff slip	Red		Thrane 1978, fig. 93.
82c.	MB Tomb Lev. 3	Low-necked jug	Complete	H 19.6, max D 18, rim 5.5	Creamy slip	Red		Thrane 1978, fig. 94.
82d.	MB Tomb Lev. 3	Low-necked jug	Complete	Max D 23	Red slip	BC red and black		Thrane 1978, fig. 85.
82e.	MB Tomb Lev. 3	Dipper	Missing rim		Burnished	Red (?)	Buff	Thrane 1978, fig. 79.
82f.	MB Tomb Lev. 3	Dipper	Complete	H 17.7, rim D 4.1	Red slip	Red	Creamy	Thrane 1978, fig. 83.
82g.	MB Tomb Lev. 3	Low-necked jug	Missing neck	H 17, max D 17	Orange slip	Red		Thrane 1978, fig. 81.
82h.	MB Tomb Lev. 3	Dipper	Complete	H 22, max D 13, rim D 9.5	Orange slip, burnished	BC red and black		Thrane 1978, fig. 82.
82i.	MB Tomb Lev. 3	Low-necked jug	Complete	H 29.5, max D 23, rim 8	Orange slip, burnished	BC red and black		Thrane 1978, fig. 91.
82j.	MB Tomb Lev. 3	Low-necked jug	Fragmentary, complete form	H 23.3, max D 22	Buff slip	Red		Thrane 1978, fig. 80.
82k.	MB Tomb Lev. 3	Dipper	Missing rim	H 18.5, max D 9.5	Creamy slip, burnished	BC red and black?		Thrane 1978, fig. 88.
82l.	MB Tomb Lev. 3	Low-necked jug	Complete	H 33.5, max D 25, rim 8.6	Orange slip burnished (?)	BC red and black		Thrane 1978, fig. 92.

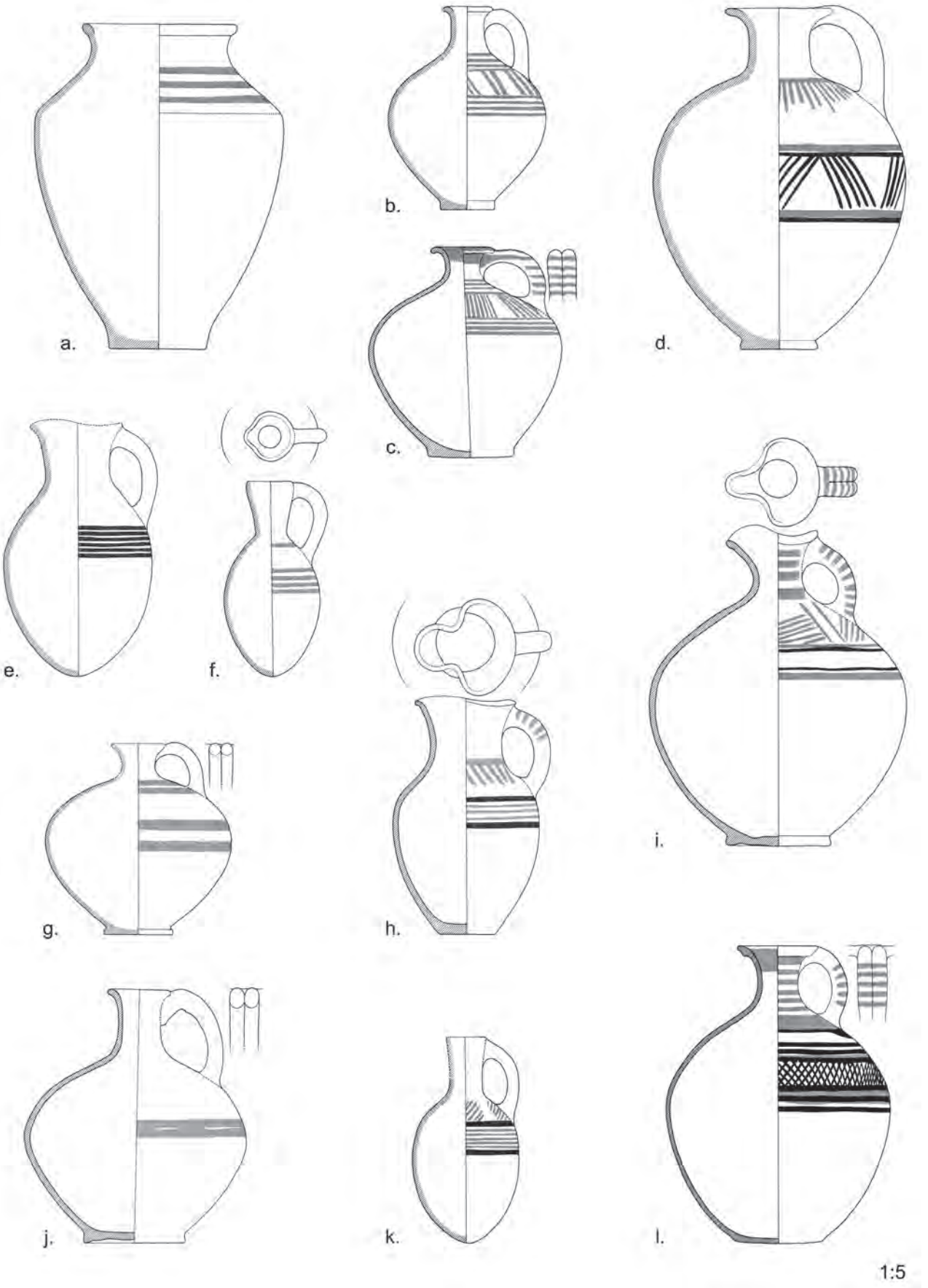


Fig. 82 Sukas

Fig. 83 Tell Tweini

Fig.	Reg. No.	Provenance	Type	Preserved	Size	Surface	Decoration	Additional information	References
83a.		Field B, sq. C4, Tomb 5523	Long-necked jug	Complete		Yellow-beige, encrusted	BC red and black	No measure for the jug available, but it must be larger in relation to the other vessels presented on Fig. 83.	Bretschneider *et al.* 1999, fig. 22; Bretschneider *et al.* 2004, fig. 6 (colour photo).
83b.	TWE-A-02547–C-003	Field A, Locus 2547	Dipper	Shoulder	Cf. Fig.		Red		
83c.	TWE-A-02547–C-001	Field A, Locus 2547	Dipper	Shoulder, lower handle attachment	Cf. Fig.		Red		
83d.	A-00941–001	Field A, Locus 2552	Dipper	Complete	Cf. Fig.	Orange	Red (in the grooves)	The dipper may have been with more painted decoration.	
83e	TWE-A-02552–C-001	Field A, Locus 2552	Juglet	Complete	Cf. Fig.	Orange, worn and encrusted	Red	Fig. 83e-f show two different measuring rods (?).	
83f.	TWE-A-00938–C-030	Field A, Locus 938	Juglet	Complete	Cf. Fig.	Orange, worn and encrusted	Red	Most of the paint has worn off.	
83g.	TWE-A-01066–C-005	Field A, Locus 1066	Jug	Missing neck, rim handle	Cf. Fig.	Cream, smooth, polished (?)	Dark red		
83h.	TWE-A-02538–C-002	Field A, Locus 2538	Jar	Rim/neck fragment	Cf. Fig.	Brick orange	BC brown and red		
83i.	TWE-A-01055–C-023	Field A, Locus 1055	Jar	Neck fragment	Cf. Fig.	Brick orange	Dark brown on a pinkish white surface	A similar rim fragment (TWE-A-01057–C-005) shows ticks on the rim.	

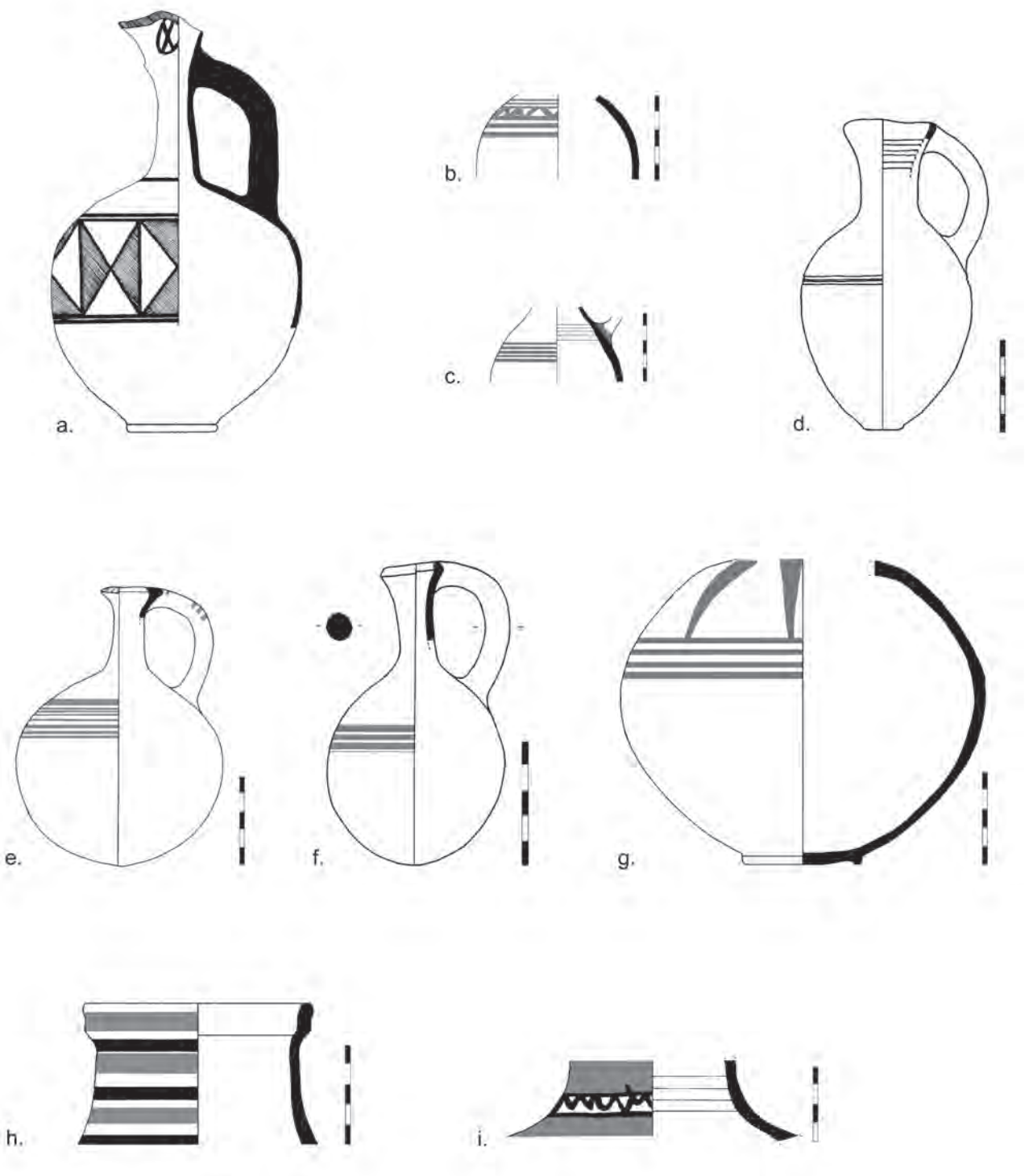


Fig. 83 Tell Tweini

Fig. 84 Ras Shamra

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
84a.	Tr. (?) C 3, sondage Ali Sabour UM 2	Dipper	Complete	H 20, Max D ca. 12, D base 3, handle 1.8x1.4	Traces of vertical burnish on upper shoulder, 10YR 8/4 very pale brown	BC red and black	Much black sand, small red particles, lime to 1.5mm	The location of the C 3 sondage by A. Sabour is not specified. Date Schaeffer 1949, 250. The captions for fig. 106.11 and 12 have been interchanged!	Schaeffer 1949, fig. 106.11.
84b.	1931. Acropole, Tr. N2, Dépôt funéraire 68 Niv. II UM 2	Dipper	Missing rim (restored)	H 16.5, max D 8.3, base D 1.7, handle D 1.3	Traces of burnish 10YR 8/3 very pale brown	Red	Whitish clay. Black sand, little lime	On the drawing it is bichrome, but AO 14.881 is monochrome red thick and thin applied.	Schaeffer 1949, fig. 99.19.
84c.	? Niv. II UM 2	Dipper	Complete			BC red and black		Date Schaeffer 1949, 238.	Schaeffer 1949, fig. 100.14.
84d.	1931. Acropole, Tr. N2. B, Dépôt 99 Niv. II UM 2	Dipper	Complete	H 15.8, max D 8.5, base D 1.5, neck D 2.85, handle D 1.25	Cream slip 7.5YR 8/4 pink	Red	Dark sand, small red particles, lime		Schaeffer 1932, fig. 12.18; idem 1949, fig. 100.13.
84e.	1931. Acropole, Tr. N2, Dépôt funéraire 68 Niv. II UM 2	Dipper	Complete	H 12		Red (‚clear red‘)	Pink clay	Date Schaeffer 1949, 236.	Schaeffer 1949, fig. 99.22.
84f.	1931. Acropole, Tr. N2, point top. 68 Niv. II UM 2	Dipper	Complete	H 16		Brown-red (BC ? cf. drawing)	Pink clay	Close to or =”Dépôt 68”? Date Schaeffer 1949, 238.	Schaeffer 1949, fig. 100.16.
84g.	1931. Acropole, Tr. N2, point top. 62 Niv. II UM 2	Dipper	Complete	H 17		Red-brown	Yellowish (“chamois”) clay	Could possibly have been identified with AO 14. 938.	Schaeffer 1949, fig. 100.18.
84h.	1939. E.C. point top. 2344. T. LXXXV Niv. II UM 2	Dipper	Complete	H 20		Red	Yellowish clay (“chamois”)	Date Schaeffer 1949, 238.	Schaeffer 1949, fig. 108.14.
84i.	1931. Acropole, vers 2m Niv. II UM 2	Dipper	Complete	H 18.5, max D 8.4, base D 3.3, handle D 1.2	(Slip ?) 10YR 8/2–3 white-very pale brown	BC red and black	Fine and cf. surface. Much black sand, small red particles, little lime	AO 14.416 not exactly as Schaeffer 1949, fig. 100.12, but the Fig. here has been amended as they are probably identical.	Schaeffer 1932, fig. 12.17; idem 1949, fig. 100.12.
84j.	T. XXXV MB („Bronze Moyen“)	Dipper	Complete	H 17.5, H neck 4, max D 8.4, neck D 3, rim max D 3.2, handle D 1.3	Beige slip 10 YR 8/2 white (– 10 YR 8/3 very pale brown)	BC red and black	Med. fine. Much black sand, no lime?	Not published? Date on reg. card in the Louvre.	
84k.	1961. Sud Acropole, secteur 223, Point top. 3729 UM 2	Dipper	Complete	H 21, max D 9, neck D 3.7		Dark red	Fine yellowish clay	Belonging to the upper burial of a tomb. Date Courtois 1978, 208.	Courtois 1978, fig. 4.2.
84l.	1934 (?). Acropole, stone built cist tomb Niv. II UM 2	Dipper	Missing lower part			Red	Beige clay	The exact location of the cist tomb is not mentioned.	Schaeffer 1949, fig. 103H; idem 1948, 22, fig. 50H.
84m.	1931. Acropole, Tr. N2, point top. 68 Niv. II UM 2	Dipper	Complete	H 15		BC red and black	Pink clay 10YR 8/4 very pale brown and 5 YR reddish yellow at places. Black sand, small red particles, lime	Fig. amended according to AO 2063 with which it is possibly identified.	Schaeffer 1932, fig. 12.19; idem 1949, fig. 100.15.
84n.	1931. Acropole, Tr. N2, Dépôt funéraire 68 Niv. II UM 2	Dipper	Complete	H 13.5, max D 8.2, handle D 1.2	Orange burnished slip 5YR 7/4 pink	BC red and black	Much black sand, small red particles, lime	The description follows AO 14.893 with which it has been identified. Date Schaeffer 1949, 236.	Schaeffer 1949, fig. 99.18.

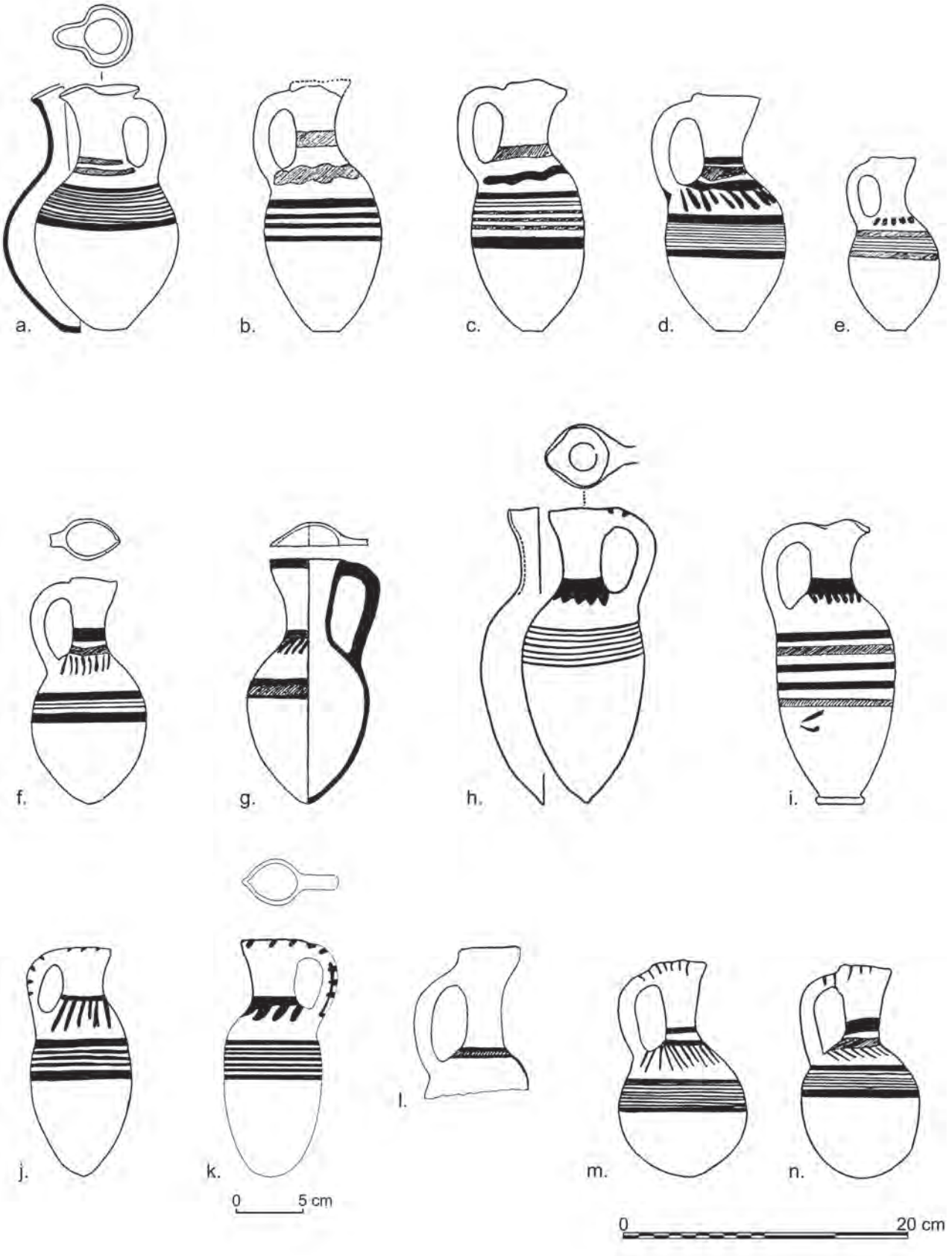


Fig. 84 Ras Shamra

Fig. 85 Ras Shamra

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
85a.	1931. Acropole, Tr. N2, Dépôt Funeraire 68 (cf. additional info below) Niv II UM 2	Juglet	Complete	H 15	(Burnished) (10 YR 8/4 very pale brown and 5 YR 7/6 reddish yellow at places)	BC red and black	(Much black sand, small red particles, lime to 1.5mm)	A very similar juglet AO 19.385 was said to come from T. LVII in the western part of the Lower city.	Schaeffer 1932, fig. 12.14; idem 1949, fig. 99.23.
85b.	1931. Acropole, Tr. N2, près point top. 68 Niv. II UM 2	Juglet	Almost complete	H 14.4, max D 9.5, handle D 1.18	Burnished: 5 YR 7/6 reddish yellow. Nat. colour 5 YR 8/3–4 pink	BC red and black	Black sand, lime to 2mm, round brown quartz (?)	Schaeffer 1949, fig. 100.17 does not show the decoration, but the Fig. here has been amended according to AO 14.939.	Schaeffer 1949, fig. 100.17.
85c.	1930. Acropole, Tr. A vers 1m 50 Niv II UM 2	Juglet	Complete	H 15, max D 10.2	Burnished (above paint) 5 YR 7/6 reddish yellow	BC red and black	Much black sand, small red particles, lime.	Schaeffer 1949, fig. 100.23 does not show the collarette, ticks on rim and handle amended on the Fig. here. Date Schaeffer 1949, 238.	Schaeffer 1949, fig. 100.23.
85d.	1961. Sud Acropole, secteur 122, point top. 3555, à - 1.00m UM 2	Juglet	Complete	H 16, max D 10.2, base D 3.2		Reddish brown	Fine yellowish clay	Date Courtois 1978, 208.	Courtois 1978, fig. 4.3.
85e.	1931. Acropole, Tr. N2, point top. 68 Niv. II UM 2	Juglet	Complete	H 14.4, max D 8.7, base 2.5, neck D 1.5, handle D 1.18	Burnished 5 YR 7/6 reddish yellow	Red	Black sand, small red particles, lime.	The identification with AO 14.879 is almost certain.	Schaeffer 1932, fig. 12.13; idem 1949, fig. 100.20.
85f.	1935. Acropole, Tr. Banq. point top. 54 Niv. II UM 2	Juglet	Complete	H 21, max D 11.5, base D 2.6, handle D 2.75	Smooth but no traces of burnish 10 YR 8/4 very pale brown	BC brown and red	Much black sand, small red particles, little lime.		Schaeffer 1949, fig. 100.26.
85g.	1939. T. LXXXV (3e couche). E.C. point top. 2344 UM 2/3	Jug	Complete	H 18.5		BC red and black	Yellowish ("chamois") clay	Date Schaeffer 1949, 254.	Schaeffer 1949, fig. 108.22.
85h.	1931. Tr. N2, below Dépôt Funeraire 68 UM 1 end?	Jug	Missing part of neck, handle and rim	H 20+X		Red	Reddish orange clay	Date: "below Dep. 68" is UM 2 Date Schaeffer 1949, 236.	Schaeffer 1949, fig. 99.27.
85i.	1931. Acropole, Tr. N3. Déblais (waste/fill) Niv. II UM 2	Jug/jar ?	Fragment			Black	Pink clay	Date Schaeffer 1949, 240	Schaeffer 1949, fig. 101.25.
85j.	1931. Tr. N2, below Dépôt Funeraire 68 UM 1 end?	Crater	Complete	Max D 22		BC red and black	Clear yellowish ("chamois") clay	Gerstenblith 1983 dates this vessel to MB IIA.	Schaeffer 1932, fig. 12.10; idem 1949, fig. 99.28.
85k.	1932. Acropole, T. 2. 8. VI point top. 2 vers 3m Niv. 2 UM 2	Jug	Complete	H 32.5	Burnished yellowish orange	BC red and brown			Schaeffer 1949, fig. 100. 30.

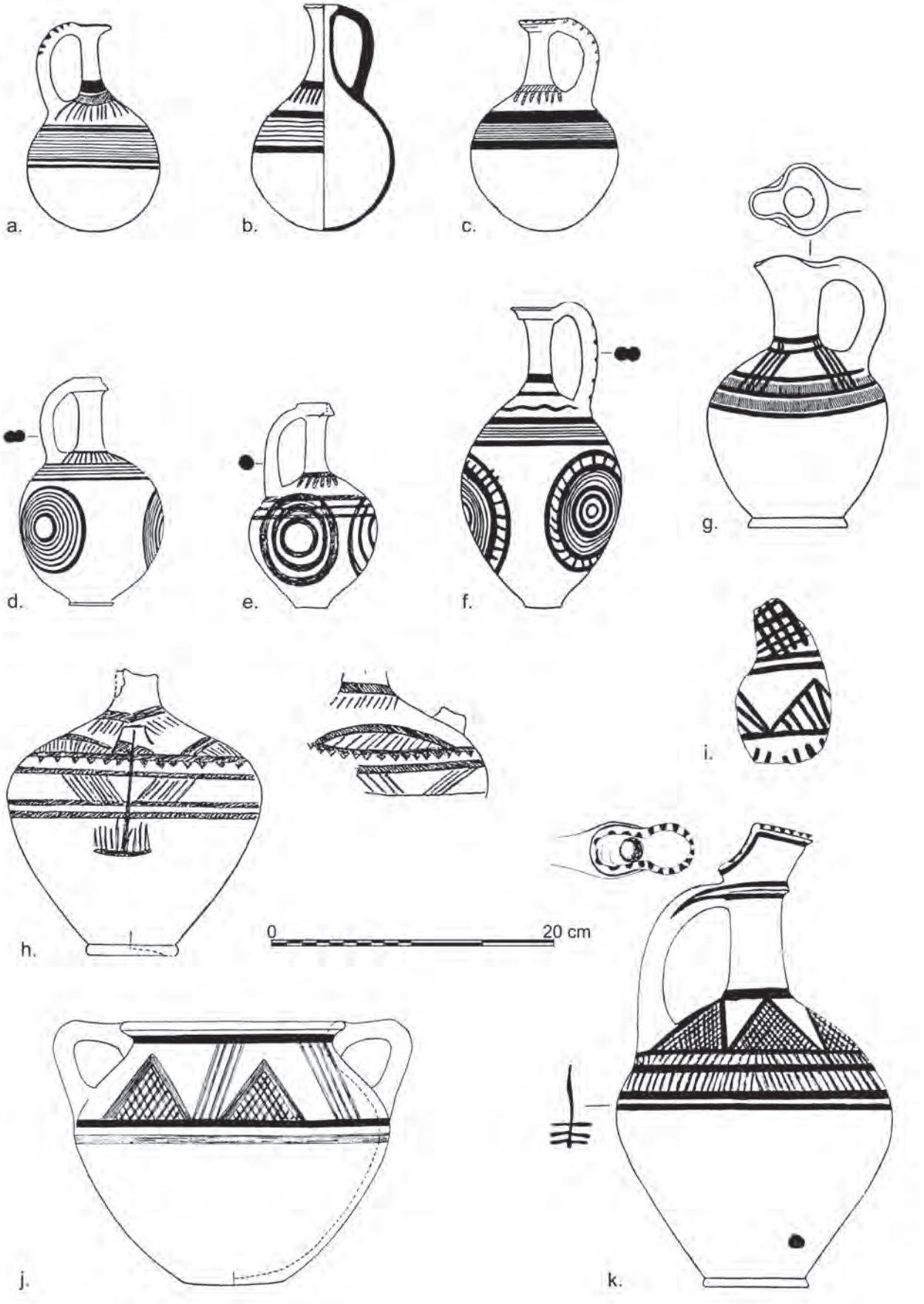


Fig. 85 Ras Shamra

Fig. 86 Ras Shamra

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
86a.	1961. Sud Acr., Necr. III,sect. 21 Est,T. 3480 à 2.75m, upper burial UM 2	Jug ("Syro/ Cilician")	Complete	H 25.8, max D 15.5, base D 6.5		Brown	Greyish beige clay	TUBB 1981, 405 mentions this jug as a primitive imitation of a Syro/Cilician jug.	COURTOIS 1978, fig. 4.4.
86b.	1931. Acropole Tr. N3. Point top. 99 = T. 99 Niv. II UM 2 or beg. UM 3	Jug ("Syro/ Cilician")	Missing part of rim	H 26.5, max d ca. 17, base D 6.5, handle D 1.7	10 YR 8 8/2–3 white-very pale brown	Reddish brown (10 R 3/4–6 dusky red-dark red)	Fired (?) more greyish than other RS. Dark sand, lime	Rim (restored) may have had the "eye".	SCHAEFFER 1932, pl. XII.1; IDEM 1949, pl. XLIII.3.
86c.	1933. Acropole, Tr. 24. III. point top. 122 (?) Niv. II UM 2 end	Jug	Complete	H 23		Red	Clear yellowish ("chamois")		SCHAEFFER 1949, fig. 102.10.
86d.	1936. Lower City east, T. XXXVI ossuarium UM 2	Jug	Missing part of neck and rim			BC red and black		Date SCHAEFFER 1948, 16.	SCHAEFFER 1938, fig. 6.D.
86e.	1936. Lower City east, T. XXXVI ossuarium UM 2	Jug	Complete	H 17, max D 11	Yellowish ("chamois") slip	BC brown and red	Beige	Date SCHAEFFER 1948, 16.	SCHAEFFER 1938, fig. 6.E.
86f.	1934. Acropole, Charnier, Tr. 80, point top. 109 à 1m 50 Niv. II UM 2	Jug(let)	Complete	H 20		BC red and black		Date SCHAEFFER 1949, 252.	SCHAEFFER 1949, fig. 107.2.
86g.	1937. Lower City west, T. LVII Late MB II/early LB	Jug	Complete	H 22, max D 13, base D 5	Beige slip 10 YR 8/4 very pale brown	BC brown and orange	Fine clay. Little black sand, some lime	T. LV with T. XXXVI dated by SCHAEFFER 1938, 247 as the earliest tombs. Early LB date: COUBET and HEIN, in: HEIN, BIETAK *et al.* 1994, 135.	SCHAEFFER 1938, fig. 26.Z.
86h.	1937. Lower City west, T. LVII	Jug	Complete			Black (?)			SCHAEFFER 1938, fig. 36.T.
86i.	1937. Lower City west, T. LVII	Jug	Missing part of rim			BC red and black			SCHAEFFER 1938, fig. 36. U.
86j.	1937. Lower City west, T. LVII	Juglet	Complete			Black			SCHAEFFER 1938, fig. 36.M.

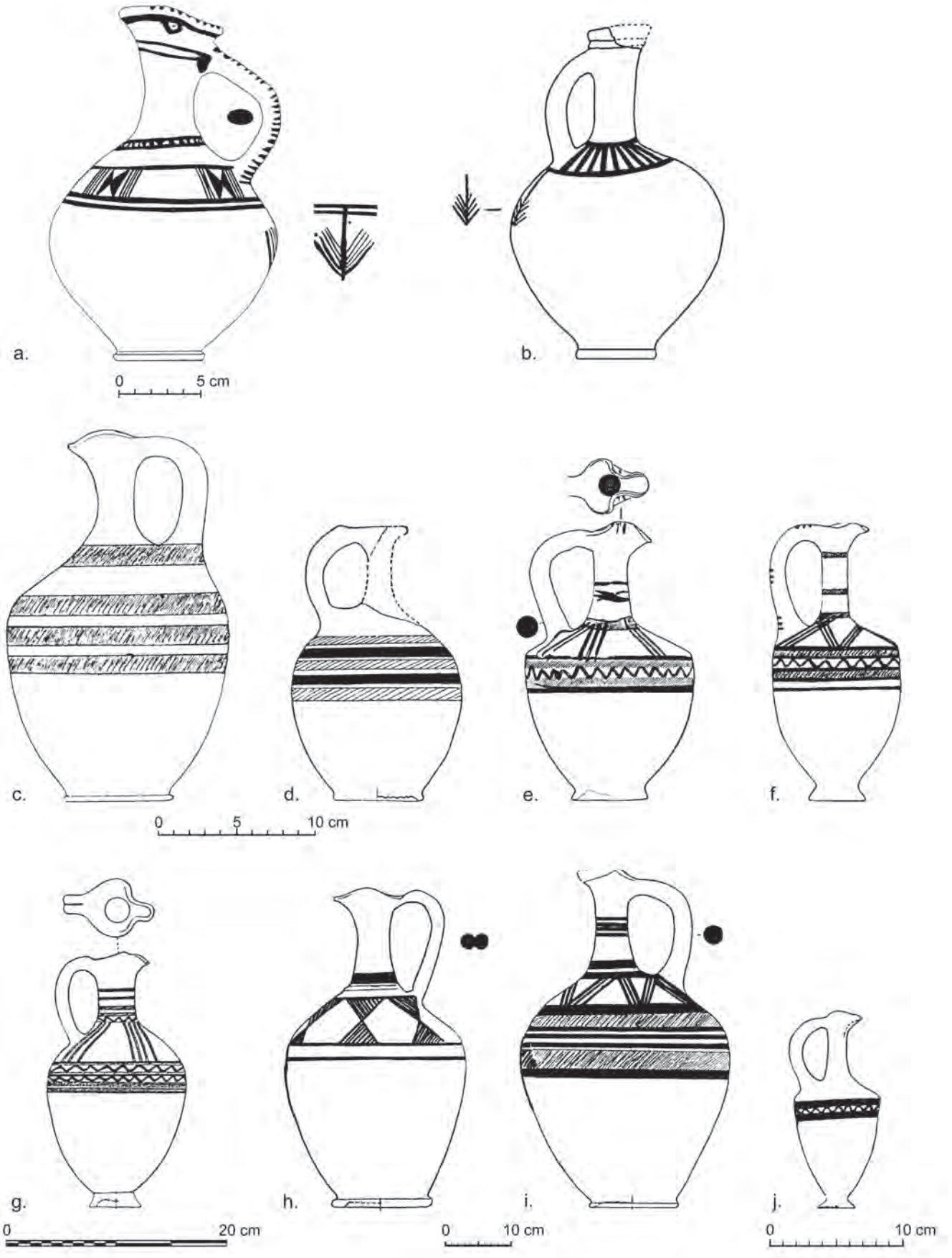


Fig. 86 Ras Shamra

Fig. 87 Kinet Höyük

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Additional information	References
87a.	East Terrace building	Jug	Missing part of rim	Cf. Fig.			No detailed information provided.	Gates 2000, fig. 6.1.
87b.	East Terrace building	Jug	Missing part of rim	Cf. Fig.				*Ibid.*, fig. 6.2.
87c.	East Terrace building	Jug	Complete	Cf. Fig.				*Ibid.*, fig. 6.3.
87d.	East Terrace building	Jug	Complete	Cf. Fig.				*Ibid.*, fig. 6.4.
87e.	East Terrace building	Jug	Missing base, rim, handle	Cf. Fig.				*Ibid.*, fig. 6.5.
87f.	East Terrace building	Jug	Missing most of rim, handle	Cf. Fig.				*Ibid.*, fig. 6.6.
87g.	East Terrace building	Jug	Missing neck, lower part, most of handle	Cf. Fig.				*Ibid.*, fig. 6.7.
87h.	East Terrace building	Low-necked jug	Complete	Cf. Fig.				*Ibid.*, fig. 6.8
87i.	East Terrace building	Amphora	Complete	Cf. Fig.				*Ibid.*, fig. 6.9.
87j.	East Terrace building	Jar with basket handle	Missing lower part, part of handle	Cf. Fig.				*Ibid.*, fig. 6.10.
87k.	East Terrace building	Cup with two handles	Complete	Cf. Fig.				*Ibid.*, fig. 6.11.
87l.	East Terrace building	Small bowl	Missing base	Cf. Fig.				*Ibid.*, fig. 6.12.
87m.	East Terrace building	Small bowl with ears	Missing base	Cf. Fig.				*Ibid.*, fig. 6.13.
87n.	East Terrace building	Small bowl with feet	Complete	Cf. Fig.				*Ibid.*, fig. 6.14.
87o.	East Terrace building	Juglet	Missing rim, handle	Cf. Fig.	Red burnished	Black		*Ibid.*, fig. 7.7.

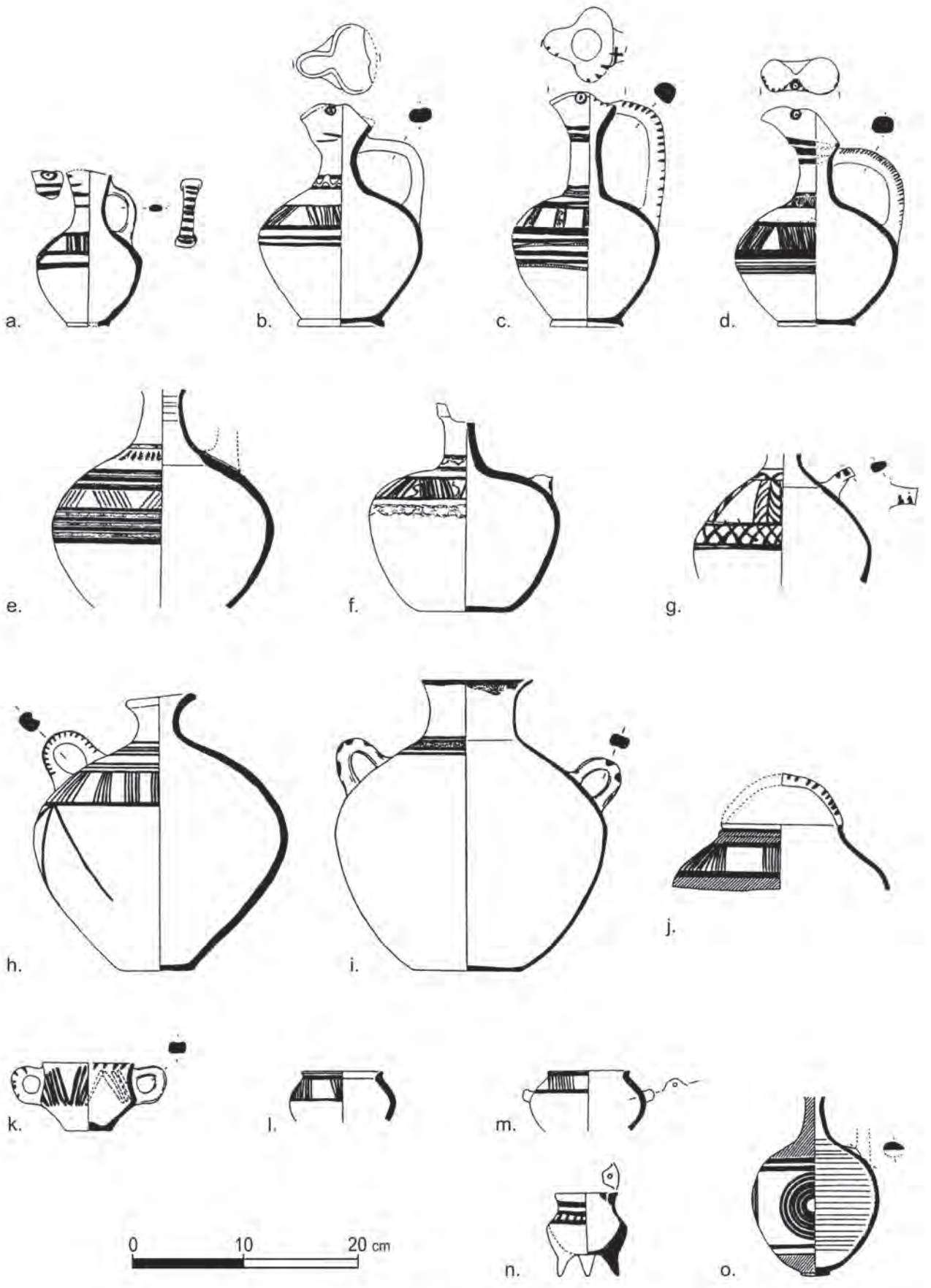


Fig. 87 Kinet Höyük

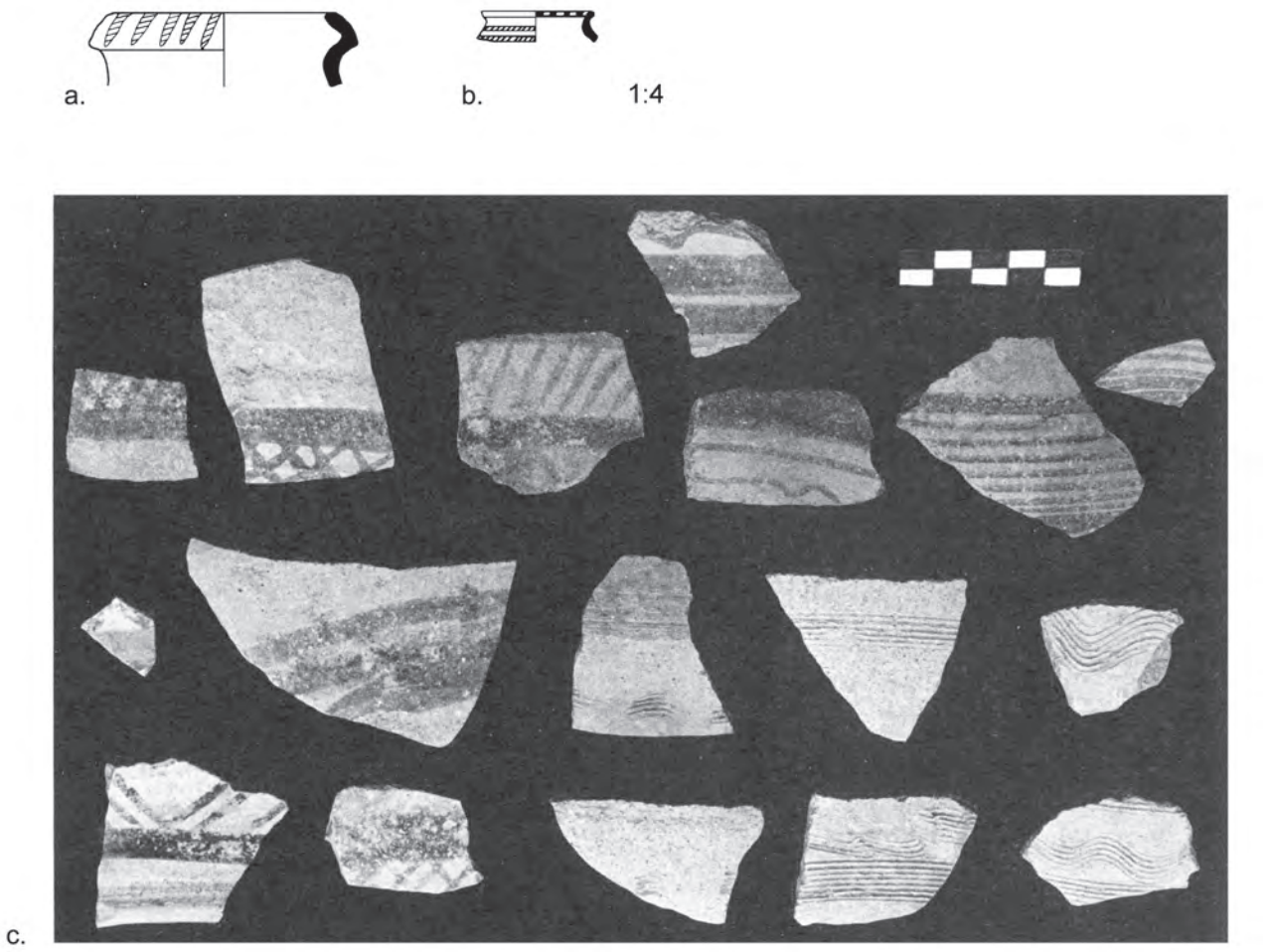


Fig. 88 Tell el Hayyat

Fig.	Date	Type	Preserved	Size	Surface	Decoration	Additional information	References
88a.	MB IIA, Ph. 4	Handleless jar (?)	Rim fragment	Rim D ca. 11.5		Red, ticks on rim	No provenance except for the phase is provided for any of the painted fragments from Tell Hayyat.	Falconer and Magness-Gardiner 1984, fig. 16.11; Falconer and Fall 2006, fig. 4.5: m.
88b.	MB IIA, Ph. 4	Small bowl	Rim and beginning of shoulder	Rim ca. 5.5	White slip (?)	Red or bichrome		Falconer and Magness-Gardiner 1984, fig. 14.13; Falconer and Fall 2006, fig. 4.4: p.
88c.	MB IIA–A/B, Ph. 4–3	Jugs/jars	Wall fragments	Misc.	Burnished	Red and bichrome	There is no specific description of the painted fragments on the photo	Falconer and Magness-Gardiner 1984, fig. 17.

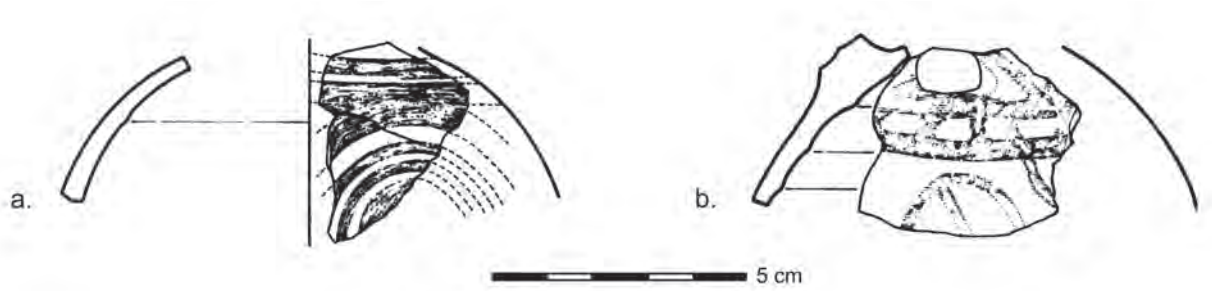


Fig. 89 Bosra

Fig.	Prov.	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
89a.	Str. 18 and 15	Juglet	Two shoulder fragments	Cf. Fig.	Light slipped and burnished	Dark reddish brown, concentric circles	With much dark basalt.		Seeden 1986.
89b.	Str. 15	Juglet	Shoulder fragment w. lower handle stub	Cf. Fig.	Light slipped and burnished	Dark reddish brown,	With much dark basalt.	Possibly the same juglet as Fig. 89a, but less well preserved.	Seeden 1986.

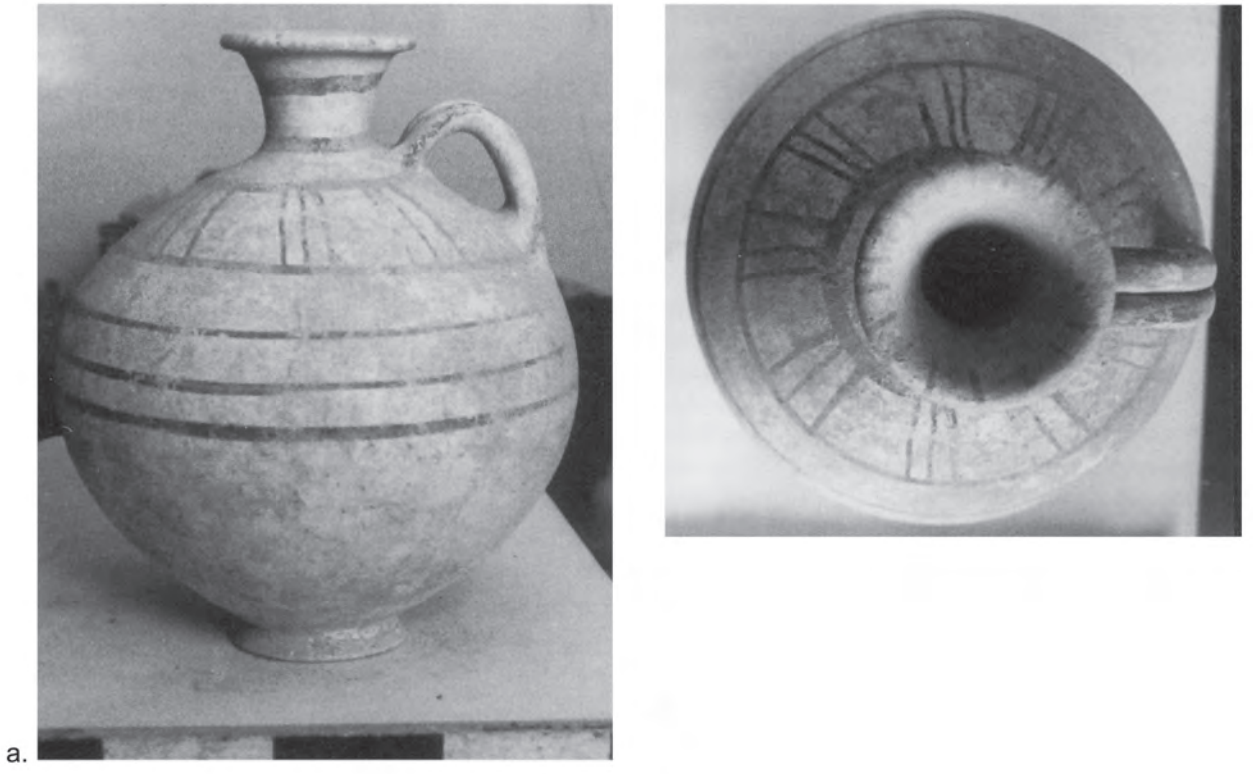


Fig. 90 Deraᶜa

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	Additional information	References
90	Tomb	Low-necked jug	Complete	Cf. Fig.	Light, smooth (?)	Brown (?)	The jug was first classified as CoW.	Al-Maqdissi 1995, fig. 60.5; Braemer and Al-Maqdissi 2002, fig. 16.



Fig. 91 Tell el Ashari

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	References
91	Tomb	Juglet, stepped-rim related	Missing lower part	Cf. Fig.	Light	Dark brown/black	Al-Maqdissi 1993, fig. 53; Braemer and Al-Maqdissi 2002, pl. XX-A.110.

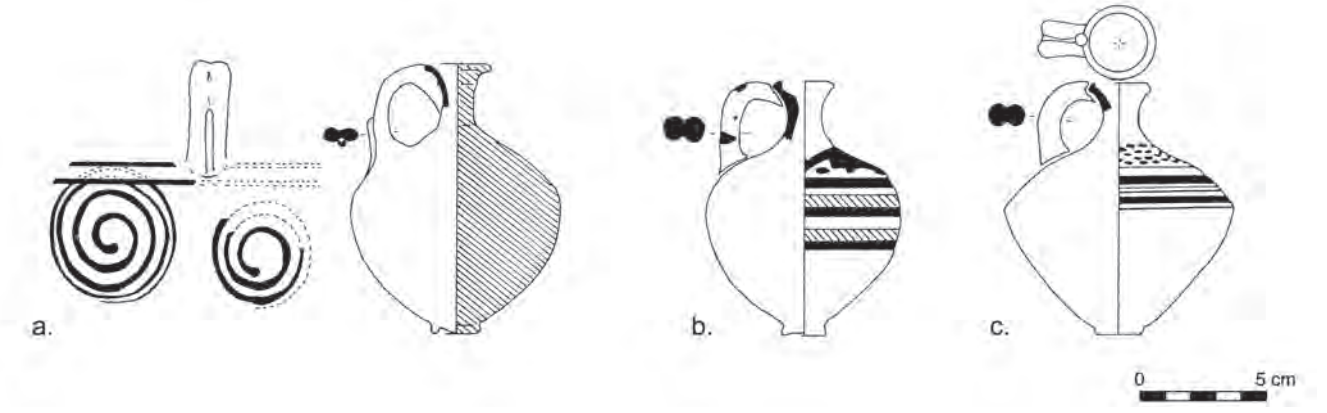


Fig. 92 Mtouné

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	References
92a.	Tomb	Juglet with stepped-rim	Complete	Cf. Fig.	Red burnished?	Brown/black	Braemer and Al-Maqdissi 2002, pl. XX-A.109.
92b.	T. III/2	Juglet	Complete	Cf. Fig.	Light	BC red and black (?)	Al-Maqdissi 1987, fig. 6.3; Braemer and Al-Maqdissi 2002, pl. XIX-B.102.
92c.	T. III/2	Juglet	Complete	Cf. Fig.	Light	BC?	Al-Maqdissi 1987, fig. 6.2; Braemer and Al-Maqdissi 2002, pl. XIX-B.106.



Fig. 93 Tell Sakka

No.	Provenance	Type	Preserved	Shape	Size	Surface	Decoration	Fabric	Inclusions	References
93a.	Tomb? Saqqa/5	Juglet	Missing neck and rim	Globular, small disc base, band handle	H 14.6 + X, max D 12, base 3	5YR 7/7 yellowish red, not very fine (?)	Red (10R 4/8 red), 3 spirals, ladder band above and vertical wavy bands from horizontal band at collar	Clay 2.5YR 7/4 rose, fine, hard	Very fine grains	Al-Maqdissi 1988, fig. 2.2.
93b.	(Tomb ?) Level 4	Juglet	Complete	Piriform, button base, db handle; pellet at upper and lower attachments, everted rim		Burnished slip? or smoothed	Red or brown, ladder band at shoulder, additional bands below			Taraqji 1999, fig. 12, back right.
93c.	(Tomb ?) Level 4	Juglet	Complete	Cylindrical, broader base than shoulder, db handle - pellet at upper attachment to rim, rolled rim		Burnished slip? or smoothed	Brown (?), bands at shoulder and below			Taraqji 1999, fig. 12, back left.

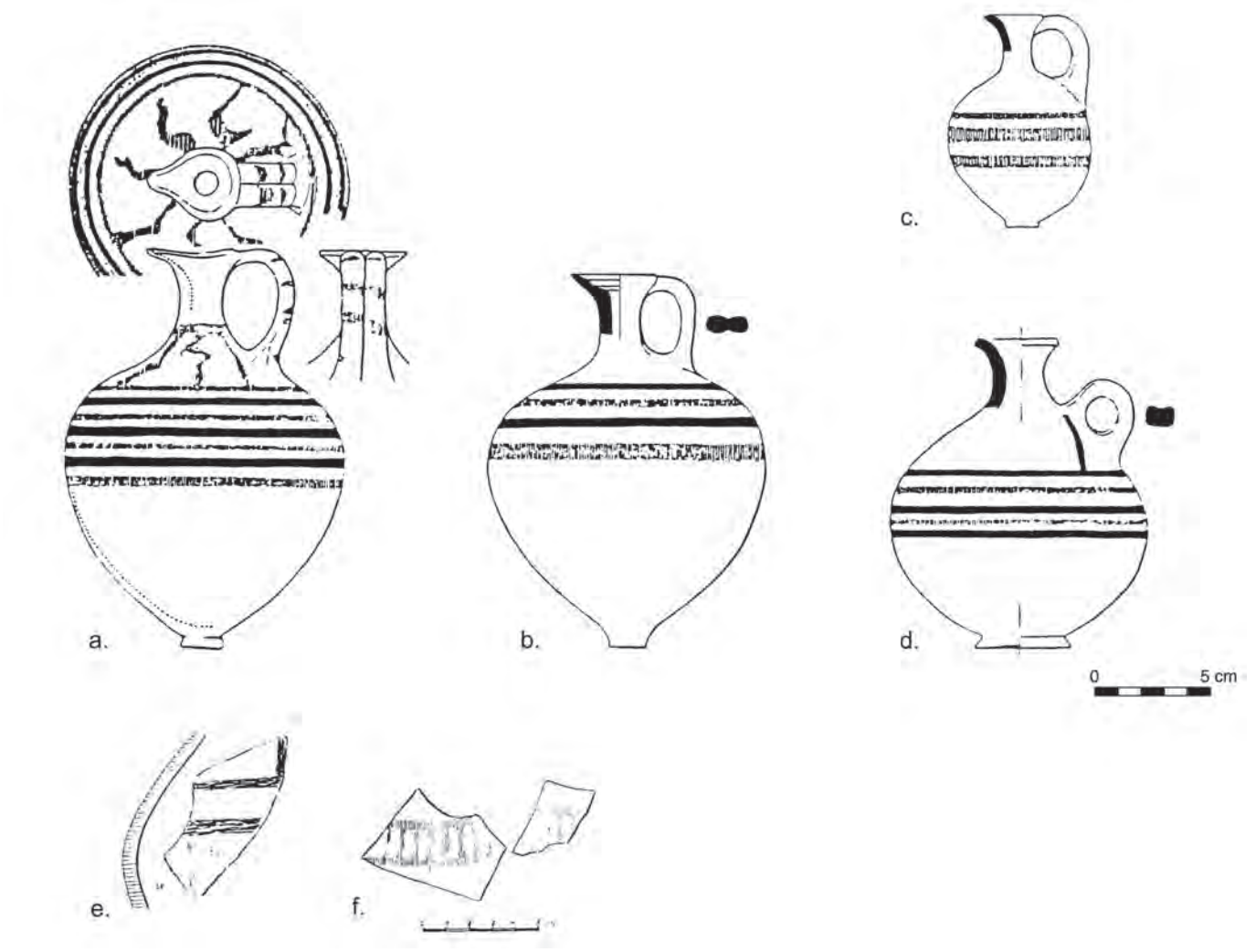


Fig. 94 Tell el-Salihiyah

Fig.	Reg. No.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	References
94a.	TS 194	Tomb, X 4, 6 and 7 MB IIB	Juglet	Complete (?)	H 17	Whitish yellow lightly burnished slip	BC red and black	Fine	von der Osten 1956, 46, Taf. 43.TS 194; Braemer and Al-Maqdissi 2002, pl. XIX-B.101.
94b.	TS 189	Tomb: X 4, 6 and 7 MB IIB?	Juglet	Complete (?)	H 16	Reddish buff lightly burnished slip	BC red and black	Fine	von der Osten 1956, 46, Taf. 43.TS 189; Braemer and Al-Maqdissi 2002, pl. XIX-B.104.
94c.	TS 174	Tomb, × 3 MB IIB	Juglet, small	Complete	H 9		Reddish brown		von der Osten 1956, 48, Taf. 43.TS 174; Braemer and Al-Maqdissi 2002, pl. XIX-B.105.
94d.	TS 130	Tomb ?, near skulls at the wall in str. XII, just below surface MB IIB	Juglet ("Low-necked juglet")	Complete	H 13.3	Lightly burnished reddish buff slip	BC red and black	Mid fine	von der Osten 1956, 47–48, Taf. 43. TS 130; Braemer and Al-Maqdissi 2002, pl. XIX-B.103.
94e.		Level XII MB IIB	Juglet	Fragment			Brown?		von der Osten 1956: Taf. 42.58
94f.	TS 208	UXII (below XII) MB IIA/B	Juglet	2 fragments, from shoulder?	Ca. 6 × 4 and 4 × 4	Burnished greyish (originally white) slip	Reddish brown,	Light grey, very fine, well fired	von der Osten 1956, 44, Taf. 41. TS208.

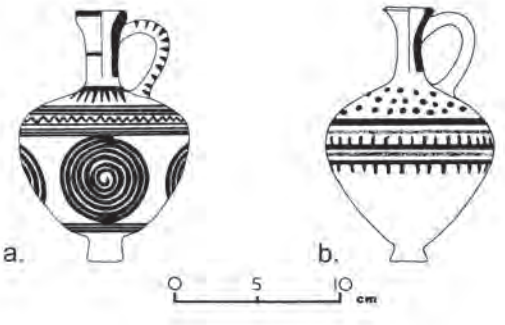


Fig. 95 Tell Ghouslaniyeh

Fig.	Provenance/date	Type	Preserved	Size	Decoration	References
95a.	Tomb	Juglet	Complete	Cf. Fig.	Brown?	Tubb 1983, fig. 1.6.
95b.	Tomb	Juglet	Complete	Cf. Fig.	BC red and brown?	*Ibid.*, fig. 1.7.

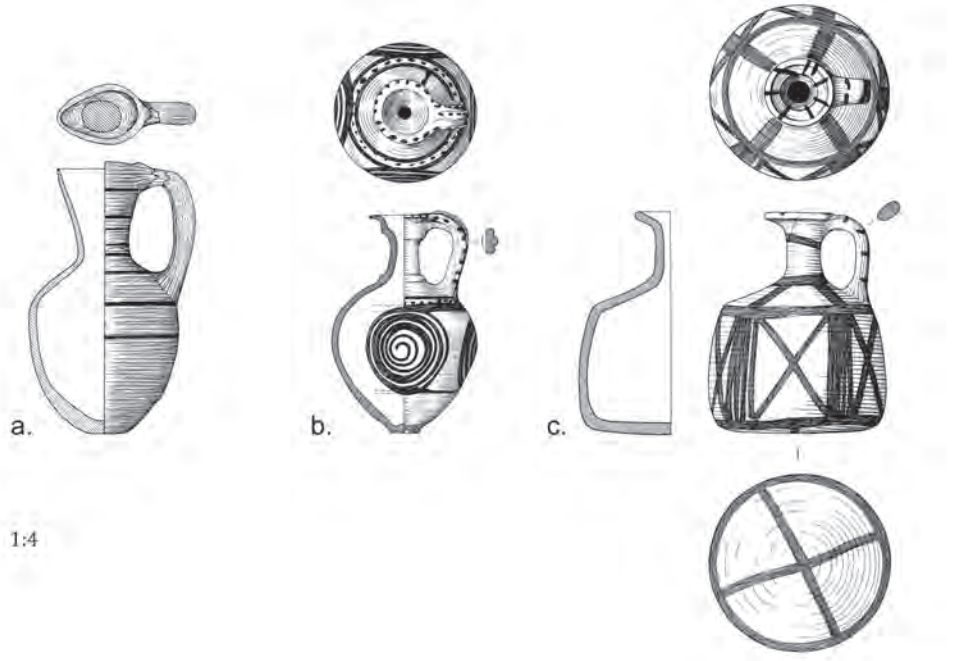


Fig. 96 Kamid el Loz

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	References
96a.	T. 106 MB IIA or B?	Dipper	Almost complete	H 14.6	(Plain)	Red-brown (faint)	Brown-grey, hard fired. With sand and lime	Miron 1982, pl. 30.106:1.
96b.	T. 97 MB IIA/B	Stepped-rim juglet	Complete	H 11.5	Wet smoothed vertically	Red-brown	Yellowish to orange, very hard fired. With fine straw, some lime	*Ibid.*, pl. 23.97.3.
96c.	T. 121 MB IIB?	Juglet	Complete	H 11.5	Smoothed vertically	Brown light and dark	Middle fired. With "grog" (crushed pottery), sand	*Ibid.*, pl. 35.1.

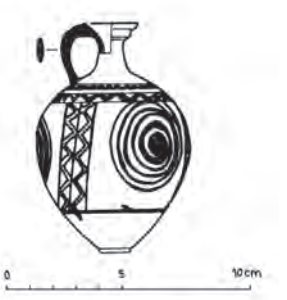


Fig. 97 Tell el Ghassil

Fig.	Provenance/date	Type	Preserved	Size	Decoration	References
97	T. 1, Niv. X MB II B	Stepped-rim juglet	Complete	H ca. 10	Brown?	Doumet-Serhal 1995–1996, pl. 1.3

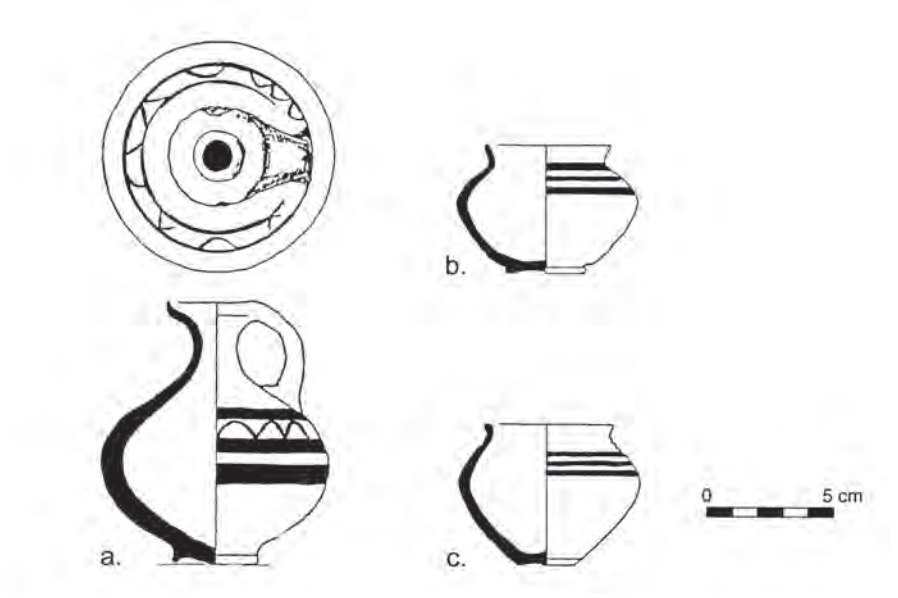


Fig. 98 Yabrud

Fig.	Provenance/date	Type	Preserved	Size	Decoration	References
98a.	"MB II"	Juglet	Complete	Cf. Fig.	Reddish brown	Abou Assaf 1967, 60, pl. III.9; Braemer, and Maqdissi 2002, pl. XIX B.107.
98b.	"MB II"	Bowl	Complete	Cf. Fig.	Reddish brown	Abou Assaf 1967, 60, pl. III.10.
98c.	"MB II"	Bowl	Complete	Cf. Fig.	Reddish brown	Abou Assaf 1967, 60, pl. III.11.

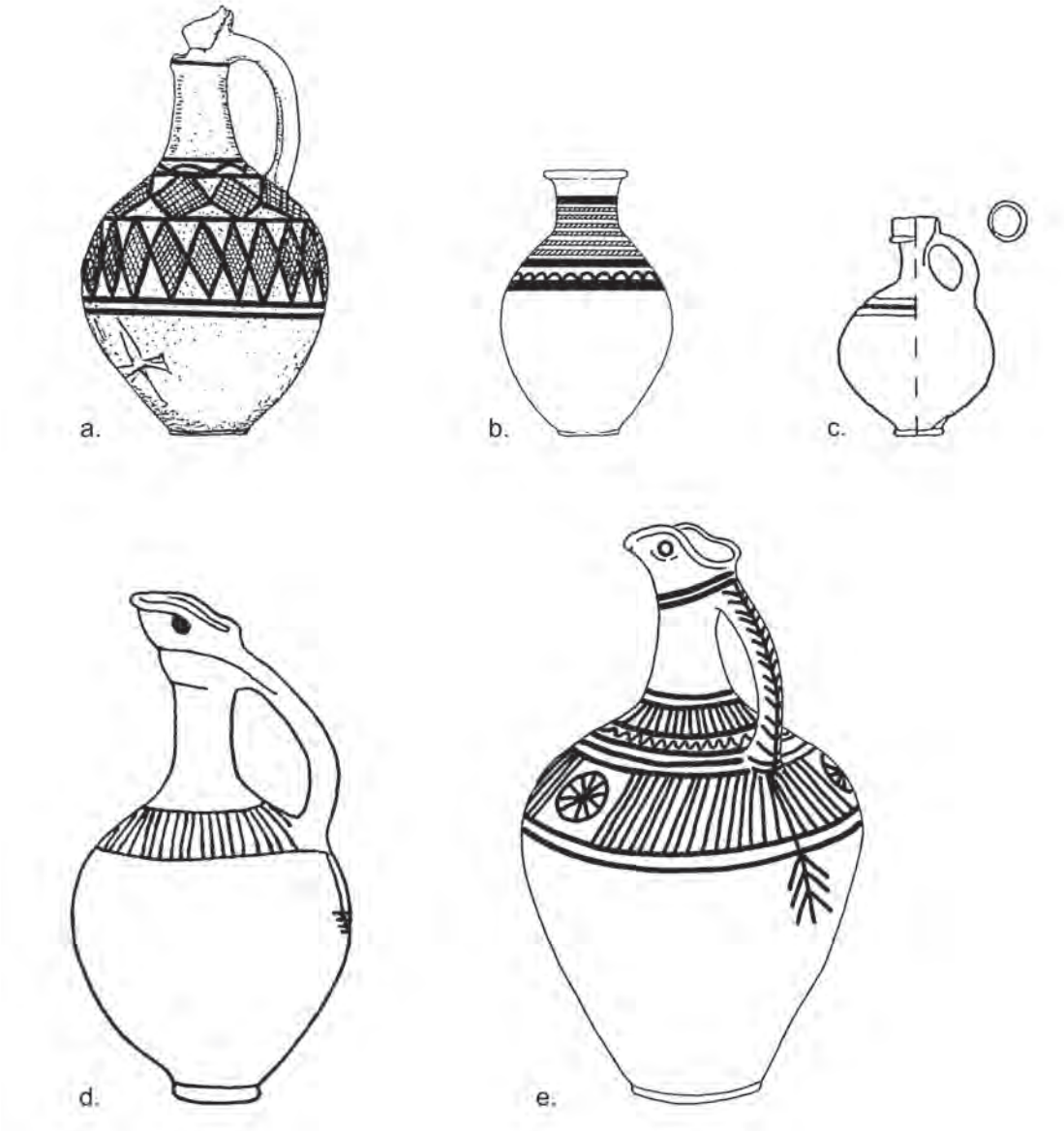


Fig. 99 Qatna

Fig.	Provenance/ date	Type	Preserved	Size	Surface	Decoration	Additional information	References
99a.	T. 1 MB IIA	Long-necked jug	Missing rim	H ca. 27.5 + X, max D 16	Red burnished	Black	The drawing from du Mesnil du Buisson 1930, pl. XXXI.1 has been amended from photo by L. Nigro.	du Mesnil du Buisson 1927, fig. 49; 1930: pl. XXXI.1; Schaeffer 1948, fig. 100.1; Amiran 1969: 113, Pl. 35.6.
99b.	T. 1 MB IIA	Handle-less jar, minia-ture	Com-plete	H 14.2, max D 9.3	Cream slip	BC red and black		du Mesnil du Buisson 1927, fig. 46, pl. XIII.2 (photo); 1930, pl. XXXII.85; Schaeffer 1948, fig. 100.25.
99c.	T. 1 MB IIA?	Juglet	Com-plete			Brown?, 3 horiz. bands on shoulder		du Mesnil du Buisson 1927, pl. IX.2 (photo); 1930, pl. XXXI.28; Schaeffer 1948, fig. 100.3.
99d.	T. 1 MB IIA	"Eye" jug Syro/ Cilician	Com-plete			Brown/dark		du Mesnil du Buisson 1930: Pl. XXXI.82; Schaeffer 1948, fig. 100.2; 23.
99e.	T. 1 MB IIA	"Eye" jug	Missing part of rim			Red	The tassel is not seen on Schaeffer 1948, fig. 100.24.	du Mesnil du Buisson 1930, pl. XXXI.61; Schaeffer 1948, fig. 100.11; 24.

Fig. 100 Hama

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	References
100a.	G II MB IIA	Jug	Fragmentary, complete shape	H ca. 25		Red		Fugmann 1958, pl. X.5B901; Riis and Buhl 2007, pl. Vd.
100b.	G II MB IIA	Low-necked jug	Missing rim	H ca. 10 + X		Brown		Fugmann 1958, pl. X.5B485; Riis and Buhl 2007, pl. Vf, g.
100c.	G II MB IIA	Low-necked jug	Missing lower part and part of rim	H 16.5, max D 15.5		Reddish brown	Yellowish	Ingholt 1940, 56, n. 4 (mentioned); Riis and Buhl 2007, pl. Ve.
100d.	G II MB IIA	Low-necked jug	Fragments, handle and around handle	Ca. 11.8 × 13.5 (one of the fragments)	Whitish grey slip	Brown/black	Reddish grey, fine. Gritty	Ingholt 1940, 56, n. 2 (mentioned); Riis and Buhl 2007, pl. Vh.
100e.	G I MB IIA	Low-necked jug	Fragments (7) from shoulder and handle		Creamy slip	Black	Greyish white. Gritty w. lime	Riis and Buhl 2007, pl. pl. IIc (SN1).

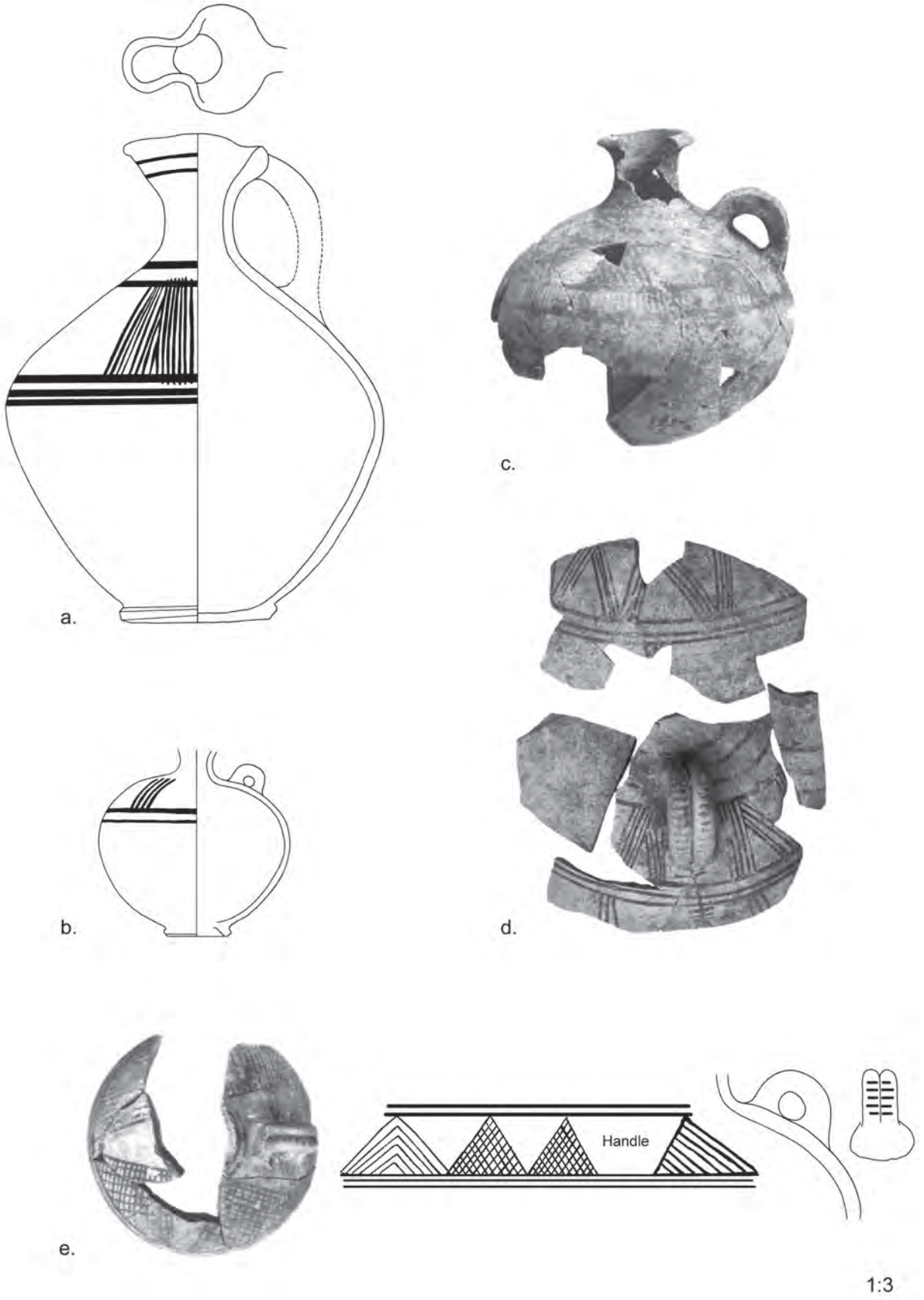


Fig. 100 Hama

Fig. 101 Murek

Fig.	Provenance	Type	Preserved	Size	Surface	Decoration	References
101a.	Murek Tomb	Handleless jar	Complete	1:4	Smooth	Red	Riis and Buhl 2007, pl. XXa: 8M137.
101b.	Murek Tomb	Handleless jar	Complete	1:4	Smooth	Red	Riis and Buhl 2007, pl. XXb: 8M83.
101c.	Murek Tomb	Handleless jar	Complete	1:4	Smooth	Red	Riis and Buhl 2007, pl. XXc: 8M25 (photo).
101d.	Murek Tomb	Handleless jar	Complete	1:4	Smooth	Red	Riis and Buhl 2007, pl. XXd: 8M122.
101e.	Murek Tomb	Handleless jar/bottle	Complete	1:4	Smooth	Red	Riis and Buhl 2007, pl. XXe: 8M9.
101f.	Murek Tomb	Small vase	Missing rim	1:4	Smooth	Red	Riis and Buhl 2007, pl. XXf: 8M82.
101g.	Murek Tomb	Jug	Complete	1:4	Smooth	Red	Riis and Buhl 2007, pl. XXg: 8M130.
101h.	Murek Tomb	Jug	Complete	1:4	Smooth	Red	Riis and Buhl 2007, pl. XXh and i: 8M10 (photo).

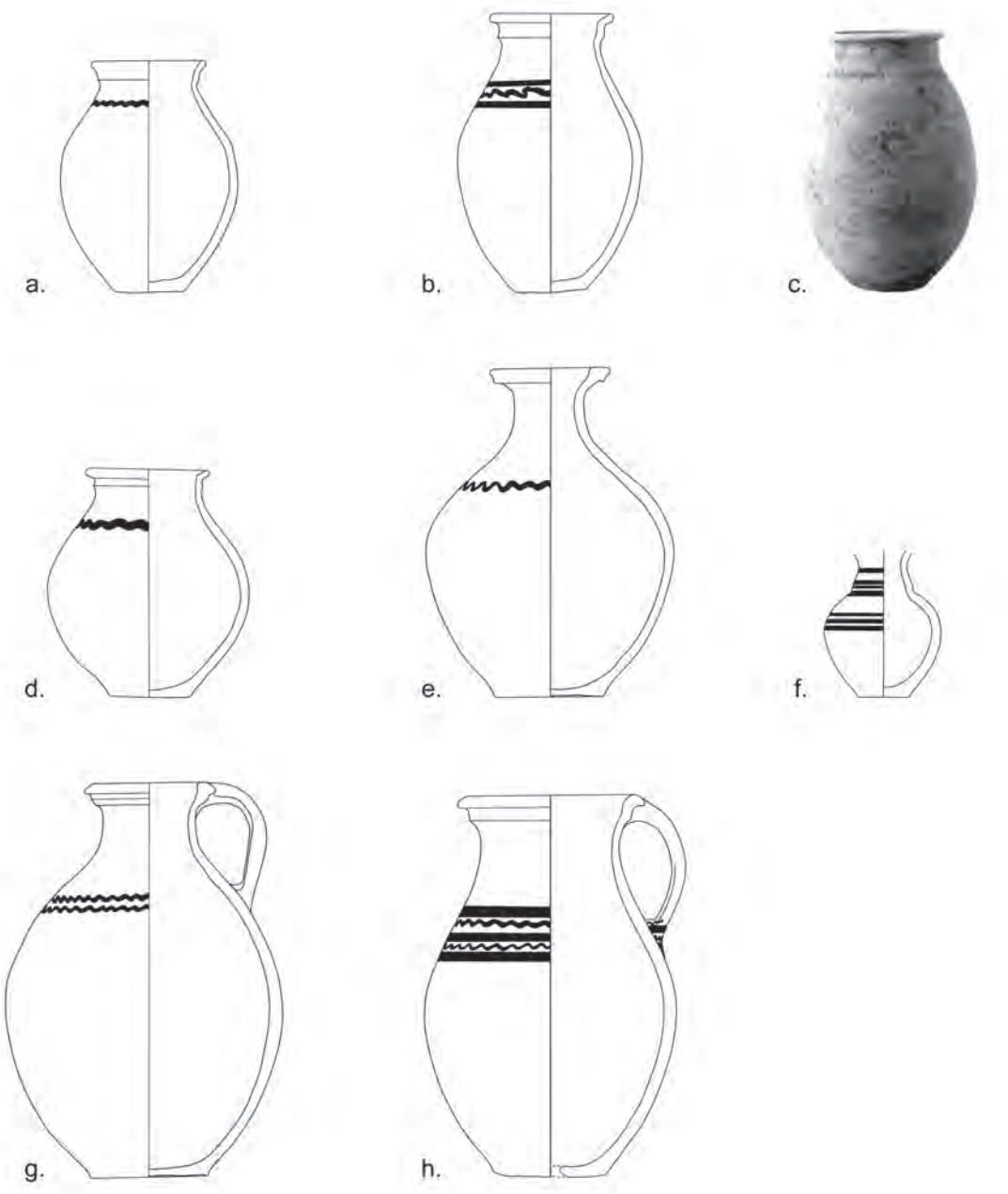


Fig. 101 Murek

Fig. 102 Ebla

Fig.	Provenance/ date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
102a.	Tomb of the Princess Q.78.A Mardikh IIIA2	Jug, large	Missing rim	H 42, max D 34, base D 10		Brown	Light pink-brownish	Reg. no. TM. 78.QIA.62. Matthiae 1989, figs. 1 and 3 are switched.	Matthiae 1989, 304–305; fig. 3*; pl. 53.1, 4; Nigro 2002a, fig. 17; Matthiae Pinnock and Matthiae 1995, 526 (colour photo), no. 459.
102b.	Tomb of the Princess Q.78.A Mardikh IIIA2	Jug, large	Missing rim	H 36, max D 24.5, base D 10		Black	Very light pink-brownish	Reg. no. TM. 78.QIA.8. Matthiae 1989, figs. 1 and 3 are switched.	Matthiae 1989, 306; fig. 1; pl. 54.1, 3.
102c.	Tomb of the Princess Q.78.A Mardikh IIIA2	Jug, large	Missing rim	H 41, max D 35.5, base D 10	Very light cream wash	Brown/ black	Light pink-brownish	Reg. no. TM. 78.QIA.20.	Matthiae 1989, 305; fig. 2; pl. 53.2–3; Matthiae Pinnock and Matthiae 1995, 526 (colour photo), no. 460.
102d.	Tomb of the Princess Q.78.A Mardikh IIIA2	Jug, large	Missing part of rim	H 32, max D 23.5, base D 6		Brown/ black		Reg. no. TM. 78.QIA.65. The rim is partly preserved showing that the eye is probably missing on Figs. 102a-c.	Matthiae 1989, 306–307; fig. 4; pl. 54.2, 4.
102e.	Tomb of the Princess Q.78.A Mardikh IIIA2	Low-necked jug		H 16.5, max D 17, base D 5	Whitish slip	Black		Reg. no. TM. 78.QIA.34.	Matthiae 1989, 308; fig. 6; pl. 57.1–2; Nigro 2002a, fig. 26.
102f.	Tomb of the Lord of the Goats Q.78.B Mardikh IIIB1	Low-necked jug		H 16,5, max D 16.5, base D 6		Black		Reg. no. TM. 78.QIB.49.	Matthiae 1989, 307–308; fig. 5; pl. 56.2–4; Nigro 2002a, fig. 22.7; fig. 26.
102g.	Tomb of the Lord of the Goats Q.78.B Mardikh IIIB1	Low-necked jug		H 20.5, max D 19.5, base D 7.5		Black		Reg. no. TM. 78.QIB.29. This jug is larger than the other two Figs. 102e-f.	Matthiae 1989, 308; fig. 7; pl. 57.3–4; Nigro 2002a, fig. 26; Nigro 2002b, pl. LVI.95.

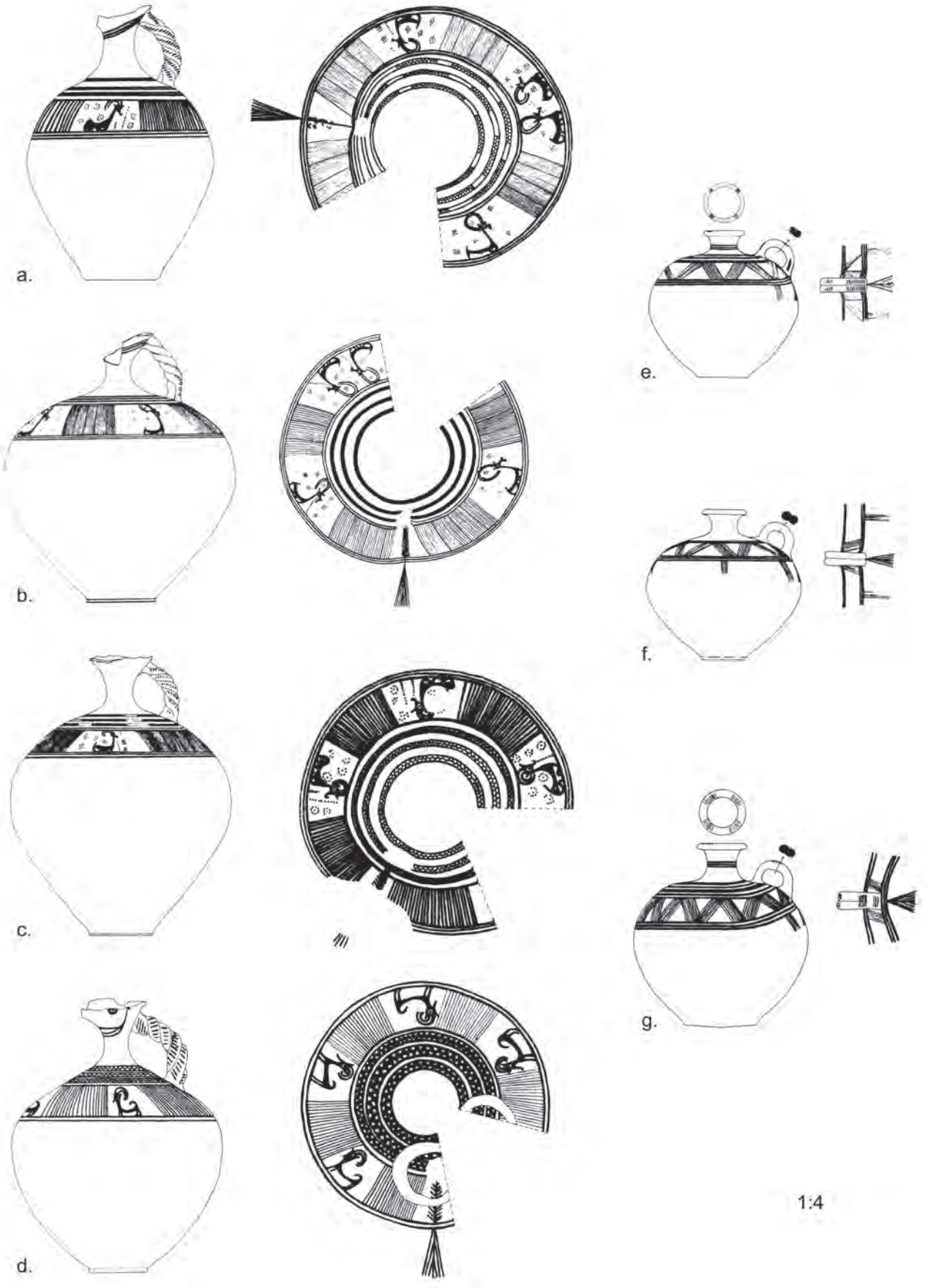


Fig. 102 Ebla

Fig. 103 Umm el Marra

Fig.	Provenance/date	Type	Preserved	Size	Surface	Decoration	Fabric	Additional information	References
103a.	Acropolis West Unit 1228/3860. UeM IIId, MB IIA	Jar	Shoulder fragment	Cf. Fig.	Pink-brown	Brown	Fine lime, some chaff	Wheelmade	Schwartz, Curvers *et al.* 2000, fig. 8.14.
103b.	Acropolis West Unit 1228/3860. UeM IIId, MB IIA	Strap handle	Handle fragment	Cf. Fig.	Light pink	Red	Core pink/ brown/ pink. Fine white sand		*Ibid.*, fig. 8.16.
103.	Acropolis West Unit 1228/3860. UeM IIId, MB IIA	Jar	Rim fragment	Cf. Fig.	Brown-yellow slip	Dark brown	Brown inner core. Fine white sand	Wheelmade	*Ibid.*, fig. 8.15.
103d.	Acropolis West Unit 1228/3860. UeM IIId, MB IIA	Juglet	Missing part of rim	Cf. Fig.	Light pink-brown	Brown	Fine dark sand		*Ibid.*, fig. 8.13.

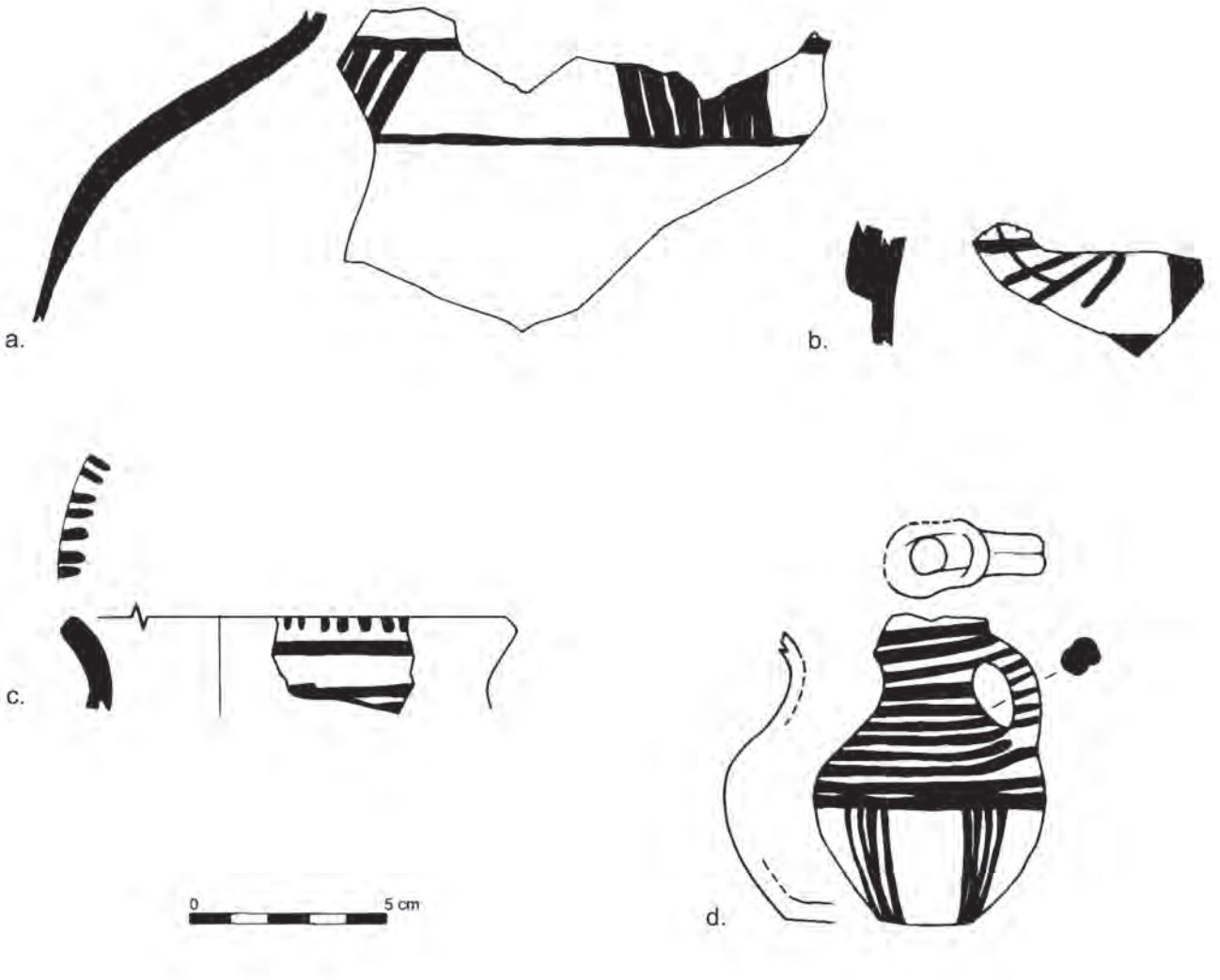


Fig. 103 Umm el Marra

Fig. 104 Khabur Ware examples

Fig.	Provenance	Type	Size	References
104a.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	Mallowan 1937, fig. 23.11.
104b.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 23.12.
104c.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 23.13.
104d.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 21.5.
104e.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 21.13.
104f.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 23.7.
104g.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 21.8.
104h.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 16.5.
104i.	Tepe Gawra, Str. V	Khabur Ware	Cf. Ref.	Speiser 1935, pl. LXXI.157.
104j.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	Mallowan 1937, fig. 21.1.
104k.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 23.6.
104l.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 21.9.
104m.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 23.5.
104n.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	*Ibid.*, fig. 23.7.
104o.		Khabur triangles	Cf. Ref.	Hrouda 1957, pl. 9.9.
104p.	Tepe Gawra, Str. V	Khabur Ware	Cf. Ref.	Speiser 1935, pl. LXXI.161.
104q.	Assur	Khabur Ware	Cf. Ref.	Hrouda 1957, pl. 9.1.
104r.	Chagar Bazar, Level I	Khabur Ware	Cf. Ref.	Mallowan 1937, fig. 23.10.
104s.	Assur	Khabur Ware	Cf. Ref.	Hrouda 1957, pl. 9.4.

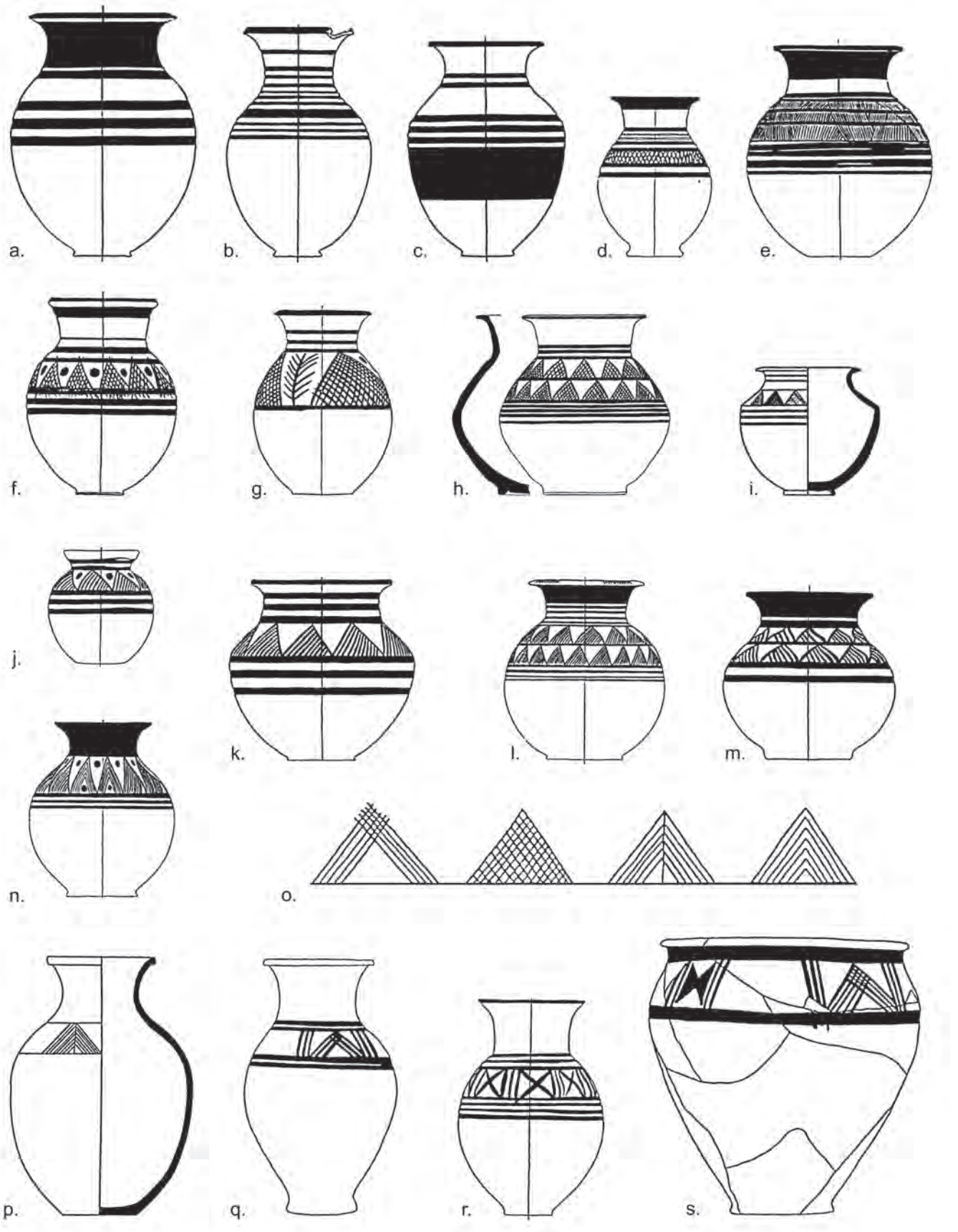


Fig. 104 Khabur Ware examples

Fig. 105 Syro-Cilician Ware examples

Fig.	Provenance	Type	Size	References
105a.	Alalakh, Level XIII	Syro/Cilician Ware	1:4	Heinz 1992, pl. 82.83.9a–c.
105b.	Alalakh, Level XII	Syro/Cilician Ware	1:4	*Ibid.*, pl. 75.17a, b.
105c.	Alalakh, Level XIV	Syro/Cilician Ware	1:4	*Ibid.*, pl. 86.7.
105d.	Tell Judeidah	Syro/Cilician Ware	Cf. Fig.	Tubb 1983, fig. 1.1.
105e.	Alalakh, Level XIV	Syro/Cilician Ware	1:4	Heinz 1992, pl. 82.83.9a–c.
105f.	Alalakh, Level XIV	Syro/Cilician Ware	1:4	*Ibid.*, pl. 85.2.

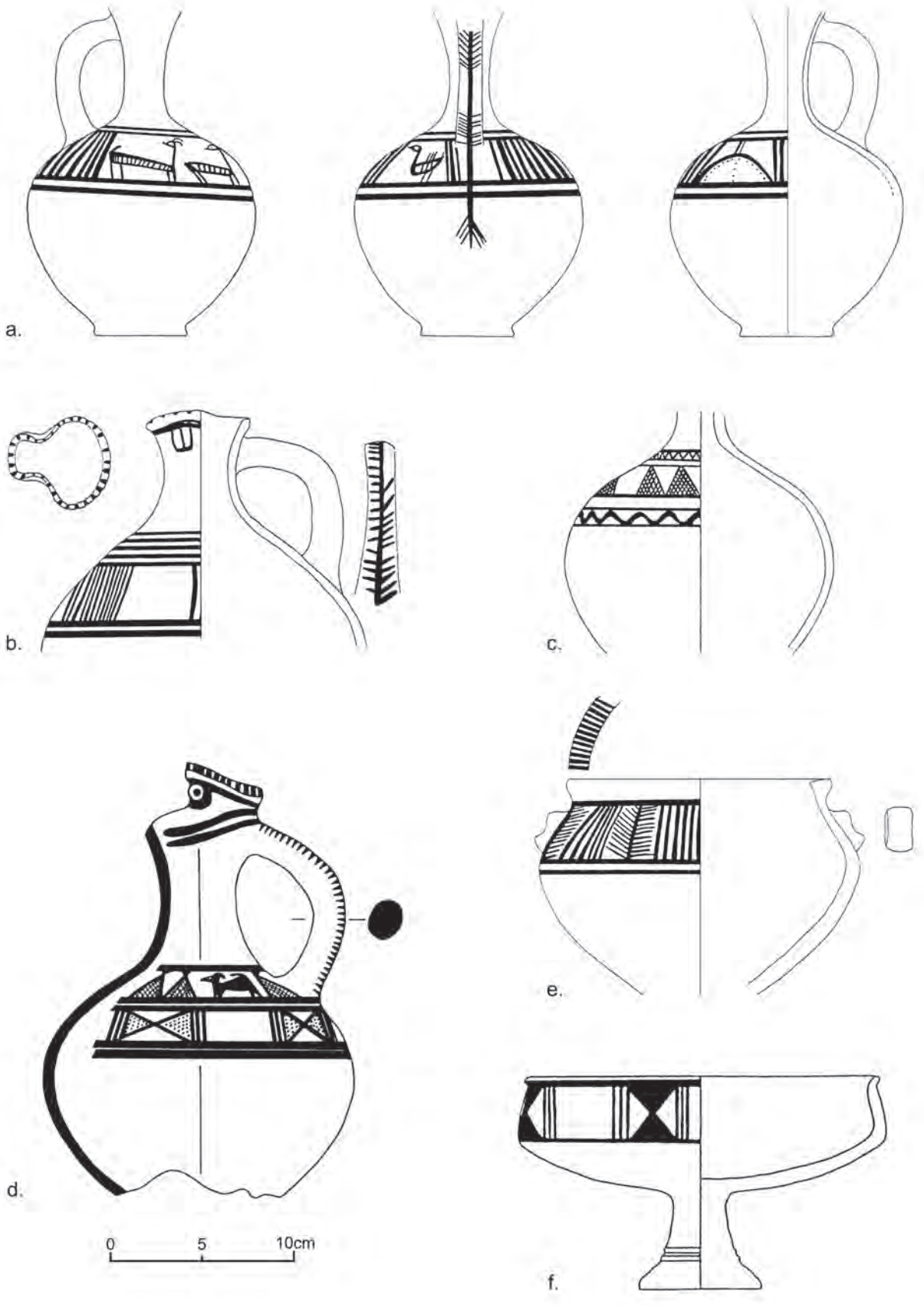
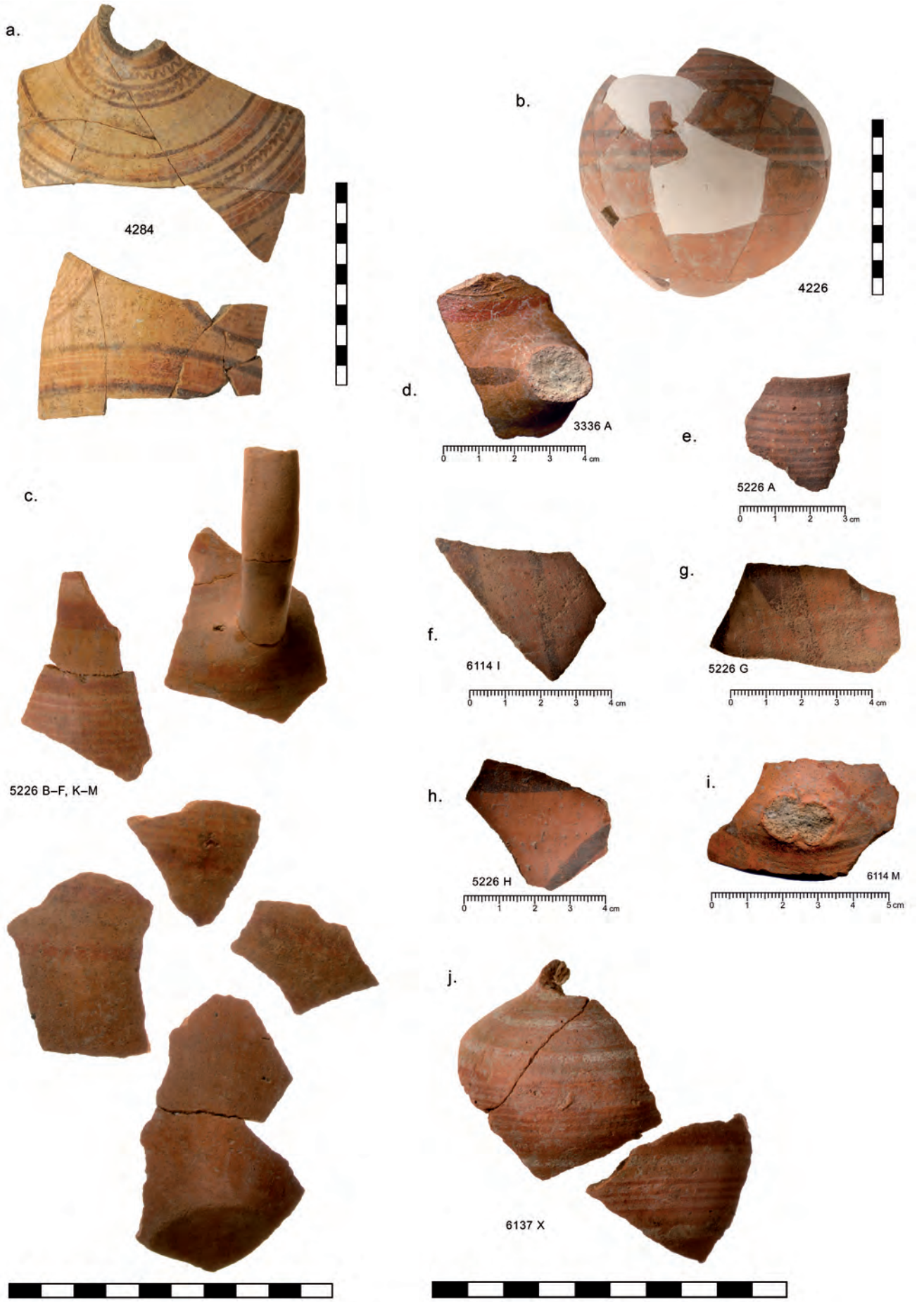


Fig. 105 Syro-Cilician Ware examples

Colour plate 1 Levantine Painted Ware, examples from Tell el-Dabᶜa

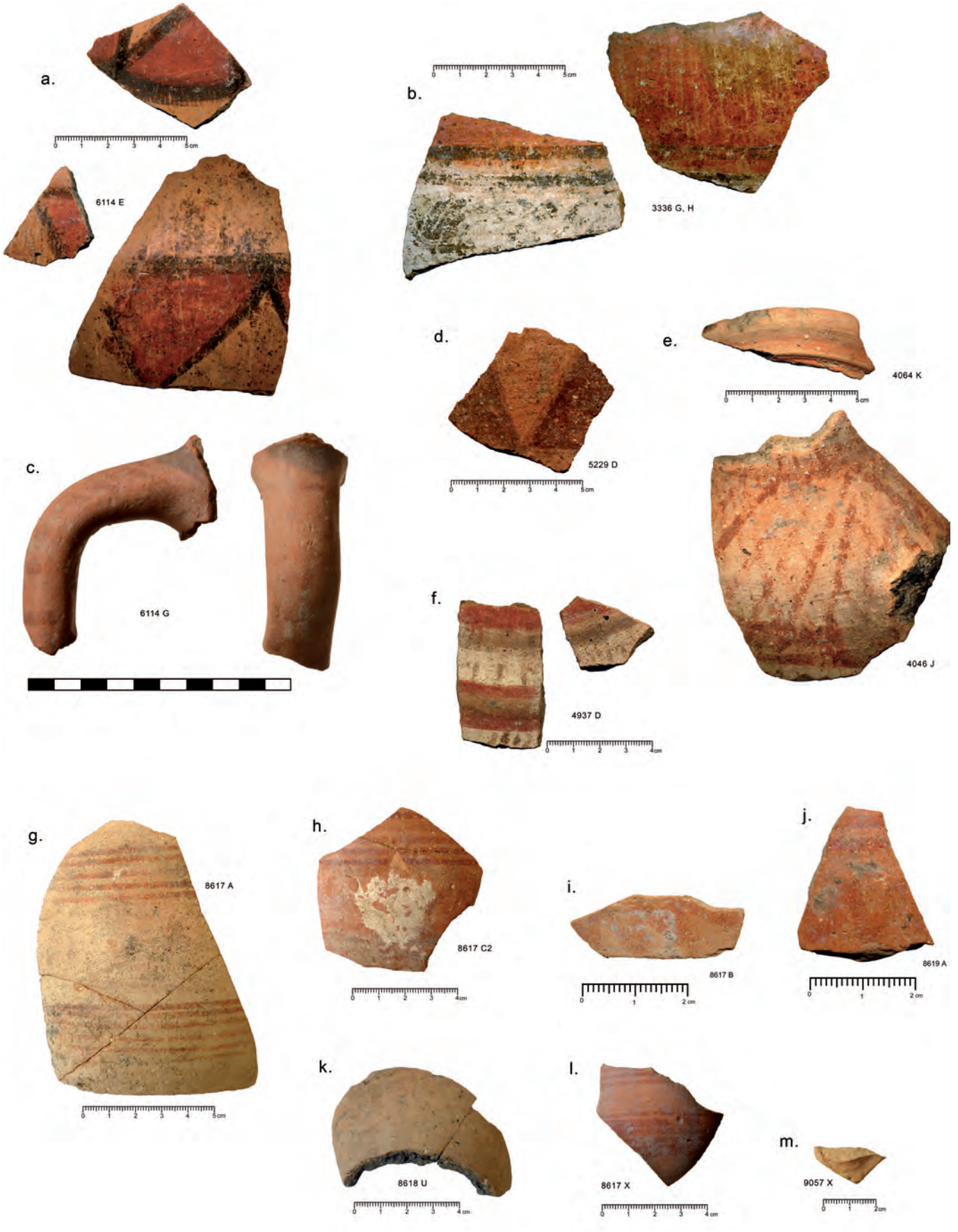
a.	Fig. 16a	TD reg. 4284
b.	Fig. 16b	TD reg. 4226
c.	Fig. 18b	TD reg. 5226 B
d.	Fig. 19c	TD reg. 3336 A
e.	Fig. 17f	TD reg. 5226 A
f.	Fig. 17a	TD reg. 6114 I
g.	Fig. 17b	TD reg. 5226 G
h.	Fig. 23a	TD reg. 6114 M
i.	Fig. 17d	TD reg. 5226 H
j.	Fig. 18d	TD reg. 6137 X



Colour plate 1 Levantine Painted Ware, examples from Tell el-Dabᶜa

Colour plate 2 Levantine Painted Ware, red burnished and coarse LPW, RBW Ware and LPW from from Tell el-Dabʿa and LPW from ʿEzbet Rushdi

a.	Fig. 19b	TD reg. 6114 E
b.	Fig 24e, f	TD reg. 3336 G, H
c.	Fig. 17e	TD reg. 6114 G
d.	Fig. 21d	TD reg. 5229 D
e.	Fig. 20a	TD reg. 4046 J, K
f.	Fig. 29b	TD reg. 4937 D
g.	Fig. 15c	TD reg. 8617 A
h.	Fig. 15e	TD reg. 8617 C2
i.	Fig. 15e	TD reg. 8617 B
j.	Fig. 15g	TD reg. 8619 A
k.	Fig. 15m	TD reg. 8618 U
l.	Fig. 15i	TD reg. 8617 X
m.	Fig. 15q	TD reg. 9057 X



Colour plate 2 Levantine Painted Ware, red burnished and coarse LPW, RBW Ware and LPW from from Tell el-Dabʿa and LPW from ʿEzbet Rushdi

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Eugen Strouhal und Erich Neuwirth, *Die anthropologische Untersuchung der christlichen Skelette aus Sayala, Ägyptisch-Nubien*.