

THE LATE BRONZE I, II A, AND II B PERIODS

This chapter follows the arrangement of the preceding chapter, and the discussion of each pottery form covers all three phases of the period. The Late Bronze period has been pegged to Egyptian history: it corresponds to the whole duration of the New Kingdom (Dynasties XVIII and XIX). This synchronology is based on the fact that the history of Canaan in this period, more than in any other, is tied to the history of Egypt, which ruled or influenced Canaan for most of this time. The reign of Akhenaton (Amenhotep IV, 1380-1363 B.C.), that is, the Amarna period, is important for the history of the period both in Egypt and beyond. The city Akhenaton built,¹ and which he made his capital, has become the basis for the chronology of countries far from Amarna itself. A short-lived site is always a welcome phenomenon for the history of culture, so much the more when it can be dated exactly. The Mycenaean pottery found in the ruins and dumps of that short-lived city has become the decisive criterion for dating the cultures of countries situated in the Eastern Mediterranean: Canaan, Upper Canaan, Cilicia, the Hittite lands, and the sphere of influence in Western Anatolia, Greece and its islands, and even farther westward.

As for Canaan — the development of the pottery falls into three general phases, the second of which is pegged to Amarna. There is every justification for that, since the history of this chapter in Canaan is reflected in the Amarna Letters.² The following Table is based on the above-mentioned considerations and the Mycenaean dates as proposed by Wace:³

<i>Palestine</i>	<i>Egypt</i>	<i>Mycenaee</i>	<i>Dates</i>
LB I	Ahmes-Thothmes IV	Myc. I-II	1570-1410 B.C.
LB II A	Amenhotep III-Amenhotep IV	Myc. III A	1410-1340
LB II B	19th Dynasty	Myc. III B	1340-1200

We have organized the Plates of types in the order maintained throughout this book, but with some special changes and additions, dictated solely by the nature of the pottery of the period. Thus, bowls are subdivided into the main fashions of the period; special styles of decoration are treated separately; special attention is paid to 'biconical vessels', grouping them together, away from their usual definitions, as 'Kraters' or 'Jugs'.

Rounded and Straight Bowls (Plate 38).

In all three phases of LB the predominant type of open bowl has either gently rounded or straight sloping sides, with the exception of LB I, when the carinated bowl, continuing the tradition of the preceding period, is still more common than the rounded or the straight-sided bowl.

1. F. Petrie, *Tell el-Amarna*, London, 1891, p. 3.
2. See literature given in *Ancient Near Eastern Texts Relating to the Old Testament*, ed. J. B. Pritchard, Princeton, 1950, pp. 483 ff.
3. A. J. B. Wace, *ABS 4*, XLVIII (1953), p. 15, n. 22.

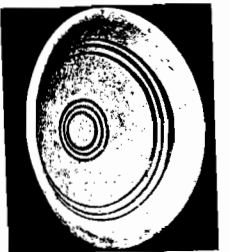


Photo 125. Bowl, Abu Hawam, IDA 34.301.



Photo 126. Bowl, Lachish, IDA 36.1812.

LB I: Nos. 1 and 2 are similar rounded bowls: No. 1 is distinguished by the excellent wheel-finish of the concave omphalos on the inside of the base, which, as we shall see below, is a feature mainly of the white-slipped bowls (Plate 49). Straight bowls: Nos. 3-5. No. 3 is a small, coarsely made bowl, which is very common. The base is string-cut. Nos. 4 and 5 are two specimens from Hazor, illustrating the type of bowl decorated on the inside with red-painted bands (Photos 125 and 126). The concave disc-base appears already in this period. No. 6 reflects a mixture of heterogeneous elements and illustrates a whole trend: the forms of bowl and handle are of Cypriot origin and tradition, while the decoration seems of Canaanite or rather northern Canaanite style, including the use of red and black in the patterns, very common in other styles of the period in Canaanite pottery (see below, Plates 48 and 50).

LB II A: From LB II A onwards, the disc-base gradually becomes common alongside the ring-base. Nos. 7 and 8 are two examples of the bowl with painted bands already encountered in the previous period. No. 8, which is decorated with red and black bands, is the commoner of the two, and similar bowls often form the upper part of chalices. No. 9 resembles Nos. 7 and 8, but is plain. Nos. 10 and 11 are in MB tradition, especially the thickened rim, which is folded over on the inside. Nos. 13 and 14 are rounded bowls: No. 13 has an ordinary concave disc-base, while No. 14 has an uncommon flat base. No. 15 is a fragment of a bowl, decorated with red and black triangles. The small bar-handle, which we shall see also in the coming period (No. 25 of the same Plate), seems to point to a fashion of imitating metal objects in clay.

LB II B: Nos. 16-19 are variants of the straight-sided bowl. The concave disc-base predominates, and the flat base of No. 19 is uncommon. Nos. 20-22 are three rounded bowls with either concave or solid disc-bases. The larger bowl has a rim thickened on the inside. Nos. 23 and 24 are two examples of the deep bowl with a single horizontal handle which shows Cypriot influence in the form of the body, and especially in the type of handle. The decoration on No. 24 is placed, as on No. 6, in the zone of the handle. This zone is divided into panels or metopes by triglyphs, a style popular in this period. On this bowl the metopes are irregular in size, and a large metope encloses a stylized palm-tree exactly opposite the handle (see below, Plate 50). No. 25 is a hemispherical bowl, with a small bar-handle. No. 26 has two such handles attached to one side of the bowl. Their rim is unusual and the disc-base is completely flat. The red-painted decoration inside the bowl consists of three rays radiating from the center, dividing the area inside the bowl into three sections: in one of these a palm-tree is painted, with the roots at the center of the bowl and the crown climbing up the side. The rim is also decorated with a red band. This motif will be discussed in Plate 39, and mainly in Plate 50.

Carinated Bowls (Plate 39).

Late Bronze carinated bowls are a direct development of the Middle Bronze, with a gradual degeneration of the forms towards the end of the period.

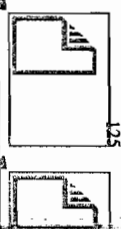
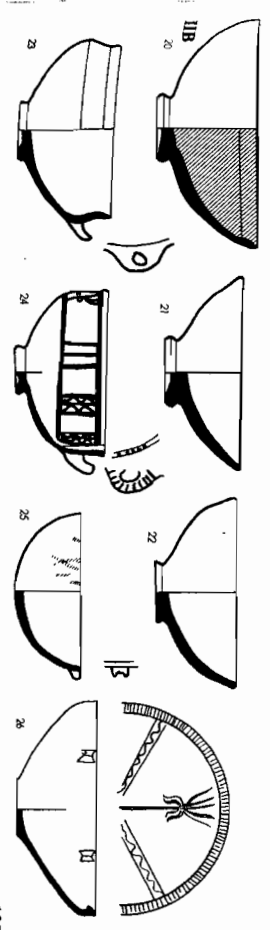
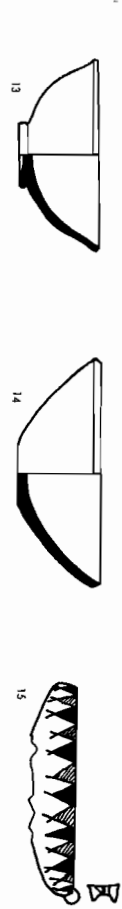
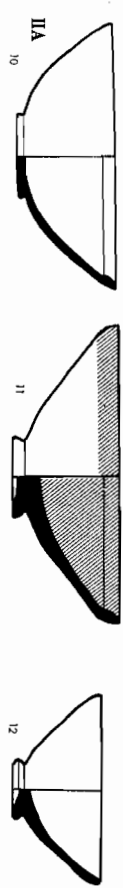
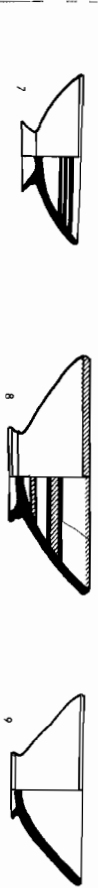
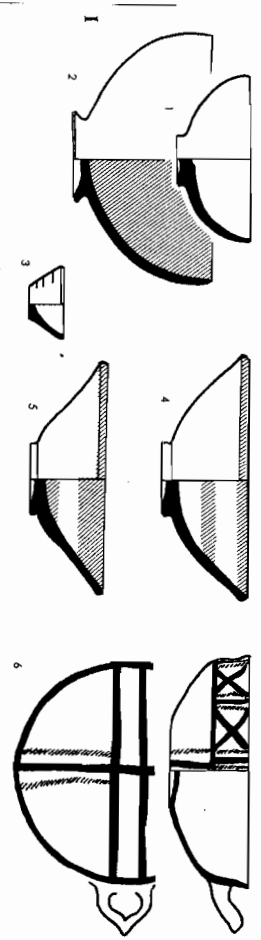


PLATE 38

1. Bowl, buff red, end out	1:5	Megiddo	IX (T.5940 B)	Meg. II, pl. 53:7
2. Bowl, buff red, end out	1:5	Megiddo	IX	Meg. II, pl. 53:8
3. Bowl, buff	1:5	Megiddo	IX	Meg. II, pl. 53:5
4. Bowl, light grey, red decoration	1:5	Hazor	3	H. I, pl. CXXIII:2
5. Bowl, grey-buff, red decoration	1:5	Hazor	3	H. I, pl. CXXIII:12
6. Bowl, light grey, dark brown and red decoration	1:5	Hazor	3	H. I, pl. CXXIV:1
7. Bowl, buff, traces of burnish inside and out, red decoration	1:5	Megiddo	VIII	Meg. II, pl. 61:18
8. Bowl, pink-buff, red and black decoration	1:5	Megiddo	VIII	Meg. II, pl. 61:12
9. Bowl, green-buff	1:5	Megiddo	VIII	Meg. II, pl. 61:12
10. Bowl, light grey	1:5	Hazor	1 B	H. II, pl. CXXVII:22
11. Bowl, grey-brown, red slip	1:5	Hazor	1 B	H. II, pl. CXXVIII:24
12. Bowl, grey-brown	1:5	Hazor	1 B	H. II, pl. CXXVIII:2
13. Bowl, green-brown	1:5	Hazor	1 B	H. II, pl. XCIV:5
14. Bowl, pink-buff	1:5	Megiddo	VIII	Meg. II, pl. 61:9
15. Bowl, pink, buff slip, red and black decoration	1:5	Lachish	Temple III	La. II, pl. XLIII:160
16. Bowl, green-buff	1:5	Hazor	I (git 9024)	H. I, pl. CXXV:18
17. Bowl, pinkish	1:5	Hazor	I (git 9024)	H. I, pl. XCIV:15
18. Bowl, pinkish	1:5	Hazor	I (git 9017)	H. I, pl. CV:32
19. Bowl, grey-buff	1:5	Hazor	I (git 9017)	H. I, pl. CV:32
20. Bowl, yellowish, red slip	1:5	Hazor	I (git 9013)	H. I, pl. CXLIII:4
21. Bowl, grey-buff	1:5	Hazor	I (git 9024)	H. I, pl. CXXV:20
22. Bowl, grey-buff	1:5	Hazor	I (git 9013)	H. I, pl. CXLIII:17
23. Bowl, pinkish, red decoration	1:5	Hazor	I (git 9024)	H. I, pl. CXXV:17
24. Bowl, light yellowish, red decoration	1:5	Hazor	I (git 9017)	H. I, pl. CXXV:17
25. Bowl, buff, red decoration	1:5	Hazor	I (git 9017)	H. I, pl. CXXV:17
26. Bowl, buff, red decoration	1:5	Lachish	T. 571	La. IV, pl. 72:60



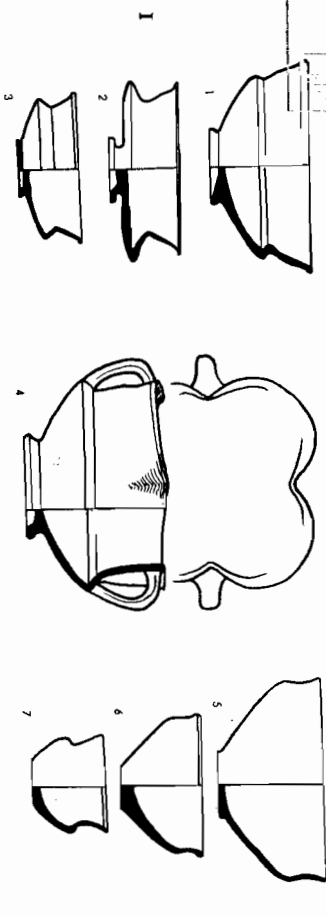


Photo 129, Bowl, Laeshah, IDA 37.780.

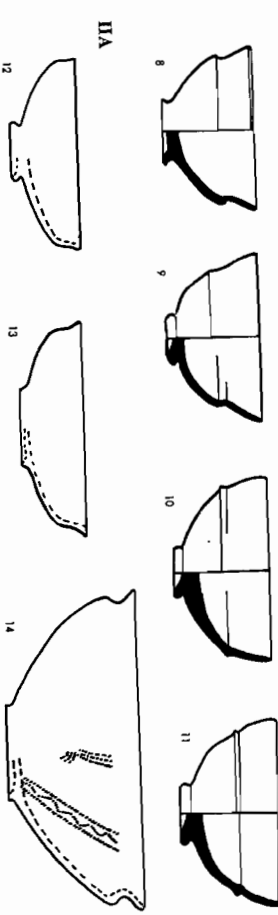


Photo 128, Bowl, Megiddo, IDA 1.3465.

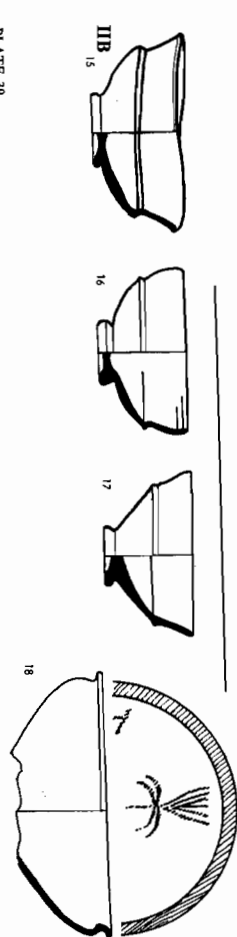


Photo 127, Bowl, Megiddo, *Meg.* II, Pl. 134, The Oriental Institute, Chicago, No. A 208/3.

- PLATE 39
- | | | | | |
|---------------------------------|-----|-----------|-----------------|-----------------------|
| 1. Bowl, yellowish-green | 1:5 | Hazor | 3 (git. 9024) | H. I, pl. CXXXIII:1 |
| 2. Bowl, cream | 1:4 | Beth-shan | Tomb | PMB 3, pl. VI:8 |
| 3. Bowl, cream | 1:5 | Megiddo | IX (T. 2117) | Meg II, pl. 53:17 |
| 4. Bowl, brown-grey | 1:5 | Hazor | (git. 7021) | H. I, pl. CXXXVI:15 |
| 5. Bowl, buff | 1:5 | Laeshah | Temple I | La. II, pl. XLII:107 |
| 6. Bowl, buff | 1:5 | Megiddo | IX | Meg. II, pl. 53:9 |
| 7. Bowl, pink-buff | 1:5 | Megiddo | IX | Meg. II, pl. 61:8 |
| 8. Bowl, grey-brown | 1:5 | Hazor | VIII | Meg. II, pl. CXXXIX:7 |
| 9. Bowl, grey-brown | 1:5 | Hazor | 1 B (T. 8144-5) | H. II, pl. CXXXIX:3 |
| 10. Bowl, yellowish-grey | 1:5 | Hazor | 1 B (T. 8144-5) | H. II, pl. CXXXIX:1 |
| 11. Bowl, grey-orange | 1:5 | Laeshah | Temple II | La. II, pl. XXXIX:61 |
| 12. Bowl, pink | 1:5 | Laeshah | Temple II | La. II, pl. XL:84 |
| 13. Bowl, buff | 1:5 | Laeshah | Temple II | La. II, pl. XL:117 |
| 14. Bowl, brown, red decoration | 1:5 | Hazor | I A | H. I, pl. XCI:1 |
| 15. Bowl, grey-buff | 1:5 | Hazor | I (git. 9024) | H. I, pl. CXXVI:3 |
| 16. Bowl, pinkish-yellow | 1:5 | Hazor | I (git. 9024) | H. I, pl. CXXVI:3 |
| 17. Bowl, light brown | 1:5 | Hazor | I (git. 9024) | H. I, pl. CXXVI:3 |
| 18. Bowl, pink, red decoration | 1:5 | Laeshah | Temple III | La. II, pl. XLI:125 |

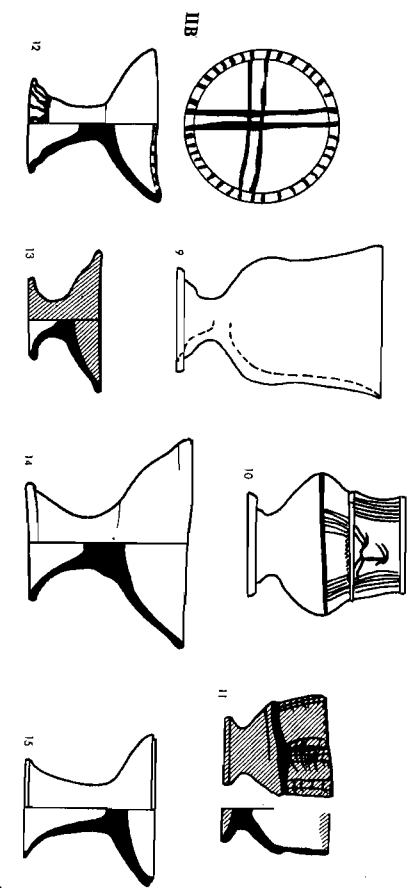
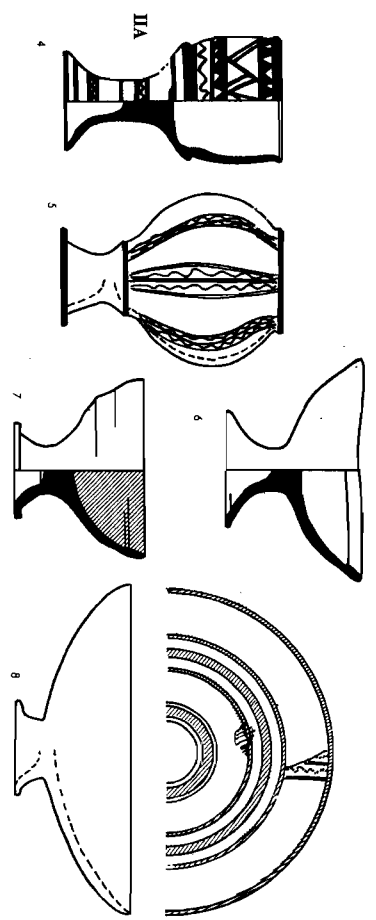
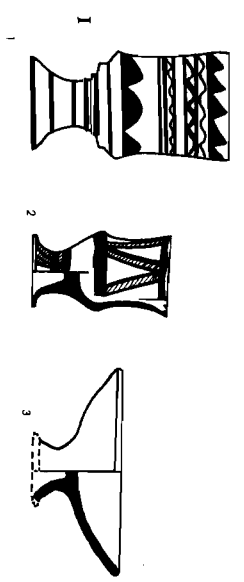
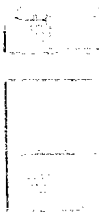
LB I: In shape as well as in the color of the clay and its treatment, the bowls are still much the same as those of the preceding period (Nos. 1-3 and Photo 127). Were it not for their stratigraphic provenience, it would often be difficult to distinguish *LB I* carinated bowls from their *MB II C* predecessors. The bases in this period are still mostly ring-bases, but the concave disc-base already makes its appearance. No. 4 is unusual and deserves special mention. We encountered its immediate predecessor in the *MB II B-C* (Plate 27:12). Interestingly enough, both known occurrences are from Hazor. The *LB* specimen differs from its forerunner by the addition of two handles placed in the narrow junction of the cusps. Both the *MB* and the *LB* specimens are variations of a regular carinated bowl. The Hittite influence can be recognized in both. No. 5 shows a simplified version of the carination, current in all phases of the Late Bronze. Nos. 6 and 7 resemble No. 5 and represent a common form of small heavily built bowl. Such bowls are far removed from the *MB II B-C* sharply carinated bowls, and have clumsy, flat, often string-cut bases.

LB II A: Three main groups can be distinguished: Nos. 8-11 represent the degeneration of a feature in four different ways: only a slight fold (Nos. 8 and 9) or a bend (No. 10), or something like a ridge (No. 11), are left of the carination. With the exception of No. 8, which has a ring-base, all these degenerated forms have concave disc-bases, more in accord with the general decline of the carination. We have already noted this point in the discussion of the rounded bowls. In Nos. 12 and 13 the carination has survived only in the lower part of the vessel. As far as form is concerned, these bowls continue the tradition of the white-slipped bowls of the Chocolate-on-White Style (see below, Plate 49:1-4). No. 14 is a large bowl, deeply carinated immediately below the everted rim, and having a ring-base. The palm-tree motif painted on the inside is very similar to that inside the rounded bowl shown and discussed in Plate 38:26. This type of bowl continues to be made well into *LB II B* (No. 18 here) and *Iron I* (see below, Plate 61:5). This type of Late Bronze bowl has been found up to the present only in excavations in the south of the country. In the *Iron I*, at least as far as form is concerned, the type also appears to have spread to the north of the country (Plate 60:1-5).

LB II B: The degenerate form noted in *LB II A* continues to be found, with many variations of the vestigial carination (Nos. 15-17). No. 15 illustrates the general deterioration, in workmanship as well as form. Bowls like No. 14 also occur frequently in *LB II B* (No. 18). Here the palm-tree serves both as a fill-ornament and as a triglyph. Photos 128 and 129 show degenerated variants of the carinated bowl.

Goblets and Chalices (Plate 40).

For a definition of these forms, see above (p. 95). A glance at Plate 40 shows that in the main the goblets are decorated while the chalices are plain. In both forms it is very difficult to differentiate between the three phases of the Late Bronze. Nos. 1 and 4 are strikingly decorated with horizontal bands from rim to base. No. 2 is a goblet with red and black decoration related to the Bichrome Style (Plate 48). Especially characteristic is the zig-zag band on the upper part of the vessel (cf. Plate 48:7). Nos. 4 and 11 are descendants of the carinated bowl of the *MB* and *LB* described above, or should rather be designated as variations on the same



- PLATE 40
- | | | | | |
|---|-----|----------|----------------|-----------------------|
| 1. Goblet, pink, red decoration | 1:5 | Laethish | Temple I | La. II, pl. XLVI:223 |
| 2. Goblet, buff, burnished, red and black decoration | 1:5 | Megiddo | IX | Meg. II, pl. 55:13 |
| 3. Chalice, pink-buff, burnished below outside | 1:5 | Megiddo | IX | Meg. II, pl. 54:17 |
| 4. Goblet, pink-buff, burnished, red and white decoration | 1:5 | Megiddo | VIII | Meg. II, pl. 62:8 |
| 5. Chalice, grey | 1:5 | Laethish | Temple II | La. II, pl. XLVII:230 |
| 6. Chalice, grey-brown, red slip | 1:5 | Hazor | I B (T.8144-5) | H. II, pl. CXVII:17 |
| 7. Chalice, brown, red decoration | 1:5 | Hazor | I B (T.8144-5) | H. II, pl. CXVII:17 |
| 8. Goblet, pink-buff, red decoration | 1:5 | Laethish | Temple II | La. II, pl. XLVII:212 |
| 9. Goblet, pink-buff, red decoration | 1:5 | Laethish | Temple III | La. II, pl. XLVII:236 |
| 10. Goblet, pink, right red burnished slip, brown, grey, left | 1:5 | Laethish | Temple III | La. II, pl. XLVII:239 |
| 11. Chalice, dark grey, light red burnished slip | 1:5 | Hazor | I B | H. I, pl. XC:13 |
| 12. Chalice, dark grey, light red burnished slip | 1:5 | Hazor | I B | H. II, pl. CXVIII:23 |
| 13. Chalice, brown-ocher | 1:5 | Hazor | I B | H. I, pl. XC:14 |
| 14. Chalice, brown-ocher | 1:5 | Hazor | I A | H. II, pl. XCVIII:21 |
| 15. Chalice, brown-ocher | 1:5 | Megiddo | T.911 A.1 | Meg. T., pl. 30:4 |

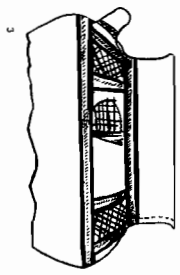
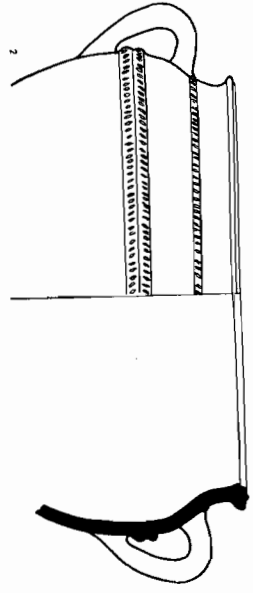
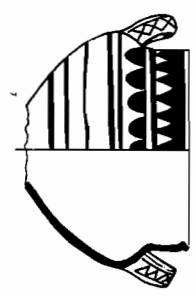
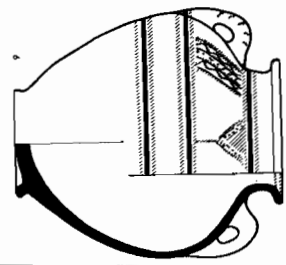
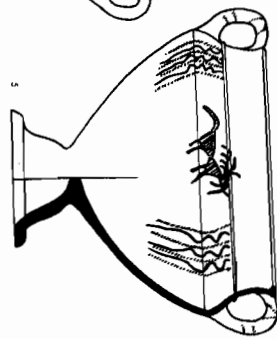
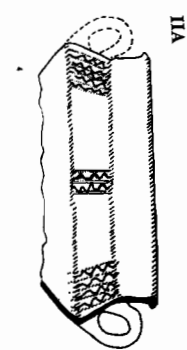


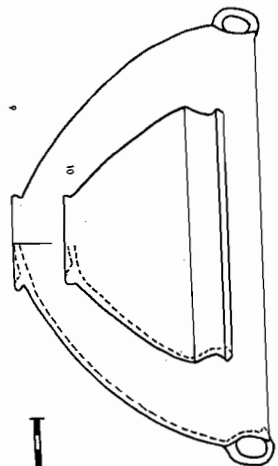
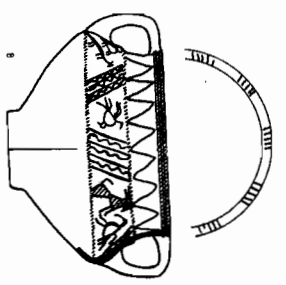
PLATE 41

1. Krater, buff
2. Krater, buff
3. Krater, buff, burnished, black, and red decoration
4. Krater, brown, pink slip, black and red decoration
5. Krater, pink, buff slip, black and red decoration
6. Krater, orange-buff, burnished outside, red and black decoration
7. Krater, pink, burnished, red decoration
8. Krater, pink, burnished, red decoration
9. Krater, pink
10. Krater, pink
11. Krater, pink-buff, red decoration

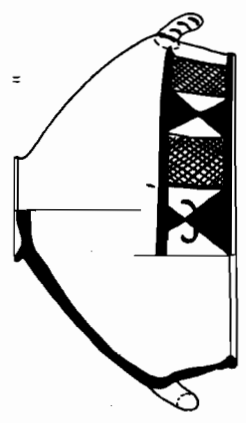
1:5	Laishish	Temple I	La. II, pl. XLIII:150
1:5	Megiddo	IX	Meg. II, pl. 52:5
1:5	Laishish	Temple I	La. II, pl. XLIX:253
1:5	Laishish	Temple II	La. II, pl. XLVIII:243
1:5	Laishish	Temple II	La. II, pl. XLVIII:246
1:5	Megiddo	VIII (T. 3066)	Meg. II, pl. 60:3
1:5	Laishish	Temple II	La. II, pl. XLVIII:245
1:5	Laishish	Temple II	La. II, pl. XLVIII:251
1:5	Laishish	Temple III	La. II, pl. XLII:142
1:5	Laishish	Temple III	La. II, pl. XLII:149
1:5	Megiddo	VII B	Meg. II, pl. 66:4



IIA



II B



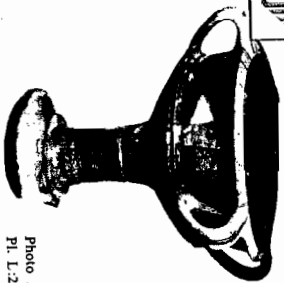


Photo 130. Chalice, Laish, Zakh, II.
Pl. L.267.

subject. Nos. 7, 11, and 13 are typical for their rosy-red slip and the good burnishing. No. 11 has a brown decoration of the metope-style painted on a slip. These three belong to the only group of burnished vessels in the Late Bronze, mainly in LB II A and LB II B. To this group belongs also the jug in Plate 46:17. No. 5 is spherical in shape. The entire body is divided into elongated metopes by triglyphs made up of straight and wavy lines, somewhat reminiscent of a melon. No. 10 consists of two parts, as it were, both ornamented in the metope style. In the lower part the metopes are blank, while in the upper part one of the metopes encloses a running ibex. Photo 130 shows a chalice of a different shape with four handles, decorated with painted metopes. No. 12 shows on the inside the painted cross-pattern known in bowls of the period. No. 15 is characterized by the sharply cut rim (the profile of the rim is triangular in section) which is common at the end of the Late Bronze.

Kraters (Plate 41).

The kraters in all three phases of the Late Bronze can be divided into two main groups: vessels with perpendicular loop-handles, and vessels with horizontal loop-handles. The horizontally placed handles seem to be a feature loaned from the Aegean pottery. In addition to these two groups, the plate includes some vessels which are not strictly speaking kraters, like Nos. 2 and 6.

LB I: Nos. 1 and 2 are more Middle Bronze than Late Bronze in character, both in shape and in decoration. The applied rope decoration on No. 2 is very characteristic for the MB, but is still fairly common on vessels of various shapes in LB I. The profile of No. 1 is still MB in character. No. 3 is related in shape and decoration to the Bichrome Style, and should perhaps be considered as a crude imitation of this style, which is prominent in this very period.

LB II A: There is no doubt that the painted kraters are commonest among the kraters of this period. And, within this group, it is the metope-style which is most in vogue. No. 6 is traditionally Middle Bronze. The handles of No. 4 are placed in the manner of horizontal handles. No. 5 is something like a hybrid krater-chalice. It has a high trumpet foot, but in every other respect it is a krater. The ornamented area is not delimited at the bottom, which lends the whole design a free feeling,

leaving the triglyphs and the horned animal as if hanging in the air. No. 6 has affinities in form to the Chocolate-on-White and the Bichrome Wares (Plates 48 and 49). No. 7 is a krater with two horizontal handles, less common than those with a single such handle. It is painted with an uncommon pattern of red triangles and half circles, recalling the decoration of the goblet shown on Plate 40:1. Another point of resemblance is the fact that the pattern covers the whole surface of the vessel — in the case of the krater, even the handles.

LB II B: The forms described above occur in the LB II B almost without distinctive changes. In No. 8 we see two zones of decoration, one on the neck and the other on the shoulder, a division similar in outlook to that on No. 4 of the previous phase. However, in No. 8 both zones are decorated, even lavishly. This trait may perhaps be considered a guide for distinguishing between the phases: that in LB II the decoration becomes too elaborate, a trait typical for a style in decadence. The unusual diagonal triglyphs also point to 'over-doing.' Nos. 9 and 10 are two plain kraters, of which No. 9 deserves comment: its general shape, its rim, and the absence of handles give it the appearance of a cooking-pot. No. 11 seems to be a local shape with a type of handle which is not local in origin. The decoration is again a variation on the palm motif. The ibexes have been dropped, and the palm appears to stand for the complete motif. The style of the palm (two triangles and two curls) is also of decadent character, with imaginative stylization replacing naturalistic representation.

Cooking-Pots (Plate 42).

The ware of the cooking-pots is very distinctive, and even small fragments, without rim or curvature, can be easily identified. The color of the ware, or the fired clay, is brownish-red or near black. Large quantities of relatively large white calcite grits are conspicuous. Very often the pots or their fragments are found blackened by the soot of the cooking-fire, the blackening penetrating through the thickness of the wall. The rim is the best guide for distinguishing between cooking-pots of the various phases of the Late Bronze, since the form of the rounded body does not vary much and is essentially the same as in MB II B-C.

LB I: There are mainly two types of rim in this period, the everted and rounded rim, and the everted triangular rim. The first remains in the tradition of the preceding period, while the second is a new development, which will continue in the coming phases of the Late Bronze. Nos. 7 and 8 illustrate the first type. No. 8 has one handle, also in the tradition of the MB. Nos. 1, 2, and 6 have the second type of rim, which in section looks like a squat triangle. No. 4 is an example of a group of large cooking-pots, which have a flattened base decorated, or rather strengthened, by a coil of clay attached to the base all around and also twice across. The coil is incised all over No. 4a. Nos. 3-5 are variants of a kind of cooking-pot with double rim. Known only in LB I, which has neither forerunners in the preceding period nor any descendants in the following. This device may have been intended to receive a lid. No. 3 is the commonest form of this group. It has an inner ledge rim, sometimes pierced by holes.

4. R. Amiran and A. Elian, *IEJ*, 14 (1964), pp. 221-222.

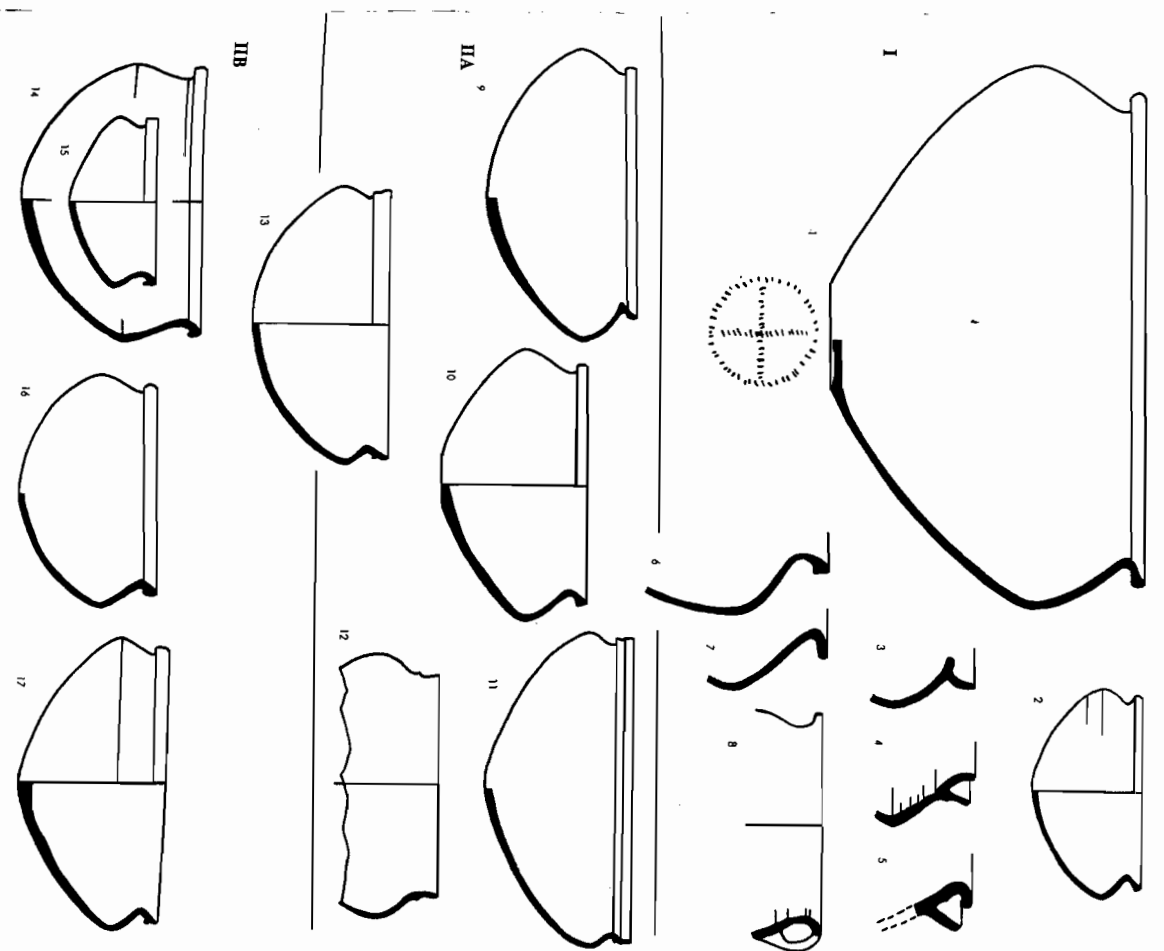


PLATE 42

1. Cooking-pot, coarse brown, incised strokes on base
2. Cooking-pot, dark grey
3. Cooking-pot, dark brown
4. Cooking-pot, red-brown, white grits
5. Cooking-pot, red-brown, black and white grits
6. Cooking-pot, coarse brown
7. Cooking-pot, coarse brown
8. Cooking-pot, red-brown, white grits
9. Cooking-pot, coarse brown
10. Cooking-pot, pink-buff, numerous grits
11. Cooking-pot, coarse brown
12. Cooking-pot, pink
13. Cooking-pot, grey-brown, white grits
14. Cooking-pot, brown, burnished on base
15. Cooking-pot, pink
17. Cooking-pot, red-brown, white grits

1:5	Lachish	Temple I	La. II, pl. LV:338
1:5	Beit-shemesh	IV a	AS IV, pl. LV:14
1:5	Lachish	Temple I	La. II, pl. LV:360
1:5	Hazor	Temple II	H. III-IV, pl. CCLXV:18
1:5	Hazor	Temple II	H. III-IV, pl. CCLXXV:21
1:5	Lachish	Temple I	La. II, pl. LV:338
1:5	Lachish	Temple I	La. II, pl. LV:339
1:5	Hazor	Temple II	H. III-IV, pl. CCLXXV:13
1:5	Lachish	Temple II	La. II, pl. LV:370
1:5	Magdalo	Temple II	Magd., pl. VI:127
1:5	Lachish	Temple II	La. II, pl. LVI:369
1:5	Lachish	Temple II	La. II, pl. LVI:372
1:5	Beit-Misrim	C	TBM.1, pl. 47:11
1:5	Hazor	I (pl. 9024)	H. I, pl. CXXXVII:7
1:5	Lachish	T. 512	La. IV, pl. 78:801
1:5	Lachish	Temple III	La. II, pl. LVI:371
1:5	Lachish	Temple III (pl. 9017)	H. I, pl. CVII:7

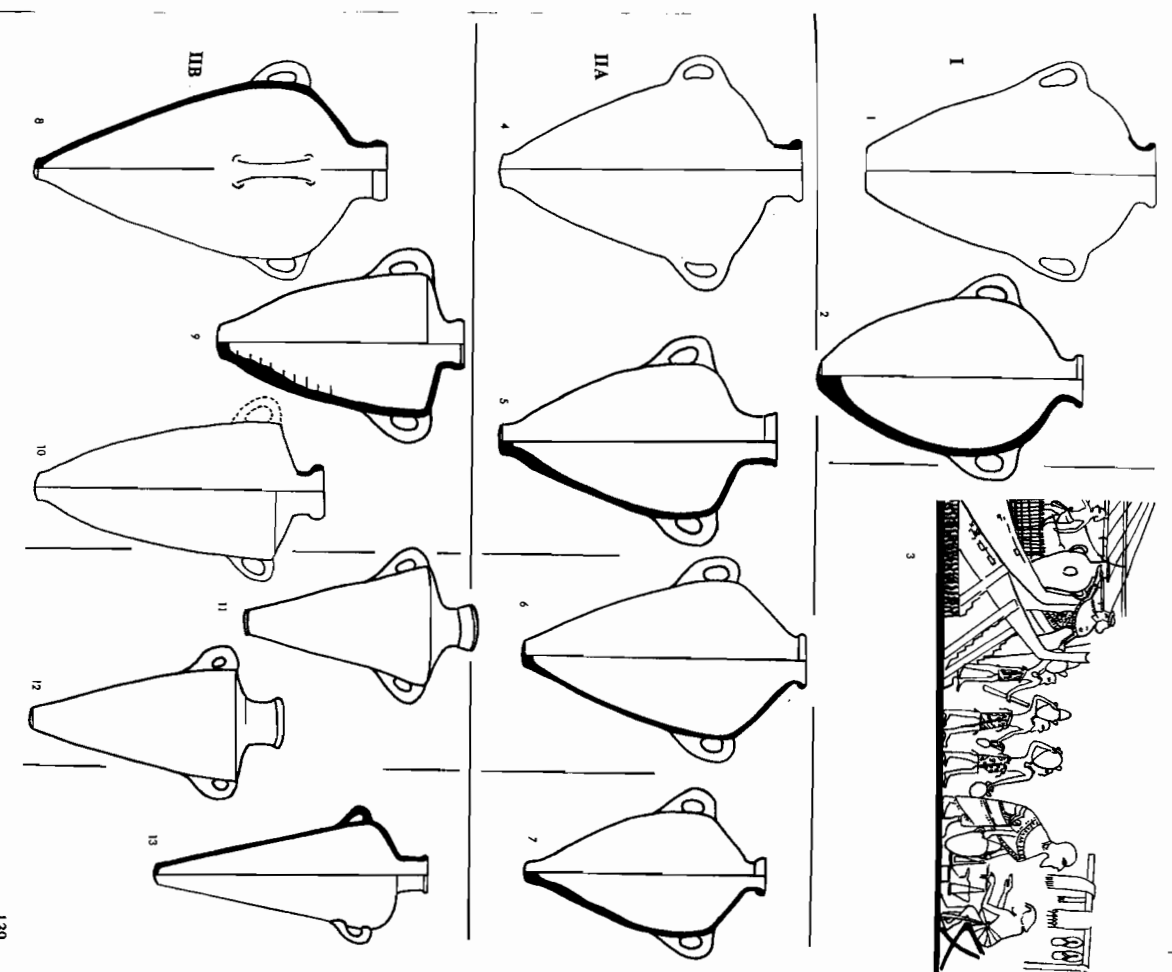


PLATE 43

1. Jar, pink	1:10	Lachish	T. 1005	La. IV, pl. 87:1015
2. Jar, buff	1:10	Megiddo	IX (C.3028)	Mez. II, pl. 52:1
3. Egyptian wall painting, Amenhotep III	1:10	Thebes	T. 162	JEA 33, 1947, pl. VIII
4. Jar, pink	1:10	Lachish	T. 216	La. IV, pl. 87:1018
5. Jar	1:10	Abu Hawan	V	TAH, p. 13, Fig. 16
6. Jar	1:10	Athens	Tomb	Grace, Fig. 5:3
7. Jar	1:12	Amarna	T. 532	CoA I, LH:XLIII/260
8. Jar, brown	1:10	Lachish	VII B	La. IV, pl. 87:1020
9. Jar, pink-buff	1:10	Megiddo	T. 501	Mez. II, pl. 64:1
10. Jar, buff	1:10	Lachish	Cladel House	La. IV, pl. 87:1019
11. Jar (after a photograph)	1:10	Mycenae	Tholos tomb	ABSA, L, 1935, pl. 20 b
12. Jar (after a photograph)	1:10	Mentid	T. 356	Nagel, pl. X:2
13. Jar	1:10	Thebes		Nagel, Fig. 2:33

No. 4 resembles in section a two-pronged fork, the inner rim being straight and slightly higher than the outer. No. 5 has an ordinary inner rim, and in addition an outer rim drawn diagonally outwards from the wall of the vessel and lower than the inner rim.

LB II A: Nos. 9 and 10 have everted triangular rims. No. 9 is still somewhat rounded. No. 11 is a variant of the same and has a thin ridge in the middle. No. 12 is an uncommon form, like a very elongated triangle. No. 13 is the type of elongated triangle most common in this and in the coming phase.

LB II B: The rims of Nos. 14 and 16 are still like a squat triangle in section like Nos. 6 and 10. Nos. 15 and 17 resemble in section somewhat longer and more edged triangles. This is the most typical shape of the last phase of the LB.

The Canaanite Commercial Jar in Egypt and Mycenaean (Plate 43).

The international character of the Late Bronze civilization, as reflected in the material culture revealed by archaeological investigation, does not need reassessment. Products of the Aegean Islands and of the Mycenaean mainland literally flooded the markets, dwellings, and tombs of that period in Egypt and Canaan. Moreover, commercial traffic does not flow in one direction only, and Egyptian and Canaanite goods are found in the Aegean and Mycenaean areas. Undoubtedly, international trade flourished due to certain political circumstances and to the advances made in the art of navigation on the open seas. This is not the place to list the many studies which have been devoted to these aspects of the Late Bronze Period in the Eastern Mediterranean. Both research into the chronology of each region, and attempts at the synchronization of periods and events between the various regions have used the evidence of international commerce as their point of departure. Palestinian archaeology has devoted much attention to the study of the foreign wares imported into Palestine in the Late Bronze Age. Much less work, however, has been done on the flow of trade in the opposite direction — the goods exported from Canaan to overseas markets and to Egypt, most probably by sea.

The present chapter is based to a great extent on the studies of Virginia Grace⁵ on the Canaanite jar, which opened up new vistas of thinking. A wealth of historical material is to be found in archives such as those of Ugarit. One document, for instance, shows that numerous families of merchants from Alashiya (Cyprus) lived in Ugarit. Another document records the rights granted by the King of Ugarit to a merchant of that city for the import of goods from Crete without customs fees.⁶

Obviously, the jar was bought and sold, not because of its intrinsic value, but because of what it contained. These large jars were not worth loading onto a ship, unless they were filled with oil or wine. The discovery of such jars in excavations at Athens or at Thebes in Egypt shows that Canaanite oil and wine were highly valued by the Greeks, although they produced oil and wine themselves, as well as by the Egyptians who did not grow olives.

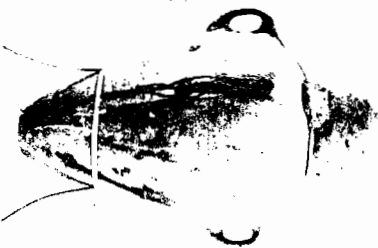
Studying the Late Bronze jar from all these aspects led us to investigate

the form of the jar in relation to its function, an investigation which resulted in the classification of the Late Bronze jars into two main classes (Plates 43 and 44): a) Jars made purposely for trading, called the 'Canaanite jars'; b) jars for everyday household use, designated here as 'decorated jars'. The first class is never decorated (why is commerce of more utilitarian character than household usage?), has thick walls, and a most appropriate shape for transportation. Plate 43 illustrates the development of this commercial jar throughout the period, as well as such jars found outside Canaan.

The two columns on the left side of Plate 43, which show jars from Palestine, manifest clearly the trend of development of the jar through the three phases of the Late Bronze: from delicately oval, the body becomes vigorously shouldered; the narrow rounded base turns into a thickened, heavy, button-like base; the placement of the handles rises from the middle of the body to the pronounced shoulder, and the rim becomes plain. There is every reason to think that this trend is dictated by the function of the jar, in accordance with the expanding commerce towards the 14th century B.C.

Egypt: Canaanite exports to Egypt started with the extension of Egyptian rule over Canaan in the time of Thothmes III. In the wake of the heavily laden caravans bringing Canaan's tribute to Pharaoh's court, trade began to develop between the two countries. We have reproduced in Plate 43:3 a tracing of a wall painting from Tomb No. 62 at Thebes,⁷ which dates from the reign of Amenhotep III. It illustrates the import of characteristic Canaanite goods into Egypt and affords a glimpse of daily life in Egypt in the golden days of the *pax aegyptiaca*. The drawing shows the ship in which the Canaanite merchants brought their goods to Egypt; it is of Egyptian type, in striking evidence of the prevailing *koine*, while the merchants are dressed in typical Canaanite attire. They carry Canaanite jars with lids, and one of them carries a vessel we designate today as 'pilgrim flask' (Plate 51 below). On shore, lively trading is going on between the crew and the local inhabitants. In his small shop, an Egyptian wearing the characteristic loincloth is visible. Canaanite jars have been found in considerable numbers in Egyptian tombs; we shall mention here only one example, from the tomb of Queen Meryet-Amun, the wife of Amenhotep II.⁸ No. 7 was found near Tell el-Amarna, the city of Akhetaton, and is a fine example of the features described above. No. 13 was found in Tomb No. 356 at Deir el-Medineh (one of the large Theban cemeteries in Upper Egypt), dating from the reign of Ramses II (13th century B.C.). This jar may have been made in Egypt according to Canaanite models. If this proves true (only petrographical analysis can furnish this proof), we may perhaps speculate that this shape of jar proved so suitable for commerce, that it was imitated locally. Photo 131 shows a sealed jar with a hieratic inscription testifying to the measure of oil it contained. On the stopper is a seal impression of Queen Hatshepsut. The jar must have been brought from Canaan.

Photo 131. Canaanite jar, Thebes (Egypt), Metropolitan Museum, N.Y. No. 36,383.



7. N. de Gans Davies and R. O. Faulkner, "A Syrian Trading Venture to Egypt," *JEA*, 33 (1947), pp. 40-46, pl. VIII.

8. H. E. Winlock, *The Tomb of Queen Meryet-Amun at Thebes*, New York, 1932, p. 31, fig. 17c.

5. Virginia Grace, *The Canaanite Jar in the Aegean and the Near East*, Studies Presented to Henry Goldman, Leicestershire, 1956, pp. 80-109, pls. IX-XII.

6. Cf. F. A. Schaefer, *ILN* (April 30, 1924), p. 574.



Photo 132. Reconstructed model of a tomb, Areopagos Athens, Agora Museum.

Mycenaean Greece: Commercial relations between Mycenaean Greece and Canaan began in an early phase of the Mycenaean civilization. The jar shown on Plate 43:6 was found in a tomb on the north slope of the Areopagos in Athens, together with Mycenaean pottery of Myc. III A.9 The jar itself is clearly a Canaanite jar of LB II A. Many other specimens have been found in various places in Mycenaean Greece, even in Mycenaean itself. The two jars shown on Plate 43:11 and 12 are of the 13th century and bear the hallmark of the later phase in the evolution of the Canaanite jar: strongly emphasized, almost horizontal shoulders, handles springing from the shoulder, a thickened strong base, and a thickened simple rim. Photo 132 shows the reconstruction in the Agora Museum of the above-mentioned chamber-tomb on the Areopagos. The contents of the tomb serve to illustrate the international commerce flourishing in the Eastern Mediterranean in this period.

Decorated Jars (Plate 44).

A designation like 'domestic jar' in contrast to the 'Canaanite-Commercial jar' would perhaps be more appropriate. The two classes differ fundamentally from each other, indicating different functions and different purposes: The Canaanite jar has much thicker walls, a thick, somewhat button-like base, a slanting body, and pronounced shoulders. The decorated or domestic jar has thinner walls, a rounded base, and an ovoid body. Both classes can be traced back to MB II prototypes. We have already encountered decoration on shoulders of jars in MB II, but in the LB this feature is much commoner. Now, the handles are included in the decoration, often bearing simple painted bands crossing each other. The specimens assembled in the Plate demonstrate the similarity of form throughout the three phases of the LB. Nos. 1, 2, and 5 closely approximate MB shapes, especially the protruding loop-handles on the middle of the body. The shortened form of No. 1 and the bicrome decoration of No. 2 assign them, however, to the beginning of LB. Nos. 3 and 4 stand between the two classes just mentioned. In shape they belong to the Canaanite jar, but their decoration places them in the present class. Nos. 6 and 7 are decorated (No. 6 in the metope-style) and



Photo 133. Pithos, Hazor, Hazor II, pl. CLXXXVIII.

both have painted handles. The metope-style is fairly rare on jars. Nos. 8 and 9 are amphoriskoi, characteristic of the end phases of the Late Bronze, and of the first period of the Iron (cf. Plate 83). The decoration of No. 8 is in the metope-style. No. 9 comes from Tomb 571 at Lachish, 10 which is dated by its contents to the end of the LB. A glass-bottle (Photo 261) found in Temple III at Lachish¹¹ seems to imitate the shape of a pottery amphoriskos. The long slender neck of the glass amphoriskos may have been the result of the technical process used in making glass vessels, that is, the thread-winding process. Interestingly enough, the glass-amphoriskos was in its turn imitated in pottery, including the long slender neck, which is not a form native to the potter's craft.

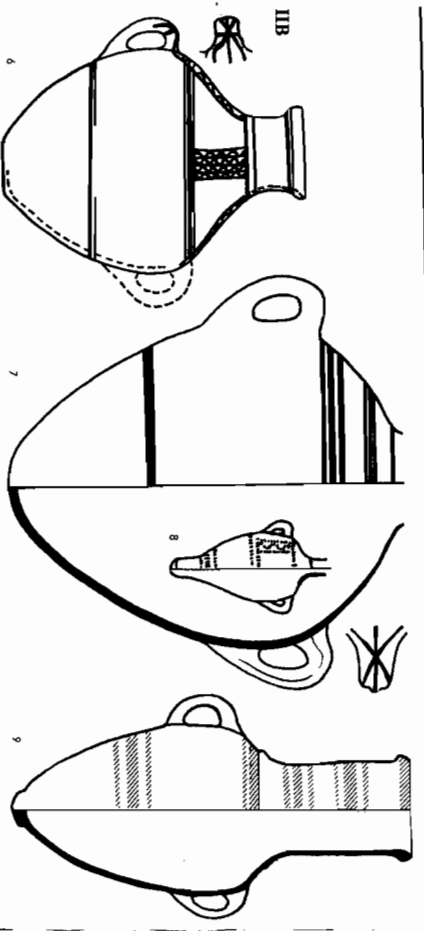
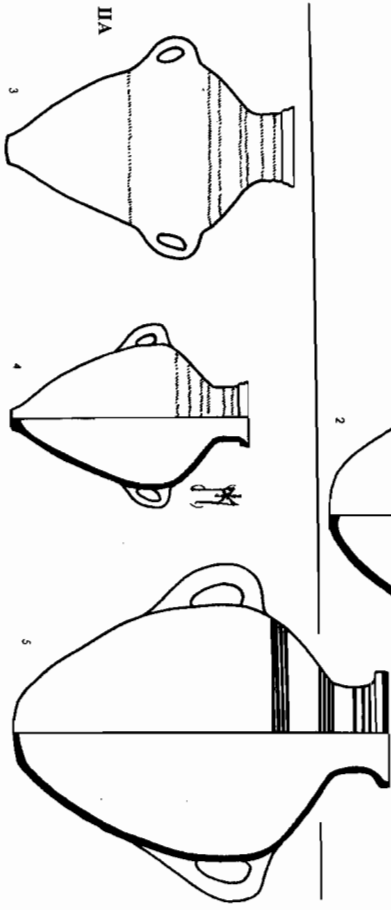
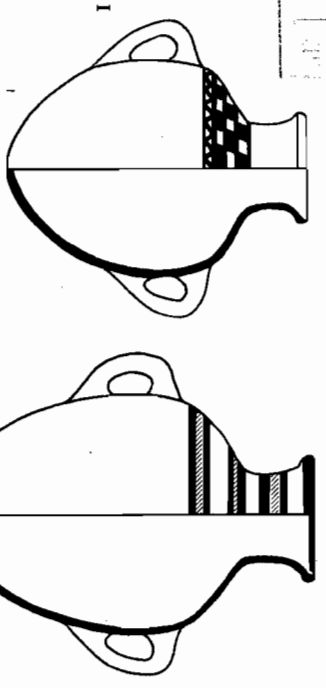
The Pithos (Plate 45).

The pithos (Photo 133) is a very large container, reaching 1.20 m. or more in height, whose shape clearly indicates that it was used for domestic storage. It probably had its place in one of the rooms of the house or in a corner of the courtyard, and served to store liquids or dry substances. The pithos is characterized by several features, in addition to size: a body gradually tapering to a small flattened base, intended perhaps to be sunk into the floor; a thickened rim, often profiled; two ridges, one at the junction of the body and the shoulder, and the other at the base of the neck, serving perhaps to strengthen these very junctions. The method of making these pithoi, which is still used in village-potteries in Crete,¹² may be designated as a coil-and-wheel method. The ridges, mainly the lower one, are sometimes decorated with incisions to imitate a rope. Other traces of the manufacturing process are visible on the surface of the pithoi from the lower ridge downwards, where the string which the potter used to bind the vessel during drying left its imprint in the wet clay.

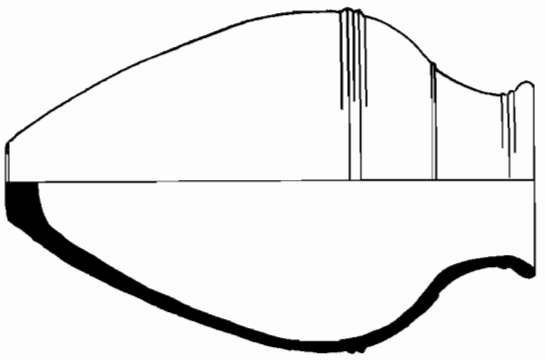
It is interesting that such pithoi are known until now almost exclusively from Hazor, where they turn up in quantities in strata of the Late Bronze,¹³ but appear already in MB II C.¹⁴ A pithos bearing some resemblance to those from Hazor was found in Stratum VIII-VII at Beth Shan.¹⁵ The vessel thus seems to belong to the northern Canaanite ceramic culture. It is noteworthy that a very similar pithos was found in the excavations of Tell es-Saltihya near Damascus.¹⁶

Looking ahead, we can trace back to this Late Bronze form the development of the Iron I pithoi, as shown on Plate 77. No 1 on that Plate appears to be a transitional form between the Canaanite and the Israelite pithos of the Iron I period. It shows many features of the Late Bronze type, such as the tapering body, the small base, the wide neck, the lower ridge, as well as the ridge at the base of the neck. At the same time some changes are already evident: the shoulder is concave instead of rounded, and the vessel has two handles, a feature unknown in the Canaanite pithoi.

10. Lachish, IV, pp. 60-61, fig. 6.
11. Lachish, II, pl. XXIV:77.
12. R. Hampe and A. Winter, *Bei Taogler und Tooglerinnen in Kreta Messarien und Zypern*, Mainz, 1962, p. 31.
13. *Hazor*, II, p. 181.
14. *Hazor*, II, Pl. III, pl. XII:9.
15. *Beth Shan*, Pl. III, pl. XII:9.
16. H. H. von der Osten, *Die Grabung von Tell es-Saltihyah*, Lund, 1956, pl. 35.



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- PLATE 44
- | | | | | |
|---|------|---------|----------------|----------------------|
| 1. Jar, brown-ocher, red decoration | 1:5 | Megiddo | T.1100 C | Meg. T., pl. 48:7 |
| 2. Jar, white-yellow, burnished, brown and light red decoration | 1:5 | Megiddo | T.1145 B | Meg. T., pl. 51:7 |
| 3. Jar, buff, red and white decoration | 1:10 | Lachish | Temple II | La. II, pl. LVII:393 |
| 4. Jar, brown, red decoration | 1:10 | Lachish | T. 216 | La. IV, pl. 87:1022 |
| 5. Jar, cream-buff, red decoration | 1:15 | Megiddo | VIII (T. 3005) | Meg. II, pl. 60:2 |
| 6. Jar, grey-buff, light brown decoration | 1:5 | Hazor | 2 (pl. 9027) | H. I, pl. CXXIX:4 |
| 7. Jar, brown-pink, dark brown decoration | 1:5 | Hazor | 1 (pl. 9028) | H. I, pl. CXXIX:1 |
| 8. Amphoriskos, coarse pink, cream vertically burnished | 1:5 | Lachish | T. 4004 | La. IV, pl. 85:977 |
| 9. Amphoriskos, brown, horizontally burnished, red decoration | 1:5 | Lachish | T. 571 | La. IV, pl. 85:984 |

- PLATE 45
- | | | | | |
|----------------|------|-------|-----|--------------------|
| 1. Ribos, grey | 1:10 | Hazor | 1 B | H. II, pl. CXXIX:2 |
|----------------|------|-------|-----|--------------------|

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Jugs and Juglets (Plate 46).

Plate 46 shows a number of types current in the Late Bronze. The biconical jugs are shown separately in Plate 47.

LB I: All the types common in this period continue the ceramic tradition of the preceding period. No. 1, which has a shoulder-handle, resembles closely the jug shown on Plate 43:6; No. 4, a mug, is very like Plate 34:2.3; the form of No. 5 is a development of Plate 34:4. As we shall see below, No. 5 represents the predominant type of jug in this period and in decoration is closely related to the Bichrome Style. Nos. 2 and 3 are cylindrical juglets, whose beginnings go back to MB II A, and whose vogue ends in LB I. No. 3 is decorated in characteristic Late Bronze style, with a zone of painted metopes on the shoulder. No. 6 belongs to a class called 'grey juglets', and deserves special treatment: it has a long, narrow neck, a handle drawn from under the rim to the shoulder in a perfect curve, a spherical body, and a flattened or rounded base. The clay is grey and the wheel-made juglets are well burnished. This juglet is also found in Cyprus, where it is included in the "Black Lustrous Wheel-made Ware." However, it should be noted that it is not of Cypriot origin; it is known also from Ugarit and Alalakh, and as well as from Egypt, where it is often found together with the 'Syrian flask' in tombs (see below, Plate 52). In Palestine it occurs more frequently than the Syrian flask. The origin of both may be sought in North Canaan. Nos. 7 and 8 are dipper juglets developed from those of the preceding period. Typical of LB I are the shortened body and the narrower and straighter neck, as in No. 8, while No. 7 is still closer to the MB prototype, with its long body and swollen neck.

LB II A: No. 9 is a jug with a shoulder handle, which continues to be popular. Nos. 10-12 are a development of No. 5, and represent the predominant type of jug decorated with zones of painted metopes. In No. 9 the metopes enclose painted elongated triangles. The metopes of No. 11 are left empty. The decoration of No. 12 resembles the Bichrome Style. The form of No. 13 is a development of the 'grey juglet'; the ware of this specimen is pink and it is painted with dark brown decoration. The dipper-juglet is represented by three specimens. No. 14 has a rounded base and is elliptical in shape. This type continues to be popular in LB II B, especially in the south of the country, and later in the Iron period. No. 15 imitates the Cypriot knife-paired juglet (see below, Plate 55:12), which itself is a Cypriot imitation of the Canaanite dipper juglet. This specimen illustrates the general trend of development of the dipper-juglet: the shoulder tends to disappear and the neck becomes shorter and wider. No. 16 combines features of both types shown in Nos. 14 and 15.

LB II B: Jugs with shoulder handles disappear completely in this phase, and the predominant type of jug has a loop-handle springing from the rim to the shoulder. No. 17 belongs to the rosy-red burnished class discussed above in Plate 40.

Nos. 18 and 19 belong to the same type. The coarse, thick base is often string-cut. No. 20 has a debased form of metope decoration: straight and wavy lines fill the decorated zone, and the functions of the triglyph and metope are confused. No. 21 is a development of Nos. 6 and 13,

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Photo 134. Mug, Megiddo, IDA I.1348.



Photo 135. Krater, biconical, Beth-shan, IDA I.3287.

and belongs to the 'grey juglet' type. Nos. 22 and 23 are dipper juglets. No. 22 is more characteristic of southern Palestine and tends to be cylindrical in form, while No. 23 resembles No. 16 of the preceding phase.

Biconical Jugs and Kraters (Plate 47).

Two distinct groups of biconical vessels have been brought together on Plate 47, although there is some measure of doubt whether they should be associated: a) biconical jugs; b) biconical amphorae-kraters. Three features are common to both groups: the biconical body, the shoulder handle (either one or two), and the metope zone decorating all the vessels. **Biconical jugs:** These are very common throughout the Late Bronze Age, but it is difficult to trace back either the form or the ornamentation. The typical form is symmetrical, that is, the upper part of the vessel is about equal in height to the lower part, as in Nos. 6, 7, and 10. The usual rim is everted and triangular.

Side by side with the most typical form appear a number of variants: a) a biconical jug in which the two parts of the vessel are not symmetrical (Nos. 1, 2, Photo 134); b) a vessel on a high, trumpet-like ring base (No. 1); c) a vessel with a basket handle and a trough-like spout with strainer (No. 11).

Biconical amphorae-kraters: This group includes jug-like types such as Nos. 5, 9, 14, and krater-like types, such as Nos. 3, 4, 12, 13 and Photo 135. No. 4 has two tilted horizontal handles, and may show some Mycenaean influence. All the vessels of this group have high, wide necks.

The decoration follows the metope style so popular in the Late Bronze Age, the lower part of the vessel always remaining undecorated. The triglyphs consist of alternating straight and wavy lines, or of criss-cross or checker board patterns. Sometimes the metopes are left blank, but often they enclose stylized trees (Nos. 2, 5, 10), elongated triangles (No. 6), or an inverted lotus blossom (No. 13). No. 7 shows metopes enclosing a motif called a sea anemone in Mycenaean archaeology.¹⁷ Here the flower appears to be suspended from a stalk. For further examples illustrating this group see the photographs accompanying the discussion of Plate 50.

17. A. Furumark, *Mycenaean Pottery*, Stockholm, 1941, Motif 27.

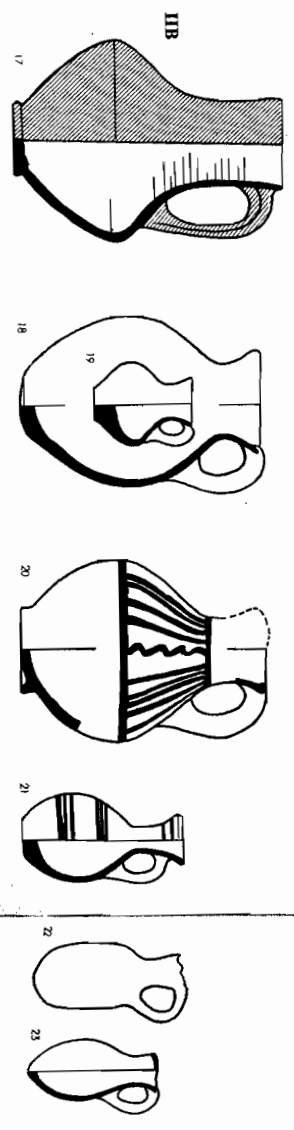
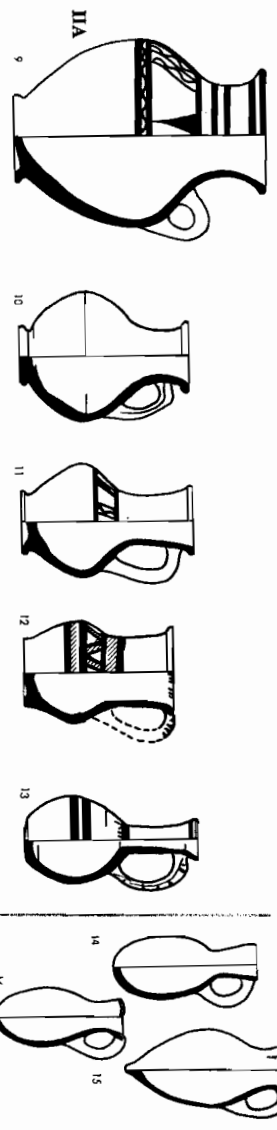
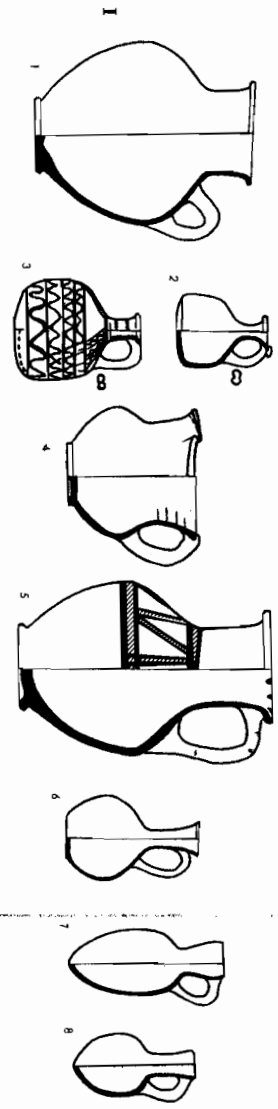


PLATE 46

1. Jug, pink-buff
2. Juglet, warm sepia, vertically burnished
3. Juglet, buff, traces of burnish, black decoration
4. Jug, buff, red and black decoration
5. Juglet, black-head, horizontally burnished
6. Juglet, green-buff, burnished
7. Juglet, buff
8. Juglet, buff, vertically burnished, red decoration
9. Jug, grey-brown
10. Jug, pink-buff, red decoration
11. Jug, cream-buff, burnished, red and black decoration
12. Jug, pink-buff, brown decoration
13. Juglet, green-buff, vertically burnished
14. Juglet, pink-buff
15. Juglet, pink-buff
16. Jug, pink, light red burnished slip
17. Jug, pink, light red burnished slip
18. Jug, buff
19. Jug, buff
20. Jug, orange-buff, red decoration
21. Juglet, buff
22. Juglet, buff
23. Juglet, buff

1:5	Megiddo	IX (T.3169)	Meg. II, pl. 48:2
1:5	Megiddo	T.1100 B	Meg. I, pl. 47:11
1:5	Megiddo	IX (T.3025)	Meg. II, pl. 50:6
1:5	Megiddo	IX (T.3137)	Meg. II, pl. 49:1
1:5	Megiddo	T. 75	Meg. II, pl. 41:24
1:5	Megiddo	IX (T.3018 F)	Meg. II, pl. 50:19
1:5	Megiddo	VIII (T.2104)	Meg. II, pl. 58:5
1:5	Megiddo	VIII (T.3014)	Meg. II, pl. 57:2
1:5	Hasor	I B (T.8144-5)	H. II, pl. CXXXIII:10
1:5	Megiddo	VIII (T.3015)	Meg. II, pl. 57:13
1:5	Megiddo	VIII	Meg. II, pl. 57:21
1:5	Jenaidon	Tomb	Ey VI, p. 37, Fig. 3:40
1:5	Megiddo	VIII (T.3018 B)	Meg. II, pl. 58:12
1:5	Megiddo	VIII	Meg. II, pl. 58:10
1:5	Megiddo	VIII	Meg. II, pl. 58:6
1:5	Hasor	T. 75	H. II, pl. CXXXI:18
1:5	Megiddo	T. 889 C 1	Meg. II, pl. 57:2
1:5	Megiddo	VIII B	Meg. II, pl. 63:2
1:5	Megiddo	VIII A	Meg. II, pl. 67:10
1:5	Megiddo	VII	Meg. II, pl. 71:6
1:5	Laish	Temple III	La. II, pl. LII:3-7
1:5	Megiddo	VII	Meg. II, pl. 71:11

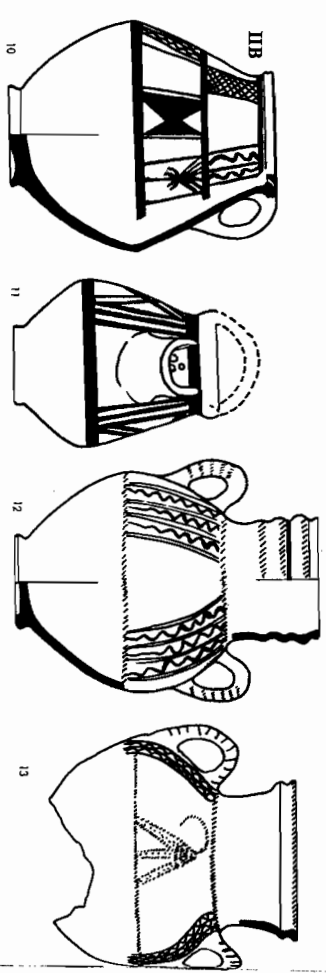
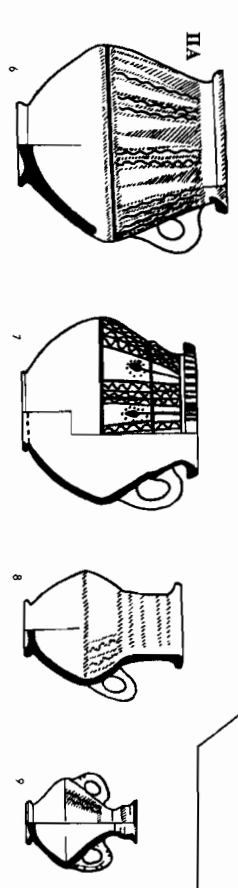
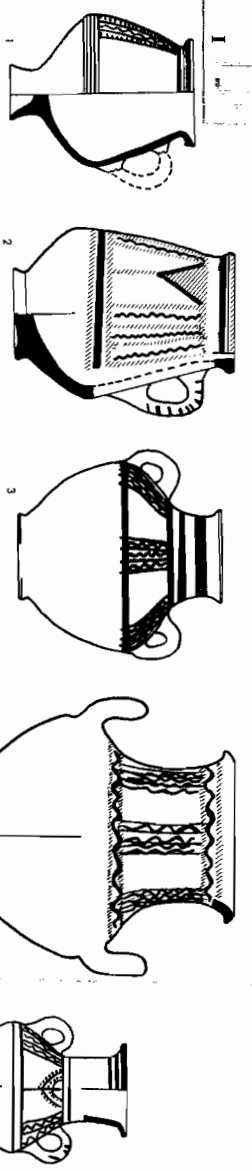


PLATE 47

1. Jug, pink, brownish-red decoration	1:5	Far'ah (North) Tomb	RB, 1951, p. 579, Fig. 9:15
2. Jug, orange-buff, irregularly burnished, red and black decoration	1:5	Megiddo	Meg. II, pl. 49:18
3. Amphora, light brown, red and black decoration	1:5	Beth-shemesh	AS III, Fig. 2:3
4. Amphora, pink, red and black decoration	1:5	Lachish	RB, 1951, p. 579, Fig. 9:10
5. Amphora, yellow, pink slip, brown decoration	1:5	Far'ah (North) Tomb	Meg. II, pl. 52:2
6. Jug, pink-buff, red and black decoration	1:5	Megiddo	H. II, pl. CLIII:5
7. Jug, grey-brown, brown decoration	1:5	Hazor	L. IV, pl. 74:687
8. Jug, pink, cream slip, red decoration	1:5	Lachish	Ex. VI, p. 37, Fig. 3:38
9. Amphora, light brown, red and black decoration	1:5	Lachish	Meg. II, pl. 63:3
10. Jug, pink-buff, red decoration	1:5	Jerusalem	Meg. II, pl. 63:7
11. Jug, pink-buff, red and black decoration	1:5	Megiddo	L. IV, pl. 85:992
12. Amphora, pink, red and black decoration	1:5	Lachish	L. IV, pl. 85:990
13. Amphora, pink, red and black decoration	1:5	Lachish	L. II, pl. LIV:342
14. Amphora, black, pink slip	1:5	Lachish	



Photo 137. Krater, Nagla, IDA 66.921.



Photo 136. Krater, Laeshah, IDA 39.814.

The Bichrome Ware (Plate 48).

The Bichrome Ware is one of the few subjects in Palestinian archaeology to which the analytical methods of art history have been applied. Using such methods, Heurtley,¹⁸ in a careful stylistic analysis, reached the conclusion that many of the vessels painted in the Bichrome Style could be ascribed to a craftsman-painter working at Tell el-Ajjul, and called him the Ajjul painter. While it is difficult to accept the premise that one individual potter was responsible for all the vessels found which are painted in this style, it appears likely that they can be ascribed to a school of master potters and painters, working in one of the centers on the coast of Greater Canaan, somewhere between Ugarit in the north and Gaza in the south. The assumption that this school included both potters and painters — although these did not sign their work like their colleagues in classical Greece — is confirmed by the fixed repertoire of the Bichrome Style and by the uniformity of manufacturing technique and of decorative style. Both ware and surface finish are of high quality. The clay is well levigated and has a light color, from sandy yellow to pink. The vessels are wheel-made, and careful attention has been given to details. Usually the vessel was well burnished before the painter took it over and decorated it in his distinctive personal style, or rather, in the style of the school to which he belonged.

A glance at the repertoire of the Bichrome Style shows that most of the forms are peculiar to that style. It follows that we have not only a distinctive decoration and a superior technical execution of ordinary forms,

18. W. A. Heurtley, "A Palestinian Vase-Painter of the Sixteenth Century B.C.," *QDAP*, VIII (1938), pp. 21-34, pls. VII-XIX.



Photo 138. Krater, Megiddo, *Meg.* II, Pl. 134.3.



Photo 139. Krater, Ajjul, IDA 35.4109.

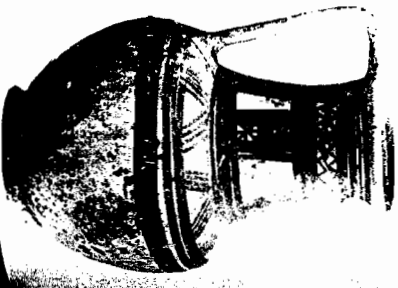


Photo 141. Jug, Megiddo, IDA 34.2173.

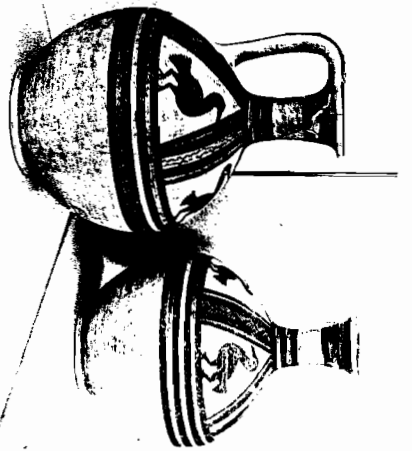


Photo 142. Jug, Ajjul, IDA 35.4036.

but a well-defined pottery class with a special range of forms. We shall endeavor to distinguish between the forms common to this and other classes of pottery and the forms peculiar to this class in the following discussion.

Forms common to the Bichrome Style and to other pottery classes:
a) Jugs with a shoulder handle (Nos. 1, 3); b) jugs with handle drawn from rim to shoulder (Nos. 2, 4, 5, Photo 141); c) cylindrical jugslets (No. 16); d) Vessels with a basket handle and a roughlike spout with strainer (No. 11); e) 'Jars' with two shoulder handles (Photo 139); f) Kraters with two shoulder handles (Nos. 8, 10, 14, Photos 135-137).

Forms peculiar to the Bichrome Style: a) Jugs already well known in MB II B, the form in which they appear here is found only in the Bichrome Style (Nos. 4 and 5, Photo 141); b) Spherical jugs, with a flattened base, a narrow concave neck (No. 7, Photo 144). This is a Cypriot type, in form as well as in decoration. In Cyprus, it is classified as White-Painted V-VI ware; c) Jugs (Nos. 6, 15, Photo 142) with bodies and necks like



Photo 140. Krater, fragment, Ajjul, IDA 35.4114.

No. 7, put with a base and a handle springing from the rim like the ordinary jug-forms — these are a variant of a); d) Bowls, all of which have one horizontal handle. Nos. 12 and 13 have ring bases. The bowl shown in Photo 145 has a rounded base. All three specimens imitate Cypriot bowls either partially or entirely; e) Kraters with a single horizontal handle (No. 9, Photo 138), mentioned above in Plate 41.

Decoration: Heurtley analyzed in detail all the motifs used in the Bichrome Style, and here we shall touch only briefly on some general characteristics: the decoration covers the upper part of the vessel only and emphasizes the shoulder zone. It consists of a frieze-like broad band, bordered below and above by bands composed of red lines between two black ones. The triglyphs which break the frieze into metopes vary in their compositional patterns: straight lines, hatched triangles, 'union jacks', checker-boards, sand-clock, etc. The motifs enclosed within the metopes are ibexes, birds, and fish.

Distribution: This class of painted pottery is found all over Canaan, and especially on the coast, from Alalakh¹⁹ to Gaza. Two sherds of this style have been found at Tarsus.²⁰ We have already mentioned that vessels painted in the Bichrome Style are common in Cyprus and have been found in Egypt.

Date: Long ago Albright pointed out that the Bichrome Style begins to appear in the MB II C, that is, in Stratum X at Megiddo, but that it flourishes mainly in LB I, that is, Stratum IX at Megiddo. Albright's assumption is confirmed by Locus 3037 at Megiddo which contains, together with typical MB II C material, a krater fragment decorated in distinctive Bichrome Style (Photo 146).²¹ Vessels of Bichrome Style still occur in LB II A, for instance, in the lower phase of Stratum V at Tell Abu Hawam (No. 14) and Stratum VIII at Megiddo (Nos. 15 and 16). The Bichrome Style represents a high point in the Canaanite potters' art. At the same time, another superb decorative style was developed; this is the 'Chocolate-on-White' Ware, discussed below.

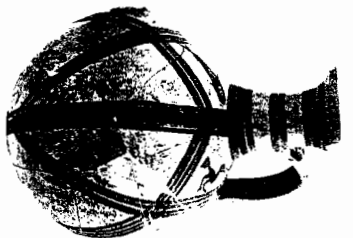


Photo 143. Jug, Ajlul, IDA 35-4110.



Photo 144. Jug, Archangelos (Cyprus), IDA 38.2155.



Photo 146. Krater fragment, Megiddo, The Oriental Institute, Chicago, No. A28437.

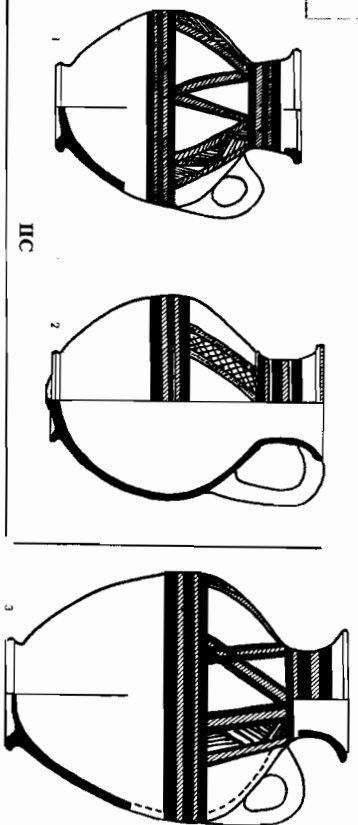


Photo 145. Bowl, Ajlul, IDA 35-4038.

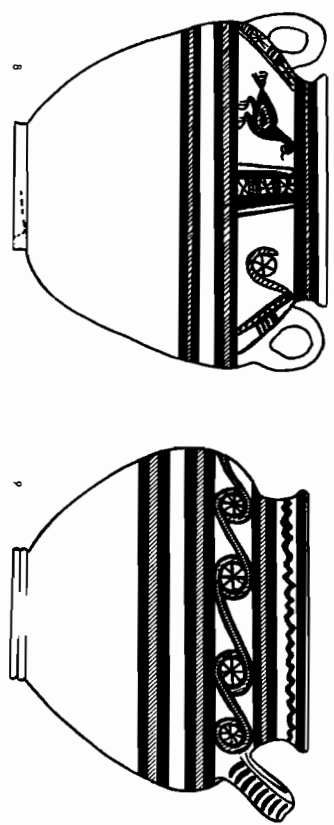
PLATE 48

- | | | | | |
|--|--------|------------|----------------|-------------------------|
| 1. Jug, buff, burnished, red and black decoration | 1:5 | Megiddo | X (T. 3063) | Meg. II, pl. 39:8 |
| 2. Jug, buff, red and black decoration | 1:5 | Megiddo | X (T. 3070) | Meg. II, pl. 39:7 |
| 3. Jug, pink-buff, burnished, red and black decoration | 1:5 | Megiddo | IX (T. 3018 C) | Meg. II, pl. 48:5 |
| 4. Jug, pink-buff, red and black decoration | 1:5 | Megiddo | IX (T. 3027) | Meg. II, pl. 49:9 |
| 5. Jug, yellow, burnished, black and red decoration | 1:5 | Megiddo | T. 1100 C | Meg. T., pl. 48:3 |
| 6. Jug, buff, green-buff slip, red and black decoration | 1:6 | Ajlul | T. 1517 | AG IV, pl. LVI: 68 K 3 |
| 7. Jug, buff, green-buff slip, red and black decoration | 1:5 | Megiddo | IX (T. 2009) | Meg. II, pl. 51:6 |
| 8. Krater, pink-buff slip, red and black decoration | 1:5 | Lachish | Temple I | La. II, pl. XLIX: 256 |
| 9. Krater, pink-buff burnished, red and black decoration | 1:5(?) | Lachish | Temple I | AS II, Fig. 2:7 |
| 10. Krater, buff, burnished, dark brown and red decoration | 1:5 | Beth-shean | VI | IEJ, 14, p. 222, Fig. 2 |
| 11. Spouted krater, pink-buff, burnished, red and black decoration | 1:5 | Nagila | VI | MEJ, 14, p. 222, Fig. 2 |
| 12. Bowl, pink-buff burnished slip, red and black decoration | 1:5 | Megiddo | IX | Meg. II, pl. 51:9 |
| 13. Bowl, buff, brown-black decoration | 1:4 | Lachish | Temple I | La. II, pl. XXXIX: 60 |
| 14. Krater, pink-buff, red and black decoration | 1:8 | Beth-shean | V | PMB 3, pl. VI:3 |
| 15. Jug, pink-buff, burnished, mauve and black decoration | 1:5 | Abu Hawam | VIII (?) | TAH, p. 44:273 |
| 16. Juglet, pink-buff, burnished, red and black decoration | 1:5 | Megiddo | VIII (?) | Meg. II, pl. 39:8 |
| | | Megiddo | VIII (T. 3009) | Meg. II, pl. 39:6 |

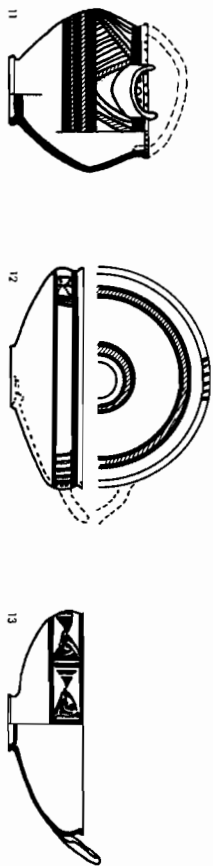
19. L. Woolley, *Alalakh*, Oxford, 1935, pl. XCIV and passim.
 20. Herty Godman, *Excavations at Gazlu Kulu, Tarsus II*, 1956, p. 200, fig. 315.
 21. This fragment has not been published. I am grateful to the Oriental Institute for the permission to publish it and for the photographs.



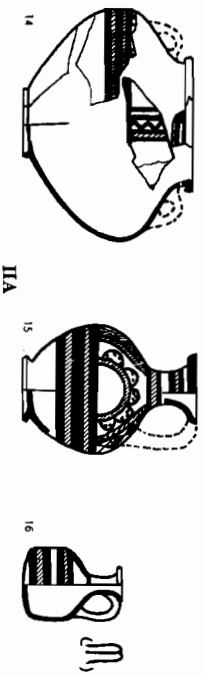
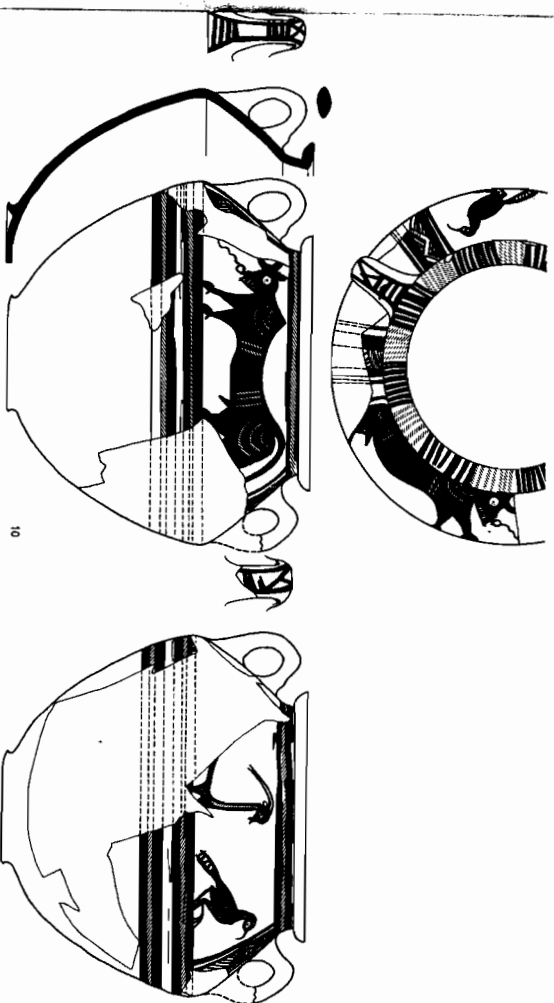
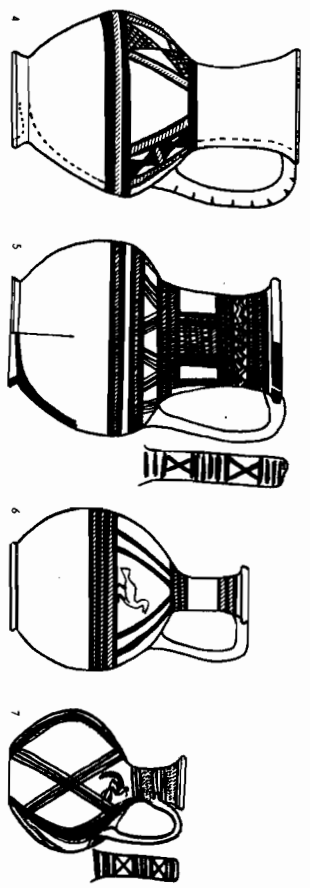
II C



I



156



II A

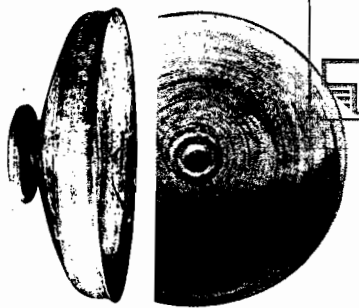


Photo 147. Bowl, Megiddo, Meg. 7, Pl. 45:10. The Oriental Institute, Chicago, No. A 16671.

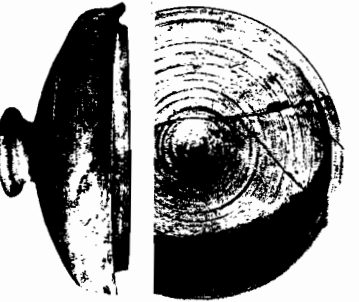


Photo 148. Bowl, Meg. 7, Pl. 143:4. The Oriental Institute, Chicago, No. A16679.

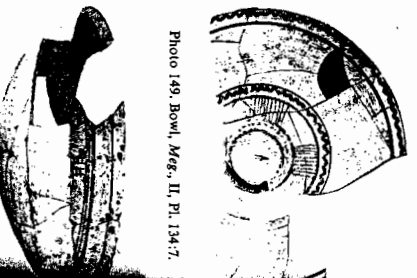


Photo 149. Bowl, Meg. II, Pl. 134:7.

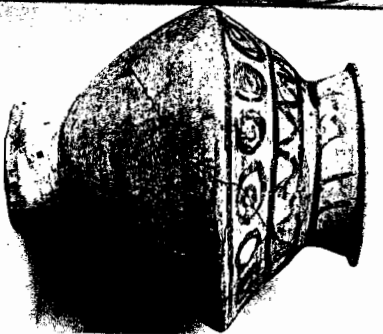


Photo 150. Bowl, Megiddo, Meg. II, Pl. 134:3.



Photo 151. Krater, Jericho, 444, XX, Pl. XXXI, Musée du Louvre.

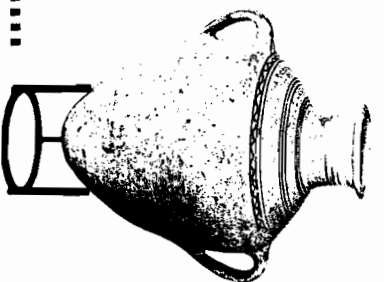


Photo 152. Jug, Jericho, IDA 32.1821.



Photo 153. Jug, Megiddo, Meg. 7, Pl. 144, A 16534.



Photo 154. Amphoriskos, Farah(N), RB, 1931, Pl. XXIV.

Photo 155. Jar, Zaraq (Jordan), Collections of PBI, Jerusalem.

Photo 156. Jar, Zaraq (Jordan), Collections of PBI, Jerusalem.

The 'Chocolate-on-White' Ware (Plate 49).

This term, coined by Petrie,²² has not taken root in archaeological literature, for the simple reason that the ware was never properly studied. When we came to do so, it became clear that Petrie was right in defining it as a separate class. We found that this ware (or family), comprises a surprisingly wide variety of vessels, which have in common a series of stylistic criteria, pertaining to shape, finish, and decoration, but mainly to workmanship. The vessels we suggest belong to this ware are assembled on Plate 49 and in Photos 147-156. Only a close examination of the Krater from Jericho (Photo 151) in the Louvre enabled us to attribute it to this ware, and there may be other cases of this sort.

Form: This ware comprises mostly the same forms which are common in other wares of the period. However, the workmanship in general and mainly the execution of the details is excellent, and leaves no doubt concerning the attribution of specimens to this ware. The perfectly made evidence of the high technical standard of the potter. The perfectly made details include: the ring-base with an omphalos and a raised ring around it on the inside of bowl's (Nos. 1, 2, 4); the rim, very broad and well made, of the large jugs (No. 9 and Photos 153, 155); the harmonious globular forms (No. 8).

Finish: In the case of this ware we make a distinction between finish and decoration because the perfect finish constitutes the main criterion of this ware. In contrast to the inconspicuous finish of the Bichrome Ware, discussed above, the main feature of the 'Chocolate-on-White' Ware is the excellent finish of the surface of every individual vessel. The thick creamy-white slip was applied to the vessel while it was turned on the wheel — the wheel-marks are clearly visible in the burnishing. In every

case the slip covers the entire surface of the vessel, whether it be a bowl or a closed vessel, or even a jar, as in Photo 156. The burnishing is always executed before the decoration with painting, since only the white areas are shiny, an effect of the burnishing.

Decoration: This is made with thick chocolate-brown or reddish-brown paint usually. A good idea of the color-scheme may be obtained from the color-photo in *Lachish*, II, pl. 162:2. The decoration is also neatly carried out with a sure hand, perhaps even with the aid of instruments. It appears probable that the decoration was partly made on the wheel, hence the exactitude of the horizontal lines. Very characteristic is the accuracy of the design on the rim: the jug in Plate 49:9 and Photo 153 is decorated not only on the rim itself but also on the edge of the rim. The handles are also decorated as in jug No. 9 and the jar in Photo 156.

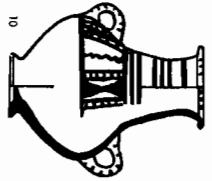
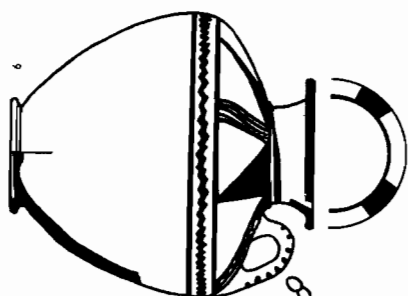
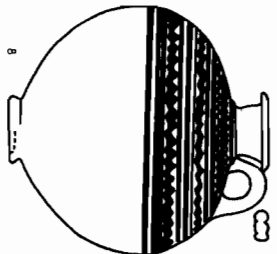
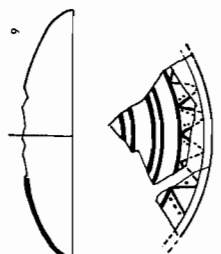
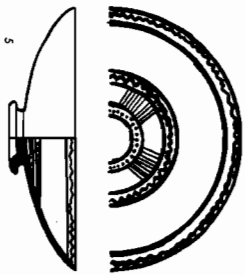
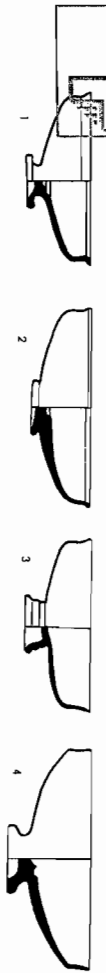
The patterns are to a great extent geometric. Only two fragments from Megiddo show designs of birds.²³ Straight and wavy lines, triangles, squares, and lozenges are painted in solid color or filled with dots, or sometimes half-circles are also filled with dots. The metopic division of a zone is known also in this style, as e.g. in the biconical amphoriskos No. 10, and on the inside of bowl No. 5.

Distribution: It is of interest to note that this ware has also been found in Transjordan (Photos 155-156).²⁴

Date: The contexts in which vessels of this ware were found, and typological analysis indicate that this decorative style flourished simultaneously with the Bichrome Ware, at the end of MB II C and during LB I. This seems to have been a period of vigorous artistic versatility.

23. *Megiddo*, II pl. 134:21; the second has not been published: Field Reg. No. b 314, in the collections of the Oriental Institute, Chicago.

24. These two vessels have been acquired by Father Mallon in Transjordan.



- PLATE 49
1. Bowl, dark-grey, white-yellow ring-burnished slip
 2. Bowl, white-yellow, ring-burnished outside horizontally
 3. Bowl, buff, white-yellow, horizontally burnished outside
 4. Bowl, light buff, cream slip
 5. Bowl, pink-buff, burnished white slip inside and out, red decoration
 6. Bowl, buff, white burnished slip, red decoration
 7. Juglet, green, white slip, brown decoration
 8. Jug, brown, white slip, red decoration
 9. Jug, buff, white-yellow horizontally burnished slip, indian red decoration
 10. Amphora, pink, white, red decoration
- | | | |
|-----|----------------|-----------|
| 1:5 | Megiddo | T. 251 |
| 1:3 | Megiddo | T. 1100 A |
| 1:3 | Megiddo | T. 251 |
| 1:4 | Beth-shan | |
| 1:3 | Megiddo | IX |
| 1:6 | Ajlul | I-II |
| 1:6 | Jericho | Tomb |
| 1:3 | Jericho | T. 9 C |
| 1:3 | Megiddo | T. 1100 A |
| 1:3 | Far'ah (North) | T. 11 |
- | | | |
|--------------------|-----------------------------|-----------------------------|
| Meg. T., pl. 26:12 | Meg. T., pl. 45:10 | Meg. T., pl. 46:14 |
| Meg. T., pl. 26:11 | PMB 3, pl. VI:4 | RB, 1951, p. 579, Fig. 9:12 |
| Meg. II, pl. 54:11 | | |
| AG II, pl. XL:26 | Sella-Watzinger, pl. 22:B.2 | AAA XIX, pl. XXX:11 |

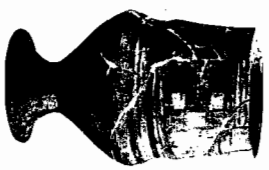


Photo 157. Goblet, Laish, IDA 34.7714.

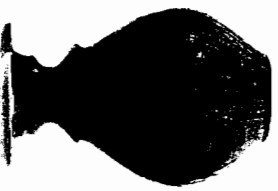


Photo 158. Goblet, Laish, IDA 36.1481.

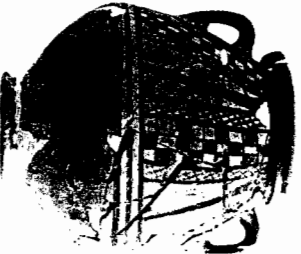


Photo 159. Krater, Beth-shan, IDA L3862.



Photo 160. Krater, Laish, IDA 39.797.

The Palm-tree and IbeX Motif (Plate 50).

We have devoted a special plate to this motif because it is the most characteristic decoration of the Late Bronze Period. The authentic design consists of a tree flanked by two facing ibexes; frequently it appears between the triglyphs of the metope style on a varied range of pottery shapes.

By definition, the nature of the metope style is that of a frieze. This frieze, divided by triglyphs into metopes, is usually placed on the upper part of the vessel, either on the shoulder or in the zone of the handles. It occurs on all kinds of closed vessels, such as jars, jugs, goblets (Photos, 157-158), kraters (Photos, 159-160), bowls with upright walls, and even on local imitations of the Mycenaean amphoriskos (Photo 161). The metope style was so well-rooted in the potter's art of that age that ways were found of applying it even where the form of the vessel was quite unsuited, as for instance on the inside of a bowl (Photo 163, Plate 50:12—Plate 38:26, cf. also Plate 39:14, 18), or on the hemispherical wall of a pilgrim-flask (Plate 51:7; see also discussion). The division of the inner surface of the bowl into three areas, such as is frequently seen in this period, should be regarded as an application of the metopic division to a hemispherical surface. The triglyphs dividing such surfaces into metopes confirm this interpretation, as they resemble closely the triglyphs used in the usual metopic bands. Generally these consist of alternating straight and wavy lines, but sometimes vertical bands of checkerboard, cross-cross, or other patterns are used.

The commonest motif enclosed in the metopes is the palm-and-ibex; only rarely is a fish or crab represented (Photo 166). Generally the illustration is carried out in one color—red. However, sometimes black and red are used to paint both triglyphs and the palm-and-ibex (No. 5). The vessels on Plate 50 are arranged in chronological order, according to stratigraphic provenience. The development of the style through the three phases of LB has yet to be studied.

LB I: Nos. 3-4. The motif appears already at the beginning of the period, on vessels of the Bichrome Style (see also Plate 48). However, these two specimens are the only ones known which are decorated with the palm-and-ibex, and they are unusual also in other details. Neither the authentic arrangement nor the birds with heads turned backwards (No. 3) are usual in the Bichrome Style. Both decorative elements appear to be influenced by the palm-and-ibex style best represented in glyptic art (see cylinder seal, Plate 50:2). No. 4 has triglyphs in the Bichrome Style, while the metope is filled with a palm-and-ibex motif.

LB II A: Nos. 5-8. Here we find the full flowering of this motif as used in the metope style. The representation of the animals is either linear (No. 6) or naturalistic (No. 5), while the schematic representation by two triangles (Nos. 7-8) may be a further development. Already in this period, the motif spreads and evolves into a complete picture, such as No. 7, where two animals flank the palm on each side, or Photos 164-165, where whole flocks of animals are shown. To this period or to LB II B belongs the richly decorated biconical jug from Tomb 912 D at Megiddo shown in Photo 166. Ibexes and birds of various kinds are arranged on both sides of the palm tree, while another metope under the handle encloses a solitary crab.

1, 11, 13: In this group the motif appears in various forms, some of which are debased, as if the motif had begun to disintegrate. Sometimes there is a multiplicity of animals, such as on Krater No. 9, where ibexes and ostriches appear in asymmetrical confusion, or on a krater on Plate 41: 8, on which animals and birds, single or in pairs, fill the metopes. A complicated picture is shown on the inside of a chalice from Beth-shemesh (Photo 163): an entire zoo is assembled around a pool indicated by dots. Here the metope style is completely degenerated — the division into three zones remains, but the triglyphs have disappeared and the trees, which originally filled the metopes, serve as triglyphs. The motif also begins to be used in abbreviated form, that is, *Pars pro toto*: either the ibex or a fish (No. 10), or, more frequently, the palm-tree appears alone (Nos. 11 and 12). The abbreviated form of the motif appears in earlier phases, although very rarely (Plates 41: 5, 47: 5).

The two seal-impressions shown (Nos. 1 and 2) illustrate the wide distribution of the palm-and-ibex motif, encompassing glyptic art, ceramic decoration, and other forms of art. No. 1 is the impression of a cone-shaped seal found at Tanach, showing two animals flanking a palm tree. The publication does not state clearly to which stratum this seal belongs. No. 3 is a rolled-out impression of a cylinder seal found in Temple III at Lachish: the two ibexes flanking the tree are represented with their backs to the tree and their heads turned backwards. The seal is carved in Mitannian style. This motif in the art of the Ancient Near East, its origin and symbolic significance as the 'Tree of Life' have been the subject of many studies.

Photo 161. Local imitation of Mycenaean pithos jar, Beth-shemesh, IDA 1.5884.



Photo 162. Bowl, Gezer, HU 109.



Photo 165. Jug, Farah(S), *JR*, II, pl. XLIX.

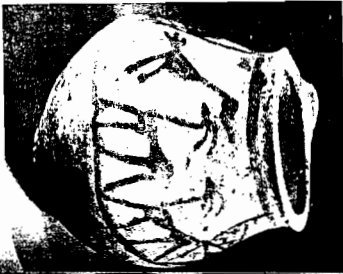


Photo 164. Jug, Farah(S), IDA 1. 7003



Photo 163. Chalice, Beth-shemesh, IDA 1.5884.

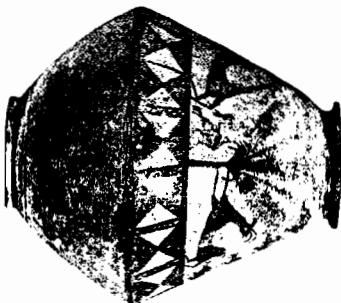
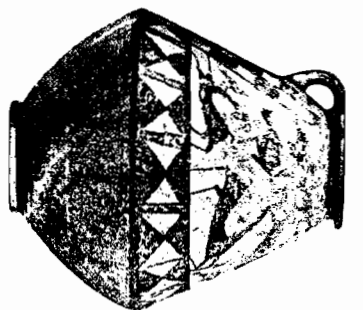
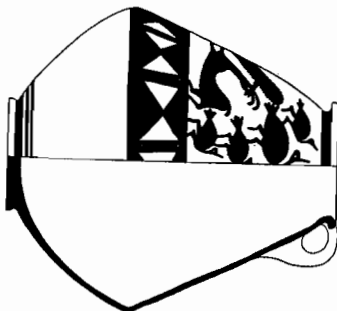
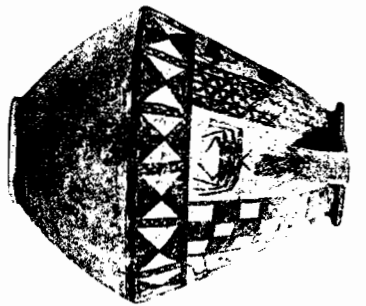
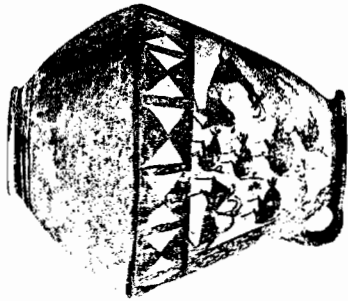
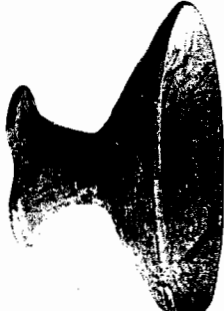
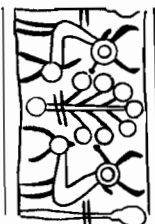
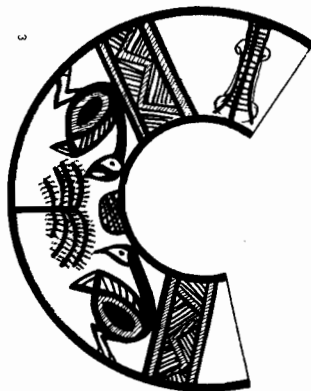


Photo 166. Jug, Megiddo, *Meg. 7*, pl. 134



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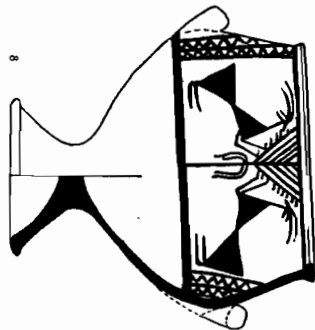
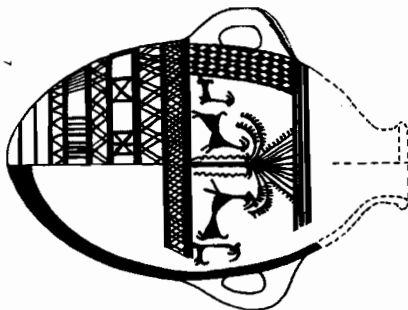
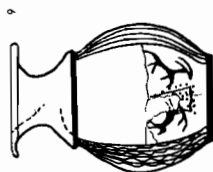
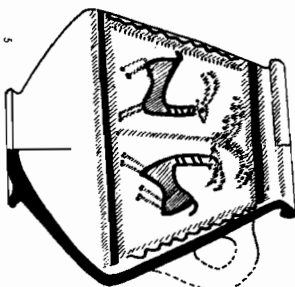


PLATE 50

1. Impression of a basalt seal 1:1 Ta'anach
2. Impression of falenic cylinder seal 1:1 Laish
3. Jug, brown-oxidized, red and black decoration 1:5 Megiddo
4. Jug, pink-buff, red and black decoration 1:5 Megiddo
5. Jug, orange-buff, red and black decoration 1:5 Megiddo
6. Goblet, pink, vertically burnished, red and black decoration 1:5 Laish
7. Jar, pink-buff, burnished, red decoration 1:5 Megiddo
8. Chalice, pink-buff, red decoration 1:5 Megiddo
9. Krater, brown, buff slip, red decoration 1:5 Laish
10. Goblet, pink, buff burnished slip, red decoration 1:5 Laish
11. Bowl, pinkish, black-brown decoration 1:5 Laish
12. Bowl, buff, red decoration 1:5 Laish
13. Jar, buff, red decoration 1:5 Megiddo

- Ta'anek, p. 73, Fig. 98
 La. II, pl. XXXIII:43
 Meg. I, Fig. 111
 Meg. II, pl. 56:8
 Meg. II, pl. 58:2
 VIII
 Temple II
 VII B
 VII
 Temple III
 Temple III
 T. 1100 A
 IX (T. 2010)
 VIII
 La. II, pl. XLVII:229
 Meg. II, pl. 64:4
 Meg. II, pl. 72:230
 La. II, XLVIII:230
 La. II, pl. XLVII:238
 H. I, pl. CVIII:4
 La. IV, pl. 72:630
 Meg. II, pl. 84:5

IIA



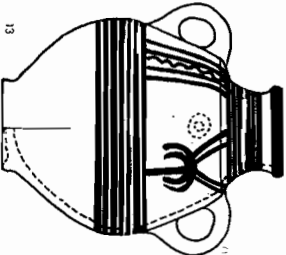
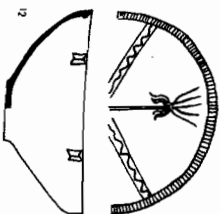
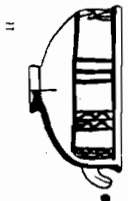
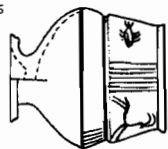
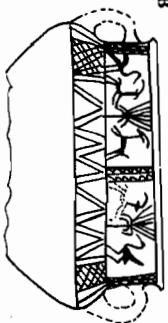
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7

8

IIIB



10

11

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13

164

Pilgrim Flasks (Plate 51).

The pilgrim flask appears to originate in the Late Bronze Period. We do not know for the present whether its birthplace was Canaan or whether its appearance was due to foreign influence, but very soon it became one of the most popular and most characteristic forms in the ceramic repertoire of the Late Bronze Age and the following periods.

The pilgrim flask differs from other pottery vessels not only in its shape but in the technique of manufacture imposed by this shape. The lentoid flask cannot be thrown on the wheel in one operation, and had therefore to be manufactured in several stages: a) two plates were thrown on the wheel and joined together; b) the neck, also wheel-made, was joined to the body; c) the handles were attached.

Before we discuss the pilgrim flask in the various phases of the Late Bronze Age, we should like to mention a number of MB II B flask-like vessels, which may have some significance in relation to the beginnings of the pilgrim flask: a) a flask with one handle, decorated with concentric circles, was found in Tomb 66 in the cemetery of Kafar Garra near Sidon,²⁵ in a context of MB II B; b) a ring-shaped vessel with the neck and handle of a pithform juglet has been found in various excavations in Palestine and Syria: Tomb LVII at Ugarit, which is dated by the excavator to Bronze Moyen III (part of the group may belong to LB I),²⁶ mixed tombs at Gezer²⁷ and Tell Jerich; c) a flask-shaped vessel of 'White Painted IV Ware' found at Megiddo, which we include in the plate devoted to Cypriot imports of MB II B (Plate 37:11). As we pointed out, this is the only example of its kind, even in Cyprus itself.

LB I: The earliest pilgrim flask, and the only one belonging to this phase, as far as we know, was found in a tomb on the Mount of Olives in Jerusalem (No. 1). Our flask appears to belong to the second period of interment in this cave. It differs from the later examples especially in the form of its neck, which is wide and slightly swollen, rather like the necks of MB II B-C and LB I dipper juglets. The handles, too, which do not spring from the base of the neck, unlike those of the later pilgrim flasks, are an indication of an earlier date.

LB II A: The pilgrim flask of this phase is characterized especially by the way the handles are attached to the neck and body (Photo 167). This attachment is effected by spreading clay on the neck so as to form petals. In this phase the short neck is planted, as it were, between the petals. The wide rim, which appears to rest on the handles, is usually triangular in section. Some flasks are decorated with red painted concentric circles, a decoration well suited to their spherical shape. The red and black decoration on No. 7 is more complicated (see discussion above); here the concentric circles have been adapted to the metope style prevailing in the period, and the resulting decoration consists of both concentric circles and metopes.

In this phase they are usually lentoid in section, symmetrical and pointed at the base (Nos. 2, 3). Sometimes the section is rounded (No. 4) or asym-

25. B. E. Gaier, "L'eben, Kafar Garra, Gräber, Nekropoles de la region Sidonienne," *PMB* I (1938), pl. IV, a.

26. Cf. F. A. Schaeffer, *Ugaritica*, II (Paris, 1949), pl. XL.

27. *Gezer*, III, pl. LXXXI:20 and pl. CLXI:3.



Photo 167. Pilgrim-flask, Gezer, HU 178.



Photo 168. Pilgrim-flask, Lachish, IDA 36.1809.

metrical, with one of the halves deeper than the other (No. 6). At times, the deeper of the two halves has a protuberance at the centre (No. 7).

LB II B: In this phase, the development of the pilgrim flask follows a number of directions. On the one hand, the type prevalent in the preceding phase continues to develop (No. 8). No. 10 still has a short neck, but the method of attaching the handles is already different. No. 9 has a completely different neck — it is high and ridged, with the handles springing from the ridge. Nos. 11-15 (Photo 168) represent the commonest type in this phase, which continues well into Iron I. These flasks are small, and the proportion between body and neck is completely different from that of LB II flasks. Now the neck is about half as high as the body. The outline of the handles resembles that of jugs, while the handles of the earlier flasks were nearer shoulder handles. The handles still spring from the middle of the neck, like those of one specimen of the preceding period. The decoration with concentric circles continues to be popular, but now the circles are broader and more closely spaced. Nos. 9 and 12 have protuberances on both sides. No. 9 is plumper than the flasks we have discussed above.

Imported Syrian Wares (Plate 52).

The decision to devote a special Plate to the Syrian flask and the grey juglets (see above, Plate 46:6) requires some explanation. First of all, the term 'Syrian' seems to contradict to some extent the opinion we have expressed on a number of occasions concerning the uniform civilization prevailing in the Middle and Late Bronze Ages in Greater Canaan, that is, in the area between Alalakh in the north, the desert to the south, and the desert to the east. However, within this cultural unit there were a great many regional variations, and in Plate 52 we have shown two types of vessel produced in one region within the Canaanite cultural sphere and imported into another region of the same sphere. Further study of the pottery of these periods will certainly reveal additional instances of interregional exports and imports or of mutual stylistic influence between parts of Greater Canaan.

The definition of this flask (and the grey juglet) as 'Syrian' also requires explanation. It is found over a very extensive area, including the Hittite cultural sphere, Cyprus, Canaan, and Egypt. Although occurring in Cyprus in considerable numbers, this flask is plainly a foreign element there. In Egypt, it should undoubtedly be classed as an imported vessel. Relatively few such flasks have been found in Palestine, where the vessel appears to be somewhat alien to the native Canaanite pottery repertoire. Turning now to an examination of the flask, we find that shape, technique of manufacture, and decoration indicate a combination of Canaanite and Hittite features.

Plate 52 shows most of the specimens of the 'Syrian' flask found in Palestine, and especially those from stratified deposits. This flask occurs in LB I (No. 1) and in LB II (Nos. 3-5, Photos 169, 170).

PLATE 51

PLATE 51

1. Flask, light brown decoration	1:3	Jerusalem	Tomb	Oliver, Fig. 55:1
2. Flask, pink-grey, white slip	1:5	Abu Hawam	V A	TAH, p. 42:25
3. Flask, reddish, whitish, slip red decoration	1:5	Hazor	1 B (T. 8144-5)	H. II, pl. CXXX:12
4. Flask, black, light grey slip, red decoration	1:5	Hazor	1 B (T. 8144-5)	H. II, pl. CXXX:10
5. Flask (Corrected after the photograph)	1:6	Ajjul	Governer T.	AG III, pl. XI:51
6. Flask, light grey, red decoration	1:5	Hazor	1 B (T. 8144-5)	H. II, pl. CXXX:13
7. Flask, brown, red and black decoration	1:5	Hazor	1 B (T. 8144-5)	H. II, pl. CXXX:14
8. Flask, pink, red decoration	1:5	Lachish	Temple III	La. II, pl. LIV:349
9. Flask, pink	1:5	Lachish	Temple III	La. II, pl. LIV:348
10. Flask, brown, cream slip, dark red decoration	1:5	Lachish	T. 532	La. IV, pl. 84:955
11. Flask, pink, burnished, red and black, buff irregularly burnished.	1:5	Lachish	Temple III	La. II, pl. LIV:351
12. red decoration	1:5	Megiddo	VII B	Meg. II, pl. 67:1
13. Flask, brown-ocher, red decoration	1:5	Megiddo	T. 877 B	Meg. T., pl. 14:6
14. Flask, brown-ocher, burnished, red decoration	1:5	Megiddo	T. 912 B	Meg. T., pl. 34:16
15. Flask, burnt umber, burnished, red decoration	1:5	Megiddo	T. 912 B	Meg. T., pl. 34:13

168

169

The 'grey juglet' (Nos. 2 and 8, Photo 171) has already been discussed above (Plate 46:6); here it is shown together with the Syrian flask found in Temple I at Lachish. This juglet can certainly be described as Canaanite, within the mainstream of MB II B tradition. However, it also appears to have been influenced to some extent by the globular shape and the absence of a pronounced base characteristic of contemporary Cypriot jugs and juglets. The 'Syrian' flask and the grey juglet appear very frequently together in their country of origin (as e.g. in Temple I at Lachish, Nos. 1-2) as well as in Cyprus and in Egypt (Nos. 7 and 8,



Photo 169. 'Syrian' flask, Jerusalem Tomb, EI, VI, Pl. III, IDA 68-81.



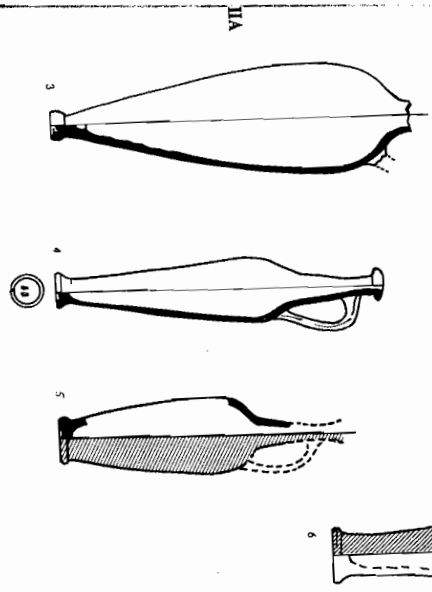
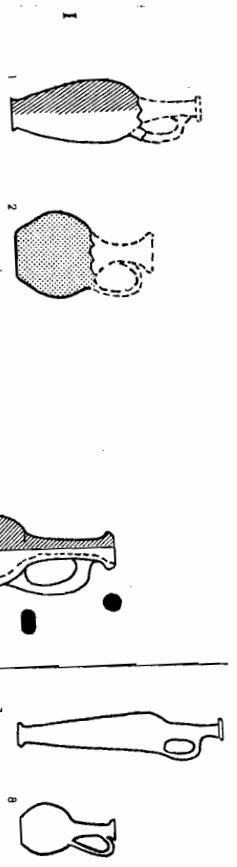
Photo 170. 'Syrian' flask, Azor, Collection Dayan.



Photo 171. Juglet, grey, Lachish, IDA 353000.



Photo 172. 'Syrian' flask, Egypt, Metropolitan Museum No. 30.8.206.



- PLATE 52
- | | | | | |
|--|-----|-----------|----------|--------------------------------|
| 1. Jug, pink, red burnished slip | 1:5 | Lachish | Temple I | La. II, pl. LI:273 |
| 2. Juglet, grey, burnished | 1:5 | Lachish | Temple I | La. II, pl. LI:276 |
| 3. Jug, grey-brown, red burnished slip | 1:2 | Abu Hawam | Tomb | TAH, p. 44, Fig. 274 |
| 4. Jug, grey-brown, red burnished slip | 1:2 | Jerusalem | T. 555 | Ey. VI, pl. 35, Fig. 1:2 |
| 5. Jug, brown, red vertically burnished slip | 1:5 | Lachish | T. 555 | La. IV, pl. 79:815 |
| 6. Jug, brown, red vertically burnished slip | 1:5 | Gazer | Sediment | Hebrew University, No. 2211 |
| 7. Jug, brown, red burnished slip | 1:8 | Sediment | T. 256 | Sediment, II, pl. LXIII:T. 256 |
| 8. Juglet, grey, burnished | 1:8 | Sediment | T. 273 | Sediment, II, pl. LXIII:T. 273 |

Photo 172). This association has not yet been satisfactorily explained. The flask is also frequently found together with the so-called arm-shaped vessel, which resembles it in technique of manufacture and in the texture and color of its slip. The flask may have served some sort of ritual function when appearing in conjunction with the arm-shaped vessel.²⁸ Perhaps it is even possible, by analogy, to make deductions concerning the use of the Syrian flask as well when it is found associated with other types of vessels.

28. Ruth Amiran, "The Arm-Shaped Vessel and its Family," *JNES*, XXI (1962), pp. 164 ff.

Imported Cypriot Wares (Plate 53-55).

In the Late Bronze, as in no other period, Palestine was flooded with imported pottery. All excavated material, whether from tombs or from stratified deposits, can be expected to contain some imported wares, and it is no exaggeration to say that in some tomb-groups such wares form up to 50 percent of the total number of vessels.²⁹ This is true, not only of Palestine, but also of North Canaan and of Egypt. To some extent the decline in the standard of the potter's art in the Late Bronze may be explained by the rise in imports, which satisfied the local demand for the finer kinds of vessels.

All the wares produced in Cyprus in the Late Bronze were imported into Palestine, in contrast to the situation in MB II B-C, when the imports were fewer and not all the types made in Cyprus reached this country.

We shall list here the wares according to Cypriot terminology: Red-on-Black, Black Slip III, White Slip I, White Slip II, Base-Ring I, Base-Ring II, Bucohero, Monochrome, White Painted IV, White Painted V, Knife-Shaved. All these are handmade and have a common feature in the characteristic insertion of the handle into the body of the vessel. The discussion follows the order of the plates.

White Slip I Ware (Plate 53): MB II B: In order to present a complete picture of this ware as found in Palestine, we have shown here again the earliest specimen known (No. 1), from MB II B-C (see Plate 37:14 and discussion there).

The bowls of White Slip I and II Wares are usually called 'milk-bowls' in the literature. They are hemispherical, and have a single wishbone handle (Photo 173), which is characteristic of many Cypriot wares.

LB I: Milk-bowls of White Slip I Ware are very frequent in this period. Generally speaking, this ware is found in Palestine less frequently than White Slip II Ware.

White Slip II Ware (Plate 53): Nos. 3-10: This ware appears in LB I and continues to be imported throughout all three phases of the Late Bronze. With the exception of a jug from Gezer (No. 7), which remains unique in Palestine, all the vessels of this ware are bowls.

White Slip I Ware differs from White Slip II only with respect to details of decoration. Clay and slip remain the same, and the decorative scheme also remains unchanged: the inside of the bowl is always white, while the outside is decorated with a horizontal band around the rim and vertical bands running down towards the centre. However, in White Slip II the pattern has become more rigid and schematic and the ladder-pattern predominates. Other patterns are placed between two lines, such as the row of lozenges in Nos. 3 and 7. Often two horizontal bands run around the rim. The lozenges and the delicate embroidery-like patterns of White Slip I disappear and are often replaced by rows of dots (Nos. 5, 6, 8).

Jug No. 7 has all the characteristic features of the ware — the lower part is decorated like the bowls, while the upper is covered with vertical



Photo 173. Cypriot bowl, Ajlul, IDA 353935.



Photo 174. Cypriot juglet, Jerusalem Tomb, El. VI, Pl. III, IDA 6846.

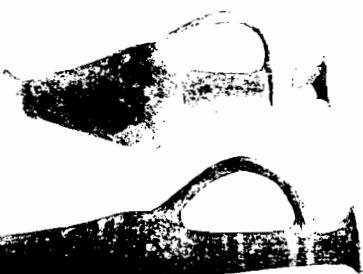


Photo 176. Cypriot jug, imitating 'Syrian' flask, Jerusalem Tomb, El. VI, Pl. III, IDA 6839.



Photo 177. Cypriot juglet, Jerusalem Tomb, El. VI, Pl. III, IDA 6848.

bands. The handle terminates in a horned projection, characteristic of many vessels in this period. On specimens like Nos. 9 and 10, which stand at the end of the series, the ladder-pattern has declined into a group of lines.

Base-Ring I and II Wares (Plate 54): Base-Ring I Ware appears in LB I and II A, while Base-Ring II Ware is current in LB II A and B. Both wares are found in considerable quantities in Palestine. The predominant type is a jug, the so-called 'bilbil'. The main features of these two wares (as well as of the Bucohero and Monochrome Wares) are the hard well-fired metallic clay and the brownish-grey reddish slip resembling copper. The main differences between the two wares are the size and proportions of the vessels and the decoration. While Base-Ring I ornament is chiefly plastic (Photos 174, 175) with very few cases of white painted decoration, Base-Ring II decoration is usually white painted (Photos 176, 177), with a few survivals of the plastic ornament. The jugs of Base-Ring II are more squat, as a comparison of Nos. 15 and 20 of this ware with Nos. 1, 6 and 7 of Base-Ring I Ware will show. Frequently the jugs of Base-Ring II are considerably larger than those of Base-Ring I (Nos. 12 and 18).

Bucohero Ware (Plate 54): No. 17 belongs to LB II A and No. 21 to LB II B. In Cyprus, Bucohero Ware does not appear before LB II.

Monochrome Ware (Plate 55): As far as clay and technique are concerned, this ware forms part of the Base-Ring Ware, but the forms are different (Nos. 3, 4, 10, 11). Like Base-Ring I Ware, Monochrome Ware occurs in LB I and II.

Red-on-Black Ware (Plate 55): This ware is a survival from MB II B and C and is still found in LB I (Nos. 1 and 2). Of special interest is the hemispherical bowl with a round horizontal handle and a trough-shaped spout on the rim, opposite the handle.

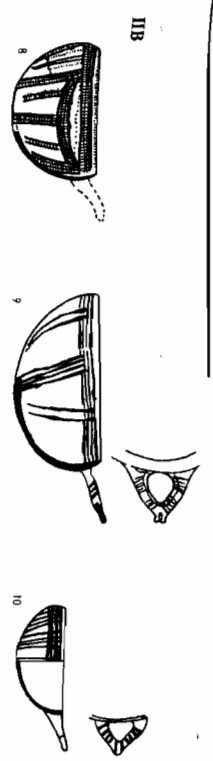
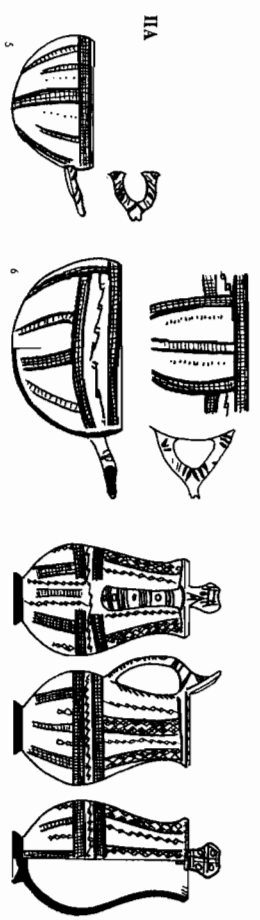
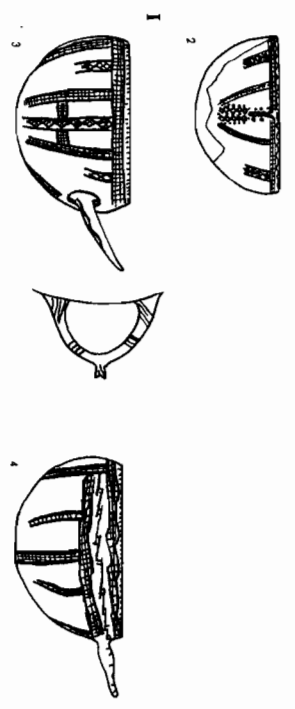
Black-Slip III Ware (Plate 55): This ware, too, is a carry-over from MB II B and C; only a few specimens have been found in Palestine. No. 5 is a juglet with black slip and incised decoration made before the slip was applied.

White-Painted IV Ware (Plate 55): The ware continues into LB I (No. 6) from MB II B and C; it was discussed and described on p. 125 (Plate 38). *White-Painted V Ware* (Plate 55): The ware is not discussed by Sjögqvist³⁰ or by Aström,³¹ although it is very common. No. 7 is an ordinary juglet; Nos. 8 and 9 are small teapots, and Nos. 13 and 14 resemble small dipper juglets. This ware is closely related to the shaved wares, as the lower part of the vessels shows some signs of knife-pating. *Knife-Shaved Ware* (Plate 55): Nos. 12 and 15: This Cypriot juglet is an imitation of the Canaanite dipper juglet. It is hand-made and knife-shaved all over. This ware occurs in LB II A and B.

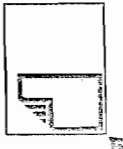
29. As for instance the group of vessels from the tomb found in Jerusalem, items of which are presented in these plates, published by Kush Amiran, *El. VI* (1961), (Hebrew).

30. E. Sjögqvist, *Problems of the Late Cypriote Bronze Age*, Stockholm, 1940.

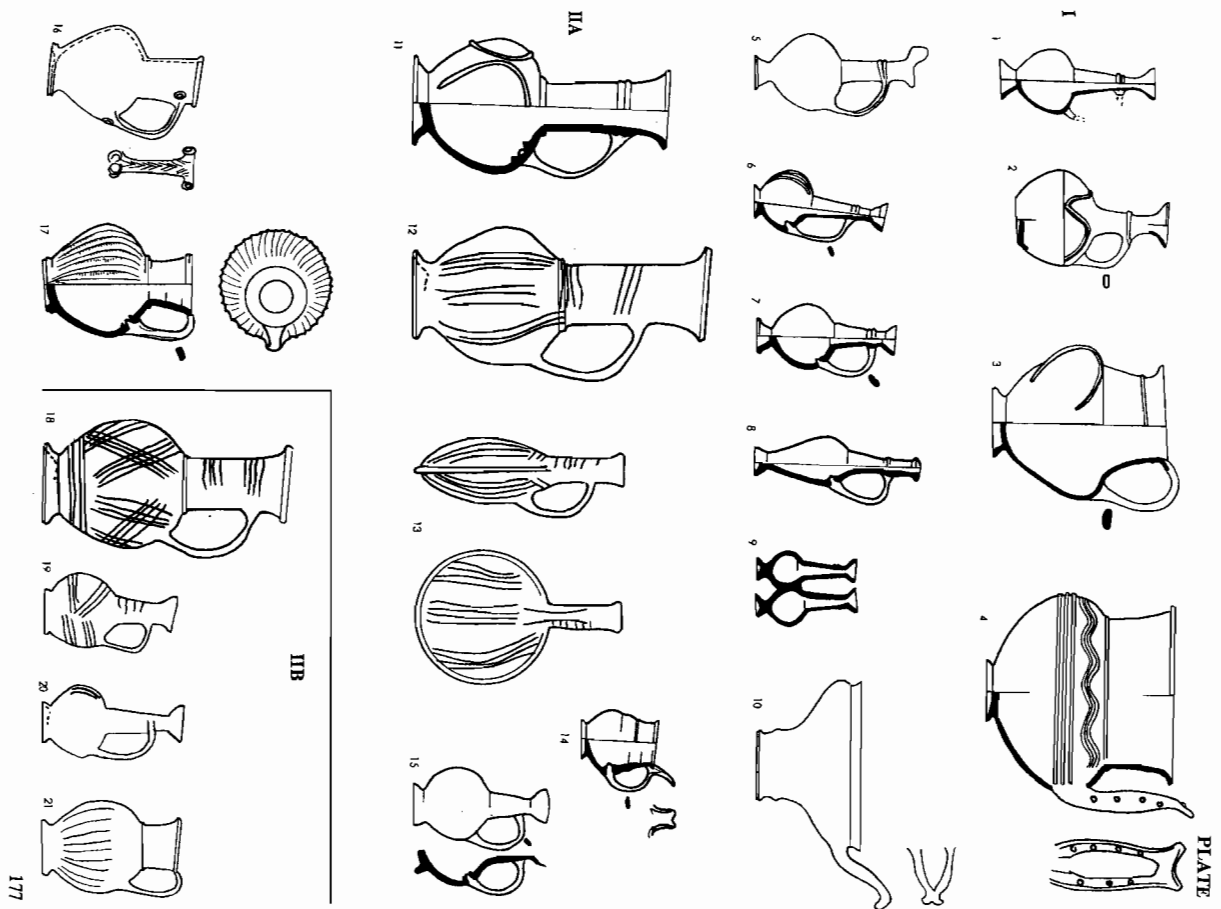
31. P. Aström, *The Middle Cypriote Bronze Age*, Lund, 1927.

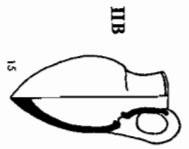
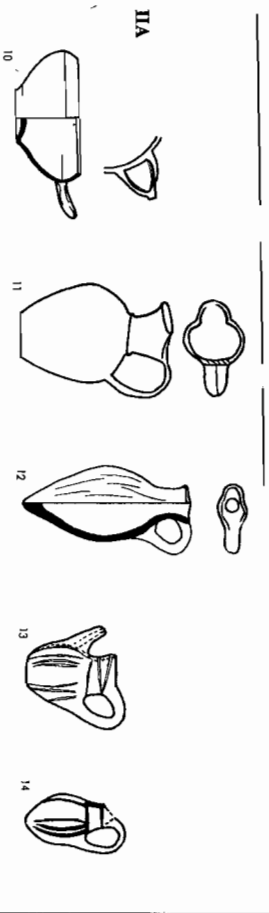
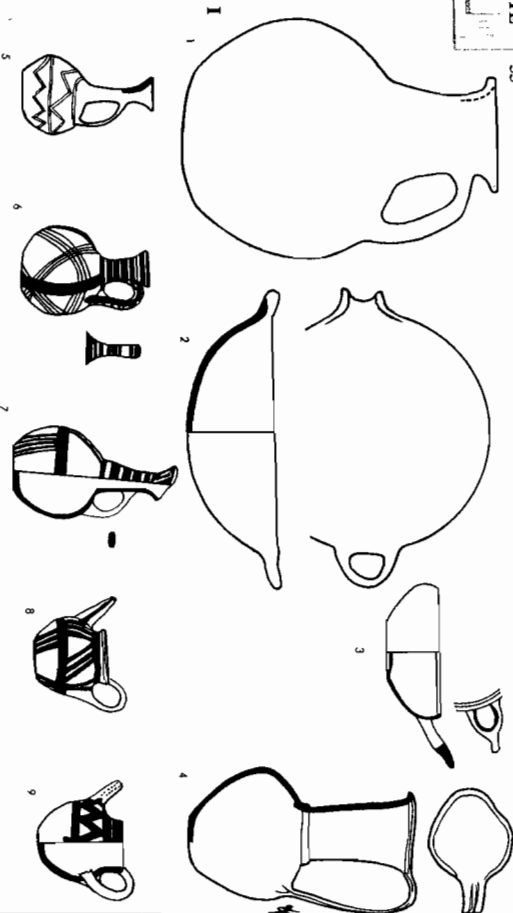


- PLATE 53
- | | | | | |
|--|-----|---------------|-----------------|-----------------------|
| 1. Milk bowl, red-buff, handmade, burnished white slip, brown decoration (WS I) | 1:5 | Megiddo Ajlul | X Pg 988 | Meg. II, pl. 45:21 |
| 2. Milk bowl, grey, white slip, brown decoration (WS II) | 1:6 | Lachish | Temple I T. 216 | La. II, pl. XLIII:154 |
| 3. Milk bowl, grey, white slip, dark brown decoration (WS I) | 1:5 | Lachish | Temple I T. 30 | La. IV, pl. 79:831 |
| 4. Milk bowl, buff, white irregularly burnished slip, brown decoration (WS II) | 1:5 | Lachish | Temple I T. 30 | La. II, pl. XLIII:157 |
| 5. Milk bowl, red-brown to blue, handmade, white slip inside and out, black decoration (WS II) | 1:5 | Megiddo | VII B T. 532 | Meg. II, pl. 65:26 |
| 6. Milk bowl, buff, white slip, dark brown decoration (WS I) | 1:5 | Lachish | VII B T. 532 | La. IV, pl. 79:835 |
| 7. Jug, white slip (WS I) | 1:6 | Gezer | VII B | Meg. II, pl. 65:25 |
| 8. Milk bowl, red-brown to blue, handmade, white slip inside and out, black decoration (WS II) | 1:5 | Megiddo | VII B | |
| 9. Milk bowl, brown, white slip, dark brown decoration (WS II) | 1:5 | Lachish | VII B | |
| 10. Milk bowl, grey, handmade, cream slip inside and out, black decoration (WS II) | 1:5 | Megiddo | VII B | |



- PLATE 54**
1. Bithli, black-burnt umber slip (BR II), raised decoration (BR J)
 2. Jug, blue-black, irregularly burnished, raised decoration (BR J)
 3. Jug, black-burnt umber burnished slip, raised decoration (BR J)
 4. Krater, grey-brown, red and brown slip (BR I)
 5. Bithli, brown, brown-grey slip (BR I)
 6. Bithli, brown, brown-grey slip (BR I)
 7. Bithli, brown-pink, brown-grey slip (BR I)
 8. Jug, yellowish-brown, brown-grey slip (BR I)
 9. Twin bithli, brown, brown-grey slip (BR I)
 10. Bowl, grey, brown-grey slip (BR I)
 11. Bithli (after a photograph) (BR II)
 12. Bithli, brown, brown slip, white decoration (BR II)
 13. Bithli, brown, black slip, white decoration (BR II)
 14. Jug, brown-yellow, brown-grey slip (BR II)
 15. Bithli, brown-pink, brown-grey slip, white decoration (BR II)
 16. Jug, brown, brown-grey slip (BR II)
 17. Jug, yellowish-brown, brown-grey slip, ridged (Buochero)
 18. Bithli, brown, black slip, white decoration (BR II)
 19. Bithli, brown-black, black slip (BR II)
 20. Bithli, pink (BR II)
 21. Jug, brown, black slip (Buochero)





- PLATE 55
1. Jug, buff, traces of black slip and red decoration (RoB)
 2. Bowl, buff, traces of black slip and red decoration (RoB)
 3. Bowl, burnt amber-red slip (Monochrome)
 4. Jug, brown, brown-grey slip (Monochrome)
 5. Juglet, buff, black slip, incised decoration (BS III)
 6. Juglet, white-yellow slip, red and brown decoration (WP IV)
 7. Juglet, permanent yellow, black and white decoration (WP V)
 8. Spouted jug, permanent yellow, shaved, dark brown (shp) (WP V)
 9. Spouted jug (WP V)
 10. Bowl, light brown, brown slip (Monochrome)
 11. Jug, brown, black slip (Monochrome)
 12. Juglet, buff, vertically shaved (W, Shaved)
 13. Juglet, buff, black decoration (WP V)
 14. Juglet, buff, shaved (W, Shaved)
 15. Juglet, buff, shaved (W, Shaved)
- | | | | |
|-----|-----------|-----------|-------------------------|
| 1:5 | Lachish | Temple I | La. II, pl. LI:274 |
| 1:5 | Lachish | T. 4004 | La. IV, pl. 79:816 |
| 1:5 | Megiddo | T. 1100 C | Meg. T., pl. 48:3 |
| 1:5 | Lachish | T. 4004 | La. IV, pl. 80:837 |
| 1:5 | Lachish | T. 7011 | La. IV, pl. 79:814 |
| 1:5 | Megiddo | T. 77 | Meg. T., pl. 41:27 |
| 1:5 | Megiddo | T. 1100 A | Meg. T., pl. 54:19 |
| 1:5 | Megiddo | T. 42 | Meg. T., pl. 24:3 |
| 1:5 | Megiddo | T. 77 | Meg. T., pl. 41:28 |
| 1:5 | Jerusalem | Tomb | Et VI, p. 36, Fig. 2:25 |
| 1:5 | Lachish | T. 216 | La. IV, pl. 79:829 |
| 1:4 | Abu Hawam | V | TAH, p. 47, Fig. 288 |
| 1:5 | Lachish | Temple II | La. II, pl. LI:282 |
| 1:5 | Lachish | T. 216 | La. IV, pl. 79:824 |
| 1:5 | Megiddo | VII | Meg. II, pl. 71:12 |



Photo 178. Kylix, Lachish, IDA 36:2248.

Imported Mycenaean Wares (Photos 178-194).

The Mycenaean imported vessels are shown here in photographs only, as this pottery loses much of its striking appearance and character in profile drawings.

The origin of this pottery, designated as Mycenaean, is a problem which has given rise to an extensive literature. Were these vessels, commonly found in excavations in all the civilized centres of that period, made only in mainland Mycenae, and exported from there? Or did they also reach the markets from Mycenaean settlements and colonies in the Aegean Islands, such as Crete, Rhodes, Cos, and Cyprus? The discussion pertains mainly to material of Mycenaean III B, a period when many Mycenaean settlements flourished in these islands.³²

Mycenaean vessels are of excellent workmanship. The clay is very fine, and well-fired. The wheel-made vessels are expertly executed. The decoration, also carried out mostly on the wheel, consists of simple line-drawing (the concentric circles were made with an instrument). The texture of the liquid paint contained some glossy element which lends the vessel a lustrous look after firing. All these details bear witness to the high technical standard of the Mycenaean potter's art.

The group of 15 photos and line-drawings assembled here represent the types of Mycenaean pottery which were imported into Canaan during all phases of the LB.

LB I (No. 1 Photo 178): In this period Mycenaean imports into Palestine are sparse. The few specimens known belong to Mycenaean II, such as the kylix, with one high loop handle, excavated in Temple I at Lachish. In addition, a few fragments of Mycenaean II are known, such as a sherd from Tell el-Ajjul.³³

LB II A (Nos. 2-9 - Photos 179-186): Mycenaean imports rise sharply and spread over Canaan and Egypt. The Mycenaean III vessels and sherds found at Tell el-Amarna are among the main pegs to which Mycenaean as well as Palestinean chronology are anchored. The following is a list of the types of Mycenaean pottery found in Palestine in this period, all of the Mycenaean III A classes:

32. F. H. Stubbings, *Mycenaean Pottery from the Levant*, Cambridge, 1931.
33. *OG*, III, pl. XLI:42.

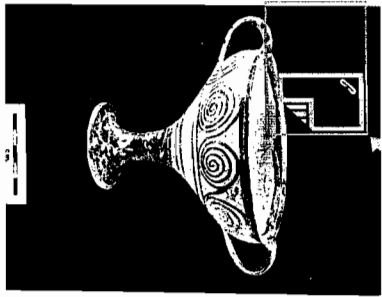


Photo 179. Kylix, Jerusalem Tomb, EI, VI, Pl. III, IDA 68.36.



Photo 180. Piriform jar, Gezer, HU 149.



Photo 181. Pyxis, Beth-shean, IDA 1.43.

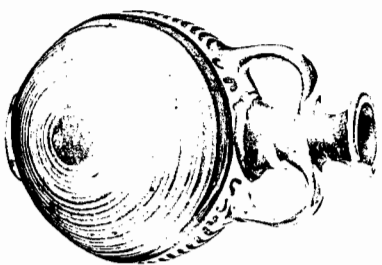


Photo 182. Globular pilgrim-flask, Beth-shean, IDA 1.42.

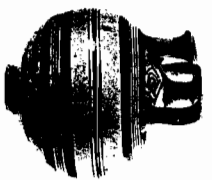


Photo 183. Stirrup-jar, Beth-shean, IDA 1.41.



Photo 184. Juglet, Beth-shean, IDA 1.44.



Photo 185. Alabastron, Gezer, IDA V.513.



Photo 186. Mug, Beth-shean, IDA 31.1853.

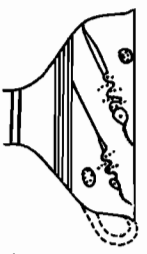


Photo 187. Kylix, Lachish, La. II, Pl. XLIV.

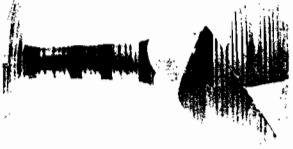


Photo 188. High kylix, Abu-Hawam, IDA 34.714.



Photo 189. Pyxis, Abu-Hawam, IDA 34.718.



Photo 190. Globular pilgrim-flask, Megiddo, IDA 1.2891.



Photo 191. Stirrup-jar, Gezer, HU 2310.



Photo 192. Jug, Abu-Hawam, IDA 34.312.



Photo 193. Cup, Abu-Hawam, IDA 34.710.

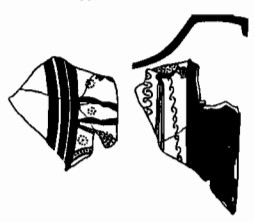


Photo 194. Krater sherds, Charfoeier scenes, Beth-shean, *Sinibaldi*, p. 65, Fig. 21.

- No. 2 Photo 179: two-handled kylix found in a tomb in Jerusalem, resembling most kylixes with spiral decoration from Rhodes.
- No. 3 Photo 180: piriform small amphora with three handles.
- No. 4 Photo 181: pyxis.
- No. 5 Photo 182: globular pilgrim flask with ring-base.
- No. 6 Photo 183: stirrup jar.
- No. 7 Photo 184: juglet with piriform body and cutaway neck.
- No. 8 Photo 185: alabastron.
- No. 9 Photo 186: mug.
- 180

- LB II B*: The majority of the Mycenaean wares imported into Canaan are of the Mycenaean III B wares, excavated in *LB II B* strata, or in tomb deposits. The following is a selection of the types of this period excavated in Palestine:
- No. 10 Photo 187: kylix with one handle. The vessel is given in line-drawing because it is very fragmentary.
- No. 11 Photo 188: kylix of unusual shape and size.
- No. 12 Photo 189: pyxis.
- No. 13 Photo 190: globular pilgrim flask with ring-base.
- No. 14 Photo 191: stirrup jar.
- No. 15 Photo 192: jug with globular body.
- No. 16 Photo 193: shallow cup.
- No. 17 Photo 194: fragment of a krater with charfoeier³⁴ drawing.

34. On the charfoeier style, cf. Spöck, *Problems of the Late Cypriot Bronze Age*, Levant-Heladic Pictorial Style.

Imported Cypriot Vessels and their Local Imitations (Plate 56).

Plate 56 shows several examples of local imitations of vessels imported from Cyprus. The imitations differ from their prototypes mainly in that they are wheel-made, following native Canaanite custom, instead of hand-made, like all Cypriot vessels. This is the main reason for the different shape of the local imitations, since a vessel thrown on the wheel is bound to be much more symmetrical than a handmade vessel. The imitation products differ also in the quality of the clay and the firing. The plate is arranged in pairs, with the imported prototype appearing on the left, with the exception of Nos. 7-9, where two local imitations are shown. The most popular subject for imitation by local potters was the 'libbil' jug. (Base-Ring II Ware), such as Nos. 8 and 9, which imitate No. 7 (Photos 195 and 196). Photos 197 and 198 show a White Slip milk-bowl and a local imitation.

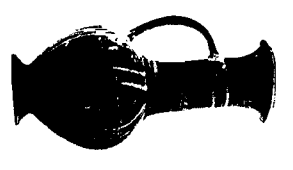


Photo 195. Cypriot 'libbil', Beth-shelesh, IDA 11.



Photo 197. Cypriot 'milk-bowl', Beth-shan, IDA 32.80.

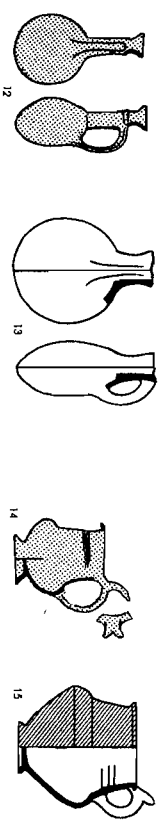
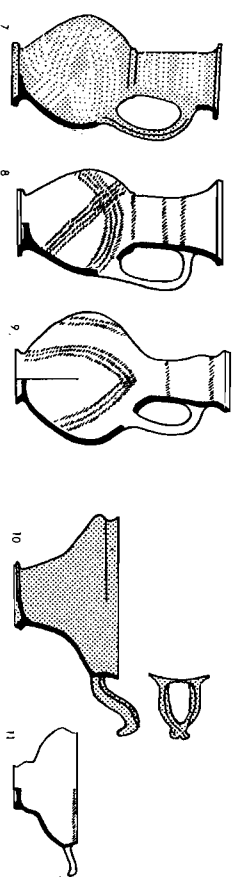
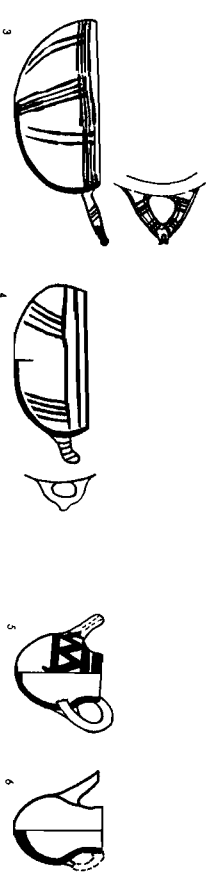
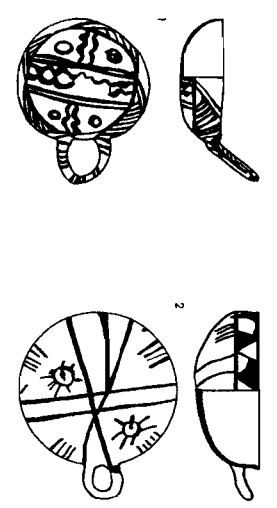


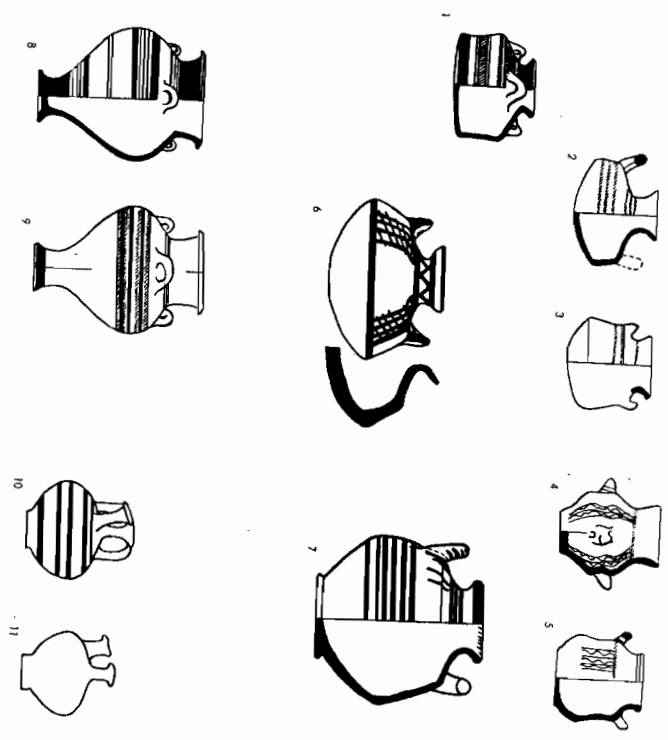
Photo 198. Local imitation of Cypriot 'milk-bowl', Beth-shelesh, IDA 1.58.



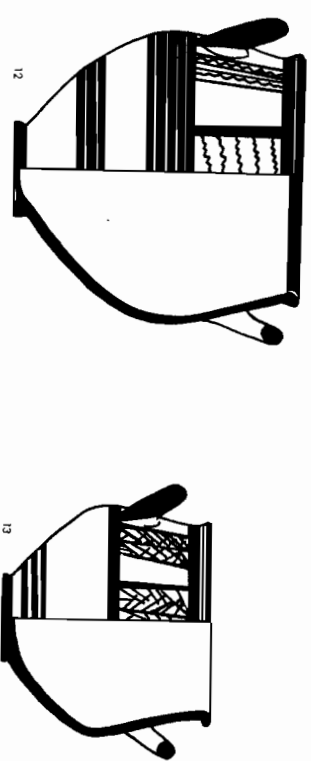
Photo 196. Local imitation of Cypriot 'libbil', Beth-shelesh, IDA 1.64.

PLATE 56	
1. Cypriot bowl, handmade (WP IV)	1:5 Cyprus
2. Local bowl, pink-buff, burnished outside, red-brown decoration	1:5 Megiddo
3. Cypriot milk bowl, brown, white slip, dark brown decoration, handmade (WS II)	1:5 Lachish
4. Local milk bowl, light brown, red decoration, wheel-made	1:5 Beth-shelesh
5. Cypriot spouted jug, white-yellow, sopia decoration, handmade (WP V)	1:5 Laptos
6. Local spouted jug, brown-ocher	1:5 Megiddo
7. Cypriot libbil, pink, grey slip, white decoration, handmade (BR II)	1:5 Megiddo
8. Local libbil, brown, cream on wheel-made, horizontally burnished slip, red decoration	1:5 Lachish
9. Local libbil, brown, cream on wheel-made, red decoration, brown-pink, brown slip	1:5 Lachish
10. Cypriot (BR II)	1:5 Lachish
11. Local bowl, pink, brown slip, red decoration, wheel-made	1:5 Lachish
12. Cypriot flask, brown-pink, brown-grey slip, handmade (BR II)	1:5 Lachish
13. Local flask, brown	1:5 Lachish
14. Cypriot jug, brown, brown-grey slip (BR I)	1:5 Lachish
15. Local jug, brown, red slip	1:5 Lachish





- PLATE 57
1. Mycenaean pyxis, buff, brown lustrous decoration. 1:5 Beth-shemesh T. 11
 2. Local pyxis, brown, buff horizontally burnished slip, red decoration. 1:5 Lachish T. 508
 3. Local pyxis, buff, red decoration. 1:5 Lachish T. 4011
 4. Local pyxis, red, red decoration. 1:5 Lachish T. 4013
 5. Local pyxis, brown, horizontally burnished, black and red decoration. 1:5 Lachish T. 534
 6. Local pyxis, red, purple decoration. 1:3 Beth-shemesh E. Grotto
 7. Local pyxis, brown-ocher, horizontally burnished, red decoration. 1:5 Megiddo T. 989 C
 8. Mycenaean pifiform jar, buff, brown-red decoration. 1:5 Lachish T. 216
 9. Local pifiform jar, buff, red and black decoration. 1:5 Lachish T. 1006
 10. Mycenaean strap jar. 1:6 Ajlul Governor T.
 11. Local strap jar, brown-ocher. 1:6 Ajlul Governor T.
 12. Mycenaean bowl, brown-ocher, buff decoration. 1:5 Megiddo T. 912 B
 13. Local bowl, burnt amber, red decoration. 1:5 Megiddo T. 912 D



Imported Mycenaean Vessels and Their Local Imitations (Plate 57).

Selected specimens of the Mycenaean repertoire found in Palestine are shown on Plate 57, together with their local imitations. All the imported Mycenaean vessels used as models for the local potters were wheel-made and of excellent workmanship. Therefore, unlike the case of imported Cypriot wares, the differences between local and Mycenaean wares mainly reflect different standards of workmanship. Canaanite potters never reached the high technical level of their Mycenaean counterparts, either in the preparation of the clay or in making, finishing, and painting the vessels. Since Mycenaean pottery as such is outside the scope of this book, we shall not attempt any evaluation from the artistic point of view. Plate 57, like the preceding one, is arranged in groups, with the Mycenaean prototype placed to the left at the head of each group.

The Pyxis: The Canaanite potters were especially attracted to the pyxis (Nos. 199 and 200) and copied it so frequently that it almost turned into part of the native ceramic repertoire, just as they preferred the hilt to all other Cypriot imported wares as a model. The pyxis continued to be made throughout the Late Bronze Age and most of the Iron Age, until it finally disappeared in Iron II C.

Several types of local imitations of the imported pyxis (No. 1) are shown in Nos. 2-7, but there are a number of other variants, which have not been drawn here. Of special interest are Nos. 4 and 5, which have a waist, and the large pyxis shown in No. 7, which appears to be the prototype for the Iron I type. Nos. 4-6 have taken over the metopic decoration of the period.

Pyxisform Amphoriskos: No. 8 and Photo 201 are imported, while No. 9 and Photo 202 are local imitations, of which there are several additional variants. Photo 161 shows one of these variants, already fairly different in shape from the prototype and decorated with metopes in the fashion of the period.

Strap Jar: No. 10 is the prototype and No. 11 the imitation. This oddly shaped vessel whose name has now been read in Linear B inscriptions, was copied only infrequently (cf. also Plate 88 and discussion of Philistine pottery).

Krater: Nos. 12 and 13. The Mycenaean provenience of No. 12 is doubtful.

Mug: The Mycenaean cup (Photo 186 — Photo 203) also appears to have served as a model for local imitations, such as in Photo 204.



Photo 199. Mycenaean pyxis, Beth-sheanish, 143.



Photo 200. Local imitation of Mycenaean pyxis, Lachish, IDA 37.819.



Photo 201. Mycenaean pyxisform jar, Ajlul, IDA 33.1463.



Photo 202. Local imitation of Mycenaean pyxisform jar, Lachish, IDA 35.2983.



Photo 205. Jar, Thebes (Egypt), Metropolitan Museum N.Y., No. 36.3.161.



Photo 206. Jar, Thebes (Egypt), Metropolitan Museum N.Y., No. 36.3.164.



Photo 207. Mug, Thebes (Egypt), Metropolitan Museum N.Y., No. 35.3.598.



Photo 203. Mycenaean mug, Beth-sheanish, IDA 33.1853.



Photo 204. Mug, Megiddo, Meg. T., Pl. 139.

Imported Egyptian Wares (Plate 58).

We have grouped in this plate a number of examples of Egyptian vessels imported into Palestine in the Late Bronze Age. Together with Plate 43, this plate illustrates the flow of trade between Canaan and Egypt.

The vessels have not been arranged according to the three phases of the Late Bronze Age, because some (Nos. 2, 3 and 8) are of uncertain stratigraphic provenience, while those which come from tomb-groups (Nos. 4, 5 and 7) cannot be precisely dated. Five of the eight vessels shown (Nos. 1-4 and 7) are definitely Egyptian types, thoroughly at home in the native Egyptian ceramic tradition. Both are handleless and have an elongated rounded base; two are drop-shaped (Nos. 1 and 7), and one (No. 4) date-shaped. The vessels from Thebes in Egypt (Photos 205 and 206) are shown here for purposes of comparison.

Nos. 5 and 6 are pyxides whose shape appears to be influenced by Aegean types, while their decoration approaches the Canaanite style. No. 8 and Photo 207 are particularly interesting: they represent a vessel imported into Palestine from Egypt, which in its turn, goes back to a Canaanite prototype of a much earlier age (Plates 47-8 and 48-3). The development of the amphoriskos (Plate 83) follows similar lines.

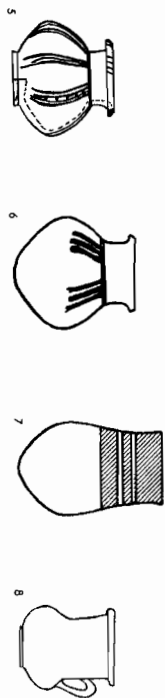
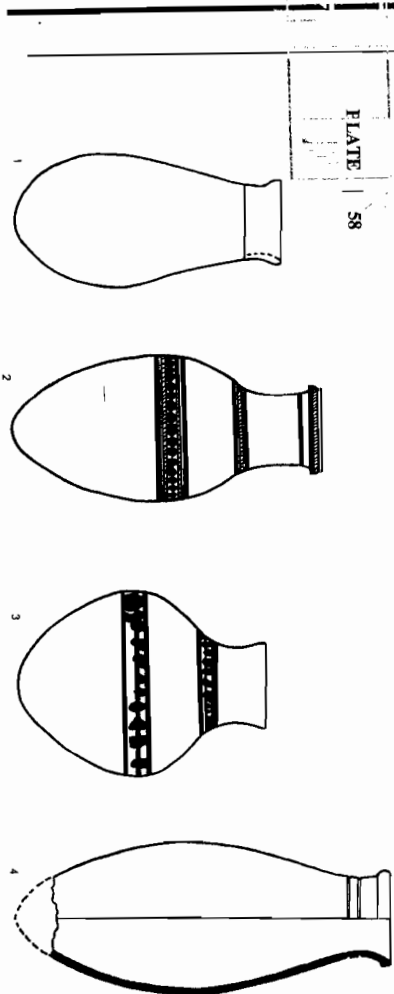
We have not illustrated here the profusely decorated and colourful Egyptian pottery of the Amarna period, of which a few fragments have been found in Palestine — for instance, in a pit at Tell el-'Ajlul.³⁵ The decoration consists of leaf patterns, mainly lotus leaves, painted in bright colours, among which blue predominates, followed by red, white, black and even yellow. Gays³⁶ may have been right in attributing the rarity of this Egyptian pottery in Palestine to the inferior quality of the paints used, which deteriorated under local climatic conditions, and was therefore not in great demand locally. A similar view has been taken by Nagel.³⁷

Egyptian imported pottery is found in Palestine in quantities which, although much smaller than those of Aegean or Cypriot origin, are more considerable than is usually thought. However, due to the nature of Egyptian pottery (see below), imports from Egypt do not stand out from Palestinian pottery as a whole. Plate 58 presents a picture of ceramic relations which lends itself to several interpretations. However, any attempt to draw conclusions concerning political and cultural relations between Palestine and Egypt in the Late Bronze Age from the quantity of Egyptian pottery of that period found in Palestine would be misleading. The presence of considerable quantities of pottery imported from a certain country is not necessarily a measure of the political relations with that country. Inversely, political relations, such as the fact that Canaan formed part of the Egyptian Empire, need not be reflected in the ceramic material. In other words, we should not expect to find a strong flow of pottery imports from the ruling country to that of the ruled. We have stressed pottery imports, because trade in pottery is dependent not only on the thriving pottery production of the exporting country, but to a great extent (see above, Plate 43) on other goods

35. AG, III, Pl. LIV-37.

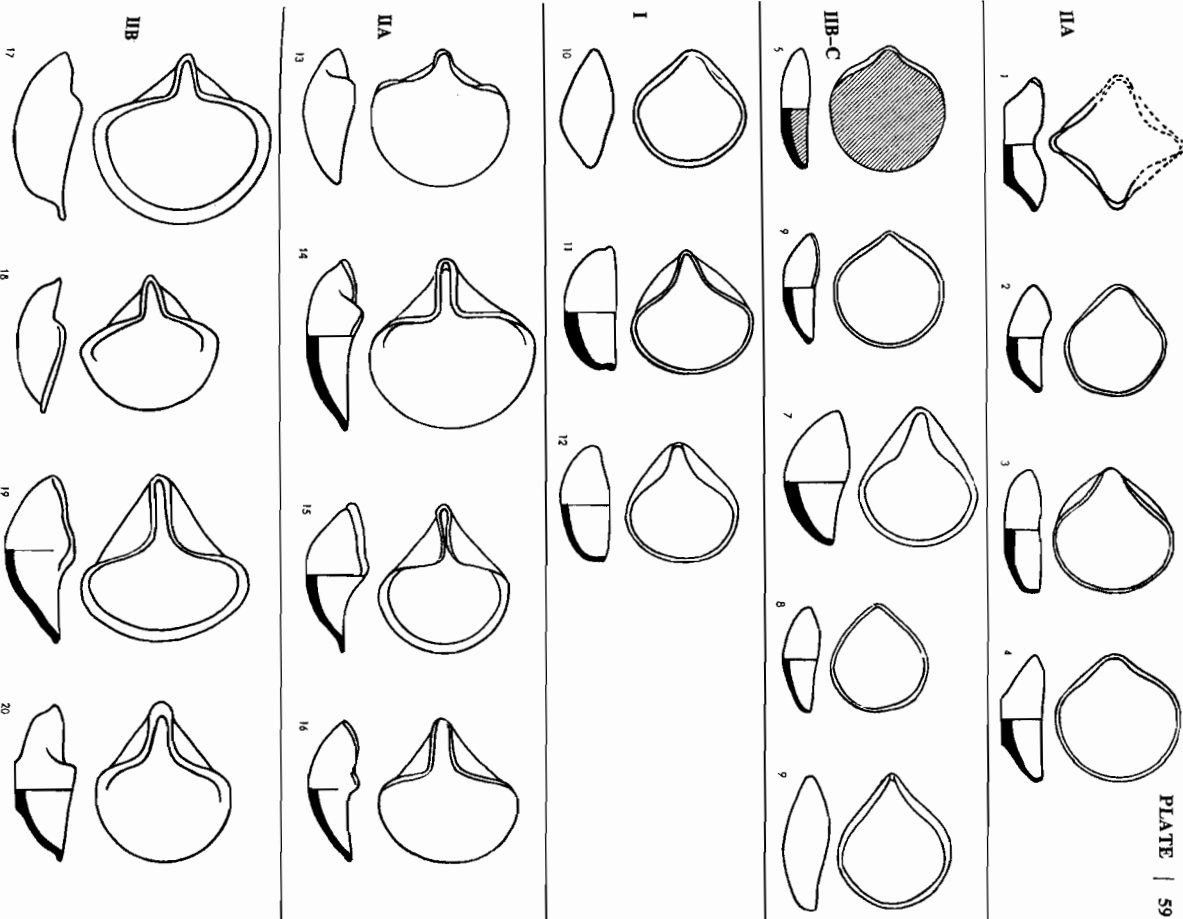
36. Megiddo Tombs, p. 155.

37. O. Nagel, *Les céramiques du Nouvel Empire à Dair el-Medinet, Le Caire, 1938*, p. ix.



- PLATE 58
1. Drop-shaped vessel, coarse buff
 2. Jar-bottle
 3. Jar
 4. Date-shaped vessel, brown
 5. Pylxis-shaped vessel, burnt amber, white-yellow horizontally burnished slip, septa-decoration
 6. Pylxis-shaped vessel
 7. Drop-shaped vessel
 8. Jug
- | | | | |
|-----|---------|----------|------------------------|
| 1:5 | Lachish | Temple I | La. II, pl. LIV:335 |
| 1:6 | Ajlul | TCP 870 | AG IV, pl. LIII:41 E 5 |
| 1:6 | Ajlul | pl. 960 | AG II, pl. XXXI:41 E 3 |
| 1:5 | Megiddo | T. 26 | Meg. T., pl. 57:9 |
| 1:5 | Megiddo | | Meg. T., pl. 41:17 |
| 1:6 | Ajlul | T. 38 B | Palace IV |
| 1:6 | Ajlul | T. 1166 | AG II, pl. XXXV:75N 6 |
| 1:6 | Ajlul | | AG I, pl. XLIV:34 E 2 |

- PLATE 59
1. Lamp, buff, traces of burning
 2. Lamp, buff, traces of burning
 3. Lamp, buff, traces of burning
 4. Lamp, buff, string-cut base
 5. Lamp, buff, pink-red slip inside, traces of burning
 6. Lamp, buff, traces of burning
 7. Lamp, buff, traces of burning
 8. Lamp
 9. Lamp
 10. Lamp, pink
 11. Lamp, pink-buff
 12. Lamp, orange-buff, traces of burning
 13. Lamp, brown
 14. Lamp, buff, traces of burning
 15. Lamp, buff, traces of burning
 16. Lamp, pink-buff, traces of burning
 17. Lamp, pink
 18. Lamp, pink
 19. Lamp, buff, traces of burning
 20. Lamp, brown, string-cut base
- | | | | |
|-----|------------|----------------|-----------------------|
| 1:5 | Megiddo | XIV | Meg. II, pl. 15:22 |
| 1:5 | Megiddo | XIV | Meg. II, pl. 15:22 |
| 1:5 | Megiddo | XIII B | Meg. II, pl. 16:20 |
| 1:5 | Megiddo | XIII A | Meg. II, pl. 19:18 |
| 1:5 | Megiddo | X | Meg. II, pl. 47:4 |
| 1:5 | Megiddo | XI (T. 3085) | Meg. II, pl. 38:22 |
| 1:5 | Megiddo | X (T. 3070) | Meg. II, pl. 47:1 |
| 1:5 | Beit Mtsam | D | TBM IA, pl. 15:18 |
| 1:5 | Megiddo | D | TBM IA, pl. 15:20 |
| 1:5 | Lachish | IX (T. 3018 C) | La. pl. XLV:188 |
| 1:5 | Megiddo | IX (T. 3018 C) | Meg. II, pl. 55:1 |
| 1:5 | Lachish | VIII (T. 3014) | La. II, pl. XLV:1 094 |
| 1:5 | Megiddo | VIII | Meg. II, pl. 62:4 |
| 1:5 | Megiddo | VIII | Meg. II, pl. 62:4 |
| 1:5 | Megiddo | VIII (T. 3019) | Meg. II, pl. 62:4 |
| 1:5 | Lachish | VIII (T. 3019) | La. II, pl. XLV:204 |
| 1:5 | Lachish | Temple III | La. II, pl. XLV:203 |
| 1:5 | Megiddo | VII B | Meg. II, pl. 66:10 |
| 1:5 | Abu Hawam | VA | TAH, p. 45:279 |



CHAPTER ELEVEN
THE IRON I, IRON II A-B, AND IRON II C PERIODS

We follow here the chronological system according to which the development of the Iron Age culture is subdivided into three main periods.¹ This system is based on the conception that there are two main 'shifts' from phase to phase in the cultural history of the country during this long period: the first around 1000 B.C., with the consolidation of the Kingdom, and the second around 800 B.C., with the dwindling of Phoenician influence and the strengthening of Assyrian influence and intervention. The following comparative Chronological Table, showing various systems, is self-explanatory:

Dates	Atarot-Amirani	Albright-Wright	Encyclopaedia of Excavations
1200-1150	IA	I	IA
1150-1000	IB		IB
1000-918/900	IC	II	II A
900-800	II A		II B
800-587	II B	III	II C

To gather material for the plates of this, as of the other chapters of this book, we have worked through all the published excavation reports. We found an almost insurmountable difficulty in finding stratigraphically reliable material typical for the South in Iron II A-B (10th-9th centuries). Assuming that this is not an inherent difficulty, we may take it as a directive for planning future excavations and investigations.

In the arrangement of the material of these periods, we were also guided by the assumption that differences exist between the pottery cultures of the North and the South, that is, of Israel and Judah. Albright,² Wampler,³ and others have already pointed out some distinguishing features of the pottery of the two kingdoms. The relatively recently excavated material from Hazor⁴ indeed provides evidence for this regional difference, within the broader cultural-political unity. Thus the following Type-Plates are arranged both according to the tripartite division of the long Israelite period, and according to the regional division into Israel and Judah.

In the discussion pertaining to the transition from the Early Bronze period to the Middle Bronze, we have emphasized the sharp cultural break between these two worlds. From the MB I onwards, the development of the material culture (to judge by its reflection in the pottery) is continuous, gradual, and evolutionary to the end of the Iron Age, or even later. This continuity does not, however, stand in any conflict with the distinctive changes taking place from period to period, and characterizing

1. This system has recently been worked out by the editorial committee of the *Encyclopaedia of Excavations* (Jerusalem, Israel), to be published shortly. A similar system has been suggested by Y. Atarot and Ruth Amiran, *IEJ*, 8 (1958).
 2. *JBM*, I, pp. 82-3.
 3. *JN*, II, p. 21.
 4. All three authors of this book have participated in the excavations of Hazor.

...manufactured, in demand in the importing country. The reason for the scarcity of Egyptian imported wares in Palestine should thus be sought in several features of the Egyptian material culture: a) Egyptian exports on the international market did not include in that period goods which were transported in large pottery containers, such as oil, wine, and the like; b) Egyptian craftsmen, then as always, preferred costlier materials to pottery and reached a high artistic level in the manufacture of objects of daily use as well as of luxury goods from all kinds of more precious materials.
 Thus Egyptian exports included art and luxury goods of every kind made from all sorts of stone and metal. Possibly, these precious containers were exported from Egypt for their own sake and not only for the sake of what they held: toilet boxes, various stone goblets ornamented with gold, such as were found, for instance, at Megiddo³⁸ and at many other sites in Greater Canaan, beautiful faience vases such as those found in the Temple at Lachish,³⁹ the Egyptian alabaster vases so frequently uncovered in excavations in Palestine — all these indicate that a wealth of Egyptian artistic products was available on the markets of Palestine and of the civilized centers of that time.
 The scarcity of Egyptian pottery in areas where Egyptian political and cultural influence was paramount should therefore be explained by the relatively low standing of pottery among other Egyptian crafts.

The Lamps of the Middle and Late Bronze Periods (Plate 59).

The lamps of these periods have been grouped together in one plate, in order to present a complete picture of the development of the lamp.
MB II A: The four-spouted lamp, which first appeared in MB I (Plate 24:13) still continues to be made (No. 1), but much less frequently. The lamp with one spout (Nos. 2-4), whose beginnings go back to the Megiddo group in MB I (Plate 24:14), becomes the predominant type. In this period the pinch forming the mouth of the lamp is still slight.
MB II B-C: Only the one-wick lamp is found in this period (Nos. 5-9). The tightly pinched mouth is still found (No. 5), but the longer, more deeply pinched mouth is already developing (Nos. 7-9). No. 5 has a red burnished slip.
LB I: The lamps of this period (Nos. 10-12), are almost indistinguishable from those of MB II B.
LB II A-B: In these phases, the lamps developed along a number of lines: the bowl becomes larger and deeper; the mouth becomes sharper, and the pinch almost closes the folded-over flaps (Nos. 14-20). The bowl has a definite rim (Nos. 14, 15 and 17-20). As a result of the deeply pinched mouth, the wall, when viewed from the side, appears to rise (Nos. 13-20). The distinction between the lamps of LB II A and B is difficult to make. No. 20, which differs from the other lamps on Plate 59 in having a flat, thickened base, is found only in LB II B.

38. *Megiddo*, II, pl. 231.
 39. *Lachish*, II, pl. XXII.
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