Archaeology & History in the Lebanon Issue Twenty : Autumn 2004, Pp. 40-57.

LEVANTINE PAINTED WARE FROM THE MIDDLE BRONZE AGE TOMBS AT SIDON [1].

New Material from the Lebanese Coast

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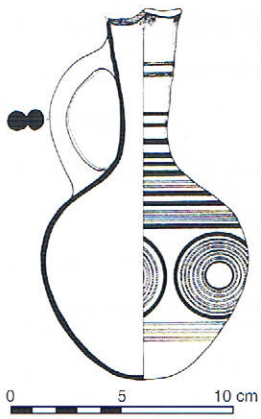
Recent excavations of the College Site at Sidon in Lebanon have brought to light a number of tombs datable to the Middle Bronze Age [2], which have been grouped preliminarily into 5 phases [3]. Phases 1-3 cover the MBIIA, phase 4 the transition to MBIIB and phase 5 the MBIIB(/C). Some of these tombs contained Levantine Painted Ware (LPW), primarily those belonging to the first phase, while two examples of LPW appeared in a tomb ascribed to phase 2 and two painted juglets, also related to LPW, were found in a multiple and possibly re-used tomb of phase 5. The typology and chronological attribution of these vessels will be discussed here together with two LPW fragments found outside of tomb contexts. The Sidon excavations offer a welcome opportunity of confirming the chronological assignment of LPW and related painted pottery from an up-to-date excavation on the Lebanese coast. In addition, it is possible here to study the relationship of this ware to other items such as weaponry and scarabs as well as to other types of pottery vessels such as the local plain Middle Bronze Age pottery as well as to Middle Kingdom imports from Egypt [4] and Kamares ware [5] from Crete.

The Lebanese coastal region has long been considered the core area of LPW [6] on the basis of finds from tombs at especially Lébé'a, Ruweisé and Majdalouna in the Sidon area and Sin el-Fil and the Kharji tombs in Beirut. Good examples also exist from tombs further north on the Syrian coast at Amrith, Sukhas and from Ras Shamra. Many of the excavated tombs at the mentioned Lebanese and Syrian coastal sites have apparently been in use for more generations and were thus prone to contain material from MBIIA as well as MBIIB [7]. The MBA tombs at Sidon containing LPW, however, are foremost tombs for single individuals and therefore with tomb equipment of a narrow chronological range. Comparisons from tombs to the south of Sidon are found at for example Kabri and Nami whereas it is not published whether the LPW parallels from Ifshar derive from tombs. The constructed tombs at Ras el 'Ain (Aphek) also provide a match to Sidon. LPW was exported to Egypt, and first of all to Tell el-Dab'a in the Nile Delta, where LPW has been found largely in secondary contexts [8] and only very few examples in connection with the otherwise comparable MBIIA tombs [9]. Nevertheless,

the stratigraphy and relative dating of the finds from Tell el-Dab'a according to Egyptian chronology provide important comparisons for the Sidon material [10]

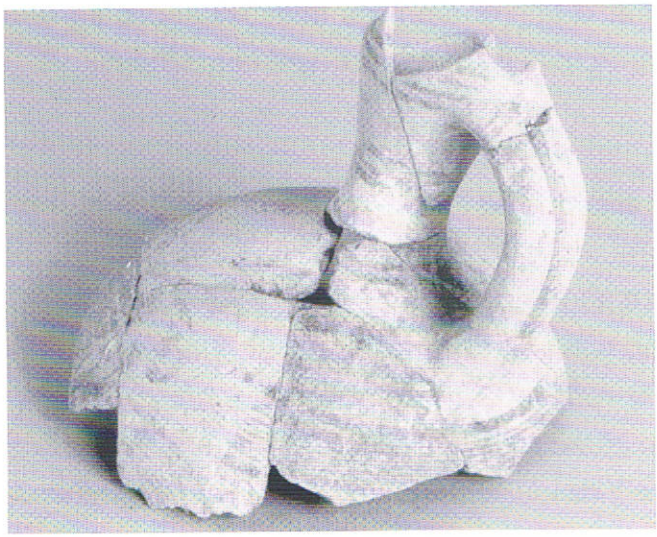
Levantine Painted Ware ascribed to Phase 1

Burial 12 [11] of phase 1 is a good example of a tomb containing LPW. The tomb was constructed of local sandstone and could be termed a classical warrior burial from the beginning of the Middle Bronze Age, i.e. a tomb for one male individual buried with an axe and a spear [12]. A LPW long-necked jug [13] **S/1814** was found at the feet of the buried. The jug is almost complete, missing only part of the rim and the middle part of its base, which may have been almost flat, but not designed for standing [14]. The body is globular with a slight indication of a shoulder; it has an bilobate (8-shaped) mouth and a double handle attached from shoulder to below the rim. There are 2 thin grooves around the neck below the upper handle attachment and possibly a knob (?) at the upper handle attachment. The surface is yellowish, very worn and much of the painted decoration is missing. The break is yellowish throughout though a little darker inside. The paste contains lime and quartz, and the fabric is of a relative fine texture. The bichrome black and red decoration consists of 7 black bands from mid neck to beginning of shoulder, 2 bichrome band-zones [15] at the shoulder (4 thin red bands between black borders) above 5 sets of bichrome concentric circles (5 thin red circles with black inner and outer border). One set of concentric circles is actually too small and must have been squeezed in between two other sets as the last one made. Below the concentric circles is another bichrome band-zone, probably as the two above, but not as clear.

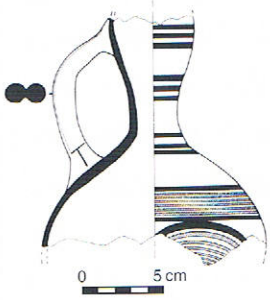


1A Long-necked LPW jug S/1814.

The other finds of Burial 12 validate a date in the beginning of the Middle Bronze Age, especially the duckbill axe S/1820 [16] and the three relatively small steatite scarabs S/1808-10 [17] that are typical early 12th dynasty types. The pottery [18] included a piriform jug S/1815 with combed surface, round mouth, rim folded/thickened outwards and a round handle, and a dipper juglet S/1816 also belonging to the beginning of the MBA [19].



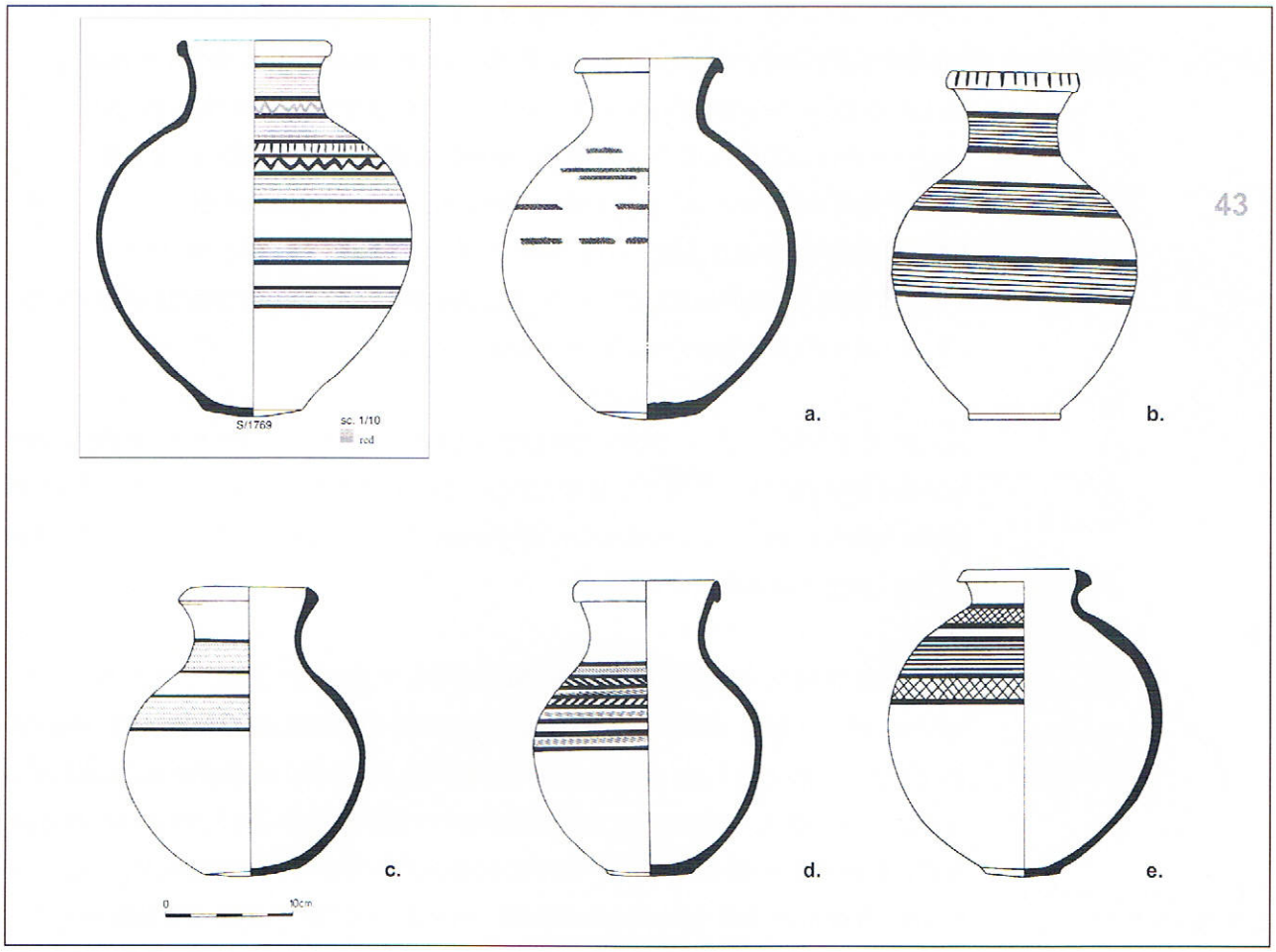
Burial 9 [20] for a child 3-4 years old was overlaying Burial 12, but also ascribed to Phase 1. It held a long-necked jug **S/1847** very similar to S/1814, but not as complete. Its rim is missing and only the upper part of the body was preserved. The light creamy orange surface is worn and there are no traces of a possible original burnish. The break (not fresh) shows a thick dark grey inner core, and the paste is with lime and red sand/quartz.



1B Long-necked LPW jug S/1847.

A good parallel to S/1814 and S/1847 was found in another tomb in the Sidon area. The only surviving tomb goods of chamber A from a chamber tomb at Lébé'a were a long-necked jug with bichrome concentric circles and a duckbill axe [21]. The handle of the jug is described as triple and the body is more globular than S/1814; its lower part including the base is reconstructed. Another long-necked jug with concentric circles is known from a multiple tomb further north at Sin el Fil [22] in the Beirut area. The decoration of this example is described as red, but very worn, so it may have been bichrome or possibly two shades of red as is seen on another parallel from a tomb further south at Megadim [23]. The body of the Sin el Fil and Megadim jugs are again almost globular; the handle of the Megadim jug is double and the published photo of the Sin el Fil jug seems to show a round handle and the base as a low ring or more likely a disc. The rim is broken, but it does not look as bilobate (8-shaped) as the Sidon and Lébé'a examples. The neck also seems to be missing the typical widening at the upper handle attachment noticed on the Sidon jugs. The Sin el Fil tomb contained a duckbill axe, spearhead and scarabs [24] of the same type as those of Burial 12 of Sidon.

The long-necked LPW jug S/1847 was accompanied by another painted vessel in **Burial 9**, a LPW handleless jar **S/1769** [25] with bichrome decoration, which is purplish in a darker and lighter shade. The jar has a piriform body, a slightly concave base and thickened rim with a very slight inner gutter. The surface is light orange with few traces of the original vertical burnish that was also applied over the paint. A break shows a medium grey core with orange-beige oxidation-zones. The paste contains lime, quartz, and possibly feldspar or dark sand (no fresh break). The painted decoration consists of different band-zones of light horizontal bands bordered by darker bands on the neck, shoulder and body till below the maximum diameter. Between the band-zone on the neck and the collar is a dark wavy band, and



2 Handleless LPW jar S/1769 and comparisons: a.-b. Beirut, Kharji Tombs (Saidah 1993-94, pl. 5:1a (a.) and drawing made from photo *ibid.* pl. 6:1b (b.); c.-d. Aphek, T. 1301 (c.) and T. 576 (d.) (Kochavi, Beck and Yadin (eds.) 2000, figs. 10.4.7 (c.) and 10.4.3 (d.)); e. Ifshar (Paley and Porath 1997, fig. 13.6.4).
a. height 30.6 cm. b. height 29.5 cm. Scale below c. goes for d. as well. e. No scale.

between the band-zone on the collar and the lower shoulder are a band of dark hanging ticks and a light wavy band between dark bands. There are no traces of ticks on the rim.

Like the long-necked jugs, handleless jars are standard in the LPW repertoire with various variations [26]. No exact parallels, however, for the decoration of jar S/1769 is known and its body is more globular than most other painted handleless jars from this period. Two jars from the Kharji tombs at Beirut may be mentioned One ovoid with a more slender body than S/1769 has 3 band-zones on its neck, shoulder and maximum diameter as well as ticks on the rim [27]. The paint of the other handleless jar was so faint that the drawing shows only miscellaneous horizontal bands [28], but the body is more globular like the Sidon example while the rim is more profiled than the rim of S/1769. The above mentioned tomb at Sin el Fil displayed a handless jar with band-zones [29] similar to the first mentioned Beirut jar. At Aphek a handleless jar shows two rows of oblique ticks between horizontal bands [30] and another 2 bichrome band-zones [31], in the same manner as the Beirut jar mentioned above. The only good bichrome example of a handleless jar with bands including a wavy band as S/1769 is found in du Mesnil du Buisson's Tomb 1 at Qatna in western Syria. Here we see a miniature han-

dleless jar with a wavy band below a bichrome band-zone that covered the neck and shoulder [32]. Two handleless jars from Ifshar seem to be even more globular than S/1769, but they are decorated with criss-cross bands [33]. Another variation in the decoration of LPW handleless jars may be concentric circles as seen on the above mentioned long-necked jugs. This type is found for example in nearby Majdalouna [34] and at Megiddo [35]. Yet another alternative decoration is the crosshatched triangles found at Ifshar [36] (cf. below).

Burial 9 contained a plain dipper juglet S/1772 [37] with a horizontally combed surface similar to the dipper S/1816 from Burial 12 and 2 small plain hemispherical bowls with flat bases, S/1770 and S/1800 [38] also typical of the beginning of the MBA [39].

The only find in connection with **Burial 16** [40] was **S/1763** [41], the neck of a typical LPW juglet with rim and upper part of the handle preserved. The rim is a high collar rim with an inner gutter and a double handle attached to the collar. The fabric is the same as the long-necked jug S/1847. It has an orange surface with traces of burnish running vertically down along the handle. The break shows a dark grey core inside and an orange-beige oxidation-zone. The paste contained lime, rounded quartz and dark sand. The fabric is of a fine texture, but it is more porous and less compact than the juglet S/1765 mentioned below. The decoration is bichrome black and red, with red and black bands on the neck, black ticks on the rim and handle, and traces of red (a band?) below the ticks on the rim.

LPW Juglets with collar rim are often decorated with concentric circles on the body. The optional ticks on the rim and bands on the handle are normally red rather than the black ticks on S/1763 and they do not always show bands on the neck. A comparable juglet with bichrome concentric circles from Ifshar [42] has red ticks on its rim, but no bands on the neck or handle and the collar rim is not as high. At Aphek we see other variations of monochrome red decorated LPW juglets with collar rim and concentric circles/spirals. A juglet from Tomb 43 [43] has a triple handle with red bands and two sets of bands on the neck. The tomb also held a plain combed dipper type jug with round mouth [44] much like S/1518 from Burial 12. Another juglet from Aphek[45] has a round handle with no bands, but again it shows bands on the neck.

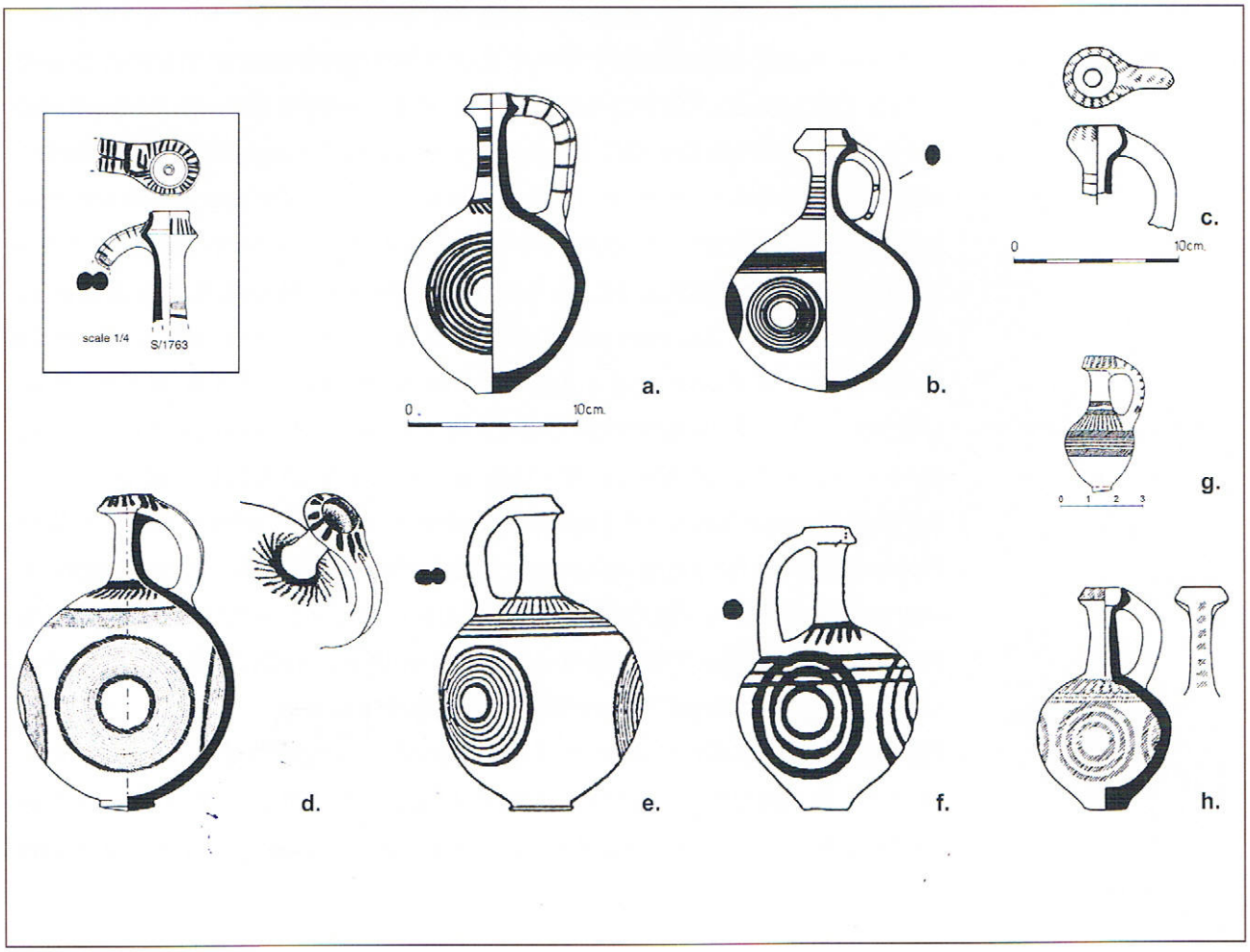
3 LPW juglet neck S/1763.

4 LPW juglet neck S/1763 and comparisons: a.-c. Aphek, T. 43 (a.) and tombs excavated by Ory 1947 (b.-c.) (Kochavi, Beck and Yadin (eds.) 2000, figs. 10.18.9 (a.), 10.29.5 (b.) and 10.29.9 (c.); d. Ifshar (Paley and Porath 1997, fig. 13.5.1); e.-f. Ras Shamra (Courtois 1978, fig. 4.3 (e.) and Schaeffer 1949, fig. 100.20 (f.), collarette added from the original at the Louvre); g.-h. Nahariya, miniatures from MB sanctuary (Ben-Dor 1950, fig. 16.325 (g.) and Dothan 1981, fig. 2 (h.).
Scale below a. goes for b. as well. d. no scale. e. height 16 cm. f. height ca. 14.5 cm. h. height ca. 10 cm.

A juglet neck fragment with rim and upper part of a round handle is the only one depicted with ticks on the collar rim [46]. Collar rim monochrome red decorated juglets with concentric circles are also known from Ras Shamra with double handle [47] as S/1763 as well as with round handle [48]. From the sanctuary at the coastal site of Nahariyah two interesting miniature juglets with collar rims appeared as offerings together with model pottery. One is decorated with monochrome red concentric circles, a collarette and ticks on the rim and round handle [49]. The other shows a variation with a monochrome red band-zone and an extra band on the neck above a collarette as well as ticks on the rim and round handle [50].

All of the above mentioned examples have a lower collar rim than S/1763, but in a MBIIA tomb at Nami the exact same high collar rim with red ticks is found with a bichrome LPW juglet with concentric circles and a round handle without bands [51]. The MBIIA tomb at Nami comprised other good examples of LPW including a long-necked jug with criss-cross band and band-painted handless jars [52].

Two interesting LPW fragments were found in trench 3 and they are both ascribed to phase 1 for stylistic reasons. **S/4191** is an almost flat shoulder fragment with a thick wall, i.e. from a large vessel, which was most likely a

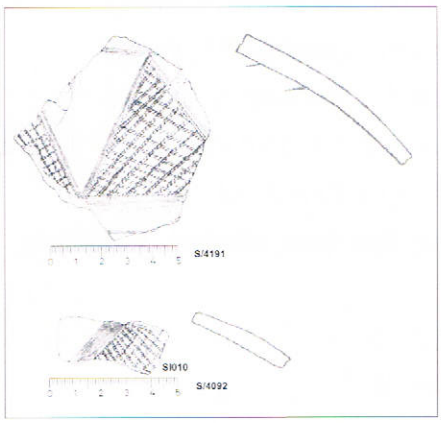


5 Two LPW fragments S/4191 and S/4092 and comparisons: a.-b. Aphek (Beck 1985, figs. 3.7-8); c. Na'ama (Greenberg *et al.* 1998, fig. 18.10); d. Tel Dan (Ilan 1996, fig. 3.5); e.-f. Aphek, Ras el 'Ain T.4 (Amiran 1969, pls. 33.9 (e.) and 35.7 (f.)); g. Ifshar (Paley and Porath 1997, fig. 13.5.3); h. Beirut, Kharji Tombs (Saidah 1993-94, pl. 16:3); i. Ras Shamra (Schaeffer 1949, fig. 100.30); j. Sukhas, MB collective grave (Thrane 1978, fig. 92.418). a.-c. and e.-f. scale cf. publications. g. no scale. h. height 29.5cm. i. height 32 cm. j. height 33.5 cm.

jar. The surface is greyish pink and vertically burnished also above the decoration, and the inside of the fragment is much worn causing the wheel marks to be almost indiscernible. The break shows a thick dark grey core and more reddish grey outer and inner oxidation-zones. The paste contains lime and dark inclusions (feldspar?). The decoration is bichrome, standing cross-hatched triangles with black borders and red criss-cross fill. Below and above the triangles are bichrome band-zones with a broad red band between black. The fragment is ca. 8 x 7.5 cm, wall 0.82 cm. The other fragment **S/4092** with a similar decoration may also be a shoulder fragment of a jar or jug. The surface was originally brick orange with a creamy white slip with traces of burnish, which was made before the painted decoration. The break shows a thick greyish brown core inside and a brick orange oxidation zone outside, but it is not fresh as the sides and back of the fragment are covered by a limy coating. The paste contains lime. The decoration is bichrome with thick black borders of triangles or lozenges with red criss-cross filling or it could possibly have been a criss-cross band between black border bands. The fragment is ca. 4.2 x 1.8 cm, wall 0.43-0.64 cm.

With the standing triangles of S/4191 and white slip of S/4092 the first parallels that come to mind are two of the famous Ras el 'Ain (Aphek) jugs [53] from the stone constructed Grave 4 of Ory's excavations. Fragments with s milar decoration, bichrome cross-hatched triangles as well as lozenges, were also found in the later excavations at Aphek [54] as well as at Na'ama [55], also in the south. In order to find a jar with this kind of decoration we have to turn to Ifshar with the upper part of a handleless jar with standing cross-hatched triangles bordered by bands below and above [56]. The pattern is also known from the area north of Sidon with a long-necked jug from the Kharji tombs at Beirut and a jug with the same kind of triangles from Ras Shamra [57]. The Ras Shamra jug especially has affinities with the Syro/Cilician style [58]. At Sukhas on the Syrian coast a multiple MBA tomb was excavated containing examples of painted pottery, among which was a large bichrome globular jug displaying a criss-cross band [59]. A fragment from Tel Dan with bichrome decoration shows a similar criss-cross band [60]. A long-necked jug from the Kharji tombs at Beirut with monochrome cross-hatched triangles and lozenges [61] may also be mentioned here.

During the excavation season of 2003 another important warrior tomb of phase 1, **Burial 27** [62], was discovered at Sidon. Together with a duckbill axe and spear, it moreover contained a large long-necked jug with bichrome



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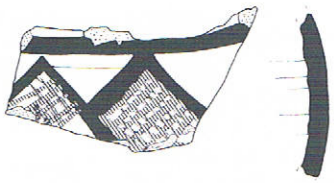

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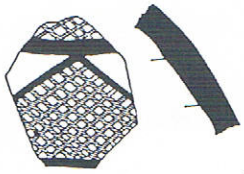

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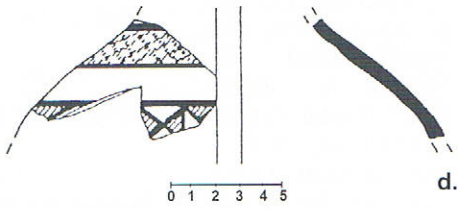

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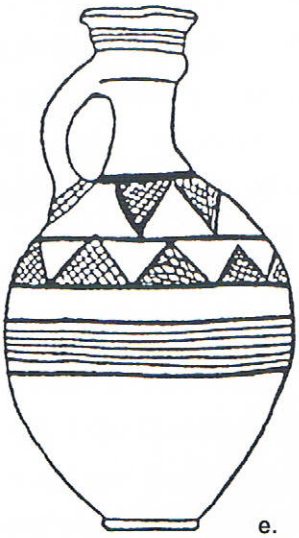

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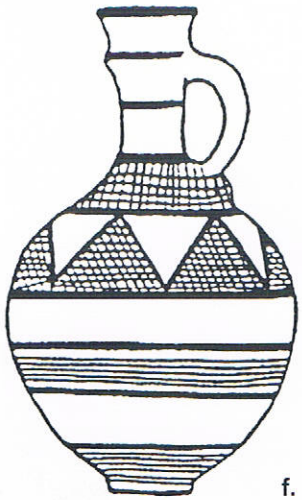

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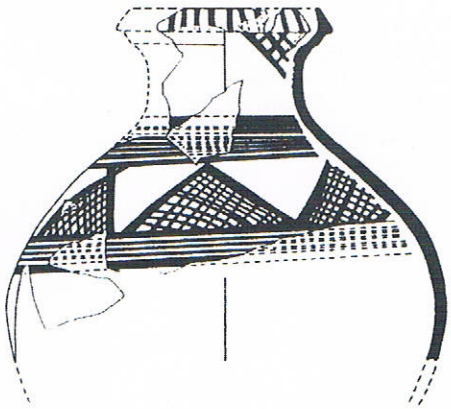

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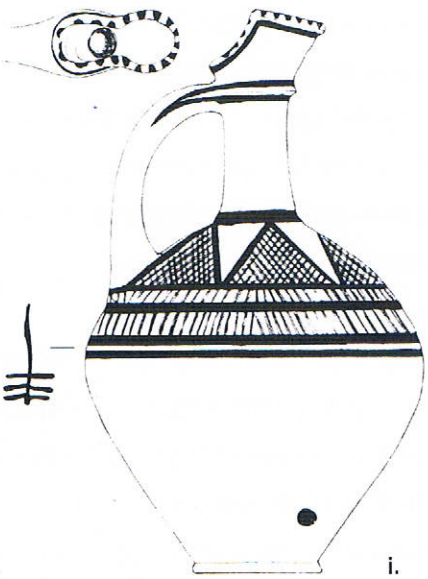

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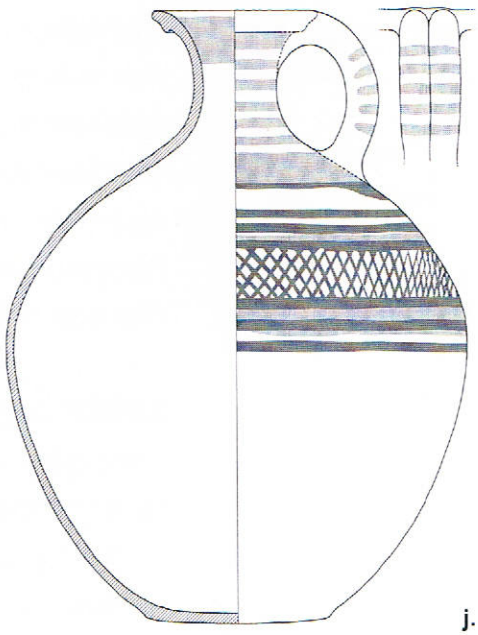
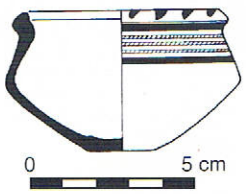


j.

decoration similar to a jug from Tell Tweini/Gibala [63], which has already been compared to two fragments from Tell el-Dab'a (5226G and 6114I). The jug may even show a stylized quadruped animal between the bichrome red and black "butterfly" decoration on the body, which is another element that can be seen on more elaborate jugs of the Syro/Cilician family [64]. The Sidon jug is thus a good addition to the compilation of long-necked jugs that bear affinities to LPW as well as to Syro/Cilician pottery.

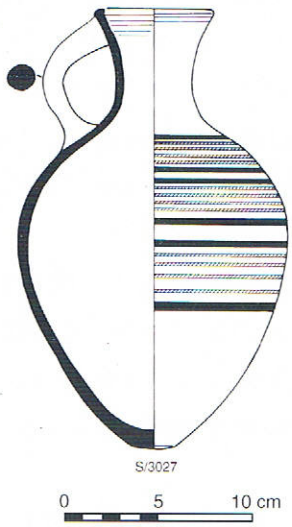
Levantine Painted Ware ascribed to Phase 2

Burial 24 [65] was a child burial in an Egyptian *zir* S/3024 [66]. In the zir was an almost complete LPW jug, **S/3027**, missing only small parts of the rim. ust outside the *zir*, a small painted deep bowl, **S/3025**, was found turned upside-down. The jug is of a dipper shape with piriform body and a small flat concave base so it cannot stand. The mouth is round and the rim slightly profiled with a minor inner gutter and feeble grooves on the outside, almost as combed. The handle is round. The surface of the jug is yellowish beige with slight traces of vertical burnish. A break at the rim is not fresh, but it is probably beige through or possibly with a grey core at thicker places. The paste contains lime and quartz. The decoration is bichrome red and black with three bichrome band-zones each with 4-5 thin red bands between black border bands. They are placed on the upper and lower shoulder as well as below the maximum diameter of the vessel.

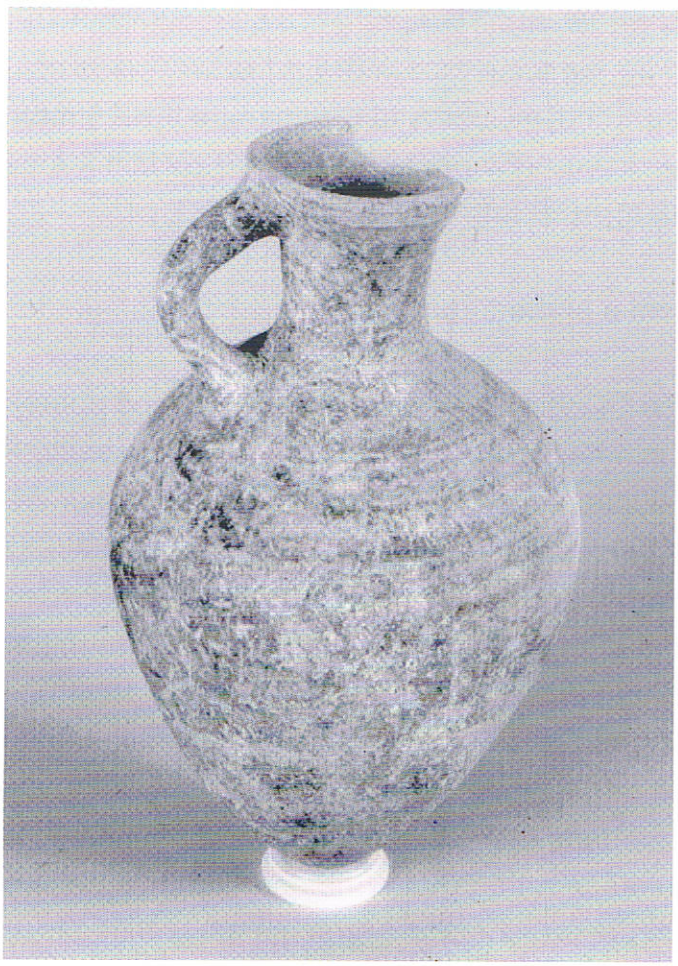


6A LPW bowl S/3025

S/3027 clearly belongs with the band-painted dipper type of LPW jugs/juglets [67] although its decoration of 3 bichrome band-zones would rather be expected on a handless jar as found on some of the examples mentioned above as comparisons to S/1769. Statistically the rims of band-painted dippers will most frequently be pinched although other examples of the round mouth exist, and the decoration will more often consist of one monochrome red band-zone with possible additional bands and a col-



larette or one or two bands at the collar. Many variations could be mentioned, but they all differ from S/1769 in various respects. Dippers with pinched rim, one bichrome band-zone on the shoulder and 2 bands at the collar were found at Ras Shamra [68] and Barqai [69] and from Megiddo we have a dipper with alternating red and black bands on the shoulder and a collarette [70]. At Kabri several dippers with one red band-zone and collarette were found in tombs 1045 and 1050 [71]; one of these, with a round mouth and bands on the handle, has a body shape very much like S/1769 [72]. Dippers from Aphek also display a single red band-zone [73], but with two bands at the collar instead of the collarette; in one case two band-zones are seen [74]. The Silo tombs 4 and 7 at Amrith with good examples of a LPW long-necked jug and a LPW juglet[75] both contained dipper types with red bands.



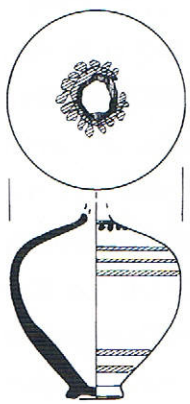
6B LPW jug S/3027.

The small complete bowl **S/3025** found in connection with **Burial 24** is carinated, although not with a sharp carination; the base is flat and it has a sharply profiled rim with a slight inner gutter. The surface is yellowish beige with few traces of burnish and the lower part is horizontally combed. There is no break, but lime and quartz can be discerned on the surface. The fabric is the same as the jug S/3027, and the bichrome decoration is executed in the exact same shades: a band-zone below the rim with 3 thin red bands bordered by black and black ticks on rim.

As already stated by Tubb in his groundbreaking article defining LPW, open forms are not often included in the repertoire [76]. The best comparison to S/3025 is a hemispherical bowl from Megiddo [77] with flat base, s-shaped rim and decorated with a simple bichrome band-zone with a red band between black borders below the rim. It seems, however, that dipper jugs may be accompanied by bowls in sets as is the case here and as may be suggested by other examples from Megiddo. At that site there was a predominance of painted decoration consisting of merely simple monochrome red bands in MBIIA with comparatively few examples of bichrome decoration. Many bowls have red rims as do jugs and jars, and

the latter will often show a single red band on the body as well. Two examples will here suffice, being the MBIIA finds from the reused rock-tomb T. 912 chambers D and B excavated by P.L.O. Guy. The finds of T. 912 D [78] included a large dipper jug with red rim and band on its lower shoulder together with a large bowl with red rim and band, as well as finds equivalent to those mentioned above from Burials 9 and 12. A small hemispherical bowl and a plain dipper. T. 912 B [79] contained a dipper and a handleless jar both with red rim and band as well as a bowl with red rim. Comparable again to Burials 9 and 12 are the plain dippers and hemispherical bowl, and in this case also a spearhead is preserved [80].

The Egyptian *zir* that contained the child is of a type that occurs at Tell el-Dab'a from the middle of the 12th till the beginning of the 13th dynasty [81]. This is largely in accordance with the occurrence of LPW at that site. In addition, Burial 24 held a hemispherical bowl exactly as the one from Burial 9 mentioned above. Given the classical LPW painted style of S/3027 and S/3025 they belong typologically together with the LPW from phase 1.



S/1765

0 5 cm

Two painted juglets from a phase 5 tomb

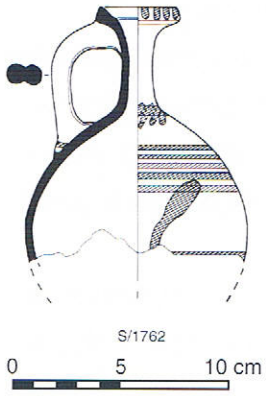
No tombs of phases 3 and 4 excavated so far contained painted pottery. Contributing to this fact may be that most of the burials belonging to these phases are jar burials or simple burials [82]. The tombs referred to above were all single burials, which made the chronological position of the painted pottery more clear than in the case with the multiple Burial 7 [83] ascribed to phase 5. From this tomb two painted juglets were retrieved that may attest to the MBIIB continuation of the painted pottery tradition. From the MBIIA-B transition and continuing into the MBIIB we see juglets with mainly monochrome paint and with some of the same designs as known from LPW in the beginning of the MBIIA. C. Doumet-Serhal expressed the possibility that the two juglets actually belonged to phase 1 [84] and may have been deposited in Burial 7 as heirlooms [85] or they may have belonged to a pre-phase 5 period of use of the tomb [86] as is here the preferred explanation (cf. below).

7 Painted juglet S/1765.

One of the juglets, **S/1765**, is missing its handle, neck and rim and part of the shoulder where the handle must have been attached. The body is piriform with a small ring base and the surface is burnished pinkish beige/orange. A break

shows an inner greyish beige core and an outer orange pink oxidation-zone. The paste is of a fine texture containing lime. The decoration is red, 3 bands at the lower shoulder and 2 at the lower body; a collarette is preserved just where the neck was broken off.

A juglet also missing its neck, rim and handle from a multiple tomb at Madjalouna is similar to S/1765 but for a wavy band between two horizontal bands on the lower shoulder [87]. Unfortunately the finds from the rock-cut multiple tomb at Madjalouna seem to span from the MBIIA with a handleless bichrome LPW jar with concentric circles via MBIIA/B with a stepped rim juglet with monochrome concentric circles to MBIIB with for example Cypriot WPPL and even further to the beginning of the Late Bronze Age with a base ring juglet [88]. A similar juglet, but this time with two bands on the lower body as S/1765, was among the collection of painted juglets from Tomb 66 at Ruweisé [89].



8 Painted juglet S/1762.

From a tomb in Area F at Tell el-Dab'a we find a piriform juglet with a small ring base, double handle and red monochrome decoration with a branch pattern between two horizontal bands on the shoulder, but no bands on the lower body and no collarette [90]. It was dated to the relative str. b/2-3 of Area F, which cover the transition from MBIIA/B into MBIIB. This is in agreement with the dating of the context of another example of a juglet with a branch pattern from Tomb 66 at Ruweisé mentioned above. In this instance the juglet has an ovoid body and double handle, but a stepped rim. The Ruweisé Tomb 66 juglet collection moreover embraces other stepped rim juglets and one with a thickened rolled rim, closely resembling the main type of rim of painted Tell el-Yahudiyeh ware from Tell el-Dab'a [91], which will be discussed below.

The other juglet, **S/1762**, is missing its lower part and base. The body is ovoid and it has a flaring profiled rim with inner gutter, which is basically the same type of rim as the preferred rim of painted handleless jars during the MBIIA. The hole through the neck is extremely small and the handle is double as we know it from many MBIIA LPW juglets, such as for example S/1763 mentioned above. The fabric is very fine creamy yellowish white, and the smooth surface apparently has a light yellow slip and is well bur-

nished almost as a polish, especially on the body, with no burnishing marks; the neck and handle are, however, clearly vertically burnished. The break is creamy very pale yellow/white through, which is the same colour as the inside of the vessel. The decoration is dark brown, but lighter at places where it is not as thickly applied. There are 5 bands on the shoulder, 4 + X bands on the lower body, a collarette with most of the ticks of the band around the neck also extending above the band and ticks on the rim. On the mid-body between the two zones of bands a large splash of paint was apparently dropped and not removed by the potter. This is strange on an otherwise nicely made juglet.

The creamy surface of S/1762 recalls the painted stepped-rim juglets that occur mainly in the MBIIA-B transitional period and into the MBIIB [92]. The rim, however, is of course different from these juglets characterised and named on the basis of their stepped rim. The same type of rim with ticks as on S/1762 is found on a juglet from Kefar Szold [93] also ovoid with a double handle and adorned with a collarette but with a different bichrome decoration including wavy bands as well as additional bands on the neck and handle. A parallel to the Kefar Szold juglet is one from Tel Dan with a little more globular body entirely covered by bichrome horizontal and wavy bands [94]. The rim is still comparable to S/1762, but the handle is a band handle decorated with bands as was the double handle of the Kefar Szold juglet. The Tel Dan juglet is dated to str. XII (late), which is the second half of the MBIIA [95].

Another juglet from Ruweisé T. 66 may be mentioned here, with an ovoid body, stepped rim, double handle and bands on shoulder and the lower body, but including wavy bands on the shoulder [96].

The collarette [97] is a common although not obligatory additional decoration element of LPW vessels and especially seen on juglets and dipper jugs/juglets, but it may also occur on handleless jars and (rarely) on low-necked jugs. So far a collarette is not found as decoration element of the long-necked jugs mentioned above or on painted amphorae that might otherwise be included in the LPW corpus. Like the concentric circles and horizontal and wavy bands it continues to occur into the MBIIA-B and MBIIB mainly on monochrome painted juglets, which include the stepped-rim juglets and juglets with a rolled or flaring thickened rim.
Burial 7 contained a "piriform 2" Tell el-Yahudiyeh juglet [98] missing its neck, rim and handle (S/1787) [99]. This type of Tell el-Yahudiyeh juglet occurs at Tell el-Dab'a str. E/2-D/2 [100], i.e. during most of the MBIIB as represented at Tell

el-Dab'a. Carinated bowls and burnished juglets with knob or ring bases from Burial 7 [101] would also correspond with this dating.

The two painted juglets S/1765 and S/1762 from Burial 7 may, all taken into consideration, belong to a period closer to MBIIA/B or the beginning of MBIIB, i.e. phase 4 of Sidon rather than phase 1 or 5. They may thus be earlier than the rest of the tomb material from phase 5 (cf. above), but not necessarily as early as phase 1. For this dating speak the piriform body and small ring base of S/1765 as well as its simple decoration. The creamy surface and brown simple decoration of S/1762 in addition to its body and rim shape point the same way. The best comparisons from a nearby Lebanese site are from Ruweisé T. 66 and the juglets from that tomb, in their turn, compare to material from Tell el-Dab'a from str. F and forwards, i.e. the MBIIA/B-MBIIB. Both juglets bear resemblance to painted stepped-rim juglets and painted Tell el-Yahudiyeh juglets rather than to LPW as represented in phase 1 of Sidon.

Conclusions

Most new finds and publications of Levantine Painted Ware collections will introduce smaller or larger variations of the theme attesting to regional preferences and/or the adaptation by the individual potters of the accepted decoration and vessel shape alternatives and the combinations hereof. The LPW found till now at the College Site at Sidon comprises classical types as known foremost from other Lebanese sites and south along the coast and a little further inland at Ifshar and Aphek. At the same time it is possible to observe several small twists to the style as it was hitherto recognized.

The two long-necked jugs with bichrome concentric circles (S/1814 and S/1847) are classical examples of LPW regarding decoration as well as vessel shape. The base of neither is completely preserved, but in accordance with other LPW long-necked jugs one would expect a flat ring or disc base. The better preserved jug S/1814, however, may, as mentioned, have had an almost flat base. The decoration of the handleless jar S/1769 consists of the common LPW band-zones, but in between these were made two wavy bands and a ladder band; this exact combination is not otherwise known and the relatively broad body shape is also slightly deviant. The neck of a typical MBIIA LPW juglet S/1763 shows black ticks on the rim instead of the expected red. The dipper type of jug S/3027 and the matching small carinated bowl S/3025 form a nice set again with the classical bichrome band-zones, but in this case in a higher number on the jug than seen before and

applied to shapes that deviate slightly from the common examples. The dates of the LPW and related painted vessels from the excavations at the College Site at Sidon have been discussed above. The bulk of the material is related to phase 1 and the beginning of the Middle Bronze Age together with finds of plain and often combed early MBIIA pottery, duckbill axes and scarabs that confirm this dating. It was furthermore suggested here that the two juglets S/1762 and S/1765 are likely to be part of the continuation of the painted pottery tradition of the Middle Bronze Age rather than of the true LPW of the beginning of the Middle Bronze Age. The attribution of LPW to the first phase of the MBIIA fits well with the accepted time range of LPW and even the possible occurrence in phase 2 (S/3027 and S/3025) would not be in conflict with what is documented from other sites.

At Tell el-Dab'a in the eastern Nile delta the most comprehensive group of LPW stems from Area F str. d/2 dated to the very end of the 12th dynasty [102] whereas the following stratum d/1 brought a few additional examples to light carrying the period of LPW into the 13th dynasty in Egypt. From the same stratum d/1 Kamares ware appeared correlating with the evidence of Kamares from Sidon phase 2. At Aphek with its several MBIIA phases LPW occurs in the pre-palace phase [103] i.e. the first part of the MBIIA, and the same is to be said for Ifshar [104]. The fact that we now possess confirmation of the early MBIIA date of LPW and in addition new variations of LPW from a Lebanese coastal site is highly appreciated.

1 I want to thank Claude Doumet-Serhal warmly for her kind invitation to visit Sidon in August 2003, study the LPW found there, and for incurring me to write the present article.
2 Doumet-Serhal 2003b; 2004; in press.
3 Doumet-Serhal 2003b, 9-14. An adjustment of the tomb phases may be necessary as the excavations continue to reveal new tombs and evidence of the Middle Bronze Age; cf. also Doumet-Serhal, in press.
4 Bader 2003.
5 MacGillivray 2003.
6 Tubb 1983, 52-53.
7 Cf. Gerstenblith 1983, 41-44.
8 Bagh 2000b, 54.
9 Schiestl 2002.
10 Bagh 2000a deals with the collection of LPW from Tell el-Dab'a and all known LPW examples from the Levant and Egypt are compiled.
11 All the burials of the 2001 season are published by Doumet-Serhal 2004 and additional ones from 2002 are treated in Doumet-Serhal, in press. Description etc. of the tombs here are largely from these articles; further information on the pottery such as measurements and Munsell colours is also published by Doumet-Serhal.
12 Doumet-Serhal 2003b, 9-10; 2003c, 38-41; 2004, 90; tab. 3 (a complete list of the finds from burial 12 and a description of S/1814).
13 For this type of LPW, cf. Bagh 2003, figs. 4-5.
14 Cf. discussion below.
15 For a definition of band-zones cf. Bagh 2002, 92 e.
16 Doumet-Serhal 2003b, 38-41.
17 Doumet-Serhal 2003b, fig. 12.
18 Doumet-Serhal 2004, fig. 14.
19 Kopetzky 2002, 227-229.
20 Doumet-Serhal 2004, 92; cf. also Doumet-Serhal, in press.
21 Guiges 1937, 37-38; figs.3a (jug) and 4a (axe).
22 Chéhab 1939, No. 16, fig. 8a.
23 Bagh 2002, fig. 1, IIIa; 2003, fig. 5e. Thanks again to S. Wolff.
24 Chéhab 1939, No. 23, fig. 10a (axe); No. 27, fig. 10c (spear-head); fig. 11 (the scarabs, especially the one furthest left with scrolls ending in plants).
25 Doumet-Serhal 2003a, 9; in press, fig. 19. The newly made drawing Doumet-Serhal 2004, fig. 28 shows the actual body shape of the jar better.
26 Bagh 2002, 93, II; fig. 1, II.
27 Saidah 1993-1994, pl. 6.1
28 *Ibid.*, pl. 5.1.
29 Chéhab 1939, No. 19, fig. 8c.
30 Kochavi, Beck and Yadin 2000, fig. 10.4.3.
31 *Ibid.*, fig. 10.4.7.
32 du Mesnil du Buisson 1927, fig. 47; pl. XIII.2. Cf. also Bagh 2003, fig. 3b.
33 Paley and Porath 1997, fig. 13.6.4-5.
34 Chéhab 1940, fig. 6d.
35 Loud 1948, pls. 13.5 and 115.5.
36 Paley and Porath 1997, fig. 13.5.3.
37 Doumet-Serhal 2004, fig. 28.
38 Doumet-Serhal, in press, fig. 19.
39 Kochavi, Beck and Yadin 2000, fig. 10.31.
40 Doumet-Serhal 2004, fig. 25.
41 Doumet-Serhal, in press, fig. 19.
42 Paley and Porath 1997, fig. 13.5.1.
43 Kochavi, Beck and Yadin 2000, fig. 10.18.9.
44 *Ibid.*, fig. 10.18.8.
45 *Ibid.*, 10.29.5.
46 *Ibid.*, fig. 10.29.9.
47 Courtois 1978, fig. 4.3.
48 Schaeffer 1949, 100.20.
49 Ben-Dor 1950, fig. 16.325.
50 Dothan 1981, fig. 2.
51 Artzy 1995, fig. 2.4 shows a similar juglet, but the mentioned parallel from the same tomb is not depicted (thanks to M. Artzy, personal communication).
52 *Ibid.*
53 Ory 1937, nos. 89-90; Amiran 1969, photos 112 and 114.
54 Beck 1985, figs. 3.7-8.
55 Greenberg *et al.* 1998, fig. 9.
56 Paley and Porath 1997, fig. 13.5.3. It is not published specifically whether the jar is with bichrome or monochrome decoration.
57 Schaeffer 1949, fig. 100.30.
58 Bagh 2003, 220-223.
59 Thrane 1978, fig. 92.
60 Ilan 1996, fig. 3.5
61 Saidah 1993-94, pl. 16.3. Cf. also Bagh 2003, fig. 4 where the Beirut jug is next to two long-necked jugs from Qatna and Gezer with monochrome cross-hatched lozenges.
62 Doumet-Serhal in this issue, p. 21.
63 Bretschneider *et al.* 1999, fig. 22.
64 Matthiae *et al.*, 1995, cat. 459-460; Bagh 2003, fig. 1b-c.
65 Doumet-Serhal in press.
66 Bader 2003, 34-36.
67 Bagh 2002, fig. 1.V.
68 Schaeffer 1949, fig. 106.11.
69 Gophna and Sussman 1969, fig. 4.3.
70 Loud 1948, pl. 11.21.
71 Kempinski 2002, fig. 5.22.
72 *Ibid.* fig. 5.22.12.
73 Ory 1937, figs. 80 and 82.
74 *Ibid.* pl. XXXI.4.
75 Dunand *et al.* 1954, pl. III.2 and 4 (unclear photos). Tubb 1983, fig. 1.3-4 with new drawings.
76 Tubb 1983, 58, where he pointed out the bowls with an internal cross as more or less the only painted bowls of the MBIIA except for those with bands on the rim.
77 Loud 1948, pl. 19.13; 118.15 (photo).
78 Guy 1938, pl. 31.
79 *Ibid.* pl. 35.
80 *Ibid.* pl. 125.12.
81 Bader 2003, 36 and K. Kopetzky, personal communication.
82 Doumet-Serhal in press, fig. 19.
83 Doumet-Serhal 2004, 139; 143.
84 Doumet-Serhal 2004, fig. 93; Doumet-Serhal in press, fig. 19.
85 Doumet-Serhal 2004, 128; cf. also Doumet-Serhal in press.
86 Doumet-Serhal 2004, 139 mentions that "*skeletal remains of previous burials were pushed aside to make room for newer occupants*".
87 Chéhab 1940, fig. 2bis.
88 Chéhab 1940; cf. also Gerstenblith 1983, 43.
89 Guiges 1938, figs. 67s and 69; Tufnell 1975-76, fig. 2.11. Tufnell republished Tomb 66 and made new drawings.
90 Hein, Bietak *et al.* 1994, no. 274.
91 See Hein, Bietak *et al.* 1994, n°. 270 for a good colour

photo. Further mention of this type of painted juglets is found in Bagh 2000b, 61; an article on the topic of painted Tell el-Yahudiyeh juglets and stepped rim juglets is under preparation by the present author.

92 Ilan 1991.

93 Epstein 1974, fig. 1.5.

94 Ilan 1996, fig. 4.5.

95 The caption of Ilan 1996, fig. 4 is mistakenly printed as str. XI (late) for str. XII (late).

96 Tufnell 1975-76, fig. 2.8.

97 For a definition of "collarette", cf. Bagh 2002, 93, 1.2.3.

98 Bietak 2002, fig. 10 for the Tell el Yahudiyeh ware typology.

99 Doumet-Serhal 2004, fig. 88.

100 Bietak 2002, fig. 15 (the time span of Tell el-Yahudiyeh Piriform 2 on this figure differs slightly from *Ibid.* fig. 10).

101 Doumet-Serhal 2004, fig. 88.

102 Cf. Bietak 2002 for a recent update of the stratigraphy of Tell el-Dab'a.

103 Kochavi, Beck and Yadin 2000, 230.

104 Paley and Porath 1997, 373.

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