



TINE BAGH · TELL EL-DAB<sup>c</sup>A XXIII





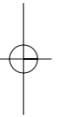
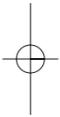
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LEVANTE DER ÖSTERREICHISCHEN AKADEMIE DER WISSENSCHAFTEN  
VON MANFRED BIETAK

BAND XXXVII



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Wien 2013

**OAW**





ÖSTERREICHISCHE AKADEMIE DER WISSENSCHAFTEN  
DENKSCHRIFTEN DER GESAMTAKADEMIE, BAND LXXI

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Ausgrabungen in Tell el-Dab<sup>c</sup>a

Manfred Bietak (Hrsg.)



TELL EL-DAB<sup>c</sup>A XXIII

LEVANTINE PAINTED WARE  
FROM EGYPT AND THE LEVANT

TINE BAGH

Verlag der  
Österreichischen Akademie  
der Wissenschaften



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

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**ABBREVIATIONS AND LATIN TERMS**


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

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## PREFACE BY THE EDITOR

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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.

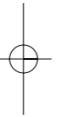
Tell el-Dab<sup>c</sup>a is not the only site in Egypt where LPW turned up as an import from the Levant. However, the site is important for an appraisal of this ware because its appearance and development are traceable throughout the stratigraphy over seven to eight phases from the mid-12<sup>th</sup> until the first part of the 13<sup>th</sup> 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 <sup>c</sup>Ezbet Rushdi, likeliest in the 5<sup>th</sup> regnal year of Sesostri III.

What was collected at Tell el-Dab<sup>c</sup>a 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-Dab<sup>c</sup>a 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-Dab<sup>c</sup>a 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

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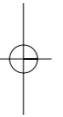
The present publication of Levantine Painted Ware from Tell el-Dab'a and other sites in Egypt and the Levant has been long underway. It started with the generous offer by Manfred Bietak to study the LPW from Tell el-Dab'a for my MA Thesis in 1987. In the meantime the corpus expanded in Egypt as well as the Levant and in 2000 my PhD Thesis included the important material from 'Ezbet Rushdi and compared it together with the earlier finds from the Tell el-Dab'a 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 opportu-

nity to work with the pottery from Tell el-Dab'a 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-Dab'a who have helped me along the way. Especially Ernst Czerny, Vera Müller, Robert Schiestl, Irmgard Hein, Karin Kopeckzy, 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-Dab<sup>a</sup> 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-Dab<sup>a</sup> in secure stratigraphical contexts and through the dating of the Tell el-Dab<sup>a</sup> strata it may be tied to the beginning of the 2<sup>nd</sup> 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 'Ezbet Rushdi (Tell el-Dab<sup>a</sup> 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 'Ezbet Rushdi material, are from the excavation areas F/I and A/II of Tell el-Dab<sup>a</sup> 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-Dab<sup>a</sup> 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 'Ezbet Rushdi material. Fig. 4 with the Tell el-Dab<sup>a</sup> Stratigraphy (2008 version) is largely following Kenneth A. Kitchen's proposal from 2000<sup>1</sup> 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.<sup>2</sup>

<sup>1</sup> KITCHEN 2000; cf. also MÜLLER 2006.

<sup>2</sup> SCHNEIDER 2008, revised for the SCIEM2000 Closing conference January 2011.

**MAIN TOPICS AND QUESTIONS**

In dealing with the corpus of Levantine Painted Ware from Tell el-Dab<sup>ca</sup> 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-Dab<sup>ca</sup> 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 2<sup>nd</sup> 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-Dab<sup>ca</sup> 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 <sup>c</sup>Ezbet 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-Dab<sup>ca</sup> 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-Dab<sup>ca</sup> LPW is predominantly fragmentary.

The Tell el-Dab<sup>ca</sup> 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.
- <sup>c</sup>Ezbet 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.<sup>3</sup> After other excavations had yielded pottery comparable to Tell Beit Mirsim, especially Gezer and Ras el 'Ain (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").<sup>4</sup> 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<sup>5</sup> 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.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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.

<sup>3</sup> ALBRIGHT 1933, 68. In ALBRIGHT 1932, xxi, str. G–F had been included in his MB I, but this was modified in 1933.

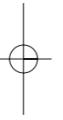
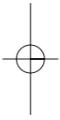
<sup>4</sup> ALBRIGHT 1938, 24–25.

<sup>5</sup> KENYON 1973, 77–116.

<sup>6</sup> GERSTENBLITH 1983, 2–3 has a summary of the arguments with a list of scholars/terminologies. See also ILAN 1995, 298.

<sup>7</sup> 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.

<sup>8</sup> 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<sup>9</sup> 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.<sup>10</sup> 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”.<sup>11</sup> 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<sup>12</sup> and was indeed used by the author on other occasions.<sup>13</sup> 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.<sup>14</sup> He distinguished between two broad traditions of painted pottery belonging to the MB IIA: the Amuq/Cilician Ware,<sup>15</sup> 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),<sup>16</sup> 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”.<sup>17</sup> 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*”.<sup>18</sup>

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.<sup>19</sup> Amiran was actually following the original ideas of

<sup>9</sup> BAGH 1988.

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

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

<sup>12</sup> 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.

<sup>13</sup> BAGH 1998, 2002, 2003 and 2004.

<sup>14</sup> TUBB 1983.

<sup>15</sup> 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’.

<sup>16</sup> 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.

<sup>17</sup> Cf. TUBB 1981, 406, n. 1.

<sup>18</sup> TUBB 1983, 52.

<sup>19</sup> AMIRAN 1969, 113, 118, pl. 35.

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

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 2<sup>nd</sup> 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.<sup>24</sup> 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, “collarlette”,<sup>25</sup> around the neck of the vessel. Tubb’s examples include some vessels that the present writer would not classify as LPW, such as the bowls with a red cross inside (“red-cross bowls”), and leave others out.

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

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

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

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

<sup>20</sup> ALBRIGHT 1933, 67–75.

<sup>21</sup> TUBB 1983, 55.

<sup>22</sup> GERSTENBLITH 1983, 59ff.

<sup>23</sup> 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.

<sup>24</sup> TUBB 1983, 53.

<sup>25</sup> TUBB 1983 prefers the spelling “collarlette”.

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

Combinations that probably do not exist No known examples

Fig. 1 Levantine Painted Ware typology

I a.-b. Megadim, Fig. 52a; c. Tell Beit Mirsim, Fig. 33a; d. Aphek, Fig. 36b; e. Hagosherim, Fig. 63; f. Aphek, Fig. 36a; g. Megiddo, Fig. 44c.; II a. Megiddo, Fig. 45a; b. Ifshar, Fig. 39c; c. Ifshar, Fig. 39a; d. Na'ama, Fig. 62a; Tel Dan, Fig. 64k; e. Beirut, Fig. 64k; f. Sidon, Fig. 74a; g. Megiddo, Fig. 45b; h. Aphek, Fig. 52c; 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 'Amr, Fig. 53; c. Sukas, Fig. 82; e. Ruweisé, Fig. 71f; g. Ginosar, Fig. 59a; h. Ruweisé, Fig. 71e; V e. Ras Shamra, Fig. 84a; Beirut, Fig. 74e; f. 'Ajjul, Fig. 31a; Lishit, 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. 82; e. Ruweisé, Fig. 71f; g. Ginosar, Fig. 59a; h. Ruweisé, Fig. 71e; V e. Ras Shamra, Fig. 84a; Beirut, Fig. 74e; f. 'Ajjul, Fig. 31a; Lishit, 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-Salihyah, Fig. 94b; Megiddo, Fig. 44a; e. Ruweisé, Fig. 71g; f. Byblos, Fig. 77h; g. Megiddo, Fig. 45i; Megiddo, Fig. 45g.

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

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

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

#### Typology (Fig. 1)

In order to deal with Levantine Painted Ware in detail it should first of all be defined by means of a typology. A Levantine Painted Ware typology was previously published,<sup>26</sup> and it has here been slightly revised and extended on the basis of new examples that have since appeared. The starting point for a typology will necessarily be the complete vessels mainly from the Levant and LPW fragments, such as the ones from Tell el-Dab<sup>ca</sup>, 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.<sup>27</sup> Admittedly, these details would be important when considering questions of origin and trade routes, etc., but for many of the published LPW vessels they are not provided. Fabric and surface treat-

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

#### Decoration

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

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

#### Main decorative bands/zones

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

##### a. Concentric circles/spirals

Concentric circles or spirals are one of the most characteristic elements of LPW. According to the size of the diameter of the vessel body normally 3 or 4 sets of concentric circles<sup>28</sup> 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-

<sup>26</sup> BAGH 2002.

<sup>27</sup> Cf. comments above in the text.

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

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

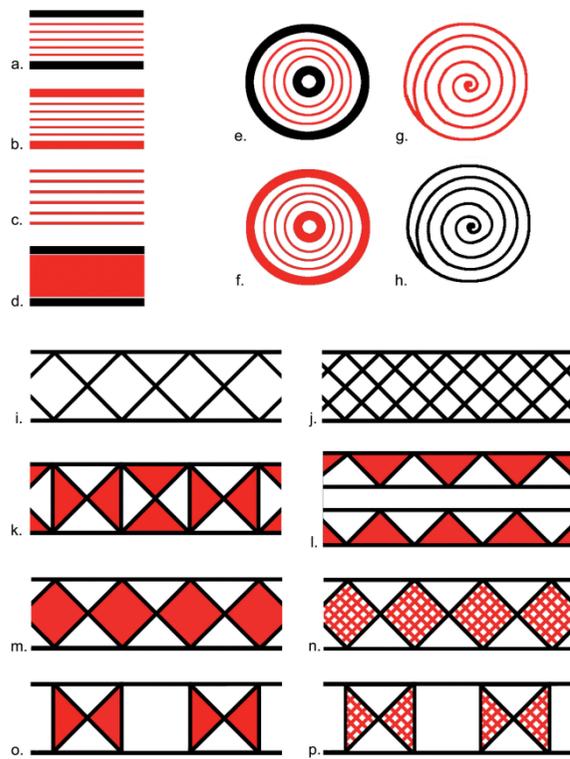


Fig. 2 Levantine Painted Ware main decorative motifs

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

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

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

when the decoration is bichrome and the outer circle can thus be black/dark (cf. Fig. 38a, Apehek). 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 Apehek juglet, from a central cross. Very likely, the decoration of the said juglet was initiated by making three crosses<sup>29</sup> where the spirals should be, one below the handle and the two others almost evenly spaced. In any case, the result was three uneven sets of spirals.

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

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

Concentric circles/spirals are often completed by band-zones if space permits it. When found below as well as above they define the concentric circles/spirals as a 'band' as seen for example on a relatively large jug/jar from Tell el-Dab<sup>a</sup> (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 Apehek 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,

<sup>29</sup> 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-Dab'a with spiral decoration (Fig. 26c) also belongs to the late development.

#### b. Triangles

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

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

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

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





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

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

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

### c. Crisscross bands

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

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

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

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

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

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

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

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

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

### d. Lozenges, butterflies and hourglasses (relatively rare)

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

<sup>30</sup> 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,<sup>31</sup> more examples of butterflies as the main motif have appeared. Butterflies are defined as a geometrical shape with a cross inside a square and the two side-triangles filled whereas an hourglass is the same but with the base and top triangles filled. When butterflies and hourglasses occur on LPW they will form a horizontal band like all other motifs and they may alternate or butterflies appear alone with empty spaces between them.

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

#### *e. Band-zones*

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

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

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

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

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

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

#### *f. Wavy bands and -band-zones*

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

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

<sup>31</sup> 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 <sup>c</sup>Ajjul (Fig. 31a) shows a wavy band between two band-zones B, and a collarette.

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

*g. Miscellaneous horizontal bands*

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

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

*h. Miscellaneous decoration*

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

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

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

Ladder bands are seen on fragments of two long-necked (?) jugs from Tel Dan (Fig. 66e, f) and one probable juglet fragment from Salihyeh (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 Apeh (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)<sup>32</sup>-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

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

<sup>33</sup> Cf. below in the text for miscellaneous vessels.





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

#### Additional decorative bands

The additional decorative bands often act as extra borders for the main motif bands and are principally the various band-zones that can also be used as main decorative bands as well as wavy bands and other miscellaneous horizontal bands. As mentioned, band-zones A or B, are often seen above concentric circles/spirals and sometimes also below them and occasionally above cross-hatched triangles as well. Crisscross bands may also function as additional bands and on one of the three famous Ras el 'Ain (Aphek) jugs<sup>34</sup> 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.<sup>35</sup> 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 collarete.<sup>36</sup> 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-

<sup>34</sup> 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.

<sup>35</sup> 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.

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

