

CHAPTER XXIV

THE MARCHLAND; THE REGION OF DAMASCUS, THE BIQAA, KADESH AND UGARIT

With this chapter, we begin a series of discussions of materials that cannot each be placed in a complete sequence. Excavated sites are fewer, farther apart and are often incompletely published. Nevertheless, there are good grounds for chronological judgments. The sites in this area were related to those in the south and west. They may, therefore, be assigned dates based on the framework we have already worked out (Table 69).

As the chapter title indicates, the sites discussed in this chapter belong to the borderland between the "Proto-Canaanite" culture and Syrian materials to the north and east. They are more closely related to the Proto-Canaanite" culture.

The Damascus Region: Yabrud

The small cemetery at Yabrud consisted of nine dolmen-like cists made of large stones.¹ The contents vary considerably in date, extending from the MB II B to the LB I A. The earliest tomb groups are very small; we cannot consider them representative of the complete repertoire of pottery and small objects. From the well organized plan of the cemetery and the mixed character of the later groups, we can infer that

¹Ali Abu-Assaf, "Preliminary Report about Excavations of Tombs at Yabrud", Annales Archeologiques de Syrie, 15 (1965), pp. 59-72, plates 1-10; plate i, 1-3.

the tombs were all constructed almost at the same time in the MB II B; some tombs were later reused.

The Groups

Tomb 2; MB II B 1

The date of this tomb was specifically established by the occurrence of a duck-bill axe, whose rather short lifetime has been discussed elsewhere.¹ No other remains were published from this tomb.

Tomb 7; MB II B ?

Materials published from this tomb include only four roll-head pins of Hama H type. The lack of other objects may indicate that the tomb is early.²

Tomb 3; MB II ?

The only object published from this burial was a vertebra of the deceased with part of a blade stuck in it.³

Tomb 9; MB II B - C

Published remains from this tomb included a spouted jar and a handleless jar. Both types have been noted at Sidon, though the spouted jar characterizes MB I as well (Fig. 288-289).

Tomb 8; MB II C

This tomb contained two rather globular bowls with everted rims.

¹Ibid., plate 2, 1; above, p. 867.

²Ali Abu-Assaf, "Preliminary Report about Excavations of Tombs at Yabrud", plate 4, 5, and 6.

³Ibid., plate 1, 4.

One of these has a slight neck, which indicates its late date. There are also a handleless jar of MB II type and a bone cylinder.¹

Tombs 5 and 6; MB III A

Both of these tombs contain materials that should date approximately to the MB III A by comparisons with materials already discussed. Both contained socketed spears and toggle pins,² though the pins of tomb 6 may be of a later type.³ Pottery from the two tombs is not precisely comparable, however.

Tomb 5 contained a small juglet, probably with trumpet-mouth-piece rim and a rather globular jug with rim-shoulder handle and groove outside the rim.⁴ The squat shape of the juglet is not characteristic of the MB II, but of III A (as was the rim). The jug with grooved rim has some parallel in the MB III A 2 of Megiddo (Fig. 330 e).

Tomb 6 contained only jars; they included a short jar with everted rim and a wide jar or bowl of flared-carinated type. The third jar may be of the short, flared-neck type. The neck was not preserved.⁵

Tomb 1; MB III B

There is a considerable difference between the repertoire of tomb 1 and earlier groups. Though there may be some earlier materials

¹Ibid., plate 8, 1; plate 7, 1 and 13; plate 10, 3.

²Ibid., plate 3, 2, the spear from tomb 5; plate 3, 11 and 12, the toggle pins; plate 3, 1, the spear from tomb 6; plate 4, 3, and 4, the toggle pins.

³Below, figs. 363-65 for pins of Hama H, fig. 332 for pins of Ugarit MB III B.

⁴Ali Abu-Assif, "Preliminary Report about Excavations of Tombs at Yabrud", plate 8, 8 and 4.

⁵Ibid., plate 7, 17, 16 and 20.

in the group (such as the cup) most of it belongs to the MB III B. New are lamps with one or two spouts.¹ There are a carinated bowl with a nearly vertical side, a flared-carinated bowl with rather high side, and a flared-neck bowl.² One burnished flared-neck jar has combing at the base of the neck.³

A single dagger blade also appears in this group.⁴

Tomb 4; MB III A - LB I A

Although this tomb contained the largest amount of material of all the tombs in the cemetery, most of it is M. B. The latest pot in the tomb was a black globular juglet of LB I A type. The only clearly identifiable MB III A object is a jar with short vertical neck and everted rim.⁵ (a simple carinated bowl may be MB II).⁶

Pottery from tomb 4 includes many single-spout lamps,⁷ platters with flattened bases with inverted rims⁸ and flared-carinated bowls.⁹ Several flared-neck jars are present. Some of these are rather crudely shaped.¹⁰ Two juglets are of piriform type, one with horizontal painted bands of straight and wavy lines.¹¹ Two dippers are plump type.¹²

¹Ibid., plate 5, 8 and 1541; plate 6, 1540.

²Ibid., plate 6, 1542, 7, 9 ³Ibid., plate 7, 1537.

⁴Ibid., plate 2, 1545. ⁵Ibid., plate 7, 12.

⁶Ibid., plate 7, 11. ⁷Ibid., plate 5, 3-7; plate 6, 1-2.

⁸Ibid., plate 5, 1 and 2.

⁹Ibid., plate 6, 3-6, including a variant with vertical side, and ⁹ with short neck.

¹⁰Ibid., plate 7, 5-10, 19. ¹¹Ibid., plate 8, 2 and 5.

¹²Ibid., plate 8, 6 and 7.

Weapons include four daggers, one with a riveted tang and globular pommel. Another dagger had the half-flanged tang we have discussed from late groups at Tell el Ajjul.¹ Six arrowheads were found, the first occurrence of this weapon in MB groups.²

Because of the small size of the cemetery and the small number of objects found or published from the early groups, there are some uncertainties about the Yabrud material. The date of the foundation in the MB II B 1 is clear, as is the general date of the various tombs to MB II B - C, MB III A, and MB III B - C or LB. Unfortunately it is not possible at present to distinguish MB III from LB material in tomb 4 with complete confidence.

The Damascus Region; Tell Ghuzlaniyya

Pottery of MB III A - B date was excavated in 1952-3 at this site, a short distance northwest of Tell es-Salihiyya. Pottery now in Aleppo includes a number of piriform juglets. Many are painted in red and black on a cream surface. Decoration consisted of concentric circles or spirals and horizontal bands. Some juglets have wavy lines radiating from a line at the base of the neck to a line on the shoulder. Two juglets have the characteristic trumpet-mouthpiece rim of MB II - III A. There was also a footed cylindrical juglet.³

The Damascus Region: Tell es-Salihiyya

Materials from Tell es-Salihiyya included pottery from occupation debris, tombs and evidence of elaborate fortification. The area

¹Ibid., plate 2, 2-5.

²Ibid., plate 3, 3-8.

³These juglets are unpublished, in the Aleppo Museum.

investigated was that of the city wall. We may consider three different collections of pottery separately.

Pottery

U XII

The sample of pottery from U XII is quite small. It includes platters with inverted rims and six jar rims, four of which are grooved. There are one button or stump base of a fairly large vessel and two ring bases, one of which had a cordon. These last are especially well-made. Decoration includes several examples of impression and a rope, and one painted horizontal band of vertical lines between horizontals.¹ This material is from debris of uncertain nature, but the cordoned bases most likely came from collared jars of the same type that occurred in XII.² The date of the U XII (below XII) debris is therefore MB III B.

Level XII

It is not surprising that the materials of U XII and XII are different. The sample of pottery from the XII debris is much larger. In particular, there is more evidence for jugs, juglets, carinated bowls and flared-neck jars. Jar rims are simpler; very few of them are grooved.³ Ring bases were found, probably from flared-neck jars, one is almost nearly a pedestal.⁴ A number of sherds came from juglets of piriform type. One came from a shoulder-handle jug. Two have slight

¹H. H. von der Osten, Die Grabung von Tell es Salihyeh; Svenska Syrien Expedition 1952-53 (Lund: C. W. K. Gleerup, 1956), plate 41, fig. 93.

²Ibid., plate 43.

³Ibid., plate 42.

⁴Ibid., number 45.

indentations inside the rims; one rim is pulled out to make a spout.

Level XII Tombs

Pottery from the tombs that at least partly superseded level XII illustrate complete examples of XII pottery.

There were platters with inverted rims, convex cups, one with a handle and the other with a grooved exterior,¹ and a single carinated bowl.²

The rest of the jars are variants of the flared-neck type. Two have only the everted rim or very low (combed) neck. The other three have flared necks; one has a quatrefoil rim and a cordon at the base of the neck.³ The type is also found in the MB III B at Ras Shamra.⁴

Three pitchers are rather plump variants of the MB III dipper found to the southwest, with flat bases.⁵ Roughly similar types can be noted in the Palestinian MB (Fig. 334 i, Fig. 341 m, Fig. 344 e, MB II A 2 - III C).

The juglets are globular to piriform. Of the five examples, four are decorated with horizontal bands, three in bichrome. One of these has vertical wavy lines on the shoulder from a band at the neck to a band at the shoulder, and horizontal strokes of paint on the handle. Two juglets have slight grooves inside the rim; one of these has the rim

¹Ibid., plate 43, TS 195, 198, XII-53.

²Ibid., plate 43, TS 176.

³Ibid., XII-1 and TS 199, with low necks. Others are TS 157, 163, 178 and XII-2.

⁴Below, pp.1107-15, passim.

⁵Von der Osten, Die Grabung von Tell es Salihiyeh, especially TS 189 and 194.

pulled out into a spout.¹ There is a single shoulder-handle jug.²

From the flared-neck jars, XII and the tombs in XII are MB III B, though the well-defined shapes do not indicate an especially late date when compared to those of tomb 4 at Yabrud. Since the burials X 4, 6, 7, and 8 were not disturbed, they must have been put down before any of them had completely decomposed; they are, therefore, a chronological unit.³ Since they contained all types of the pottery discussed, they demonstrate the chronological unity of the burials.

Fortifications

The text indicates that the history of the fortification is complex. Since no sections are published, however, there is no way to determine which if any of these walls might have been retaining walls like so many of the walls we discussed in Palestine.

The nature of the first wall-complex (P 1) was not clearly known.⁴ Above this earlier fortification was an earthen rampart (XII b 1) which had wall XII b 2 inside it.⁵ Inside this wall were five occupation levels; between it and the earthen wall or rampart were layers of fill. This fill may have been put in place at least partly after a destruction of the last of these occupation levels. On top of the fill wall XII a 1 was erected. It was followed by XII a 2 inside, which was in turn followed by BII a 3 still further inside.⁶ Between XII a 2 and 3 was a very thick ash layer (1.2 meters).⁷ The tombs were found below

¹Ibid., TS 158.

²Ibid., plate 20.

³Ibid., pp. 36-37, fig. 17. ⁴Ibid., plate 43.

⁵Ibid., pp. 37-38.

⁶Ibid., p. 38.

⁷Ibid., pp. 38-39.

the fill between XII b 1 and XII b 2 (related to the destruction of the occupation?)¹ The fortifications of Tell es-Salihiyya XII were thus clearly MB III B in date, and the destructions were later still.

Summary: The Damascus Region

While the pottery of Yabrud, Ghuzlaniyya and Tell es-Salihiyya has many important similarities to MB II-III ceramics in the south and west, there are a number of important differences as well. Chief among these is the absence of the dippers so prominent in the southern assemblages. While the flared-carinated bowls, platters with inverted rims and juglets were similar to examples from the south (Figs. 328-331), the dominance of the flared-neck jar was a clearly northern characteristic. The area was truly a borderland.

The Biqaa: Kamid el Loz and Tell Hizzin

There is less material with which a sequence may be constructed in the Biqaa than there was in the region of Damascus. Although one major excavation is in progress with a number of surveys and the older excavation at Tell Hizzin, none of the results are available in connected form. Fortunately, the materials from the Biqaa belong to the "Proto-Canaanite" culture; they can be dated by comparison to the coast and Palestine with little difficulty. We will discuss the important groups.

Kamid el Loz

The excavations at Kamid el Loz in the southern Biqaa have been published in only a fragmentary way.² Three burials of the MB II C,

¹Ibid., p. 40.

²Rolf Hachmann, Bericht über die Ergebnisse der Ausgrabungen von

III A 2 and transitional MB III C - LB I A, respectively have been published from a cemetery on the northern end of the tell.

MB II C

The first of these burials, I D 15 14, was the largest and most interesting group. The six pots include a very globular jar with slightly pinched mouth and an ovoid pitcher, also with a pinched mouth. Both of these are well burnished. One deep platter has an inverted rim with four vestigial lugs and a convex bowl had an everted rim. This type is found in the MB II C - III A contexts at Megiddo and Hazor. There are two juglets, one with the sloping shoulder and broad convex base found in MB II to early III A at Ruweise and Megiddo. The ovoid juglet with almost a shoulder handle was found at Ruweise and at Tell ed-Dab^ca in MB II C.¹

MB III A 2

The second burial was a single contracted burial with the head east, placed between two walls, number I D 15 3. It contained a juglet with pushed-out or trumpet-mouthpiece rim, tripartite handle and cordon at the neck-shoulder join. Painted decoration includes dots on the rim, handle and shoulders, horizontal bands on the shoulders and four spirals which crossed the bands on the body. The juglet was found with a flared-carinated bowl that is the defining characteristic of MB III A 2.²

Kamid el Loz (Libanon) in den Jahren 1966 und 1967, Saarbrucker Beiträge zur Altertumskunde, Band 4 (Bonn: Rudolf Habelt-Verlag, 1970); Rolf Hachmann, "Rapport préliminaire sur les fouilles au Kamid el Loz de 1966 a 1968", Bulletin du Musée de Beyrouth, 22 (1969), pp. 49-84.

¹Ibid., pp. 82-83, plate XVI.

²Hachmann, Bericht über die Ergebnisse der Ausgrabungen von Kamid el Loz (Libanon) in den Jahren 1966 und 1967, pp. 52-53, fig. 3; plate 9, 2, 4

MB III C - LB I A

The third burial, I F 13 1, was also contracted, with the head east. It contained a poorly made jug and a cylindrical juglet as offerings. The latter has painted decoration in metopes with St. Andrew's crosses on the body and vertical lines on the shoulder. This decoration is characteristic of Ajjul Bichrome; the other jug resembles the poorly made pots of the LB as well.¹

Tell Hizzin

The Emir Maurice Chéhab excavated at Tell Hizzin in the Northern Biqaa in the early 1930's. Fragments of a statue of a Hapi-djefa and a statue base of Khaneferre⁶ Sebekhotep were found in a sounding and a dump.² In the sounding were remains of a large building with pithoi.³

A cemetery at the site contained remains of the MB II C - III A similar to material from Ruweise and some from Kamid el-Loz. Juglets include one cream-burnished ovoid juglet with ring or wide disc base, multiple handle and ridged rim. There are two piriform juglets with painted decoration. One has red-brown paint, the other has the handle banded with black paint. These juglets have spirals painted on the body and horizontal bands. In at least one case, the spiral is painted across the bands. One biconical jug with band handle and disc base has painting in red-brown and black. This includes strokes on the rim, pendant lines at the base of the neck with horizontal bands, and wavy lines on

¹Ibid., pp. 54-55, fig. 4, number 2; plate 24, 1 and 2.

²Emir Maurice Chéhab, "Noms de Personalités Égyptiennes Découvertes au Liban", Bulletin du Musée de Beyrouth, 22 (1969), pp. 1-47; pp. 22 and 28, plate IV.

³Emir Maurice Chéhab, oral communication 1973.

the body. One shoulder-handle jug has horizontal bands and wavy lines on the shoulder and groups of vertical lines on the shoulder. Two black juglets have combing at the base of the neck, carinated shoulders and convex lower bodies. One plano-convex pilgrim flask has concentric circles painted on the body and a rim-shoulder handle.¹

The painted pottery of Tell Hizzin illustrates the early stage of the MB III painted styles. These pots include important revivals of the MB II B bichrome style. Monochrome examples can be noted from Palestine, Sidon, and even Ugarit.²

Kadesh

The excavation at Tell Nebi Mend was carried out over half a century ago. As such, stratigraphic control was almost nonexistent; the material can be used with the same precision as survey material. In addition, there were some burials, which furnish material that might be more useful.

The "Amorite Level" of Tell Nebi Mend contained material of Hama G-H type.³ Sherds with combed and rope decoration, some scabble-decoration and groups of punctate characterize the pottery from this assemblage. Two handleless juglets have the piriform shape that characterizes juglets of the MB III in Palestine.⁴ They resemble

¹Unpublished, in the Beirut Museum.

²Below, p. 1213.

³Maurice Pezard, Qadesh; Mission Archéologique a Tell Nebi Mend 1921-22, Haut Commissaire de la République Française en Syrie et au Liban; Bibliothèque archéologique et historique, 15 (Paris: Librairie Orientaliste Paul Geuthner, 1931), plates XXXV and XXXVI.

⁴Ibid., plate XXXV, fig. 1, 2, and 2, 3.

closely two jugs and a juglet from burials of this so-called level. The handled juglet has a carinated shoulder and convex lower body; the surface has almost a combed finish. This is perhaps due more to careless burnishing than intended.¹ The same general shape occurs at Ugarit (Fig. 546).

The shoulder-handle jugs have the same squat shape with almost a carination at the shoulder and the same ribbed surface. Deeper grooves at the shoulder, however, indicate intentional combing; there are some vertical burnish lines as well. The handles are very small.²

Since no full sequence was found here, a full chronological study is not possible. The carinated shoulder is not found on MB II - III A (early) juglets elsewhere. The strongly carinated shoulder with convex lower body is characteristic of Ugaritic MB III B (Fig. 325). The burials are therefore most likely MB III B. Scrabble decoration on the sherds is found in Hama H, but is not present in Hama G.³ The sherds are probably earlier than the burials.

The Biqaa proper clearly belongs to the same culture as the coast and Palestine. The relationships of the Kadesh pottery are with Ras Shamra and Central Syria. It belongs on the border between three regions, the Lebanon, Coastal Syria and Central Syria.

Tell et-Tin

Tell et-Tin, in the lake of Homs, is today virtually an island,

¹Ibid., plate XXXVIII, fig. 1. found with fig. 2, which is faience--see pp. 73-74.

²Ibid., plate XLI.

³Below, p. 1133.

with the lake on three sides and marshes on the fourth.¹ In 1894, J. E. Gautier carried out some excavations there, in which part of a necropolis of MB II - III date was uncovered.² These tombs were cists, of types well known from Ras el Ain and Yabrud.³ The illustrations of pottery are very poor and nearly useless for chronology, but duck-bill axes,⁴ and daggers with lunate pommels⁵ (with short socket spearheads) indicate that the burials began during or before MB II B 1. Pottery of MB II date includes a deep platter with elaborate moldings on the rim, carinated bowls and convex bowls with everted rims.⁶ Burials appear to continue into the MB III B as shown by the jug with a combed or ribbed surface (see Kadesh) and a flared-neck jar.⁷

The cists of Tell et-Tin did not contain well-defined groups, though the contents are dated to the MB II - III.

Ugarit

In some ways, the archaeology of Ras Shamra is more confused than that of Byblos. Much of the excavation in the Middle Bronze Age levels was carried out a generation or more ago. Stratigraphy was understood in only a rudimentary way; its observation was very doubtful.⁸

¹J. E. Gautier, "Note sur les fouilles entreprises dans la haute vallée de l'Oronte", Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres, 23 (1895), pp. 441-464; see plan opposite p. 444. The rampart is undated, though reminiscent of the enclosures found in the south.

²Ibid., section on p. 463; fig. 8.

³Ibid., pp. 453-455; fig. 8. ⁴Ibid., pp. 457-58; fig. 10.

⁵Ibid., fig. 9.

⁶Ibid., fig. 11.

⁷Ibid., fig. 11, top row, left and center.

⁸Claude Schaeffer, "La Septième Campagne de fouilles à Ras Shamra (Ugarit); Rapport Sommaire, Printemps 1935", Syria, 17 (1935-36), pp. 105-

Schematic sections published since then do not inspire much confidence (Fig. 305).¹ At best, the general order of events was indicated by these sections. It will become clear that the Ugarit Moyen 1-3 were mixed both with each other and with adjoining phases (Table 70).

Major topics that required attention were the end of the Ugarit Ancien 3, the "Porteurs de torques" of Ugarit Moyen 1, and the Ugarit Moyen 2-3.

The end of Ugarit Ancien 3 was illustrated from soundings. These clearly illustrated the problems involved in excavating debris; the levels were mixed. In the Palace Garden Sounding, for example, level II contained Ugarit Ancien 3 (i.e., MB I), corrugated cups with grooved bases.² A tomb of Ugarit Moyen III (MB III B) was sealed below it, proving the displacement of these sherds.³ Level III, where the tomb was found, contained Ubaid sherds, MB double-strand handles and Early Bronze Age sherds painted in the multiple brush technique.⁴ It is clear from the mixture in this carefully excavated sounding that we are hardly in a position to take the sequence or divisions of the Ugarit Ancien 3 seriously.

49, plate XIII; Claude Schaeffer, Ugaritica II; Nouvelles Études Relatives aux Découvertes de Ras Shamra; Bibliothèque archéologique et historique, 47 (Paris: Librairie Orientaliste Paul Geuthner, 1949), fig. 149, plate 123.

¹This applies to schematic sections only; some in Ugaritica IV are more useful, see below.

²A. Kuschke, "Bericht über eine Sondage im Palastgarten von Ugarit-Ras Shamra", in Claude Schaeffer, Ugaritica IV; Mission de Ras Shamra 15; Bibliothèque archéologique et historique, 74 (Paris: Librairie Orientaliste Paul Geuthner, 1962), chapter III, pp. 251-299; p. 252 section, plate V, 11, 12.

³Ibid., p. 252, section.

⁴Ibid., plate VI, 16; plate VII, 8, and VII, 12 respectively.

The MB II A

Three groups of weapons dated to the end of the Ugarit Ancien 3 may be assigned a date in the MB II A. These include deposits from the two soundings (supérieure et inférieure) near the Baal Temple and the "Sondage sud-bibliothèque".¹

The "poche aux bronzes"

The earliest materials came from the "poche aux bronzes" from the "sondage inférieure" (Fig. 525). Objects include two stopped, button-tang spearheads and two daggers. One of these has a single bulge, the other, two. They both have close-set veins on the bulges or midribs.

The deposit was found in a silo; the stratigraphy was not very clear. Illustrations show it to have expanded below a wall which was dated to the Ugarit Ancien 3 (MB I), which was in turn immediately below the surface.² The opening was not convincingly stratified.³ The only pot associated with the silo in the publication was a concave-sided goblet with poorly painted horizontal bands and a zig-zag. Such painted decoration is characteristic of the MB II A 2 (Figs. 524 a and 251-254), as are concave-sided goblets. In addition, there are scabble-incised sherds of Hama H type and sherds with horizontal bands of Hama J

¹J. C. Courtois, "Contribution à l'étude des niveaux II et III de Ras Shamra", in Claude Schaeffer, Ugaritica IV; Mission de Ras Shamra 15; Bibliothèque archéologique et historique, 74 (Paris: Librairie Orientaliste Paul Geuthner, 1962), pp. 342-44; see fig. 28, p. 232 for the "Poche aux Bronzes"; J. C. Courtois, "Contribution à l'étude des civilisations du Bronze Ancien à Ras Shamra-Ugarit", in Claude Schaeffer, Ugaritica IV; Mission de Ras Shamra 15; Bibliothèque archéologique et historique, 74 (Paris: Librairie Orientaliste Paul Geuthner, 1962), chapter VI, pp. 415-75; p. 458, figs. 49 and 48.

²Courtois, "Contribution à l'étude des niveaux II et III de Ras Shamra", p. 352, fig. 20, and 343, fig. 11.

³Ibid., p. 342, fig. 10.

type painted on them. Even combed wares of Early Bronze type were found in the highest, mixed level of the sondage. Finally, a model of a fenestrated axe was found in level A. This axe and the concave-sided goblet indicate a date in the MB II A 2 (approximately) for the deposit, if not the manufacture of these spears, as does the Hama H date of the scabbled sherds. The latest objects associated with the silo require an Eighteenth Century B.C. date.¹

The deposit from the "Sondage sud-bibliothèque"

The other deposit, from the "Sondage sud-bibliothèque", consists of two short-socket lances of MB type. These were also dated by Courtois to the end of the Ugarit Ancien 3.² They were found at the top of a "poche" at a wall in room F.³ Pottery from the immediate area is again mixed, including combed ware,⁴ and some local painted pottery.⁵ There is no means of judging the stratigraphic position of these spearheads. They were clearly in a deposit, cut in from above, rather than lost objects. They could be given a terminus post quem of MB I (Ugarit Ancien 3).

The third deposit

A third deposit did not have clear associations; it consisted of two long-socket spearheads (Fig. 525 c).

The similarity of these three small deposits to the Byblos deposits

¹Ibid., p. 348, fig. 17, and 411, fig. 51 D.

²Courtois, "Contribution à l'étude des civilisations du Bronze Ancien à Ras Shamra-Ugarit", p. 458, figs. 48 and 49.

³Ibid., p. 418, fig. 3. ⁴Ibid., fig. 18.

⁵Ibid., figs. 20 and 22.

is clearly clear. All of the weapons have close parallels in the Byblos deposits. Further, they differ from the simple blades and bent-tang spears that characterize the Syrian MB I and the Palestinian EB IV.¹ The Hama H sherds associated with nearby debris of the silo indicate also that the date is Eighteenth Century or later.

The MB II A - B; The Ugarit Moyen I

"Porteurs de torques"

Materials assigned to the so-called UM 1 are as mixed as the UA 3. The UM 1 consists of graves with torques,² large-headed toggle pins and fenestrated axes (Fig. 527). There were both long and short-socket spearheads (Fig. 528). Later materials assigned to the period include the duck-bill axes, which are largely MB II B 1.

The torque of heavy type and the classic fenestrated axe have been dated above to the mid Nineteenth Century B.C. or later.³ There was practically no pottery found with these burials. The two pots cited include a tapered cup with combing at the rim. A second pot was a very large cup with concave sides and vertical side handles (Fig. 527 e). It is decorated with the incised straight and wavy lines (scrabbles) of Hama H type (Fig. 581).

The tombs themselves are found at the base of "Level II" and contain the toggle pins, armlets, torques, beads, axes, some daggers and spearheads, without pottery or special orientation.⁴ This occurrence of

¹Above, pp. 855-856.

²Schaeffer, Ugaritica II, p. 58, fig. 22.

³Above, pp. 867-868.

⁴Schaeffer, Ugaritica II, pp. 53-54, fig. 20.

weapons and objects without pottery resembles the occurrences of the fenestrated axe and spear in tomb 84 C at Megiddo and the tomb 594 at Beth Shan with the near-duck-bill as well as the fenestrated axes and daggers at Kom el Hisn and the anchor axes of Helwan and Abydos.

Below Dépôt 68

Although the tombs of the "Porteurs de torques" contained virtually no pottery, there may be a few pots from a deposit below Dépôt 68, which can be dated to the MB II A.¹ Two very heavy bowls were found, one with a sinuous profile and the other carinated (Fig. 530). A two handled crater has painted decoration in bichrome on the shoulder which consists of vertical lines and cross-hatched triangles between black horizontal bands. A jug has two scallops on the shoulder with pendant lines, a band at the neck with oblique pendant lines, a band of pendant triangles and a band of oblique lines at the shoulder, all between horizontal lines (Fig. 530 k). The effect of the decoration as a whole is bizarre; the oblique lines in the band on the shoulder and the flames on a short line below are both features that appear often in the Amuq-Cilician area.² The curious sloppy painting recalls the pottery of the Byblos deposits. The much more neatly painted jar resembles the decoration of the Montet jar and juglets at Byblos, but also slightly later pottery from Ras el Ain and Megiddo (MC II B 1 Figs. 299 f; 388 a; and 389 a and b). Since the deposit above was MB II B 1, this should be slightly earlier, MB II A 2.

The MB II B - C at Ugarit

From the pottery published as "Ugarit Moyen 2", it is clear that

¹Ibid., Fig. 95, 24-28.

²Below, pp. 1146-1147.

Schaeffer assigned materials of the MB II and III A - B to this "phase".¹ Schaeffer assigned Cypriote pottery of the Pendant and Cross Line Styles to the end of the UM 2.² It would appear that he regarded the end of the MB III A as his point of division. The MB III B was a zone of mixture, however, with some materials assigned to the UM 2; some materials of MB III A date were assigned to the UM 3.

Dépôt 68

The only clear context published of MB II date was the Dépôt 68. It contained four dippers, all but one flat-based, a large, round-mouthed dipper and a globular juglet (Fig. 530 a-e, i). Two of the dippers and the juglet have bichrome painted decoration which consists primarily of narrow horizontal bands on the shoulder with wider bands on the neck with pendant lines (b excepted). This is characteristic of MB II B 1 decoration; the date of this group is clearly the same.

A Cist

A second group of MB II that contained some later materials was a "ciste" (Fig. 531). MB II materials in this group included a ridge-neck or bevelled-in rim juglet (Fig. 531 i) and a dipper with simple bichrome decoration (Fig. 531 j).

Other MB II B 1 materials

Further examples of MB II B, mostly B 1, decoration included spiral decoration on a juglet with bevelled-in rim.³ One more remarkable

¹Schaeffer, Ugaritica II, figs. 130-131.

²Ibid., fig. 108, 20, 23, and fig. 13, 6, 10, 12, 14, 15.

³Ibid., fig. 100, 13-16, 18, 20, 23, 26, 30.

pot is a jug with cutaway bilobate lip and a ridge at the neck. It is painted with standing cross-hatched triangles and bands of vertical lines on the shoulder.¹ Comparative materials from Byblos, Megiddo and Ras el Ain might be noted.²

The MB II B 2

Although the "Ciste" mentioned above may have contained materials of the MB II B 2, there were no materials that clearly belonged to that phase. There were a few isolated pots that could have belonged to the MB II B - C, however, but the use of single occurrences is very difficult.³

A burial of the MB II C

Only one burial could be assigned to the last part of the MB II. It contained a handleless jar with long, ovoid shape and a very short neck, two ovoid black-polished juglets with grooved or trumpet-mouthpiece rims and ring bases, and a Kamares ware cup (See Fig. 534, a and b, which is probably the same jar; in Fig. 526 a, the cup in the center is of the same type).⁴ The ovoid juglet with the trumpet-mouthpiece rim clearly belongs to the end of MB II (Fig. 351 i, j).

Weapons of the MB II

We have already noted the spearheads and single or double-ribbed

¹Ibid., number 30.

²Below, pp. 1209-1211.

³Schaeffer, Ugaritica II, fig. 103.

⁴Claude Schaeffer, Ugaritica I; Études Relatives aux Découvertes de Ras Shamra; Première Serie, Bibliothèque archéologique et historique, 3 (Paris: Librairie Orientaliste Paul Geuthner, 1939), pp. 53-54. The Kamares vessel was of eggshell ware, painted with spirals and floral motifs in red and white on a brown background with a metallic burnish. Schaeffer said that the burial was characteristic of the mid-second level.

daggers from the three deposits, the fenestrated axes of the MB II A and the duck-bill axes of the MB II A 2 - B 1 (Fig. 528). Daggers of the later (MB II A) phase include examples with the lunate pommel.

Key types of weapons from the MB II B 2 - III A in the south are absent. None of the daggers have the widely spaced veins or the globular pommel characteristic of later MB II and MB III A daggers. The dagger introduced in the MB III A, with globular pommel and raised, flat midrib, is also absent (Fig. 309).

In addition, the rectangular axe with notch is missing, as is the narrow axe with molding at the socket and bracing (Figs. 309, 372).

The Gap in the MB II B 2 - III A

It should be clear that both pottery of MB II B 2 - III A dates weapons are extremely rare at Ugarit. Only one group could be dated to the MB II C; no group could be dated exclusively to the MB III A.

It would appear that there is a gap in the materials from Ugarit, extending from the MB II B 1 virtually through the MB III A. This gap was not detected by Schaeffer, who assumed that his materials were continuous. As a result, materials of MB III B date were assigned to the MB II, without any major typological break between them and the materials properly assigned to the MB III. The resulting confusion may have made scholars reluctant to make use of materials from Ugarit. Once due allowance is made for greater mixture in some groups than others, the tombs at Ugarit may be most useful.

The MB III A

Tomb LVII

Only tomb LVII contained clearly identifiable pottery of MB III A

date. These two chambers, tombs LVI and LVII, contained one of the largest mixed groups found at Ugarit. Materials range in date from the MB III A to the earliest LB I (Fig. 535). MB III A materials were found in the bottom layer of the inner chamber. This inner chamber was constructed with sloping walls and slab roof, but of rough stones; the outer chamber (LVI) was constructed of ashlar masonry. It would appear that the small chamber was cut by the larger and was adapted for use as a second chamber (Fig. 535 a).

Only a little pottery clearly belongs to the MB III A. There were two juglets, one without handle, which had elaborate Yehudiyya decoration. This consisted of punctate filled triangles and lozenges; the handled juglet has a carinated shoulder (Fig. 538 g, h). One juglet with two-strand handle has a ring base and a trumpet-mouthpiece rim (Fig. 538 i). Two ring juglets were found (Fig. 538 e, f); one has a trumpet-mouthpiece rim, while the other has a twisted handle with an applied clay snake.¹ One flared-carinated bowl is of the type that occurs in Palestine (Fig. 537 m). Since it was the only one of its precise type, it may belong to the MB III A deposit.

Other objects that may have belonged to the MB III A deposit include Egyptian-type stone vessels of cylindrical and baggy shapes (Fig. 537 f, g), an Anatolian or Aegean pitcher with upraised spout and an Aegean bridge-spouted jar (Fig. 537 h and i).

The MB III B

The MB III B is the period of the major tomb groups at Ugarit. These large groups were found in large chamber tombs of the same type

¹Above, p. 1022.

as tomb LVI. In some cases, the tombs were used well into the Late Bronze Age. This thorough-going mixture in the later MB III made further chronological distinctions within that phase almost impossible.

Tomb LV

Pottery from tomb LV includes platters with thickened rims inside, platters with ring bases and no rim treatment, and a deeper convex bowl with ring base. The platters with high ring bases parallel those from Palestine (Fig. 541).¹ There was at least one deeper flared-carinated bowl.

One of the most important types in this tomb are the jars with flared necks, of which four are illustrated. These have a high flared neck and a tapered body; in one case, the neck is trefoil.

Dippers are tall, with regular proportions and pointed bases, the characteristic dippers of the MB III. Both piriform and cylindrical juglets were found in this tomb. The piriform juglets illustrate the distinctive Ras Shamra type. This has a tall, nearly conical lower body and a carination at the shoulder, which is often nearly horizontal. The handle extends from the shoulder to just below the lip, where there is a slight ridge, a vestige of the MB II - III ridge or trumpet mouth-piece rims. One juglet illustrated has the rim pinched into a trefoil mouth. This type also occurs frequently at Ugarit. A single cylindrical juglet has a ring base.

Painted decoration is found on two jugs of local type. One has two groups of wavy and straight lines on the neck and shoulder, with groups of vertical lines between. The other has bands of paint on the

¹Above, pp. 934-936.

neck, with groups of pendant lines on the shoulder and a group of two narrow and one broad band at the waist. There were crosses on the handle and a vertical band on the body (Fig. 541). The band of vertical lines occurs at this time in Palestine. It has its origin in Syria.¹ The second type is a revival of the type of painting found in the MB II B, though clearly different.² In addition to the native painted pots, there were two Cypriote painted jugs in the Cross-Line Style (MB III A 2 b - III B).

Weapons from this tomb include a spearhead and five simple daggers with three rivets (Fig. 542).

Dépôt au Rhyton Noire

This deposit contained only a convex bowl with rounded inverted rim, a jar with straight grooved neck, a dipper-like pitcher, a long pointed dipper and a nearly carinated juglet with vestigial ridge rim. A Cypriote jug is painted with a variant of the Pendant Line Style (Fig. 543). These pots clearly parallel those of tomb LV.

Tombe-Puits 19

Although much larger, this tomb contained many similar materials. Bowls and platters have both inverted and simple rims (Fig. 544). One flared-carinated bowl, and several variants of the flared-neck jar were found. One of these has the fully flared neck and tapered body already noted.

Two jugs are of types seen in tomb LV (Fig. 545), long pointed dippers and juglets with the tall tapered bodies, carinated shoulders

¹Below, p. 1209-1210.

²Above, pp. 919-922.

and pinched rims or rims with vestigial ridges occur. Three Cypriote jugs have variants of the Cross and Pendant Line Styles.

Two lamps are present in this group, with flattened bases and folded-over rims for the spout. The most exaggerated of these resembles a much later type from the Iron Age II period.¹

Weapons include a spearhead and some tanged blades (Fig. 545). Two blades are of special interest; they have the wide tang with two rivet-holes. Two flanges on the blade are used to steady the grip. This appears to be the predecessor of the blade with flanged hilt.²

Charnier 26

This tomb contained the bowl with rounded inverted rim, long dipper, normal Ras Shamra juglets with pinched, simple or vestigial ridge rims, and a Cypriote jug painted in a variant of the Pendant Line Style. One flared-neck jar has grooves at the neck-shoulder join (Fig. 546).

Une Tombe du II^e Niveau

This tomb contained the normal platter, flared-carinated bowl with high side, dipper and juglet. A flared-neck jar has a warped lip or collar and a Cypriote jug is painted in the Pendant Line Style. Of special interest is a faience jar decorated in brown (Fig. 547, upper left). A Yehudiyya juglet has a single large zig-zag in punctate decoration. A handleless juglet has bands on the neck and body in bichrome. On the body, the bands enclose zones of cross-hatching and vertical lines, respectively. One juglet of the Ras Shamra type with pinched

¹Amiran, Ancient Pottery of the Holy Land, plate 100, 19 or 20; for MB III B lamps with flat bases see above, p. 1088.

²Above, pp. 1058-59.

mouth has painted bands on the neck and handle, with vertical groups of lines and dots on the shoulder. On the lower body there is a band of metopes which have a group of vertical wavy lines in each panel (Fig. 547, lower row). This tomb thus contains bichrome decorated pottery of MB III B date.

Tombe XXVI, puits

The ossuary or pit below tomb XXXVI contained a number of sherds which were probably intrusive (because they were not restorable pots). Whole pots from the pit include a juglet with pinched rim and very carinated shoulder of normal MB III B type and two painted juglets. One has a ring base, carinated shoulder and pinched rim. Decoration, in bichrome, includes strokes on the rim, bands on the neck and shoulder (straight and wavy) with groups of vertical lines between. A second jug has a wider ring base, simple rim and broad bands of paint in bichrome on the shoulder (Fig. 549). This group again shows bichrome in an MB III B context.

"Charnier de la fin du Moyen Empire"

Pottery from this tomb closely resembled other MB III B tombs at Ugarit. It contained a bowl with lug, flared-neck jars, and Cypriote imports (Fig. 550). Earlier pottery may include another ovoid juglet and two almost ring-based dippers. One biconical Yehudiyya juglet is decorated with two horizontal zones (Fig. 550 e). The Yehudiyya juglet clearly shows the correspondence between the UM 2 - 3 and the MB III B.

Une Tombe des XVII^e - XVI^e Siècles

The pottery of this tomb closely resembles that of the first

three tombs discussed. Platters, flared-carinated bowls, one with combing, dippers and the various juglets are all normal for Ras Shamra. The flared-neck jars included one with a cordon, the same as the standard type to be seen at Alalakh (Figs. 552, 596). Also of interest are a platter with pierced vertical lug and a pitcher made in the dipper shape, but with a ring base.

Weapons from this tomb include four spearheads, three with bands at the base of the split socket, and four daggers. Two of these have only rivet holes for fastening to the hilt; two have some form of flanges to help hold the hilt in place (Fig. 553). A single axe has a splayed blade and molding at the socket.

The tomb from the Palace Garden Sounding

Pottery from this tomb is characteristic of the MB III B at Ras Shamra, including the long pointed dipper, flared-neck jar and carinated juglets with simple or vestigial ridge-rim. Weapons include riveted dagger blades (one with no rivet holes) and a spearhead with split socket (Fig. 554).

R S TR 24 III, pt. top. 212

This group contains three pots, a flared-neck jar with ribs at the base of the collar, a black juglet with pinched lip, and a pitcher with ring base and four bands on the body.¹

Tomb 85

Tomb 85 contains normal Ras Shamra juglets and flared-neck jars; one of these has the cordon at the neck and is painted with horizontal

¹Schaeffer, Ugaritica II, fig. 102, pp. 242-43.

bands from top to bottom. The other has a trefoil rim (Fig. 555). One Cypriote jug is painted in the characteristic Pendant Line Style.

Three painted Ras Shamra juglets were found in this tomb. These painted juglets always have pinched lips. Painted bands are on the neck and handle. On the shoulder are either concentric circles or triglyphs made up of two vertical lines flanking a band of cross-hatching. At the shoulder is a group of three bands, two narrow flanking one broad; this feature is characteristic of this painted style. The lower body has a band of metopes or triglyphs with narrow bands below. The panels are made of vertical groups of straight and wavy lines or straight lines and a band of cross-hatching. These features are also very characteristic of this painted style.

A jug with pinched lip and broad flat base is painted in bichrome. This consists of narrow bands at the base of the neck in black, with vertical groups of black lines which lead into a group of horizontal bands on the shoulder. These are made by alternating three narrow black and two broad red bands (Fig. 555, lower right).

The MB III B - C

Because of the mixture in the Ras Shamra tombs, we cannot be certain that there was a period when only cylindrical juglets were used at Ras Shamra. However some tombs contained many cylindrical juglets and Cypriote imports of White Painted V type that were found only at the end of the Middle Bronze Age at Ajjul (Fig. 558, lower left).¹

¹Above, p. 1050.

Tomb LVI-LVII

Most of the materials from this tomb are MB III B; the platters, flared-neck jars, some with cordons or combing at the base of the neck, long pointed dippers and juglets of various types all appear normal (Fig. 536-538). In addition to the MB III B (-C) local pottery, there are several painted vessels. Local painted pots probably include a Ras Shamra juglet with pinched lip and bands of wavy and straight lines on the shoulder and two jugs. One of these is painted in a monochrome style with standing and pendant lines on the shoulder. The second, a narrow necked jug with broad flat base also, has bands of bichrome painted decoration on the neck and body. On the shoulder, there is a band of opposed groups of oblique lines. One globular shoulder-handle jug has bichrome painted decoration on the waist, with vertical groups of lines on the shoulder and bands around the neck (Fig. 538).

Two vessels have what appear to be Late Bronze painted decoration. One is a shoulder-handled jug that has vertical painted bands on the shoulder with various different types of filling. A second vessel resembles an LB crater which is normally painted in bichrome.

Two Cypriote jugs and a juglet with White Painted V decoration were found. Two of these are types seen at Ajjul (Fig. 538).

Only one cylindrical juglet was recorded from this tomb, found in the middle of the outer chamber (Fig. 536).

Weapons from this tomb include spearheads with split sockets and bands, daggers with riveted and partly flanged hilts and a dagger with a completely flanged hilt. Two axes have the hook in front of the socket as well as the molding. Two others have only the molding at the socket, with a rib in the center; one has flanges on the blade (Fig. 535, 539).

Tomb LXXV

In addition to the normal flared-neck jar and shoulder-handle jug, this tomb contains a number of painted and burnished juglets. Cylindrical juglets were more numerous than is usual at Ras Shamra (Figs. 558-559). All but one have ring bases. Three juglets are painted. The painted cylindrical juglet has horizontal bands and vertical panels of cross-hatching (Fig. 558, lower right). Two piriform juglets with pinched mouths also have the horizontal bands and metopes with vertical cross-hatchings; the metopes are filled with irregular zig-zag bands and circles with dotted centers, respectively. The pinched lips have eyes painted on them (Fig. 559).

Tomb LIII

Pottery from the lowest level of tomb LIII includes normal types from the MB III, including flared-neck jars, pointed dippers, piriform and cylindrical Ras Shamra juglets. In addition, there is a black globular juglet of LB I A (Fig. 560).

Tomb LIV

The lower level of tomb LIV contained pottery of the MB III as well, including a Cypriote jug painted in the Pendant Line Style. The upper level included types from the LB I A and B as well, so both levels were probably mixed, as was tomb LIII (Figs. 561-562).

The Sequence

The most important point to be made about the sequence at Ugarit is that it was not continuous. Materials of MB II A, II B 1 date were present, though in small amounts. Only one small tomb group could be dated to the

MB II C - III A. Only a small part of tomb LVII illustrated the MB III A 2. The rest of the Middle Bronze Age materials from groups at Ras Shamra belong to the MB III B - C period. These were clearly dated by the occurrence of Transitional and Late Yehudiyya ware as well as Cypriote imports which began in the MB III A 2 (b). Since the Cypriote types found in almost all of the Ugaritic MB III B tomb groups have variants of Pendant and Cross-Line Style painting, they must be later than the end of the MB III A. The MB III C could not be clearly identified in the groups at Ugarit. This may have been due to the mixing of the groups, but could also be due to the continued use of the Ras Shamra piriform juglet. We were, however, able to identify two or three tombs that must date at least partly from the end of the Middle Bronze Age.

Because of the lack of MB III A materials, we were unable to trace the development of the flared-neck jar, which occurred so frequently in the MB III B groups at Ugarit. This development has already been described in Palestine however; the lack of a complete sequence need not concern us.

The Regional Development

Although the major part of the materials of the Ugaritic MB III B - C resembled those of Palestine, there are unmistakable differences in the repertoires. Chief among these is the development of the unique juglet types at Ras Shamra. These have the nearly conical lower body, high, carinated or nearly carinated shoulder and often a vestigial ridge-rim. They also occur with a pinched mouth. Cylindrical juglets generally have a wide ring base; the only example with a convex base may be an import. A handleless juglet has a low center of gravity and

wide ring base as well (Fig. 556). This type appears at Alalakh.¹ As with the rest of Syria, the flared-neck jar was very common.

One of the most important features of the Ras Shamra MB III B - C is the occurrence of several painted pots, some in bichrome. We have noted painting on juglets of a special style from tomb 85, tomb LXXV, and tomb LV, as well as other groups. Bichrome painting, which must be Middle Bronze Age in date, occurred in the pit of tomb XXXVI, tomb 85, possibly Charnier R.S. tr. 80, pt. top. 109 (Fig. 556), tomb LV and "une tombe du II^e niveau", and possible in tomb LVI-LVII. The style of the Middle Bronze Age bichrome is easily distinguished from that of Late Bronze Age Ajjul bichrome. MB bichrome is painted in bands of straight or wavy lines on the shoulders and neck of jugs, generally with groups of vertical lines on the shoulder (more complex only on Fig. 547, lower left). Ajjul bichrome involved the use of complex, often irregular painted patterns and motifs of Cypriote origin.

Weapons

The weapons differ from those of Palestine somewhat, though this is partly explained by a difference in date. The axes include the type with broad blade, molding at the socket and a hook that is seen occasionally in Palestine.² The most common axe has a flat blade molding and a rib at the socket, with no hook or brace. This is probably a development of the first type. Since there is little or no MB II - III A at Ugarit, the rectangular axe with notch and the narrow axe with molding at the socket were not found in the MB groups.

¹Below, p. 1160.

²Above, p. 1064 and note 1 on that page.

The curved-blade knives are also virtually absent at Ugarit. Daggers are of normal type, with the multiple rivets. In a few cases, flanges are noted at the base of the blade that are probably ancestral to the completely flanged type noted at Ajjul.¹

The greatest peculiarity in the weapons of Ugarit is the continued use of the spearhead. This appears in a form with a split socket, generally with a band at the base, used to tighten the socket on the haft.

¹Above, p. 1059.

CHAPTER XXV

NORTHERN MESOPOTAMIA AND THE MIDDLE EUPHRATES REGION

These areas all had one feature in common; they were beyond the area of the Proto-Canaanite culture entirely. Yet materials from those regions had important features in common with the materials of the Proto-Canaanite area.

As with the borderlands, truly reliable sequences are very few in the little-explored regions outside Palestine. Nevertheless, important dated groups have been found. Most important of these are the materials from the Mari Palace and the Baghouz Cemetery, dated to the era of Zimri-Lim. Another series of tomb groups from the so-called Level I at Chagar Bazar is dated to the reign of Shamshe Adad I of Assyria or later by the occurrence of tablets, dated by various means to his reign, in a dump which was cut by the construction of one of the tombs.¹ For a compelling reason discussed below, we are using the low Babylonian Chronology.² By this chronology, Shamshi Adad I reigned from 1749-1717; the Mari Palace was in use from the mid-Eighteenth Century until its destruction by Hammurabi in the 1680's. The pottery associated with the Mari Palace, especially the whole pots, should, of course, be generally associated with the end of the Mari Phase.

¹Max Mallowan, "The Excavations at Tall Chagar Bazar", *Iraq*, 4 (1937), pp. 91-177; p. 119, G 111; p. 121, G 139; see also C. J. Gadd, "Tablets from Chagar Bazar, 1936", *Iraq*, 4 (1937), pp. 177-83.

²Below, pp. 1158-1166.

The Mari Palace

Platters at Mari have low ring bases, tapered sides and inverted rims (Fig. 563 g). Open bowls include a type with a vertical side above a carination; this side generally has three bulges in it (Fig. 563 e). Other open bowls have curved sides and everted rims or short necks. The short necks also have bulges. A cup with bulged side, short flared neck and narrow ring base is related to these bowls (Fig. 563 a). This is the "Khabur cup" which occurs in many places in northern Mesopotamia, even at Kültepe in level Ib, with painted bands. The influence of this cup is found in Palestine as well, at Megiddo (Fig. 321 c-e) and Jericho (Fig. 398 g-i).

Jars occur in a variety of shapes. The most curious of these is a tall, cylindrical form with narrow shoulder and flared neck (Fig. 565 c and d). More commonly, jars are ovoid with round or ring bases and everted or slightly flared rims (Fig. 564 b-d, fig. 565 g). The main variation in these jars is in the width of the mouth. Some jars have longer necks; though most were nearly globular, one is of the taller ovoid type as well (Fig. 564 a, e, f; 565 c; Fig. 566). Two features of decoration are important. Modelling is usually confined to making a groove or bend in the rim (Fig. 564). Combing is often used to make a band of grooves on the shoulder, or a groove or rib at the base of the neck (Fig. 563 c, Fig. 564). The most interesting decoration is painted in black, normally bitumen. This often covered much of the pot with painted zones (Fig. 565 f, g; Fig. 566 b). More rarely, this decoration is applied in narrower bands; one necked jar with this decoration has been classified as Khabur ware and compared with jars from Chagar Bazar and Tell Billa, because it has a band of painted triangles (Fig. 566 a; Fig. 563 h-j).

Two vessels may also be related to similar types from Syria. One is nearly biconical jar with combing on the shoulder and on the pushed-out rim (Fig. 563 c). This type appears at Hama as the handleless jugs and juglets (Fig. 582 a, 6 A 301). One globular jar with a band of paint around the waist (Fig. 566 c) has a short, narrow, painted neck and a vertical group of wavy lines on the shoulder.

Other jugs and juglets occur in other geographic regions as well (Fig. 563 k, l; 565 a, b). Most important of these are the pilgrim flask with two-strand shoulder handle, concentric circles impressed on the clay of the body, and concave neck with everted rim. The same vessel type occurs at Baghouz and Kültepe Ib. There was also a Syrian trefoil-mouth jug with flat base (Fig. 565 a).

Weapons found in the Mari Palace include a simple dagger, a socketed spear, a duck-bill axe (miniature) and a crude shaft-hole axe with molding around the socket. The duck-bill axe is most interesting of these weapons. It is also represented on clay plaques, carried by soldiers (Fig. 567).¹

The weapons and pottery of Mari have important western connections. This is hardly surprising, considering the trade known to have been carried out between Mari and Syria-Palestine, including Laish and Hazor. The Baghuz cemetery will help illustrate those connections more vividly, between the Mari age and the MB II B of the Proto-Canaanites.

Baghuz

The Baghuz cemetery is located on the east bank of the Euphrates,

¹Andre Parrot, Mission Archéologique de Mari, vol. 2, Le Palais: documents et monuments, Bibliothèque archéologique et historique, 70 (Paris: Librairie Orientaliste Paul Geuthner, 1959), plate 29, 1073.

opposite Mari. Pottery and objects are very similar to those from the Mari Palace. Often they are identical.¹

Platters from Baghuz (Fig. 568, j-l) have the same inverted rim and ring base. A number of open bowls have ribbed vertical sides (Fig. 568 p, o, e). The convex open bowl with everted or angled-out rim is also present; one has a high ring base (Fig. 568 e-h). One bowl has a heavy rim with a flat top. The type is also found at Hama in H (Fig. 568 m; Fig. 580 b, 5 B 490). One large, open platter has a heavy rib just below the outside of the rim (Fig. 568 q). This feature occurs in the MB II B at Megiddo (Fig. 66 o-q). A shallow bowl had four curved lugs put outside the vessel; this also occurred repeatedly in Palestine in the MB II B (Fig. 301 v, Fig. 305 i, Fig. 307 d, and Fig. 311 f).

The Khabur cup appears at Baghuz also, though there were not many of them (Fig. 568 a-c). Cups with concave sides and combed bands at the waist do not occur at Mari (Fig. 570 k-n).

Although a few of the tall jars were found at Mari (Fig. 569 c, Fig. 570 h and j), they occur rarely. Most of the ovoid jars have moderate proportions, everted rims or slightly flared necks and slightly pushed-out rims. The rims are either bent or combed. Combing is found on the shoulder in bands or in pairs, that give the neck-shoulder area a ribbed effect (Fig. 571 a-e, Fig. 572). One of the most characteristic jars found at Baghuz occurs occasionally at Mari. This is the short globular or biconical jar with a neck and everted rim (Fig. 571 f-l). It is not generally decorated with combing. Similar jars have wide mouths and short, vertical necks (Fig. 570 a-d).

¹Comte du Mesnil du Buisson, Baghouz, l'Ancien Corsote; le tell archaïque et la nécropole de l'âge du Bronze (Leiden: E. J. Brill, 1948).

Types of juglets are also common to Mari and Baghuz. The globular or nearly biconical handleless juglet with pushed-out or vertical rim, and combing on the rim and shoulder, occurs here (Fig. 570 e-g). The pilgrim flask with concentric circles, two-strand handle and concave neck is also present (Fig. 569 a, b).

Although the combing is common, and represented on the pottery in the publication, bitumen decoration is not very well published. Several of the pots are shown with large bitumen zones in special illustrations of that decoration (Fig. 572 a-c, e), but bitumen decoration is not generally shown. Potmarks, not present on the published pottery of Mari, are very common at Baghuz, and the various types are published (Fig. 572 a-e).

Weapons are similar to those at Mari; they include simple tanged daggers with rivets, short-socket spearheads and duck-bill axes (Fig. 573). Some strainers of types seen at Lisht and Sidon at this time were found (Fig. 574).¹ A notable feature of the axes was the preservation of a narrow haft.

The burial customs are some of the most interesting features of this cemetery. Multiple burial was not generally practiced in this cemetery, though the tombs were sometimes reused in the Parthian period. The tombs were cists built of stones with heavy flat slabs for roofs. Often tumuli were built over the tombs, with stone retaining walls. Inside, the dead were buried in a contracted position on the right side with the hands, often holding a duck-bill axe, before the face. The burial was often put on a bed, a custom that was also popular at Jericho

¹Above, p. 136.

later (Fig. 575-576). Other offerings were placed at the foot of the bed, sometimes on the floor, sometimes on a round table with three collapsible legs.

Although the single burial tomb groups of Baghuz made promising material for assignment to chronological groups, it would appear that the cemetery was used for so short a time that subdivision was unnecessary for our purposes. Accordingly, I have not presented any subdivisions for this necropolis. The entire Baghuz cemetery was contemporary with the Mari Palace (except the Parthian tombs). It did not cover the entire time of the Mari Palace, however, as the cemetery contained only a few of the tall narrow pots common at Mari, and it contained none of the Khabur jars, though there were a few Khabur cups.

Tell Chagar Bazar

Like the Baghuz cemetery, the tombs at Chagar Bazar in "Level I" contained many single burial tomb groups. The active lifetime of Chagar Bazar I cemetery may have been as short as or shorter than that of Baghuz.

"Level Two" was dated by Mallowan before 2000 B.C. and it may indeed have been of the Ur III period, as much material seems to compare with better dated material from Tell Brak.¹ The tombs of "level I", however, represented a complete break with the material of II. The tombs contained none of the squat, unpainted forms with round bases that had characterized "Level Two"; they did contain all of the examples of Khabur ware.

Mallowan divided these groups into four phases, Early, Early

¹Mallowan, "The Excavations at Tell Chagar Bazar", figs. 15-17.

Intermediate, Intermediate and Late, with four, twenty-one, twenty and six tombs respectively. The tombs were clearly concentrated in the so-called "Intermediate" phase, indicating that the cemetery was not too long in use. Though the divisions may be valid, they are not needed for our purposes here and will not be used.

In Chagar Bazar "Level I" there are two major classes of pottery, painted and unpainted. Unpainted pottery consists largely of jars with flared necks and everted rims. These are sometimes decorated with combed bands on the shoulder, as at Baghuz, Mari and even in Syria (Fig. 577 b, 3 and 5). Other undecorated pottery included a handleless juglet with combed rim and shoulder of Mari-Baghuz type (Fig. 578 g) and some carinated or nearly carinated bowls (Fig. 578 c, d).¹

Painted pottery includes the convex cup and a jar with flared neck and everted rim (not to be confused with the flared-neck jars of Ugarit and Alalakh). The convex cup generally has a ring base and a slightly everted rim. The taller neck that became a characteristic feature of Khabur ware later also occurs (Fig. 577 a, 2 and 578 f and 1) also. Sometimes, the upper body of the cup is ribbed. Decoration on the cup is painted in simple horizontal bands. The elaborate painted decoration of the jars is not yet added to the cup.

A few bowls have painted decoration as well. These vary from a round based carinated bowl to a convex platter to a large open bowl with flared neck and narrow base. These bowls have slightly more elaborate decoration, including the simple bands, with a band of leaning lines with dots,² or leaning lines that made a triangle.³

¹One of these has a pedestal (Fig. 577 b 4), like those of the Alalakh-Amuq area (see below, pp. 1151).

²Ibid., fig. 24, 14.

³Ibid., fig. 24, 13.

Many of the painted jars have only the horizontal bands (Fig. 578 b, k). Others are decorated with cross-hatched triangles or lines that lean together to make a triangular zone (Fig. 577 a 10, fig. 578 j, l).¹ Many jars have the triangles with additional features, such as dots or "trees" in the open spaces between the triangles.² Other decorative motifs put in the bands include cross-hatching,³ cross-hatched lozenges,⁴ leaning lines,⁵ and the "Union Jack".⁶ In some cases, the painted bands are very wide, often covering the entire neck of the jar.⁷ One potmark was of the same general type as those found at Baghuz.⁸

The spread of this painted style, the so-called Khabur ware, is one of the important features of the archaeology of this period in Northern Mesopotamia. The pottery of Chagar Bazar is clearly largely contemporary with that of Baghuz and Mari. The large zones of paint closely resembled the zones of bitumen so common on the jars at Mari. A few examples of the classic Khabur cup were found. The handleless juglet with combed rim and shoulder from an early grave is a classic Mari-Baghuz type (Fig. 563 c, Fig. 570 f, g, and Fig. 578 g), if not slightly later than those of Mari and Baghuz. In addition, two pots, the carinated pedestal bowl, with strokes of paint on the rim, and the "Union Jack" motifs on the jar (Fig. 577 b 4) have western connections.⁹

¹Ibid., fig. 21, 1-3, 9-11, 12. ²Ibid., fig. 21, 8, 12.

³Ibid., fig. 21, 5.

⁴Ibid., fig. 21, 7, 8; Fig. 23, 7.

⁵Ibid., fig. 21, 13.

⁶Ibid., fig. 23, 10.

⁷Ibid., fig. 22, 4, 9; Fig. 23, 5, 8, 11.

⁸Ibid., fig. 22, 12; see fig. 350 h.

⁹Below, pp. 1151-52, Alalakh MB II B.

The tombs at Chagar Bazar I included simple graves, with contracted burials, deeper corbel-vaulted tombs of mud-brick, a few with true vaults, and pot burials.

Bronze objects of interest to us here include a shaft-hole axe with elaborate molded decoration around the socket, socketed spears, and strainers of the same type as those found at Baghuz (Fig. 577). The lack of duck-bill axes may be significant, but the site is rather remote from Mari.

The validity of the comparisons between Chagar Bazar and Baghuz-Mari is confirmed by dating evidence from the site. Tomb G 139 was a corbel-vaulted tomb that cut a pile of rubbish which contained a tablet to which Gadd assigned a date in the Old Babylonian period.¹ Another tablet of this period was found on the floor above tomb G 111, from the "Early" group of level I tombs. Since the tablets contained references to Iasmakh-Adad, the "Man of Khana" and month names used at Mari in the palace period, the date late in the reign of Shamshi-Adad I of Assyria or in the early Old Babylonian Period for the cemetery is certain. Since we are using the Low Babylonian Chronology for reasons discussed below,² this date would thus be between about 1725 and 1675, contemporary with the MB II B.

¹C. J. Gadd, "Tablets from Chagar Bazar and Tall Brak, 1937-38", *Iraq*, 7 (1940), pp. 22-61. On p. 22, Gadd remarked upon the extreme homogeneity of this group of tablets, which contained only a few limmu and most only one limmu. The seal of a Mashum may refer to Shamshi Adad I (pp. 47-61), found on tablets 921, 924, 945, 953, 956, 962, 972, and 981. The seal of Adad-malik also probably refers to Shamshi Adad, found on 939 and 959. Iasmakh Adad (pp. 22-23) was mentioned about a "dozen" times. On 957 he is "Man of Khana", which makes the identification with the son of Shamshi Adad certain. He maintained teams of animals, including horses and asses, at Chagar Bazar (tablets 972 and 981); Max Mallowan, "Excavations at Brak and Chagar Bazar", *Iraq*, 8 (1946), pp. 83-84.

²Below, pp. 1158-1166.

CHAPTER XXVI

INLAND SYRIA

Although in contact with the Proto-Canaanite civilization on the coast and to the south in Lebanon and Palestine, the civilization of inland Syria clearly lay beyond the area occupied by Proto-Canaanites. From the historical records, it is clear that this area was dominated by the Amorites, with a growing population of Hurrians in the MB III B.¹

Material with which we are concerned has come primarily from Qatna, Hama and Tell Mardikh, with a few tombs groups from the end of the Middle Bronze Age at Carchemish.

Of the three more important sites, none have provided a connected sequence of well defined groups. There is, however, a sequence of stratified materials from Hama and a lesser one at Tell Mardikh. All three of the sites were architectural excavations to some extent. They were not excavated with the stratigraphic controls necessary for the confident attribution of pottery and objects to strata. Thus the normal mixture of materials in layers of debris was aggravated by the excavators. The situation has been mitigated somewhat by the use of soundings at Tell Mardikh and the nature of the publication of Hama.²

¹Roger T. O'Callaghan, S. J., Aram Naharaim: A Contribution to History of Upper Mesopotamia in the Second Millennium B.C., *Analecta Orientalia*, 26 (Rome: Pontifical Biblical Institute, 1948), pp. 40-50.

²Fugmann, Hama; Fouilles et Recherches de la Fondation Carlsberg 1931-1938; L'Architecture des périodes pré-hellenistiques, fig. 109, p. 89. Whole or restorable pots are illustrated; these were generally deposited toward the end of the occupation. None of this can be used very strictly, however.

The most complete publication of Hama is a work on the architecture; pottery assigned to the various phases included mainly whole or restorable pots. In general, such pottery belongs to the end of any given occupation. It is often relatively free of pottery that does not belong to the time of the occupation, since such pottery is generally sherds. Under the circumstances, it is not fully trustworthy however, and can be used only to establish a general sequence.

In addition to the sequence at Hama and the partial sequence at Tell Mardikh, information was provided by tombs at Qatna, Hama and Carchemish. These again can be used only in a general way. The tombs at Qatna and Hama contained rather large, mixed groups; those of Carchemish were geographically remote from the main sequences.

Hama

The sequence at Hama consisted of five "groups" from subdivisions of level-group H, 1-5, with important additional information from the "silos" and the tombs. The lowest stage of level-group G, G 3, belongs to this period also, together with the tomb assigned to G (Fig. 580 and Fig. 592).

The Town

The MB II A; Hama H 5

There was a stratigraphic discontinuity between levels H and the preceding level J at Hama. Virtually the entire repertoire of pottery forms changed between the two level groups,¹ so the discontinuity was chronological as well as cultural and stratigraphical.

¹Ibid., fig. 103, p. 80; compare this figure with any used here.

Most of the pottery of H 5 consists of platters, bowls and simple craters. There are a few jars and jugs.

Platters are very wide and shallow, with vertical loop handles and in one case, a heavy inturned rim (Fig. 585, 3 C 127 and 3 B 217). Deeper bowls include wide, carinated types with heavy, out-turned rims. In one case, there is a groove in the rim that produced a molding (Fig. 585, 3 C 130, 3 C 505, 3 B 721). Some lighter bowls have an inward carination, occasionally an everted rim (Fig. 585, 3 C 367, 3 C 273, 3 C 290, 3 C 75, 3 C 126, and 3 B 297).

Tall fruitstands are already present, with oval holes in the side of the pedestal. Potstands are decorated with impressed ribs or rope decoration; one such stand has a figurine applied to it (Fig. 585, 3 A 356, 3 C 204, 3 B 546 and 3 H 476).

Two bowls have vertical sides that have been combed into ribs; this feature was present in Hama J (Fig. 585, 3 B 964, 3 C 710), as was a strainer (3 h 527 - both types might be present due to mixing).

Combed and scabbled decoration is found on small jars and craters. The small jars are convex, with everted rims. The combing is found on the shoulder (Fig. 585, 3 B 274, 3 C 78). One crater is simply convex; the other is carinated, with a wide, bent-out rim which has a rectangular profile. In both cases, the combed decoration is a band on the shoulder (Fig. 585 3 K 162, 3 C 551).

There were two jugs in H 5; one had a simple angular profile with rim-shoulder handle. The second jug had a rounded, s-shaped profile, a flat base and presumably a trefoil mouth. Painted bands are on the neck and shoulder, with cross-hatched triangles in the space between. Between the bands on the shoulder and the base are four groups of

vertical lines (Fig. 585 3 H 197, 3 F 368).

The MB II A (cont.) Hama H 4

New additions to the pottery of H 4 include very flat platters (Fig. 585, 3 B 171, 3 B 179), open tapered platters with inverted rims (Fig. 369) 2 D 401), and truly carinated bowls (Fig. 585, 2 C 929, 2 D 468). One convex jar has combing over the entire surface of the shoulder (3 B 78). A carinated crater has zig-zag scabble decoration and rope decoration on the carination (Fig. 586, 3 D 583).

The MB II B; Hama H 3

In H 3, the incised decoration is applied to carinated bowls as well as larger vessels (Fig. 587, 2 C 971). Platters become very flat (Fig. 587, 2 D 491). New potstands are lower and wider, closed at the bottom rather than the top (Fig. 2 D 511, 2 D 513, 2 D 219). Perhaps the most important novelty in this period is the introduction of the handleless jar with a bent or grooved rim (Fig. 587, 2 C 897).

The MB II C - III A; Hama H2

The flat platter is not found in this age; new are convex platters with incurved rims and ring bases (Fig. 588 2 C 926, 2 C 928). This type is characteristic of the MB III A in Palestine. Also new is a convex bowl with an angled-out rim, possibly with a groove (Fig. 588 2 C 915). This type is also characteristic of the MB III A 1 in Palestine. The two-spout lamp is another innovation.

Other types continue, perhaps with some modification. The carinated bowl appears with a concave side and line below the rim, or scabble (Fig. 588 2 C 983, 2 C 972, 2 D 413). The crater appears with a more sharply inturned side (Fig. 588, O 785, Y 1 MAG/H 10). Though

earlier types that continue may indicate that Hama H 2 began in the MB II, it appears to have ended in the early MB III A.

The MB III A - Early B; Hama H 1

Pottery assigned to H 1 contains the platters with inverted rims and ring bases, two-spout lamps and carinated bowls, all found in the preceding level. New is a very large open bowl with very heavy grooved rim, a variant of the crater (Fig. 589 a, 2 D 430). Another novelty is a bowl with a rim everted so far that it is practically a curl (Fig. 589 a, 0 14). Two flared-neck jars have nearly globular bodies with a horizontal shoulder, and a straight neck with a groove(s) around it. If the type does not already belong to the MB III B, it is transitional.

The MB III B; Hama G 3

There were serious problems in interpreting Hama G. The later two parts of the level group belong to the Late Bronze Age, containing such characteristic pottery as Base Ring, Atchana ware and White Slip ware. There was, however, a discontinuity in the so-called level group between G3 and G2; this was a complete burning of the level. Signs of disturbance, often massive, occurred in every square where materials of G were found except I 10, which contained no Late Bronze Age imports.¹ The presence of a single White Slip and an Atchana ware sherd in fill considered G 3 in square I 10 can be disregarded as intrusive.² G 3 belongs to the MB III; G 2 and 1 belong to the Late Bronze Age. Such MB materials as occur in these levels occur because of the large scale disturbance.

¹Ibid., p. 122.

²Ibid., p. 125, also fig. 152 a on p. 124. The burned debris did not completely seal the level in this square.

The pottery of G 3 is much simpler than H. Rope decoration may continue, though it was not shown in the illustrations; combing continues on large jars and some bowls with tall sides (Fig. 540).

Though the platters with inverted rims continue, some bowls and cups have simple rims, often a line below the rim (Fig. 597 O 486, O 485, O 495, 2 D 399). The simple inward-carinated bowl disappears and is replaced by a flared-carinated type (Fig. 590 N 998). Two globular shoulder-handle jugs of MB type (in Palestine) were found (Fig. 591, O 9, O 497). One flared-neck jar of MB III B - C type is from I 10 (Fig. 591, 2 C 966); a more elaborate example was found in square O 12 (Fig. 593, 5 A 524).

Hama Tombs

The six tomb groups published from Hama were often too mixed to be of much use chronologically. With the help of materials from the levels in the town, perhaps some idea of the date of the contents may be obtained.

G VI

This tomb contained some of the earliest materials. The earliest group included a torque, normal fenestrated axe and socketed spear with long head. This paralleled the MB II A at Byblos.¹ Later weapons include a dagger with midrib and a short-socket spearhead (Fig. 581).

Pottery from the tomb includes the carinated bowls with heavy rims found in the other G tombs. In addition, platters with inverted rims and ring bases were found in H 2-1. Taller pitchers have handles

¹Above, pp. 856-57, 864-65.

and scabbled decoration. Handleless jars with combed bands are to be dated to H 3 - H 2. One smaller pitcher has a bilobate lip, a type found in the MB II B - C at Megiddo (Fig. 317, h). Most of the handleless jugs and juglets have rather globular bodies; one (Fig. 581, 5 B 381) has a groove at the rim and combed band at the base of the neck, features already noted at Mari and Baghuz. Two juglets are tall and ovoid. One has a pushed-out rim and band of combing at the shoulder (Fig. 581, 5 B 382). The other is burnished, with a ridge at the rim and rim-shoulder handle. This type was found at Hazor at the end of MB II (Fig. 351 i and j).

We may, therefore, reconstruct at least three periods when this tomb was used. In the MB II A, the early weapons were deposited. In the MB II B, most of the pottery was deposited including most of the jars, carinated bowls and handleless juglets. The last occupants had the late juglets and platters with inverted rims deposited with them.

G I

Pottery of this tomb resembles that of the reconstructed middle phase of G VI. It has globular to ovoid handleless juglets, large, open carinated bowls, handleless jars and a pitcher (Fig. 580 a). Of some interest are two duck-bill axes. The tomb belongs to the period of H 3, the MB II B.

G III

Similar pottery was found in G III, though there are no juglets (Fig. 581 a). At least one cup (5 B 629) might be later.

G II

Although the platters with inverted rims are missing from this

group, important pots of late MB II - III A type are in it. One pitcher has a rib at the neck of the same type that occurs in H 1 (Fig. 580 b, 5 B 478). One large carinated bowl has a very heavy rim of the type seen in the late H levels (Fig. 580 b, 5 B 477). One painted jug is large, with trefoil mouth and bands of paint at the base of the neck and on the shoulder. Between them are vertical groups of lines (Fig. 580, 5 B 901). One globular shoulder-handle jug has the same ornament. Handleless juglets include both ovoid and a nearly piriform type (Fig. 580, 5 B 494, 5 B 607).

G X

Only a few pots are published from G X. Neither the pitcher nor the juglets are of the latest types found in these tombs of H (Fig. 582 a), though the bowls have the lighter profiles of H 2-1; it is probably about H 2 in date.

G XIII

This tomb contained the globular shoulder-handle jar with well developed handle, cups and bowl with straight rims and incised rings. It is clearly dated to Hama G 3 (Fig. 582 b). The most important pots chronologically are the flared-neck jar with cordon at the base of the neck (Fig. 582 b, 6 A 307), the piriform juglet with vestigial ridge-rim (Fig. 582 b, 6 A 311) and the nearly cylindrical (or baggy) handleless juglet with ring base. All three of these occur at Ugarit; they will be seen again in Alalakh VII.¹ Here they are part of a sequence that dates them clearly to the MB III B.

¹Below, p. 1160.

group, important pots of late MB II - III A type are in it. One pitcher has a rib at the neck of the same type that occurs in H 1 (Fig. 580 b, 5 B 478). One large carinated bowl has a very heavy rim of the type seen in the late H levels (Fig. 580 b, 5 B 477). One painted jug is large, with trefoil mouth and bands of paint at the base of the neck and on the shoulder. Between them are vertical groups of lines (Fig. 580, 5 B 901). One globular shoulder-handle jug has the same ornament. Handleless juglets include both ovoid and a nearly piriform type (Fig. 580, 5 B 494, 5 B 607).

G X

Only a few pots are published from G X. Neither the pitcher nor the juglets are of the latest types found in these tombs of H (Fig. 582 a), though the bowls have the lighter profiles of H 2-1; it is probably about H 2 in date.

G XIII

This tomb contained the globular shoulder-handle jar with well developed handle, cups and bowl with straight rims and incised rings. It is clearly dated to Hama G 3 (Fig. 582 b). The most important pots chronologically are the flared-neck jar with cordon at the base of the neck (Fig. 582 b, 6 A 307), the piriform juglet with vestigial ridge-rim (Fig. 582 b, 6 A 311) and the nearly cylindrical (or baggy) handleless juglet with ring base. All three of these occur at Ugarit; they will be seen again in Alalakh VII.¹ Here they are part of a sequence that dates them clearly to the MB III B.

¹Below, p. 1160.

Weapons

The most important weapons came from the tombs, though one curious curved dagger blade came from H 5 (Fig. 585, 3 C 376) and a straight dagger with midrib, tang and two rivet holes at the base of the blade from H 4 (Fig. 586, 2 E 70).

Weapons from the tombs include the fenestrated axe and long-socket spear from tomb G VI (Fig. 581 b) already discussed. Tomb G I contained two duck-bill axes, classic types of the MB II B 1 (Fig. 580 a). The latest weapons from H may have been the simpler dagger and short-socket spearhead from G IV (Fig. 581, b 2, 7). The latest axe in the series came from a disturbed square of G, Q 15-17 (Fig. 592 b). This is a rectangular axe with a notch and a rib around the notch. The type is MB II B - C, but the findspot is uncertain.

Summary: Hama in the Middle Bronze II - III

Although the sequence at Hama was not constructed from well-defined groups, certain limited information appears clear. The levels before H 2 were MB II in date, roughly correlated to the MB II A and B. Level H 2 ended in the MB III A. Level H 1 may have ended in the MB III B; if it ended in III A, it ended late in that period. Hama G 3 was MB III B; it was violently destroyed.

For our limited purposes, the most important information gained from the Hama sequence concerned the types characteristic of G III, especially the baggy and piriform juglet as well as the flared-neck jar, which were peculiar to the MB III B in the forms discussed. In phase H, the MB II - III A, the forms were significantly different.

Qatna

The most important materials from Qatna that relate to our period came from tomb I. Some other materials found elsewhere on the site could be dated to the Hama G - H range, they did not come from reliable contexts. The great enclosure itself, surely one of the most spectacular of these enclosures in Syria, was not dated by the excavations.

Tomb I

Tomb I was a very large mixed context that contained the fragments of many skeletons.¹ The simple local pottery resembles that of Hama H. Open carinated bowls have heavy, out-turned rims and ridges at the carination (Fig. 594 a, 3, 5). Sometimes this rim is broad and flat on top.² None of the open bowls or platters have the ring base and inverted rims of Hama H 2 and H 1. There are many carinated bowls (Fig. 594, 9 and 15), one with combing below the rim. Convex bowls with everted rims occur as well (Fig. 594 16, 18).

There are many handleless jars of various types; most have ovoid bodies, flattened bases and thick rims which are sometimes grooved (Fig. 594 a, 4, 6, 10). In some cases, the necks are almost nonexistent (Fig. 594 a 8). Combed decoration occurs on the jars as does a potmark, in the shape of an Egyptian ankh (Fig. 594 a 6, 8). The large pitchers with wide mouths in local ware common in the Hama H tombs are absent. A number of handleless jugs or juglets were found; a few of these have the ovoid profile of the late MB II, though most are globular (Fig. 594 a 12-14).

¹Comte du Mesnil du Buisson, "Les Ruines d'el-Mishrife au Nord-est de Homs. (Emese)", Syria, 8 (1927), pp. 13-33; see p. 14

²Ibid., plate X, fig. 2, 95.

One globular juglet has a handle ridge rim, flattened base and painting in simple bichrome bands (Fig. 594 a, 3). This is characteristic of the Proto-Canaanite MB II B.¹ One handleless juglet has the pushed-out rim with combing and a highly burnished surface.²

The most interesting feature of Qatna tomb I is the painted decoration found on several jugs. This painted decoration can be separated into local, coastal or Proto-Canaanite and North Syrian types. Local painted decoration, in bichrome, is found on one handleless jug with a large zone of bands and scallops (Fig. 594 a 25). We have already mentioned one Proto-Canaanite type jug; there may be a second, with flat base, bar handle and two bands of painted cross-hatched running lozenges on the shoulder (Fig. 594 a 1).

Most interesting are the painted jugs of Syrian type. These have globular to piriform bodies, flat or disc bases, bar handles and a slightly cutaway bilobate lip (Fig. 594 a 2, 23, 24). In shape, they resemble the MB II B jugs. The fundamental element of decoration however is a band or bands of vertical lines between horizontals on the shoulder. These lines might be organized into groups enclosing other motifs. At Qatna, the only clear example of this is the addition of "wheels" with spokes on two jugs (Fig. 514 a, 24 and 11). Eyes were painted at the rim of one jug, and a line from the handle with dashes.

Weapons from the tomb include only two short-socket spearheads (Fig. 594 a, 22, 26).

The pottery of Qatna tomb I, though it does not appear very

¹Above, pp. 921-22.

²Du Mesnil du Buisson, "Les Ruines d'el-Mishrife au Nord-est de Homs (Emese)", p. 17, fig. 48.

concentrated, is not generally datable to the latest Hama H stage. The jars with vertical necks and small platters with inverted rims and ring bases of H 2 and 1 are missing from the Qatna tomb. The jars of H 3 type were very common in the tomb, so it should be dated to that time, the MB II B in Palestine and on the coast; the bichrome painted jug would indicate that date also.

Osmaniyya

A smaller tomb group at Osmaniyya contained the carinated bowls, one with grooves below the rim and some handleless juglets. Two of these have simple bands on the shoulder. A single handled jug has a wide mouth. The most interesting feature of this tomb group is the pilgrim flask with shoulder handle, of the type that occurred at Mari, Baghuz and Kültepe.¹

Tell Mardikh

The fairly recent excavations at Tell Mardikh unearthed some of the most important materials to come from the age of the Second Intermediate Period. The excavation was carried out in the so-called architectural manner; sections so far published have not been especially enlightening. Regular baulks were often not maintained. In addition, very little pottery has been published.

There are three main issues at Tell Mardikh. The first is the date of the embanked fortification with the triple-pier gate.² The

¹Comte du Mesnil du Buisson, "Compte-rendu de la quatrième campagne de fouilles à Mishrife-Qatna", Syria, II (1930), plates XXXI, XXXIII and XXXIV.

²Alberto Davico, Maria Floriani Squarciapino, Mario Liverani, Paolo Matthiae, Paolo Minganti, Francesco S. Pericoli Ridolfini,

issue is the date of the buildings in sector D and E, with the sculpted basalt basins. The third major issue is the date of some extremely high quality cylinder sealings from level five of area B.

The Fortification

The fortification presented the most difficult problems of dating. Fill that made up the embankment contained MB I Syrian materials.¹ Connected with this embankment was a wall with a triple-pier gate that we have already seen repeatedly in Palestine.² The pavement of this gate was dated to Hama H; associated with it were such Hama H materials as bowls and craters with straight and wavy or zig-zag incised bands. There are also bowls with carination and heavy rims.³ The date of the fortification is thus MB II - III A. Although the sample of the pottery is small, the lack of ring-based platters with inverted rims of MB III A type might indicate that the gate is MB II in date; the presence of

Missione Archeologica Italiana in Siria; Rapporto preliminare della Campagna 1964; Università Degli Studi di Roma (Roma: Centro di Studi Semitici, 1965), hereafter Tell Mardikh I; Alberto Davico, Giorgio Castellino, Serena M. Cecchini, Maria Floriani Squarciapino, Pelio Fronzaroli, Mario Liverani, Paolo Matthiae, Gabriela Matthiae Scandone, Missione Archeologica Italiana in Siria; Rapporto preliminare della Campagna 1965 (Tell Mardikh); Università Degli Studi di Roma (Roma: Centro di Studi Semitici, 1966), hereafter Tell Mardikh II, Alberto Davico, Maria Floriani Squarciapino, Pelio Fronzaroli, Mario Liverani, Paolo Matthiae, Gabriela Matthiae Scandone, Missione Archeologica Italiana in Siria; Rapporto preliminare della Campagna 1966 (Tell Mardikh); Università Degli Studi di Roma (Roma: Centro di Studi Semitici, 1967), hereafter Tell Mardikh III, see plan I; Peter Parr, "The Origin of the Rampart Fortifications of the Middle Bronze Age in Palestine and Syria", Zeitschrift für Deutsche Palästina-Verein, 84 (1968), pp. 33-36.

¹Ibid., pp. 33-35; Davico et al., Tell Mardikh II, plate LXIX, 1-5, also I, p. 40; III, p. 28.

²Davico, et al., Tell Mardikh III, plan I.

³Ibid., pp. 29-30, fig. 11.

scrabble-decoration craters might tend to exclude a date in the MB II A.

The Temple in Area D

The date of this structure is the key to dating the sculpted basins of Tell Mardikh, as one was found in situ in the structure. Very little debris overlay the temple, problems of mixture occurred which were not present in the gate area.¹ Both Hama J and H type sherds were associated with the temple. One sherd has the simple bichrome bands of MB II B in the south.² Sherds from M 3 a, b and the west wall include sherds of craters with zig-zag and wavy combing between combed bands or associated with rope ornament.³ One sherd may have come from a carinated bowl with such decoration, characteristic middle H levels at Hama, H, 2 and 3 (Fig. 588, 2 C 983, of H 2). The date of the temple and thus of the sculpture should be MB II B - C. Earlier sherds generally and later sherds from fill above and in the center of the temple should be disregarded.

The large building in area E may be given a similar date, based upon the carinated platters with heavy rims.⁴ A convex jar is decorated in the style of the jugs from Qatna tomb I.

¹Dating this area is key to the date of the sculpted basins, since one was found in situ here (ibid., fig. 6 and a stele, plate XXV, 2). Most mixture appears to have been confined to the area near the center of the room, as the walls were undisturbed.

²Davico, et al., Tell Mardikh II, plate LXXXII-5.

³Ibid., plate LXXXII, 10-12, 15; LXXXIII, 12-13; LXXXIV, 5, 6, 10, 11. All are Hama H type sherds.

⁴Davico, et al., Tell Mardikh III, figs. 17-19.

Area B Sounding

This remaining area to be considered was a sounding that yielded remains of MB III B date. The later strata were mixed, 4-1.¹ Level 5 and below were MB in date.² Level 5 contained both the flared-neck jars with cordon at the neck and the simple platters with straight rims seen at Hama in G 3.³ Below level 5 were Hama H and J materials, confirming the stratigraphic isolation of G from H.

One important object is almost certainly associated with level 5. This is a sherd rolled with a cylinder seal which was extremely well-cut.⁴ The composition is a presentation scene of normal Asiatic type, with all standing figures. Some features deserve special notices, as we will see them again in Alalakh VII.⁵ First, two of the principle figures have a winged sun disc above them and an ankh between. Second, one of the main figures is wearing a piped cloak of a type represented on MB III B scarabs and stelae as well as LB bronze figurines. The occurrence of this sealing in level 5, or associated with it, dates other similar sealings at Tell Mardikh, which also have filling motifs of Egyptian origin, such as the ankh and the Hathor head.⁶

¹Ibid., p. 44.

²Ibid., figs. 13-14, plates LIV-LVII, and pp. 31-61, especially 43-50.

³Ibid., fig. 14, 1, 5, 10 and 11. Note number 6 with grooves at the rim.

⁴Ibid., p. 56, plate LIX 1, T.M. 66.B. 107.

⁵C. Leonard Woolley, Alalakh; An Account of the Excavations at Tell Atchana in the Hatay, 1937-1949, Reports of the Research Committee of the Society of Antiquaries of London, 18 (London: Oxford University Press, 1955), plate LX, 12-14.

⁶Davico, et al., Tell Mardikh II, plate LXXIX.

The significance of the material from Tell Mardikh far surpasses the meager stratigraphic information we have so far. However, it seems clear that the gate, with accompanying embankment, belonged to the late MB II to III A. This would make it the earliest of its type. The sculptures, especially the basins, are dated roughly to the same age, MB II. Influences in these sculptures are almost wholly northern and eastern or indigenous. The winged bull,¹ master of animals,² and banquet scene all belong to this group of motifs. The type of table used in the banquet scene was the same as that shown on Kültepe II and I b seals.³

The seals of Sector B, on the other hand, exhibit a strong Egyptian influence not seen in the sculptured basins.

Carchemish

No local sequence available dated the graves in the "River Wall" of Carchemish. This wall, on the north and east sides of the inner town, fitted the general typology of the glacis-fortifications of Palestine.⁴

Material from the graves is rather limited in variety, consisting largely of bowls with a few handleless jugs and a large globular pitcher.⁵ The bowls from graves found within the compartments of the walls include globular types with short, flared necks. One, with a more rounded profile, has horizontal bands painted on it.⁶ Pottery from a chamber tomb some

¹Davico, et al., Tell Mardikh I, plate LXXIX.

²Ibid., plate XLVIII. ³Ibid., plate XLV, 1.

⁴Parr, "The Origin of the Rampart Fortifications", pp. 30-32.

⁵C. Leonard Woolley, T. E. Lawrence and P. L. O. Guy, Carchemish Report on the Excavations on behalf of the British Museum, Part II, the Town Defenses (London: the British Museum, 1921), plate 27.

⁶Ibid., plate 27, c 5.

ten meters within the North Wall includes some later types. One vessel is nearly biconical, with a flared neck and high ring or pedestal base. This is MB III B 1 in the south.¹

Parr has proposed that the so-called burials in the compartments of the wall were reburials, or rather parts of burials thrown into the compartments with other debris. The burials were simply bones thrown into the soil, with some whole or restorable pots. At best, they provide a terminus post quem. Parr also suggested that the burial inside the wall, in a chamber tomb, was earlier than the fortification as well.² If so, the great fortification of the Inner Town of Carchemish was MB III B in date. This date, depending as it does on the question of whether the tomb N W 1 was earlier than the wall, is largely conjectural.

¹Ibid., plate 27 b.

²Parr, "The Origin of the Rampart Fortifications", pp. 31-32.

CHAPTER XXVII

THE AMUQ-ALALAKH SEQUENCE AND THE BABYLONIAN CHRONOLOGY

The Amuq plain is divided from the rest of Syria by the range of hills connected with the Jebel Sim^can. Culturally, the area was more closely connected to Syria than to the Proto-Canaanite culture of the coast. The materials found there have special chronological significance, however, which requires special treatment.

Two sequences of materials that belonged roughly to the Second Intermediate Period were found in the Amuq Plain. One belonged to the levels including and below V at Alalakh. Although more detailed than the other sequence, it was not reliable in some respects, especially in the earliest levels. The excavation at Alalakh was, like the other Syrian excavations so far discussed, of the architectural type. The stratigraphy can be used only in a limited way; pottery mentioned from a level can only be considered to belong to the end of that level. Pottery assigned to the level below can only be considered earlier than the level above. Special consideration must be given to the context of Palace VII, however, which was violently destroyed. The contents may therefore be considered a group.

The Amuq K-L phases are a valuable check on the Alalakh sequence. At present, information on the Amuq sequence is rather vague. It came from rather limited exposures and it remains unpublished.

Amuq Sites

The Oriental Institute expedition found materials of phases K and L at two of the five sites excavated in the Amuq, Çatal Hüyük and Judaida.¹

Pottery of Phase K was found above the Second Mixed Range at Çatal Hüyük, in level IX, floors 1-3 and VIII, floors 1 and 2. Two features characterized the levels. First, a hard light ware appeared with combed and sometimes scabbled decoration.² Shapes sometimes include the simple carinated bowls found in Hama H. The combed decoration with occasional applied ropes is also especially characteristic of Hama H (Fig. 583-586).

The second major feature of the phase is the introduction of painted decoration of a new type. This occurs on a simple small carinated bowl. Painting consists of groups of vertical or oblique lines between horizontal bands outside the bowl below the rim.³

The occurrence of L was more complex. It included as many levels of occupation as K, but with a thinner total deposit. There may have been part of a fortification.⁴ The K wares continue, including the combed and rope decoration which may increase. Some small grey burnished bowls were found. Important types include the carinated bowl, a stand with cut-out decoration and a pitcher.⁵ This pitcher type has a flat base, ovoid to piriform body, pinched mouth and pulled-out bar handle.

¹Gustavus Swift, "The Amuq Phases K-O", unpublished Ph.D. dissertation in the University of Chicago Library, 1958.

²Ibid., pp. 13-14.

³Ibid., p. 14, fig. 1

⁴Ibid., pp. 15-16.

⁵Ibid., fig. 1, 2, 5.

The fabric is a finer yellow-buff burnished ware with semi-lustrous brown paint. On one jug, this is painted in geometric and representational patterns which are in two bands on the shoulder. The lower band contains metopes with vertical lines flanking dotted butterflies. The upper band contains cross-hatched triangles and horned quadrupeds.¹ The second jug is decorated with a file of birds between horizontal bands.²

Nothing in the Amuq sites corresponded to the later MB levels at Alalakh in the Amuq sample. The next phase is Late Bronze Age in date.³

Alalakh

Tell Atchana, the site of ancient Alalakh, was excavated by Woolley in the late thirties and forties. Materials of the period with which we are concerned came from the area excavations of levels V-VII, soundings for levels VIII and IX and the large deep sounding for the earlier levels.

Early Alalakh

The earlier part of the stratified sequence at Alalakh was damaged by Woolley's interpretation of the "Chapel Royal" of the Level VII Palace, originally, collectively called the Royal Tomb.⁴ It would appear that the excavation was mainly carried out in 1947, for a number of object cards of that year in the Institute of Archaeology in London

¹Ibid., pp. 16-17; below, pp. 1151-1152.

²Swift, "The Amuq Phases K-0", p. 17.

³Ibid., pp. 23-24.

⁴Woolley, Alalakh, pp. 33-59, especially 33 note 2; C. L. Woolley, in "Archaeological News", American Journal of Archaeology, 51 (1947), pp. 425-28; C. L. Woolley, "The Tomb of Yarim-Lim", Illustrated London News, 121, number 3157 (October 25, 1947), pp. 470-72.

refer to objects recovered from the "Royal Tombs". Some objects bore numbers from 1948 and even 1949. In many cases the findspots originally written on the card, in the same writing as the description on the card (in pencil), were so specifically and clearly described that there was no doubt possible that these objects came from the explorations below the floor of the "Chapel Royal" or its fill. These objects thus had no provenience other than this exploratory sounding. Later, however, many of the object cards, mostly for pottery of Amuq K-L painted type, had the original datings in pencil superseded in ink by other attributions to earlier levels. It appears clear from the publication that specific earlier levels were not noted in this exploration below the "Chapel Royal". It is clear that no earlier date was noted for these pots and sherds whose dates were clearly marked on the cards as "Royal Tomb VII" or some more elaborate variant.¹

By the time of the final publication, Woolley had realized his error and sought to rectify the situation by assigning dates to the structures and objects found below the level VII "Chapel Royal" in the "Royal Tomb" which became the "Temple Sounding". These dates were expressed in terms of the various levels found in the Stratification Pit next to the palace that had produced materials of levels XVIII-VII. Since there was no stratigraphic evidence to link the two pits, these dates were based either on the number of stages which Woolley reconstructed in the "Temple Sounding" or pottery. Since only two strata were mentioned in the preliminary reports that had sherds, I believe that Woolley's

¹The information is on unpublished object cards from the Alalakh excavation in the possession of the Institute of Archaeology, University of London. Of special importance were those for ATP 48/34-36, ATP 47/129 and ATP 47/142.

relative chronology of the "Temple Sounding" was based on the number of stages. The pottery that he published from the "lowest fill" (below XIV) corresponded with pottery we will note in XIII and XII of the Stratification Pit.¹

In the publication, the painted pottery was published with the altered attribution. When all of the earlier sherds and pots specifically cited by number in the publication were compared with the object cards, it was found that none in fact came from levels XVII or XVI in the Stratification Pit. Two simple bowls of Amuq K type came from level XV. None of the pottery said to be from XIV could be verified; one pot came from the temple of level VII while another had originally been assigned a date in XII b, a legitimate provenience (Table 47).

It appears clear that pottery that was either unstratified (i.e., from the "Royal Tomb") or was stratified elsewhere (ATP 48/24 and ATP 47/119) was used to establish a longer sequence of elaborate Amuq K-L painted ware than in fact existed at Alalakh. The pottery from the exploration called the "Royal Tomb" was indeed earlier than level VII. Nothing, however, indicates that it belongs to levels earlier than the stratified occurrences of painted pottery in the great sounding. Although the pottery is earlier than level VII, neither the general date given in the publication nor the specific attribution was justified. Although there is little evidence for the date of specific sherds from the "Temple Sounding", sherds were noted in only two places, an upper fill and a lower fill.² The lower fill from below "Temple XIV" contained sherds (ATP/47/ 34-36-Table 29) that compare with pottery of levels XIII and XII in the

¹Below, pp. 1151-53.

²Woolley in "Archaeological News", p. 428.

stratification pit. The upper fill probably contained similar pottery (ATP/47/129, 142) but no pots were specifically cited from this stratum. Table 48 contains an approximate relative chronology of the soundings. There are a number of ambiguities in this chronology due to the fact that many of the stages are probably technical stages, i.e., a phase in the construction of the next level above.

The MB I at Alalakh; levels XVII and XVI

The only pot cited by number in the publication that could be verified in the object cards from levels XVII-XVI is a cook pot of undistinguished type (ATP 47/191). Other pottery was cited by location in the level, but without an object number, it could not be checked. This pottery includes however the so-called type 100, a rather globular jar with straight neck (Fig. 598-100). These occur with painted bands instead of the ribs on the neck. The type is MB I in Syria.¹ Without other evidence available, these two levels have been assigned here to the MB I.

The MB II A at Alalakh; levels XV and XIV

Although the jars with straight necks were cited in the pottery register as continuing in these levels, they should probably be discounted as the result of normal mixing from below (Table 49).

The only pottery that could specifically be attributed to XV is a pair of Amuq K type carinated bowls with a band of painted decoration below the rim (ATP 47/153 and 173). The decoration includes groups of vertical lines between two horizontals (Fig. 595 a).

¹Braidwood and Braidwood, Excavations in the Plain of Antioch I, fig. 314-4, p. 411 for the jar; p. 415, fig. 318-3 for the decoration.

No pottery could be verified from level XIV from the publication. However, one large sherd of a jug is cited from that level in the object cards (Fig. 595 b). The jug is unpublished. Painted decoration includes alternating straight and wavy lines on the shoulder and at the base of the neck. Between them is a band of cross-hatching lozenges. This type of decoration has been noted at the end of MB II A at Byblos.¹

The MB II B at Alalakh; levels XIII and XII

In addition to the carinated bowls, both painted and unpainted (types 20 and 23), two major new additions to the repertoire occur in XIII and XII. These are the carinated pedestal bowl with the same band of painted decoration below the rim and the jug with bilobate lip and painted decoration (type 70).² Woolley's attributions in these levels became quite reliable, with only one or two pots published from level XII that were actually found in "Royal Tomb of level VII" (Table 47).

The painted decoration on these bowls and jugs has become much more elaborate in this phase. The organization of the motifs is the same. A single band of ornament occurs on the bowls and one or two are found on the jugs, on the shoulder. This consists of groups of vertical lines with open spaces between them.³ These spaces are filled with crude figures of birds, quadrupeds or plants.⁴ Occasionally, there are groups of wavy lines. The upper band on a jug might be filled entirely with vertical lines or with cross-hatched triangles.⁵ The panels might

¹Above, pp. 848-49, 852-53.

²Woolley, Alalakh, plate LXXXIV d and e; plate LXXXV b.

³Ibid., plate LXXXIV, d.

⁴Ibid., plate LXXXIV, e; LXXXV, c; plates XC-XCII.

⁵Ibid., plate XCI, upper left and second row, left.

sometimes be filled by variants of the "Union Jack" or dotted butterfly motif. A few sherds have circles surrounded by dots. The vertical lines and panels are bounded by narrow horizontal bands which in turn often have wavy lines between them.¹ On the jugs, the handles have painted horizontal slashes, sometimes with a vertical line running from the shoulder to the rim. The rim often has slashes on it, with a line and two eyes. Usually two horizontal lines are painted at the neck-handle join, sometimes with cross-hatching between them.² Occasionally, the jugs have a vertical line that extends below all of the other painted decoration, with horizontal or diagonal lines at the end, perhaps representing a tail.

The relatively elaborate painted ware of this phase was found in Cilicia, at Tarsus in the "Middle Bronze" levels, and Mersin, associated with levels XI, X and IX.³ In addition, some pieces were found in Karum Kaneš (Kültepe). Two sherds, said to have come from level IV, may not belong there; the Kültepe excavation was an architectural dig in which some stratigraphic disturbance could have been easily missed. The horizon of level II was marked by a destruction, however, and the

¹Ibid., plate XC, ATP 48/34. ATP 47/174.

²Ibid., plate XCI.

³Hetty Goldman, Excavations at Gözlü Küle, Tarsus; Volume II; Plates; From the Neolithic through the Bronze Age (Princeton: Princeton University Press, 1956), plate 287 contains many pedestal bowls and some simple carinated bowls with cross-hatched triangles, dotted butterflies and leaning lines. Plate 295 contains pitchers. See also plates 367-74; John Garstang, Prehistoric Mersin; Yümük Tepe in Southern Turkey; the Neilson Expedition in Cilicia (Oxford: at the Clarendon Press, 1953), pp. 220-223, figs. 143-44 and pp. 230-31, fig. 148. The fact that both Tarsus and Mersin have only the later, more elaborate pottery is a fact worthy of some note.

stratigraphy is thus more trustworthy.¹ This level contained a sherd with the dotted butterfly motif. A nearly complete pitcher has a simple quadruped in a poorly drawn metope; this parallels a jug from Alalakh level XIII.²

It would appear that level XIII at Alalakh is at least partly contemporary with Kültepe II. Materials which we refer to as MB II B in Syria began slightly earlier than those of the Proto-Canaanite area called MB II B.

The end of MB II at Alalakh; levels XI-X

Information on the next two levels at Alalakh is meager. The painted carinated bowls and the jugs continue. If the sherds are any indication, by level X, human figures have been added to the repertoire. Animals have become more lifelike, with a real waist, rather than the rectangular body seen before. Sometimes the background is filled with dotted circles, or there are curved plant motifs.³ One new motif is the use of checks to fill a panel.⁴

It is difficult to cite other pottery with any confidence; the first handleless juglet appears in XI (type 135) with an ovoid or piriform body. One crater has rope decoration, which paralleled Amuq L.⁵

¹Such stratigraphic disturbances as pits are much less likely to be missed. Tahsin Özgüç, Kültepe Kazisi Raporu 1948 (Ausgrabungen in Kültepe); Türk Tarih Kurumu Yayınlarından, V seri., number 10 (Ankara: Türk Tarih Kurumu Basımevi, 1950), pp. 198-99, plate LXXIX, 616, 617; plate LV, 341; Tahsin Özgüç, "Excavations at Kültepe: Level II Finds", Bulleten 19 (1955), p. 460.

²Woolley, Alalakh, plate LXXXIV, ATP 47/78.

³Ibid., plate XCIII, ATP 48/41.

⁴Ibid., b, 1.

⁵Ibid., plate CXXIII, 157.

TABLE 47

POTTERY PUBLISHED FROM LEVELS XII AND BELOW AT ALALAKH

Number	Woolley--Alalakh				Alternative Source of Information	
	Page	Type	Plate	Level	Publication	Original Provenience or Verified from Object Cards
ATP/49/42	307	133		XVII	Altered from XVIII	tomb shaft near burial cube
ATP/47/191		cook pot		XVI		verified
ATP/47/123		B R II in cards	LXXXIV	"XVI"		wrong pot and provenience illustrated
ATP/48/34		--	XC	XVI		Royal Tomb VII
ATP/48/35		--	XC	XVI		Royal Tomb VII
ATP/48/36		--	XC	XVI		Royal Tomb VII
ATP/47/153	308	23	--	XV		verified
ATP/47/173	308	23	--	XV		verified
ATP/47/129	308		LXXXIV	XIV		Royal Tomb VII
ATP/47/142	308		LXXXIV	XIV		Royal Tomb VII
			XCd	XIV		no number or provenience
ATP/48/24	308		--	XIV		VII temple
			LXXXIVc	XIV		no number or provenience
ATP/47/119	308		XCI	XIV on page XIIb on plate		XIIb
ATP/47/78	309		XC	XIII		verified
ATP/47/111	309		XC	XIII		verified

TABLE 47 Continued.

Number	Woolley--Alalakh				Alternative Source of Information	
	Page	Type	Plate	Level	Publication	Original Proven- ience or Verified from Object Cards
ATP/47/67	309		--	XIII		XIII Room 10 T264
ATP/47/155	309		--	XIII		verified
ATP/47/115	309		XCII	XIIc		verified
ATP/47/64	309		XCII	XIIc		verified
ATP/47/114	309		XCII	XIIb		?
ATP/47/175	309			XIIb		verified
ATP/47/119	309			XIIb		verified
ATP/47/148	309			XIIb		verified
ATP/47/149	309			XIIb		verified
ATP/48/33	309			XII		Royal Tomb VII
ATP/47/56	309			XII		verified
ATP/47/174	309			XII		verified
ATP/47/179	309			XII		verified
ATP/47/113	309			XII		missing
ATP/47/39	309			XII		verified
ATP/47/150	309			XII		verified
ATP/47/151	309			XII		verified
ATP/47/169	309			XII		verified but next to VII fill
ATP/47/52	309			XII		verified
ATP/47/49	309			XII		verified
ATP/47/121	309	type 113 made much of in text		XII		Royal Tomb VII

TABLE 48

THE "STRATIGRAPHY" AND RELATIVE CHRONOLOGY OF THE "TEMPLE SOUNDING" AT ALALAKH

Feature in the Preliminary Report	Date Assigned in Final Report	Date Assigned Here	Remarks
Temple (burnt)	VII	VII	MB III B
Burnt building (temple)	VIII	VIII	Preceded VII; M B III B
Platform with surface features	IX	?	Possible technical stages of IX or VIII
Platform with pottery	X	?	
Platform with no sign of use	XI	?	
Large temple, twice remodelled and lightly burnt, filled with <u>upper fill</u>	XII	XI-X	MB II B-C Syrian painted ware
Large temple with lower fill below	XIV-XIII	XII	MB II B pottery found in lower fill
Modified structures associated with tiles and mastaba	XV	?	Structures earlier than XII with no clear evidence about date or character
Tiles and mastaba, partly burnt	XVI	?	
Shaft, brick lined	XVII?	?	

One sherd from the object cards, ATP 47/143, (Fig. 597), has special importance. It is from a globular jar with flared neck and simple horizontal painted bands. This is a Khabur type cup, of the end of MB II or the beginning of MB III.

The MB III A at Alalakh; level IX

Level X may already end in the MB III A; level IX is certainly at least partly MB III A in date.

New types include the clear appearance of platters with inverted rims and ring bases (type 5). In addition, there are grey wares, mostly bowls with elaborately bent rims.¹ The true handleless juglet occurred here as well (type 137)

The most important occurrence for our limited purposes is that of the globular, nearly biconical jar with short neck, everted rim and grooves around the neck (type 100, Fig. 597 b). This type, as shown on the figure, is the same as that which occurs repeatedly in Palestine in the MB III A and B (Fig. 398 e).

The MB III A - B; level VIII

Few diagnostic types were published from level VIII. The straight-neck jar with grooves on the neck continued, as does the handleless juglet, which increases in numbers (Table 49). Two flared-neck jar sherds in London illustrate the type. They are either biconical or nearly biconical. The small part of a collar on one jar is clearly flaring (Fig. 596 c and d). One juglet has painted, the other combed bands. While the flared-neck jars may be on the Hama H I type, as cited in the

¹Ibid. Type charts are on pp. 332-40; pottery types are on plates CIX-CXXIV, hereafter cited only by number. Grey ware sherds in the Ashmolean Museum, Oxford, show a greater variety than indicated by Woolley on pp. 312-314.

register, we cannot be certain that some of these are not MB III B types.

Two sherds said to be of Cypriote origin are credited to VIII, or the period below VII. One was a horizontal handle with polychrome painted decoration.¹ One sherd of White Slip I in the Ashmolean is credited to VIII. Because of the quality of the excavation we cannot be certain of either occurrence, since they are isolated.

The MB III B at Alalakh; level VII

The repertoire of forms expanded greatly from VIII to VII, possibly because VII was explored more extensively. We will confine the discussion to a few diagnostic types.

Platters include both the type with inverted rim and ring base and a new type with straight rim and ring base (type 3 b, 8 examples, with one earlier occurrence in XII). This type is characteristic of the MB III B at Ugarit, Hama G 3 and MB III B in Palestine.²

The flared-neck jar occurs in some variety in VII (Table 49). The most characteristic of these is type 106 b (Fig. 598), which has eleven occurrences cited in the table. This occurrence is verified on an object card in the Ashmolean for ATP 39/62, which was found below the floor of court 39.³ Another was found in room 19 (ATP 39/259). Level VII belongs to the MB III B not only in the last occupation, but in some stage of the construction as well. Type 106 b occurs at Ugarit, Hama G 3 and in Palestine, all in the MB III B.⁴

¹Ibid., p. 313. ²Above, pp. 934-35, 1107-1113, 1132-33.

³Unpublished object cards in the Ashmolean Museum.

⁴Above, pp. 935, 957-58, 1010-12, 1030-32, 1088, 1091-92, 1107-17, 1132-33, 1135-- sites including Megiddo, Hazor, Jericho, Amman, Yabrud, Tell es-Salihiyya, Ugarit and Hama.

New types of juglets occur as well. The old type 70 jug survives until VIII. A newer piriform type appears in VII (71) and continued. The drawing of this type may be faulty in the publication; one on display in the Antakya museum is a normal Ras Shamra juglet with pinched mouth and carinated shoulder.¹ The typology of the handleless juglet can be verified from photographs in the publication (type 137). The vestigial ridge rim and carinated shoulder occurred on a juglet with a handle from Hama G tomb. No juglets with carinated shoulders were found in Hama H (Fig. 582 b, 6 A 311). In addition to the handleless juglet with carinated shoulder, there is a type with a very low, carinated waist and small ring base (type 139, 3 examples). This type was also found at Hama in the G tomb and at Ras Shamra in the MB III B.

Level VII was destroyed violently; the Palace, embanked fortification and triple-pier gate built in the MB III B were burnt in a destruction that is clearly connected to the history and chronology of Babylon. This destruction as well as part of the construction of Level VII took place well into the Sixteenth Century.²

The end of the MB at Alalakh;
levels VI and V

These so-called levels are not well understood. They were confused and contained a variety of materials of various dates, varying from the cream-burnished, flared-neck jars of MB type³ through Ajjul

¹Unpublished, in the Antakya Museum.

²Parr in "The Origin of the Rampart Fortifications", pp. 28-30, gives a careful analysis.

³Woolley, Alalakh, plate XCIX e for the general type, from VII.

Bichrome,¹ black globular juglets, White Slip pottery and Base Ring I, all in fairly large amounts.² As such, these levels do not concern us.

Alalakh and the Babylonian Chronology

Level VII at Alalakh is connected to the Babylonian Chronology in two ways, by the history of the Dynasty of Aleppo and by the events that surrounded the end of that Dynasty.

The archive from Alalakh VII is made up of tablets from the reigns of Iarim-Lim and Ammitaqum of Alalakh. Iarim-Lim received the city from his brother Abbael of Iamkhad (on Aleppo Table 73). This Abbael was the son of Hammurabi of Iamkhad who appears to have been the Hammurabi that was contemporary with Zimri-Lim of Mari and thus Hammurabi of Babylon.³ The period between Hammurabi of Babylon and the end of the Aleppo Dynasty was spanned by three generations, those of Hammurabi of Iamkhad, Iarim-Lim and Ammitaqum, both of Alalakh. Iarim-Lim of Alalakh is known to have been contemporary with Abbael and Niqmiepu^c and thus Iarim-Lim II of Aleppo who reigned between them. Ammitaqum was contemporary with Niqmiepu^c, Irkabtum, Hammurabi II and Iarim-Lim III, the last king of the dynasty (Table 73).⁴

¹Ibid., plate XCVI d.

²For example, Ashmolean Museum number F 48/393-426; Woolley, Alalakh, pp. 354, 356 and 359.

³Michelini Tocci, Siria nell' età di Mari, Università di Roma Centro di Studi Semitici, Studi Semitici, 3 (Roma: Università di Roma, 1960), p. 62.

⁴J. R. Kupper, "North Mesopotamia and Syria", Cambridge Ancient History, Third Edition, Vol. II, Part I, edited by I. E. S. Edwards, C. J. Gadd, N. G. L. Hammond and E. Sollberger (Cambridge: University Press, 1973), p. 31; Albrecht Goetze, "On the Chronology of the Second Millennium B.C.", Journal of Cuneiform Studies, 11 (1957), p. 70, notes 181 and 181 a. In AT 6, Ammitaqum willed the rule of Alalakh to his son Hammurabi; there is no evidence that the beneficiary ever took office.

The total of the reigns of Hammurabi of Babylon to the end of the Old Babylonian Dynasty was about one hundred and fifty-five years. Alalakh VII was occupied into the Middle Sixteenth Century as determined by correlation with Egyptian Chronology; if either the middle or high Babylonian chronologies are used, the length of the Aleppo and Alalakh Dynasties from Hammurabi I of Aleppo was greater than that of the Old Babylonian Dynasty, since the end of the Old Babylonian period would be at 1595 or before. This causes no difficulty for the seven kings of the Aleppo Dynasty, but more than one hundred fifty five years for the less than three generations from Hammurabi I of Aleppo through Iarim-Lim and Ammitaqum of Alalakh is not possible. The middle chronology (1595) would require about 180-219 years for the three generations (ca. 1750-ca. 1550), while the high chronology would require sixty-four years beyond this (ca. 1815-ca. 1550). With the low chronology, less than the one hundred and fifty-five years would be required, since the Alalakh VII archive ends earlier than the approximate date, 1531, for the end of the Old Babylonian Dynasty. The genealogical and chronological data indicate that the high and middle chronologies are impossible for the Alalakh dynasty, while the low chronology is very plausible.¹

In AT 54, Ammitaqum bought a village from his son Irkabtum. The tablet was dated in the first year of King Irkabtum, i.e., when Irkabtum of Aleppo was king. In AT 95, king Niqmiepu² was king and one witness was the same Irkabtum referred to as the son of the king. There is no evidence that either Hammurabi son of Ammitaqum of Alalakh or Irkabtum son of Ammitaqum of Alalakh ever ruled that city. AT 96 refers not to Irkabtum the son of Ammitaqum man of Alalakh but to Irkabtum the son of the king, Niqmiepu² of Iamkhad. There is direct evidence only for two rulers of Alalakh in the level VII archive. D. J. Wiseman, The Alalakh Tablets, Occasional Publications of the British School of Archaeology at Ankara, number 2 (London: British School of Archaeology at Ankara, 1953).

¹See J.A. Brinkman, "Mesopotamian Chronology of the Historical Period", in A. Leo Oppenheim, Ancient Mesopotamia; Portrait of a Dead Civilization (Chicago: University of Chicago Press, 1964), for lengths of reigns in the Old Babylonian and Old Assyrian periods.

More important than the genealogical evidence, historical evidence clearly links the end of Alalakh VII to the events surrounding the end of the Dynasty of Iamkhad and the First Dynasty of Babylon.

In the bilingual chronicle, Hattushili I said that he destroyed Alkhalkha (var. Alalkha) in his second year. He then went on to attack some other cities in the Syrian area, notably Urshu.¹ An Alkhalkha in Syria could only be Alalakh.² The next years related a see-saw battle in which Hattushili was first nearly undone, recovered and finally took the offensive at Kasshu in year 6 against Iamkhad and the Hurri lands.³

Elsewhere, it is made clear that Hattushili did not finally destroy Aleppo, but Murshili brought that kingdom to an end. "In former days the kings of Aleppo possessed a great kingdom; Hattushili caused (the days) of their kingdom to be full, but Murshili destroyed it."⁴ "Murshili set out to avenge his father('s blood) and whereas Hattushili passed on Aleppo, he punished the king of Aleppo."⁵ In another text,

¹H. Otten, "Keilschrifttexte", in K. Bittel, "Vorläufige Bericht über die Ausgrabungen in Boğazköy im Jahre 1957", Mitteilungen der Deutschen Orient-Gesellschaft, 91 (1958), pp. 78-72, p. 78.

²O. R. Gurney, "Anatolia 1750-1600 B.C.", Cambridge Ancient History, Third Edition, Volume II, part I, edited by I.E.S. Edwards, C. J. Gadd, N. G. L. Hammond, and E. Sollberger (Cambridge: University Press, 1973), pp. 228-55; on p. 241 he accepted the identification. Sidney Smith, Alalakh and Chronology, (London: Luzac and Co., 1940), p. 36 related the end of Alalakh VI to the Hittite campaigns in Syria, before the new Bogazköy bilingual was known.

³Otten, "Keilschrifttexte", p. 82.

⁴Albrecht Goetze, "Die historische Einleitung des Aleppo-Vertrages", Mitteilungen der Altorientalischen Gesellschaft, 4 (1928-29), p. 60.

⁵B. Landsberger, "Assyrische Königsliste und 'dunkles Zeitalter'", p. 52 note 89.

Hattushili threatens the Aleppo kingdom with destruction.

In addition, the connection of Murshili with the end of the Old Babylonian Dynasty is well known. "In the reign of Shamsuditana, the Hittite came to the land of Akkad."¹ Telepinu stated that Murshili destroyed Babylon and defeated all of the lands of the Hurrians.² Agum II said that he brought both Marduk and his consort back from "a distant land, the land of Khani."³ There is a statement attributed to Marduk himself to the effect that he spent twenty-four years in the Hittite land promoting trade.⁴

Finally, a story or legend of the Hittites connects these events to the Alalakh Archive. In this legend, a general of the king of Aleppo by the name of Zukrashi together with a leader of the Umman Manda brought troops to the king of Kasshu to help against the Hittite king (see the chronicle in year 6).⁵ The same Zukrashi, as a general of Aleppo, appears as a witness to the will of king Ammitaquum of Alalakh in the VII archive.⁶

Since Alalakh VII is Sixteenth Century in date, using the middle

¹L. W. King, Chronicles Concerning Early Babylonian Kings I-II (London: Luzac and Co., 1907), vol. II, p. 22.

²Gurney, "Anatolia 1750-1600 B.C.", p. 249.

³Landsberger, "Assyrische Königsliste und 'dunkles Zeitalter'", p. 116 note 239.

⁴H. G. Güterbock, "Die historische Tradition und ihre literarische Gestaltung bei Babyloniern und Hethitern bis 1200, Erster Teil", Zeitschrift für Assyriologie und vorderasiatische Archäologie, 42 (1934), p. 82; C. J. Gadd, "Hammurabi and the End of His Dynasty", Cambridge Ancient History, Third Edition, Volume II, part I, edited by I. E. S. Edwards, C. J. Gadd, N. G. L. Hammond and E. Sollberger (Cambridge: University Press, 1973), pp. 176-227; p. 226.

⁵Goetze, "On the Chronology of the Second Millennium B.C.", p. 70.

⁶Wiseman, The Alalakh Tablets, pp. 33-34, line 27.

or high chronologies would cause some serious distortions in this historical picture. We would have to presume that Hattushili either did not destroy Alalakh or that he destroyed level VIII (his dates by the higher chronology are 1650-30; there was no palace in VIII). This would leave Zukrashi the general with a rather long active career (at least 40 years) or leave us with the implausible prospect of two generals with the name of Zukrashi and an Alkhalkha in Syria different from Alalakh. Since Murshili would be earlier than the end of Iamkhad, we would have to assume that the repeated statements that Murshili ended or punished the Aleppo Dynasty were false and that he passed through an intact, hostile Syrian kingdom on his way to assault Babylon. It could, of course, be assumed that he did not attack Babylon, still less likely.

To insist upon the middle or high chronology would thus require that we reject most or all of our sources that deal with the history of the Hittite Old Kingdom and the fall of the Old Babylonian Dynasty. In addition, the general Zukrashi must have had a very extended career, or there were two generals of that name. Finally, the three Syrian kings¹ must have had reigns that lasted over two generations each. This combination of events is virtually impossible.

The order of events using the low chronology or some very similar chronology is not only plausible, but it fits all of the historical and genealogical data discussed above.

Alalakh VII was destroyed late in the reign of Ammitaquum by Hattushili. This destruction came after Ammitaquum made his will witnessed by general Zukrashi. This general appeared four years later at the battle of Kasshu. The Alalakh Dynasty came to an end between a century and a

¹These three kings were father, son and grandson.

century and a half after the reign of Hammurabi of Babylon.

Hattushili did not destroy the Aleppo Dynasty; this task was left to his grandson Murshili, who was raised to the throne as a minor when Hattushili was on his deathbed.¹ There was thus some delay before the campaigns which brought the Dynasties of Aleppo and Babylon to an end.

¹F. Sommer and A. Falkenstein, Die hethitische-akkadische Bilingue des Hattushili (Labarna II), *Abhandlungen der Bayerische Akademie der Wissenschaften, Philosophische-historische abt., n.f., heft 16* (Munich: Abb. Munchen n.f., 1938), pp. 2-3.

CHAPTER XXVIII

PALESTINE AND SYRIA IN THE SECOND

INTERMEDIATE PERIOD

Material has been discussed from the Proto-Canaanite MB II-III and the Syrian MB II-III. Since these two major areas contained material that differed considerably, they will be discussed separately.

The Proto-Canaanite Sequence

This sequence contained materials so abundant that it could be constructed from at least three independent regional sequences in the MB II B - III C. The MB II A had a much more limited distribution however, and as abundant at only one site.

MB II A 1

Materials of MB II A 1 date could be isolated only in the Byblos Royal Tombs I-III, but occurred in the town debris and the Sin el Fil tomb.¹ Fortunately, the tombs were among the most clearly-dated groups from Palestine-Syria. They belong to the reigns of Amenemhat III and IV or later, i.e. the early Eighteenth Century B.C.²

Pottery from these tombs is both simple and, by the standards of the later MB II - III, primitive.³ It already contains the two basic types of pottery that distinguish the Proto-Canaanite culture from any

¹Above, pp. 844-48, 901. ²Above, p. 872, note 1.

³Above, p. 846.

other, the dipper juglet and ovoid or piriform amphora (Table 85, fig. 242 c-i, fig. 243 g and h). In addition, there are pots of foreign origin, such as the platter with sinuous profile, derived from Egypt (Fig. 242 a and b), and the rounded based cup (Fig. 241 b). Tapered cups are of a type that occurred in Syria in the MB I (Fig. 1 d-f).¹

Pottery of this type also occurs at Sin el Fil² and Ajjul, in the Courtyard Cemetery group 1.³

MB II A 2

No long series of well-defined groups that helped us to trace the history of pottery during the MB II A. At the end of that period, however. A large number of groups were deposited at Byblos in a short period of time. These were the so-called "Dépôts d'offrandes", groups of deposits of offerings from four buildings of Middle Bronze Age Byblos. These deposits were often put into jars and jugs with distinctive shapes and decoration. This decoration was painted in "salmon" on a cream-colored surface in linear or geometric patterns (Figs. 256-257). These patterns, in straight and wavy bands, hatching, cross-hatching, with trees or impaled chevrons, were elements of a distinctive decorative style in use in the Amuq in the MB I - II.⁴

In addition to the pots which contained deposits, a number of smaller vessels with similar painted decoration were found in the town. These include dippers (Fig. 253 d, e), convex cups (Fig. 252 h), concave

¹F. Thureau-Dangin and M. Dunand, *Til-Barsib*, Bibliothèque archéologique et historique, 23 (Paris: Librairie Orientaliste Paul Geuthner, 1936), plate XXI, 6, 8, 12.

²Above, p. 846.

³Above, pp. 1040-41.

⁴Above, pp. 1146-53.

cups (Fig. 252 g), and cups with various forms of flared rim (Fig. 252 a-f). All of these have a handle attached to the side below the rim. One of the cups has a sinuous profile like that of the most common cup from the later MB I of Syria (Fig. 252 f).¹ Others were undecorated (Fig. 249 h, i).

The date of these deposits along with the pottery is established by the occurrence of a large number of faience figurines in a deposit from the Obelisk Temple. These indicate that the date of this pottery is later Eighteenth Century B.C.²

The MB II B 1

Pottery of the MB II A occurred at only a few places on the coast, definitely only at Byblos, Sin el Fil and Tell el Ajjul, possibly at Ras Shamra as well. The distribution of Proto-Canaanite materials was radically changed in the MB II B 1. Pottery of MB II B 1 date has been found all over Palestine, especially at Megiddo, Ras el Ain, Tell Farca (north), Jericho and Tell Beit Mirsim. On the coast, it was found at Byblos, Amrith, Ras Shamra, Sin el Fil, Sidon, Nahariyya, and Dhahrat el Humrayya, among other places.

Materials of this phase are distinctive. In particular, they include bichrome painted pottery decorated in a special linear style. Motifs include narrow bands of red and black on the neck and shoulder. Characteristic decorative groups are black bands flanking a group of narrow red bands on the shoulder and a band of pendant lines at the neck.

¹Fugmann, Hama; L'Architecture des periodes pré-hellenistiques, fig. 98, 3 B 972; fig. 103, 3 B 967.

²Above, pp. 851-52, 870.

Often, horizontal dashes are painted on the handles and rims of jugs or jars. On the bodies of some jars and juglets are spirals or concentric circles (Figs. 298-300). In addition to the narrow bands, some vessels, especially handleless jars, had broad bands. This type of jar (Fig. 300 b, e, f especially) appears to be of Syrian origin (Fig. 581 b, 5 B 397).¹ Ultimately, these jars are probably connected to the spread of Khabur ware, which began in the Mari Age, contemporary with the MB II B 1 in the late Eighteenth Century² (Fig. 566, 577-579). Such important features as ribs on the rim and shoulder were found at Megiddo (Fig. 300 c) and Baghuz (Fig. 572 f). In some cases, we could interpret the narrow bands of paint on the shoulder as painted versions of the combed decoration so common on the jars of Hama H, Mari and Baghuz; the broad bands resembled Khabur ware.

Other northern and eastern features occur in the MB II B 1 of the Proto-Canaanites as well. Cist or "Dolmen" burials were introduced at this time. These were rectangular rooms made of stone with large flat slabs for roofing. In Palestine, they occurred at Megiddo, Ras el Ain (Fig. 384), Gezer (Fig. 519), and Kibbutz Galed, as well as Sidon on the Phoenician coast. MB II B 1 occurrences in Syria and Mesopotamia included Yabrud, Baghuz (Fig. 525), and in brick with corbel vaults, rarely true vaults, at Chagar Bazar. The general type of tomb was popular at Kültepe as well.³

¹Above, p. 1120-1122. The type of jar occurs at Baghuz and Mari as well.

²Above, p. 1127. The date of Shamshi Adad I by the Low Chronology is 1749-1717 B.C.

³Özgüç, Kültepe Kazisi Raporu 1948; (Ausgrabungen in Kültepe), plates XXIX-XXXI.

The MB II B 1 follows the MB II A 2, at Byblos (Figs. 382-384). Since the MB II A 2 ended in the later Eighteenth Century, the MB II B 1 must date to the end of that period, possibly the earliest Seventeenth Century as well.

MB II B 2

This phase is distinguished mainly by the virtual disappearance of the narrow-band bichrome style that dominated the assemblage of decorated pottery in the MB II B 1 (Figs. 301-314). The pottery of this type does not occur widely in Palestine; the period was probably short, and there was no significant change in the distribution of the materials, although Pella in Transjordan contained some pottery of this type.

The most important new feature to be introduced is the use of incised and punctate decoration on two bowls from Megiddo (Fig. 311 m). If our dating of the Affula kilns to this period is correct, then the first juglets with the incised and punctate ornament in panels and bands known as Yehudiyya ware is produced at this time.¹ The forms are globular and the decoration rather crude, in narrow bands or broad panels of checks.

The date of this period is later than MB II B 1 in the earlier Seventeenth Century.

MB II C

Pottery of the MB II C was found not only in Palestine, at Megiddo (Fig. 316-319), but Hazor, Tell Far^ca (north), Jericho, Tell Beit Mirsim, Khirbet Kufin and Tell el Ajjul as well as in the Sidon area. In addition, it was found in tombs that must be dated to the early Hyksos Age at Tell

¹Above, pp. 989-991.

ed-Dabca in the Egyptian Delta.¹ The phase thus marks the beginning of the Hyksos Age and the second major change in the distribution of the Proto-Canaanite culture.

The material is even more simplified than that of the preceding phase, as painted decoration was confined to only a few broad painted or combed bands. Shapes are better proportioned; in juglets, shapes are more ovoid, with a new upraised spout distinctive of the period. Narrow-band Yehudiyya ware continues (Fig. 315-318).

The tombs of Tell ed-Dabca were shown to be Hyksos;² the date of the phase depends only on the fluctuation in the Egyptian chronology of the Eighteenth Dynasty. This gives either a date near 1668 or 1650 for the conquest of Egypt by the Hyksos. The MB II must have ended after that as it occurs at Tell ed-Dabca. An approximate date is 1650, but no date before 1668 is likely.³

MB III A 1

The Hyksos Age was already under way when the MB III A began; a major change in the pottery which justified the major change in the designation. Most of the heavier shapes disappear, especially in platters, and are replaced by thinner-walled vessels. Ribbed rims disappear; in juglets, the only elaborate rim type to survive is the rim with a deep interior groove, the so-called trumpet-mouthpiece rim. Painted decoration all but disappears in this phase (Figs. 320-325).

¹Above, p. 74.

²Above, pp. 226-235.

³This implies the use of the higher chronology for the Eighteenth Dynasty proposed by Went.

Yehudiyya ware types continue from the preceding phase, including juglets with narrow bands and representational decoration. The characteristic Early Yehudiyya ware is common in this period, with broad bands of standing and pendant triangles and metopes.

Northern and Eastern influence continues in this phase, with the introduction of the Khabur cup. This type of cup, a globular vessel with angled-out neck, is the defining characteristic of the phase at Megiddo and Jericho.

The distribution of MB III A 1 was the same as that of MB II C, including the Syrian coast, the Lebanon, Palestine, nearer Transjordan, and the eastern Nile Delta. It may also have included the region of Damascus.

MB III A 2

No truly substantial changes occur in the pottery repertoire during this period; the introduction of the flared-carinated bowl was the defining characteristic. There were also no major changes in the distribution of the Proto-Canaanite culture. At Jericho the Khabur cup appears in a variant with painted bands (Fig. 327-333).

MB III A 2 (b)

Two changes of some interest mark the end of the MB III A. On and within easy reach of the coast, imports from Cyprus appear, jugs painted in the Pendant and Cross-Line styles. The occurrence of these jugs was best defined at Megiddo and Dhahrat el Humrayya. Such imports continue, especially at Ras Shamra-Ugarit, where they are common in the MB III B, often in later forms than those found at Megiddo and Dhahrat

el Humrayya.¹

The second important change is the re-introduction of painted pottery. This new painted decoration is a brown-on-cream paint that occurs only on juglets. The decoration is a modification of the north Syrian painted style of the MB II B and later. Such characteristic motifs as the band of vertical lines between horizontals, stylized birds and quadrupeds occur.² Motifs of Proto-Canaanite origin occur as well, including the spirals or concentric circles (Fig. 513 d), a band of pendant lines at the base of the neck (Fig. 503, d), and occasionally simple broad bands.³

MB III B 1

Though two interesting types of painted pottery were introduced, no change in the MB III A 2 pottery was sufficient to justify a major change in designation.

Major change in the local pottery occurs slightly later with the predominance of platters with simple rims and ring bases⁴ and the introduction of a flared-carinated bowl with a high side. The first pedestal chalices are introduced in north Palestine as are the earlier pedestal vases at Jericho.⁵ The most important common form in Trans-jordan, the Damascus Region, central Syria and Ugarit as well as Alalakh is the flared-neck jar, which occurs in Palestine MB III B as well.⁶

¹Compare figs. 385 and 513 with Cypriote pottery on figs. 526-557.

²Amiran, Ancient Pottery of the Holy Land, p. 112, photo 111.

³Above, p. 1213.

⁴Above, pp. 934-35.

⁵Above, pp. 1005-1006.

⁶Above p. 1058.

The changes in juglet types are the most important evidence for dating the MB III B. The sequence has already been discussed in some detail under Tell ed-Dabca and the occurrences of Yehudiyya ware in the Nile Valley.¹ The occurrence of a sequence of Yehudiyya ware at Kerma dated the Earlier Yehudiyya ware of MB III A type to the later Seventeenth Century. Late Yehudiyya ware, which consists of juglets decorated with two simple horizontal bands with punctate decoration, or three to four vertical zones of punctate decoration was dated to the Sixteenth Century. A form called Transitional Yehudiyya ware, with four pairs of poorly-made standing and pendant triangles could be dated to the earlier Sixteenth Century.²

Late Yehudiyya ware occurs in context at Ugarit (Fig. 550), Megiddo (Figs. 337 a, g; 341 f), Jericho (Figs. 412, i-jj; 417 g-i; 419 f; 423 b-1, 424 a), Gibeon (Fig. 466 c; 468 j), (as did Early Yehudiyya ware), Lachish (Fig. 514), Tell el Ajjul (Fig. 486 g; 487 f), and Tel Aviv (Fig. 507, 4).

A simplified form of the brown-on-cream painted style occurs with the Yehudiyya ware of late type in Asia and Egypt. Decoration is confined to horizontal straight and wavy lines or broad bands. In the north, some vertical lines might be on the shoulder of the juglet; there is some attempt to imitate Cypriote cross-line decoration as well.³ At Ugarit and at Tell es-Salihiyya, some of this painted pottery is bichrome.⁴

One of the most important features of the MB III B is the development of distinct sub-regions in the Proto-Canaanite culture (Tables 86-89, Historical Map 4). These regions are most easily traced by the

¹Above, pp. 83-89.

²Below, p. 1221.

³Below, pp. 1213-1214.

⁴Below, p. 1212.

different types of carinated or necked drinking vessels used. At Ugarit, the characteristic type is the flared-neck jar, often with a cordon at the base of the neck (Fig. 544). Ugarit had a distinctive type of juglet with trefoil or vestigial ridge rim, carinated shoulder, and often tapered body as well.¹ The Damascus region, which is a borderland, has the same flared-neck jar and another distinctive type of juglet which often has the rim pulled forward into a spout.² In Palestine, the sole distinguishing characteristic is the type of drinking vessel. North of Shechem perhaps as far as Lebanon, certainly including Hazor, and from Pella in Transjordan to Barqai near the sea, the most important type is the carinated pedestal chalice or goblet. There are a few flared-neck jars, and only rare pedestal vases (Figs. 336, p; 343, k). South of Shechem, from Tell Beit Mirsim to the Jordan, the major type of drinking cup is the so-called pedestal vase (Fig. 440 a-f). The pedestal chalice occurs as does the flared-neck jar, only occasionally (Fig. 430 a). In addition, the simple carinated bowl of the general MB II type continues (Fig. 420, e, f). West of Tell Beit Mirsim, from Lachish to the sea, from some place north of Tel Aviv to the Negev, the characteristic type is the simple carinated bowl. This occurs in some numbers in the later groups of the Courtyard Cemetery at Ajjul (Figs. 497-499). This type occurs but very rarely in north Palestine in the MB III.³ Pedestal chalices of northern MB III B type and pedestal vases of south-inland type occur but rarely in the south-coastal region.⁴ The region of Transjordan is marked by the use of variants of the flared-neck jar; there are also several juglets with simple painted bands.⁵

¹Above, p. 1008. ²Above, pp. 1090-92. ³Above, pp. 933-34.

⁴Above, p. 1069.

⁵Above, pp. 1050-51.

In the westernmost region of the Proto-Canaanite culture, the northeast Nile Delta, Egyptian hemispherical cups are used, though carinated bowls are known.¹ Although excavated sites of this period are not dense enough to determine the boundaries of the various regions in the north and east, the boundaries in Palestine are remarkably clear. This is especially true of the boundary between the south-inland and south-coastal regions which runs between Tell Beit Mirsim and Lachish, only a few miles apart.

MB III B 2

There were no major changes in the pottery types between MB III B 1 and 2. The shape of the carinated chalice becomes more exaggerated,² and a more developed pedestal vase appears in south-inland Palestine.³ On the coast at Ajjul, a flared-carinated cup becomes popular for the first time.⁴ Cylindrical juglets clearly outnumber piriform juglets all over Palestine.⁵

One very important change occurs in the distribution of the Proto-Canaanite culture. The Egyptian settlements disappear during or at the end of the MB III B 2; the Hyksos Age ended.⁶

MB III C

The most important change in the pottery of this age was the complete disappearance of piriform juglets; this disappearance can be

¹Above, p. 73.

²Above p. 935.

³Above, p. 1007.

⁴Above, pp. 1047-48.

⁵Above, pp. 934, 1007-8, 1047-48.

⁶Since none of the Egyptian Delta sites contained a phase of MB that had only cylindrical juglets, it must be presumed that that phase ended after the MB occupation of the Delta.

documented all over Palestine. Since no phase without piriform juglets occurred in the Nile Valley sites (Tell ed-Dab^{Ca}), it is inferred that the Hyksos Age ended in the MB III B 2. The phase was best seen at Megiddo, Hazor, Beth Shan, Pella, Jericho, Tell el Ajjul, and Tell Far^{Ca} south. Due possibly to the mixture of the groups, the phase could not be documented at Ugarit.

Syrian Sequences

The Proto-Canaanite sequences were made up of well-defined groups found in many places. As such, the sequence is stronger, with divisions that are more discrete than those of Syria. The Syrian sequence is made up of materials from three sites, Yabrud in the borderland, Hama and Alalakh. Yabrud was a series of tombs, but too few and too mixed in the MB III B to be made into an independent sequence. Hama and Alalakh were stratified sites. As such, the most significant materials at Alalakh and most material from Hama did not come from well-defined groups. The sequences for those places are at best of medium quality. Nevertheless, key stages in the sequence can be distinguished from each other.

MB II A

This period was distinguished at Alalakh in levels XV and XIV, characterized by the carinated bowls with bands of linear painted decoration. There was one jug with cross-hatched triangles on the shoulder.¹ At Hama, H 5, which contained a similar jug, and possibly H 4 belonged to that stage.²

¹Above, pp. 1150-1151.

²Above, pp. 1130-1131.

MB II B

At Alalakh, the MB II B consisted of levels XIII and XII. These levels were characterized by the introduction of much more elaborate painted pottery on the so-called type 70 jug, and on an open bowl with pedestal.¹ Pottery of this type was found in Cilicia and at Kültepe in level III.² The date of the beginning of the Syrian MB II B was thus slightly earlier than the start of the MB II B in the Proto-Canaanite area.³ At Hama, H 3 belonged to this phase, with handleless jars of MB II B type in Palestine.⁴ H 4 may have belonged to this age, at least in part. Jugs with Amuq shape and decoration appeared in Palestine.

MB II C

The end of MB II in the Alalakh-Amuq area was not distinguished by any major new developments; it consisted of levels XI and at least part of X⁵ at Alalakh. At Hama, the end of MB II may be shown by part of H 3 and part of H 2. Late MB II types from the south, such as the ovoid juglet with ring base and grooved rim occurred in the tombs, with a simply painted Alalakh-Amuq pitcher.⁶

MB III A

Materials from both the Alalakh-Amuq and Hama had some changes at the start of the MB III which paralleled those of Palestine. Convex platters with inverted rims and ring bases were introduced.⁷ There were

¹Above, pp. 1151-53. ²Above, p.1152, note 3; 1153 note 1.

³Kültepe II ended by 1750; Ib was refounded in the time of Shamshi Adad.

⁴Above, p.1132. ⁵Above, pp.1153-57. ⁶Above, p.1133, tomb G VI.

⁷Above, pp.1131-32, Hama H 2-1, p.1157, Alalakh IX.

jars with low necks or straight collars and grooves around the neck (Fig. 589). At Hama one strange black jar had a small skirt around the convex bottom, rather like those of Larsa Grey Ware jars; this jar was decorated with white triangles filled with punctate ornament on a black ground, paralleling MB III A.¹ At Alalakh, a Khabur type cup was assigned to level X and flared-necked jars were in IX (along with juglets).² At Hama, materials of MB III A type were found in H 2 and H 1.

MB III B

The collared jars continued, possibly with a biconical body, in Alalakh VIII.³ This type would be MB III B. In level VII, the typology was much more clearly that of MB III B, with the flared-neck jar with cordons and several variants.⁴ This cordoned, flared-neck jar was shared by Hama G 3, along with the ring-based platter with simple rim, the carinated juglet and the baggy handleless juglet with ring base.⁵ These types occurred at Ugarit in the MB III B, cementing the relationship between Alalakh VII and the period after 1600 B.C.⁶

Hama G 3 was violently destroyed, as was Alalakh VII; no evidence of MB III C was found at Hama.⁷ At Alalakh, the next levels were too confused for us to be certain that the MB materials of VI and V were in fact later than level VII; both of these levels contained LB materials, however.⁸

¹Below, p. 1220.

²Above, p. 1157.

³Above, pp. 1157-58.

⁴Above, p. 1159, Table 49.

⁵Above, p. 1160 Alalakh type 139 and fig. 241 i from Gibeon.

⁶Above, pp. 83-97, 1006, 1111 for the date of Yehudiyya ware.

⁷Above, pp. 1132-1133.

⁸Above, pp. 1160-1161.

The archaeological sequences in Syria can be correlated with the Proto-Canaanite area over a long period. Not only was Alalakh VII dated to MB II B, but at least part of VIII was also; level IX and part of X were MB III A. The MB II sequences were also closely linked, XI with MB II C, XII and XIII with MB II B. Since jugs with the bilobate lips, eyes, painted slashes on the handle and cross-hatched triangles on the shoulder occurred in the MB II B in the Proto-Canaanite area, the link between Alalakh XII and MB II B 1 is especially close.¹

The relationship of Alalakh VII with the MB III B is the last stage of a long relationship between Syria and the Proto-Canaanite culture in the Middle Bronze Age. It must be given full weight in any chronological reckoning; that weight is sufficient to exclude the high and middle Babylonian chronologies and to require some close approximation of the low chronology.

The Sequence of Weapons in the MB II - III

Three types of weapons were in continuous use during the period under discussion, the axe, the dagger, and the spear. The sequence of these three weapons is rather clear, especially that of the axe.

The Axe

Battle axes in the Byblos Deposits consisted of semicircular to rather elongated fenestrated axes.² Some were so elongated that they were nearly of the duck-bill variety. This axe, which had parallel

¹The relationship between the bilobate lip jugs with eyes below the rim and the bilobate lip jugs of Sidon and Ras el Ain is especially close.

²Above, p. 986, like the axe from Kültepe.

sides, occurred in only one deposit, with four examples. The other examples that came from well-defined groups were MB II B 1 in date. The history of the fenestrated axe thus ended about 1700 B.C. with the duck-bill.¹

By the end of the MB II B 1, a new type of axe had been introduced into the Proto-Canaanite area. This was rectangular in shape and section, with a heavy blade and a notch in front of the socket. It was found in deposits of MB II B 1, 2 and II C throughout the Proto-Canaanite area and in Tell ed-Dab^ca F.²

Although some rectangular axes were found in the MB III A, a new type had been introduced. This had an even narrower blade, with an oval section and a concave striking edge. The narrow socket was reinforced with bracing in front and in front and in back, and decorated with molding above and below.³ A modification of this type appeared with a hook below and in front of the socket instead of the bracing.⁴ The narrow-bladed axe was perhaps used into the MB III B at Jericho (group iii).⁵

During the MB III B, a new type of axe was introduced with a broader flat blade. This had much the same appearance as the second axe described in the preceding paragraph, with the molding at the socket and hook in front. By the end of the Middle Bronze Age, the hook had been eliminated, leaving a simple shaft-hole axe with molding at the socket.⁶

¹Above, p. 866. By the Low Chronology, the Mari Palace belongs to the late eighteenth and early seventeenth centuries.

²Above, pp. 79, 894-98, 937, 987, 998, 1021, 1025, 1027, 1058, 1136.

³Above, pp. 79, 937, 969, 1024-25.

⁴Above, pp. 79, 1012, 1064, 1117. ⁵Above, p. 1012

⁶Above, pp. 79, 1117-18.

The Dagger

The dagger had a somewhat more complicated history. Daggers from the Byblos deposits included some that were almost long enough to be swords, but most were of medium length. Blades included plain types, blades with a simple thickening at the center and blades with a veined rib or two ribs down the center (Figs. 263-265). Plain blades, especially those with three rivets, persisted throughout the Middle Bronze Age; our main interest is the introduction of new types.

In the MB II B 1, there was a new type of dagger, with a broad blade which had widely-spaced veins on it. Like the daggers of the Byblos Deposits, these were equipped with a crescentic pommel with a projection in the center for attachment. This type was the dagger found in MB II B and C contexts, included Tell ed-Dab^{Ca} F.¹

Although a few of the earlier veined daggers might have continued in use, there was a new type introduced in the MB III A 1. This was the dagger with flat midrib; it tended to have a rather long pointed tang. With it came a new type of pommel, either globular or with a carinated profile, but always round.² The first use of curved knives may date to this general period as well in the Proto-Canaanite area.³

The flat-ribbed dagger was comparatively short-lived; it was replaced by the simple types in the MB III B which had never really died out.⁴ These were of both plain and simple midrib types; they had either triangular or longer rectangular tangs usually with three rivet

¹Above, pp. 79, 898-98, 942, 1021, 1025, 1058.

²Above, pp. 969, 1012.

³Above, pp. 1022.

⁴Above, pp. 891-98, 1117-1118.

holes (Fig. 559). There were new types as well. One had short flanges at the base of the blade to steady the hilt.¹ A second new type had these flanges extended so that the hilt was substantially enclosed by the flanges.² A dagger from Saqqara which had the name of Apophis on it was a fully developed form of this type; the hilt part of the dagger has separate inlays.³

The Spearhead

The spearheads of the MB II A at Byblos included examples with stop and button-tang that were quite early.⁴ Slightly later were the spearheads with long sockets and bulging midribs.⁵ Latest were spearheads with short sockets.⁶ All of the spearheads of the Byblos Deposits were rather pointed.

The next type to appear had the short head and socket and a very rounded point. It was dated to the MB II B - C, in all MB II contexts, occurring finally in the Courtyard Cemetery in the MB II C. It occurred as far away as Baghuz and Chagar Bazar (Figs. 573, 577).⁷

After the end of the MB II, the spearheads were very rare in Palestine and Egypt; the spear continued to be used at Ugarit however since the short-socket spearhead occurred there in the MB III B - C,

¹Above, pp. 1059 and 1118. ²Above, pp. 1059, 1118.

³Henri Frankfort, The Art and Architecture of the Ancient Orient, (Hammondsworth: Penguin Books, 1956), fig. 61; G. Daressy, "Un poignard du temps des rois pasteurs", Annales du Service des Antiquities de l'Egypte 7 (1906), pp. 115-20.

⁴Above, pp. 854-857. ⁵Above, pp. 854-857.

⁶Above, pp. 854-57, 891-94, 989 for examples.

⁷Above, pp. 854-57, 891-94, 989, 1058, 1121, and 1123.

often with a ring around the base of the socket to keep it from expanding (all of the sockets were split).¹

The most important point to be raised about the weapons generally is that the weapons found in the MB II C, the period when the Hyksos conquered Egypt, included the rectangular axe with notch, dagger with widely spaced veins and the short socket spearhead with blunt point.

Military Transport

Although the Hyksos have been credited with the introduction of the chariot, this is based on no archaeological evidence from Palestine and Egypt. The only known mode of transportation in Palestine at the beginning of the Hyksos Age was the donkey.² The chariot certainly appeared in Egypt by the end of the Hyksos Age.

Fortifications and Destructions in the Middle and Early Late Bronze Ages

Perhaps the most discussed topic of the Middle Bronze Age other than that of Yehudiyya ware is the issue of the origin and date of the fortifications of the MB III.³

The typology and date of the embanked fortifications are not the only issues of importance. Major destructions occurred at almost all of the sites where occupation remains have been uncovered. At most of these sites, the destruction was followed by a gap in occupation.

We have already discussed the typology and date of the individual fortifications in some detail. Besides Tel Poleg, which may have been

¹Above, p. 1118.

²Above, pp. 66, 1042.

³The discussion of Parr, "The Origin of the Rampart Fortifications", is the most cautious and recent.

constructed in the MB II, and the fortification of Tell Mardikh, which was apparently constructed in the MB II - III A, all of the embanked fortifications have been dated to the MB III B 1 and later (Table 50). The earliest types, as is well known, were embankments either thrown against a wall or embankments with walls at their summits. These were dated mostly to the MB III B 1. Many sites had several stages of fortification, which culminated in the development of an outer wall which partly served as a retaining wall for a glacis which led to an inner wall. This type was found at Jericho in the third stage of the fortification and at Shechem in the period of wall B.

At Gezer, there were two complete wall systems by the end of the MB III C, each with wall, embankment and inner wall with retaining wall beyond. It would in fact appear that the fortifications were most elaborate in the region near the southwest coast, at Gezer, Ain Shems and Tell Far^ca south particularly.

One of the most striking features of this effort at fortification was its size. The embanked fortifications were preceded by simple walls at Megiddo, Shechem and Tell Far^ca that would have been more than sufficient to hold off an attacker that was poorly organized, such as a bandit gang or an enemy not equipped with special siege equipment and logistical support. The glacis type defenses were not only large and universally used in the Proto-Canaanite area, but frequently renewed, expanded and improved. In their final form, the walls were built of stones of such size that they are now normally called Cyclopean by excavators.

The fortifications of Shechem, Tell Far^ca south, Gezer and Ain Shems, and possibly Tell Far^ca north, all had an additional feature in common, the gate with three sets of piers; this type of gate was also

TABLE 50 Continued.

	Inland Syria				Amuq	Cilicia		Cyp- rus	Northwest Mesopotamia			Alti- nova
	Tell Mardikh	Hama	Qatna	Carchemish	Alalakh	Tarsus	Mersin	Nitovikla	Tell Jidla	Tell Hammam	Tell Brak	Korucutepe
MB III A 1600	B,W, G											
MB III B 1	De? ~~~~~			Bur- ials	B			W				W,B
MB III B 2 1550		De ~~~~~ GAP		B*	De ~~~~~ GAP?			De ~~~~~ GAP				De ~~~~~ GAP
MB III C												
L B I A 1490-80					VI							
L B I B									De ~~~~~ GAP	De ~~~~~ GAP	De ~~~~~ GAP	

TABLE 50 Continued.

W = wall.

B = embankment.

Ab = abandonment.

De = destruction.

() = alternative dating.

G = gate.

— = new foundation.

~ = date of destruction.

== = date of abandonment.

GAP = unoccupied.

B* at Carchemish refers to the large enclosure,

NOTE: At Shechem the letters following W indicate stages in the fortification; at Ajjul, letters I-III indicate Palace and corresponding cities; at Lachish F-T* refers to Fosse Temple.

Presumably, the period of MB III C was covered by MB III B materials.

found in the fortifications of Tell Mardikh in the MB III A and Alalakh VII of MB III B date, both with the embankments as well.

Although the revetment of the side of a mound was not unique to the Middle Bronze Age nor unique to Palestine-Syria,¹ these important features set the fortifications of the Middle Bronze Age apart from other such efforts. First, the fortifications of glacis type were virtually universal in the MB III B; they replaced rather flimsy fortifications of MB III A date where these earlier walls have been found. The glacis type fortifications were large to begin with; in the eighty or so years of the MB III B - C, they were renewed, enlarged and improved repeatedly. The amount of effort involved was so great that it must reflect some substantial difference in the political situation between the MB III A and B of which the inhabitants of Syria and Palestine were fully aware. This change was so dangerous to them that they undertook a program of military construction of unprecedented size.

At the end of the MB III B - C, almost all of the sites were destroyed and abandoned. The first of these abandoned areas was the northeast Egyptian Delta, which was given up by the end of the MB III B. At that time, important new settlements were founded in the Philistine Plain, including Ajjul, Tell Mor, Ashdod and Tell Farca south, to the east in the Negev, as well as Tell el Milh and Khirbet el Mshash. There were some increases in occupation area and some new settlements in the north as well. The great expansion of Hazor dates to the MB III B 1; the glacis at Tell Dan was occupied by "squatters"; TaCannek was settled for the first time in the MB during III B.

¹Ibid., pp. 36-39, 44.

The first sites to be destroyed and abandoned were in the south-inland area (Historical Map 11). Jericho appears to have been destroyed in the MB III B 2, as was Tell Beit Mirsim. Neither site was resettled until the LB II.¹ There was a destruction at Bethel in the MB III B, followed by a reconstruction of the bank. There was a destruction followed by a gap at Gibeon from the early MB III C, or end of LB 1 a.

The other sites destroyed in the MB III B were in Syria. Tell Mardikh may have been destroyed at the end of MB III A; there is much uncertainty about the history of occupation there. There was a gap in the occupation on much of the mound. Hama G 3 was destroyed and abandoned in MB III B as was probably Alalakh VII (it was certainly destroyed). Tell es-Salihiyya was destroyed at this time.

The first round of destructions has thus been dated to the end of the MB III B in south inland Palestine and in Syria. At the sites where the history of settlement is clear, the destructions were followed by gaps in the occupation which lasted at least a generation.² Further afield, there were destructions at Nitovikla on Cyprus at the end of MC III, or dated to the MB III B, and at Korucutepe, followed by a gap, in the MB III B - C period.

The second series of destructions was dated to the end of MB III C and the LB I A. These destructions were found in the northern and south-coastal regions of Palestine. They occurred in every site known to be occupied in this period except Tell Far^ca north, which was

¹Kenyon, "Palestine in the Middle Bronze Age", p. 106.

²Kenyon, "Palestine in the Time of the Eighteenth Dynasty", Cambridge Ancient History, Third Edition, Volume II, part I, edited by I. E. S. Edwards, C. J. Gadd, N. G. L. Hammond, E. Sollberger (Cambridge: University Press, 1973), pp. 522-30. The date for the beginning of LB II was about 1400.

abandoned. In most cases, the sites were not occupied for some time after the destructions. There was a change in the type of occupation at Ajjul, where only a small "Palace II", possibly a fortress of Egyptian type, and a smaller town were left. At Lachish, where occupation was continued, the fortification was not used, the fosse being occupied by the so-called "Fosse Temple". Only at Megiddo, Hazor and Tell Ta^cannek in the north were the towns rebuilt, but Hazor was abandoned soon afterwards.

The third round of destructions occurred in the LB I B. It involved the town but not the "Palace" or fortress at Ajjul, Megiddo (VII B) and Tell Ta^cannek. The town at Ajjul was again rebuilt, but Megiddo and Ta^cannek were abandoned.¹ At about the same time, far in the north, there was a series of destructions that enveloped the sites beyond the Euphrates, Brak, Hammam and Jidle.

Of all the sites examined in the MB III - LB, the only one that appears to have had an undisturbed continuity was Ugarit. In Palestine, only Tell el Ajjul continued to be settled throughout this time, despite two destructions.

Foreign Relations of Palestine-Syria

Other than the occurrence of Yehudiyya ware of Egyptian type in the MB III A and B, there were some important aspects of the foreign relations of the Proto-Canaanite civilization that require some mention here.

¹Kenyon, "The Middle and Late Bronze Age Strata at Megiddo", pp. 59-60; Kenyon, "Palestine in the Time of the Eighteenth Dynasty", pp. 534-35.

Relations with the North and East;
Weapons and Khabur Ware

There was an interesting relationship between the MB II B of the Proto-Canaanites and the Syro-Mesopotamian materials of the Mari Age. We have already discussed the occurrence of the cist burial in the Near East at that time.¹ We have also already mentioned the fact that the battle axe most commonly found at Mari, Baghuz, in Syria and on the coast in the period from 1725-1700 was the duck-bill axe.² It was also found at Kurdana, Yauron and Dan in Palestine (with the earlier form at Beth Shan).³ By the end of the Mari Age, the axes found in Mesopotamia differ considerably from those found in the west, at Hama and in the Proto-Canaanite area.⁴

The influence of Khabur ware was not so restricted in date. The origins of the ware are not to be found in the MB II as often thought. Pottery with broad bands of paint sometimes with cross-hatched triangles or bands occurred often in the MB I;⁵ the influence of this type of pottery spread far beyond Mesopotamia into Iran.⁶ The occurrence of pottery which can be connected with Khabur ware in Palestine is associated in the first instance with MB II B. This occurrence was that of the handleless jar of Syrian origin, with horizontal bands of paint.⁷ Both the pots and the date resemble the occurrence of Khabur ware at Mari and

¹Above, pp. 985-86, 1071-72, 1085, 1123-26.

²Above pp. 866, 1182.

³Above pp. 995.

⁴Above, p. 1121.

⁵Below, pp. 1207-1209.

⁶Schaeffer, Stratigraphie Comparée, figs. 244-45.

⁷Above, pp. 920-22.

Chagar Bazar.¹ On the other hand, the jugs of Ras el Ain should not be connected with Khabur ware, but with the north Syrian linear painted style, which had its origin in a different style of MB I painted pottery.²

The second occurrence of the influence of Khabur ware was in the cup with short flared-neck of MB III A 1. The Khabur cup occurred with painted bands in Mesopotamia (Fig. 579), Syria (Fig. 596), and Kültepe.³ In Palestine, the first cups of this type were unpainted, as at Baghuz and Mari; pottery that developed from these cups occurred with the painted bands however, especially at Jericho and Amman,⁴ in the MB III A 2 - B. Pottery types that developed from the Khabur cup were also often painted with bands, including the pedestal vase and the flared-neck jar of MB III B - C (Fig. 454, h; 407, o-q; 555 d).

Though some aspects of the relationship between the MB II - III Proto-Canaanite civilization and Mesopotamia were temporary and confined to the period of 1725-1675 (MB II B), Khabur ware continued to influence

¹See figs. 473, 577 and 578. The date of MB II B 1 is later than 1725, by the "faience terminus" for the end of MB II A 2; the date of Chagar Bazar I is Shamshi Adad or later (above, p.1127). The Mari Palace pottery probably is to be dated to the time of Zimri Lim, with both dated in the late eighteenth and early seventeenth centuries by the Low Chronology. See discussions by H. J. Kantor, "The Pottery", in Calvin McEwan, Linda S. Braidwood, Henri Frankfort, Hans G. Guterbock, Richard C. Haines, Helene J. Kantor and Carl H. Kraeling, Soundings at Tell Fakhariyya, Oriental Institute Publication, 79 (Chicago: University of Chicago Press, 1958), pp. 22-25; Bartel Hrouda, Die Bemalte Keramik des Zweiten Jahrtausends in Nordmesopotamien und Nordsyriens, Istanbul Forschungen, vol. 19 (Berlin: Verlag Gebr. Mann, 1957), pp. 22-24.

²Below, pp. 1207-1210.

³Tahsin and Nimet Özgüç, "Vorläufiger Bericht über die Grabungen von 1950 in Kültepe ausgeführt im Auftrage des Türk Tarih Kurumu", Bulleten, 17 (1953), pp. 107-25, fig. 17, 18, 25, 26.

⁴Above, pp. 1010, 1030-31.

pottery in Palestine until the MB III B, or about 1550.

Aegean Relations

Evidence of trade with Aegean occurred in two phases in the Levant and Egypt (Table 56, Historical Map 5). The first included the Middle Minoan pottery that occurred in Egypt and the Levant, Minoan motifs on pottery in Egypt and the Lebanon, daggers with veined midribs in the Mesara,¹ and a scarab with a representational motif from Platanos.²

The Middle Minoan I and II pottery, mostly Kamares ware occurred in town debris of uncertain date at Illahun,³ Haraga,⁴ Qatna,⁵ and Byblos (Fig. 258). It occurred in few well-defined groups; these included the tomb with the Kamares ware jar at Abydos, dated by faience figurines to the late Eighteenth Century,⁶ another Kamares ware jar found at Byblos in an unpublished tomb group of MB II A date,⁷ an eggshell ware cup possibly of Middle Minoan origin in an MB II B - C group from Beirut, also unpublished,⁸ and a Kamares ware cup in a tomb of the MB II C at Ras Shamra.⁹

¹Xanthoudides, Vaulted Tombs of the Mesara, plates XXIV, XXIX, and XXXIX.

²Ibid., plate XIV, 1075.

³Above, p. 141.

⁴Above, p. 142.

⁵Schaeffer, Stratigraphie Comparée, fig. 102.

⁶Above, p. 170.

⁷Dimitri Baramki, The Archaeological Museum of the American University of Beirut (Beirut: American University of Beirut, 1967), plate III m oo, 24025. This jar is from a tomb used in the EB and MB II A periods.

⁸The pot is in the National Museum, Beirut.

⁹Above, p. 1105.

All of these contexts are to be dated to the century between 1750 and 1650. None could be earlier than 1800.

Motifs of Middle Minoan origin occurred on Yehudiyya ware, and on an Egyptian flared-neck jar from Buhen.¹ Most of these occurrences were running s-scrolls or spirals and plumes in horizontal zones of Early Yehudiyya ware; the jar from Buhen had painted running spirals or s-scrolls. One very important shoulder-handle jug had a dark colored dolphin with incised outline filled with white paste and incised features that included waves, on a light background.² This jug paralleled a jar at Pachyammos of Middle Minoan III date.³ Two Representational Yehudiyya juglets from Tell ed-Dab^ca, G and E, were decorated with fish swimming around the pot in one of the horizontal bands. These were shown with the head pointing down, as in Minoan art.⁴

Although the items of evidence are not numerous, they point clearly to a synchronism of Middle Minoan I and II with the MB II A and B and a correspondence of Middle Minoan III with the end of MB II C and the MB III.

After the Tell ed-Dab^ca juglets, there was a gap in the contacts between the Aegean in the MB III A and some of B. These contacts were resumed at the end of the Second Intermediate Period.

¹Above, p. 602, see tomb K 5.

²Above, p. 134, tomb 879.

³Kantor, "The Relative Chronology of Egypt and its Foreign Correlations", fig. 6 a-c.

⁴Above, pp. 74-75; Kantor, "The Relative Chronology of Egypt and its Foreign Correlations", fig. 6 c; Richard Seager, The Cemetery of Pachyammos, Crete; University of Pennsylvania University Museum Anthropological Publications, VII-1 (Philadelphia: University Museum, 1916), plate VIII.

Three Palestinian and Egyptian type Yehudiyya juglets were recently published by Åstrom from the Thera Museum.¹ One of the juglets was biconical, with two horizontal zones of punctate decoration above and below the waist, classic Late Yehudiyya ware. One of the other juglets was painted with what appear to be narrow bands, (Painted Yehudiyya ware), while the third was undecorated.² The juglets are all of MB III B date. They appear to have been found on the island in the Nineteenth Century. Since the only known source for intact Bronze Age antiquities on Thera is the destruction debris of the LM I A settlement, they are almost certainly to be attributed to that period.³ In addition, there was a White Slip I milk bowl found in the Nineteenth Century excavations of the destruction debris on Therasia.⁴

Together, the four occurrences give the following information. First, the Aegean was probably in direct contact with the Levant at the time of the Shaft graves (which confirms the impression given by the Nile scene in the frescos) with which the Thera settlement is contemporary. Second, the Middle Minoan III - Late Minoan I transition is to be dated to the Middle Bronze III B. It seems unlikely that three intact Yehudiyya juglets could be derived from the same source if they were heirlooms. Third, the occurrence of the earliest White Slip I and Yehudiyya ware together is confirmed. If the Yehudiyya ware on Thera was found in the destruction debris, the date of the Thera eruption may

¹p. Åstrom, "Three Tell el Yahudiyeh Juglets in the Thera Museum", in Acts of the 1st International Scientific Congress on the Volcano of Thera, vol. 1 (Athens: Archaeological Services of Greece, General Direction of Antiquities and Restoration, 1971), pp. 415-21.

²Ibid., figs. 1-3. ³Ibid., p.415. One of the juglets contained pumice.

⁴F. Pouque, Santorin et ses Eruptions (Paris: G. Masson, 1879), plate XLII:6.

be firmly set at ca. 1540 or earlier. (Since there were three juglets, we have discounted the possibility that they were heirlooms.)

These contacts were most intense between Egypt and the Aegean, where, for instance, a dagger with niello inlay was decorated with Aegean animals in the Ahhotep treasure.¹ Daggers with similar inlays occurred in the Shaft Graves at Mycenae; one of them had a Nile scene represented on it, clearly of Egyptian origin.² An axe from the Ahhotep treasure had an Aegean sphinx represented on it.³ We may also cite a Nile scene from the Thera frescos, also of about the same date.⁴

Very little of Aegean origin was in the MB III material of the Levant. The only clearly dated example is the painted Late Minoan I motif from the fresco of Alalakh VII.⁵

These well-known occurrences do synchronize the Shaft Grave period, the end of the Aegean Middle Bronze Age and the start of the Late, with the end of the Hyksos Age.

Cypriote Relations

Although relations between Asia and Cyprus were clearly documented in the Mari letters,⁶ there is no clearly-dated object of Cypriote origin

¹Above, p. 152.

²G. Karo, Die Schachtgraber von Mykenai (Munich: F. Bruckmann, 1930-33), plates XCIII and XCIV.

³Above, p. 152.

⁴Spyridon Marinatos, Thera VI (Plates); Library of the Athenian Archaeological Society, number 64 (Athens: Athenian Archaeological Society, 1974), color plate 8. The means of contact is clearly shown on color plate 9.

⁵Woolley, Alalakh, plate XXXVIII; Pendlebury, The Archaeology of Crete, fig. 36, 7.

⁶A. Malamat, "Syro-Palestinian Destinations in a Mari Tin Inventory", Israel Exploration Journal, 21 (1971), pp. 37-38; A. R. Millard,

from an MB II Proto-Canaanite context.

Only one object, an imitation Middle Minoan I - II cup from the "Tomb of the Seafarer" at Karmi, on the North Coast of Cyprus, provides a well-dated synchronism, between the early Middle Cypriote I and the export of Middle Minoan I - II pottery (Table 91). Since this is dated to the period from 1750-1650, this synchronism closely corroborates Åstrom's new, low date for the start of Middle Cypriote I.¹

Relations between the MB II - III and Cyprus are clearly attested only by the occurrence of objects of Asiatic origin on the island. One duck-bill axe in the Ashmolean is said to come from Cyprus (MB II B). A number of Early Yehudiyya and Representational Yehudiyya ware juglets in the Nicosia Museum are mostly from unknown contexts.² The only occurrence of early Yehudiyya ware that is well attested is from the tomb at Arpera Mosphilos.³ Another came from Morphou, but the context is yet unknown.⁴

The Arpera context appears to be datable to the general period of the Middle Cypriote III, though the presence of materials from the end

"Cypriote Copper in Babylonian c. 1745 B.C.", Journal of Cuneiform Studies, 25 (1973), pp. 211-13.

¹J. R. Stewart, "The Tomb of the Seafarer at Karmi in Cyprus", Opuscula Atheniensia, vol. 4, Skrifter Utgivna av Svenska Institutet i Athen, vol. 8 (Lund: C. W. K. Gleerup, 1962).

²These are mostly unpublished, including numbers A 1432, A 1431, and A 1430 for example.

³Merrillees, Trade and Transcendence in the Bronze Age Levant, pp. 43-59. Page 43 gives the facts of discovery. The collection of artifacts came from three of the four chambers.

⁴Emily Vermeule, "Cypriote Antiquities Missing", in "In the Antiquities Market", Journal of Field Archaeology, 1 (1974), pp. 390-91, fig. 1.

of that phase may indicate that this tomb is mixed.¹ Yehudiyya ware from the Arpera tomb included juglets with many vertical zones and standing and pendant triangles.² One juglet had the standard group of standing and pendant triangles above and below a band of metopes. The bands that were normally empty and the spaces between the metopes were filled with a zig-zag line with chevrons inside, impaled chevrons and slanting lines, respectively.³ This decoration may have been added to the vessel after completion. Although the early Yehudiyya ware is clearly MB III A in date, as is probably an amphora of Proto-Canaanite type,⁴ the synchronism with Cypriote pottery is somewhat ambiguous. Though the group was generally MB III, there were none of the jugs with the pendant and Cross-Line Style painting seen in the Levant; the two painted jugs of this type that appeared in the tomb appear to be earlier types.⁵

If the one well-documented occurrence of Early Yehudiyya ware on Cyprus was not in a well-dated group, the occurrence of Late Yehudiyya ware were more clearly dated. Åstrom cited occurrences at Curium, Idalion, Enkomi, Hala Sultan Tekke, Kalopsida, Klavdhia, Nikolides and Yeri, possibly at Ayios Iakovos and Nitovikla (Historical Map 6).⁶ Many of the juglets cited were found in contexts clearly dated to the MC III.⁷ Ras

¹Merrillees, Trade and Transcendence in the Bronze Age Levant, pp. 57-58. Everything there is of MC III - LC I date, with some ambiguities which Merrillees uses in an attempt to prove a late MC III date for the entire "group".

²Ibid., fig. 31, 14 and 15.

³Ibid., fig. 31, 14; fig. 38.

⁴Ibid., fig. 35.

⁵Ibid., fig. 36, 37.

⁶Paul Åstrom, The Middle Cypriote Bronze Age (Lund: Hakan Ohlssons Boktryckeri, 1957), pp. 131 and 197, note 6.

⁷Ibid., p. 238.

Shamra type juglets also occurred on Cyprus, in MC III contexts, where the contexts were clear.¹

Yehudiyya ware was influential on Cyprus; Early Yehudiyya ware was imitated in a pottery known as Black Slip III. This style of decoration included hatched zig-zags, sometimes even metope decoration, with irregular zig-zag lines or concentric circles inside.² The decoration was unmistakably Cypriote, however, with the motifs more often organized vertically than horizontally, and often quite irregular. Shapes included the piriform juglet and the baggy juglet.³ This was MC III, possibly LC I in date.⁴

One particularly important piece is in the Paphos Museum. It has standing and pendant triangles on a globular body, arranged to leave a zig-zag in reserve. The spout is in the shape of a bird's head, like the Yehudiyya Theriomorphs. The handle is a simple band which once had a projection at the top.⁵

Some juglets assigned to the White Painted V type were painted in a Syrian style. These were piriform juglets, with horizontal bands

¹Ibid., p. 240. Black Burnished Ware and some White Painted V also belonged to this class of objects. See pp. 219-21 and p. 69, V A 2 and V B 1 b.

²Ibid., fig. 11-14 (19 and 20 are early Ras Shamra juglets of the MB III A - B date). Number 15 is a sloping-shoulder cylindrical juglet. Åstrom's illustrated examples do not do justice to the Proto-Canaanite influence on this ware. See Vassos Karageorghis, Nouveaux Documents pour l'Étude de Bronze Récent à Chypre, Ecole Française d'Athènes, Études Chyriotes, 3 (Paris: Édition E. de Boccard, 1965), fig. 10.

³Åstrom, The Middle Cypriote Bronze Age, fig. 15.

⁴Karageorghis, Nouveaux Documents, fig. 10.

⁵Karageorghis, "Chronique des fouilles et découvertes Archéologiques à Chypre en 1968", Bulletin de Correspondance Hellenique, 93 (1969), 478 and figs. 80 a and b.

on the neck and shoulder and metopes painted on the body, either cross-hatching or with wavy lines.¹ The type has been noted at Ras Shamra and Megiddo in the late MB III B.²

In addition to the occurrence of MB III B Yehudiyya and other pottery in Cyprus, Middle Cypriote III pottery occurred frequently in the Levant, occasionally in Egypt. The occurrences were summarized in Table 91. Most important were Tarkhan, Tell ed-Dabca, Dhahrat el Humrayya, Megiddo and Ras Shamra, beginning in the MB III A 2 (b) and continuing through III B. These occurrences consisted mostly of Pendant and Cross-Line Style painted jugs,³ with some later variants, especially at Ras Shamra (Figs. 550, 558 and 557). At Alalakh one painted horizontal handle was possibly of Cypriote type.⁴ In Cyprus, the jugs of Pendant and Cross Line Styles were dated to the MC III. The occurrence of Late Yehudiyya ware in MC III and MC III pottery in the MB III B and A 2 clearly indicates that the two periods were contemporary.

It has frequently been asserted that LC I wares, including Proto-White Slip, White Slip I, Monochrome and Base Ring I, occurred in MB III contexts in Asia or Second Intermediate Period contexts in Egypt. At Tell ed-Dabca, a Proto-White Slip bowl and a White Slip I sherd occurred in D 2, assigned here to the end of the Second Intermediate Period.⁵ This would provide a synchronism between LC I and the latest MB III B.⁶

¹Astrom, The Middle Cypriote Bronze Age, pp. 219-21 and p. 69 V A 2 and V B 1 b.

²Ibid., pp. 219-21.

³Ibid., pp. 217-19.

⁴Above, p. 1158.

⁵Above, p. 77.

⁶Karageorghis, Nouveaux Documents, pp. 15-111. The tombs at Pendhaia and Akhera had White Slip and Proto-White Slip wares with only a single piece of Base ring I pottery between them.

However, there have been no pots of Proto-White Slip, White Slip I, Monochrome or Base Ring I found in any other well-defined groups of the Middle Bronze Age. The occurrence of pottery of these types in the stratified debris of various types is not an indication of the date of the imported pottery; rather the imported pottery dates these contexts, which are inevitably somewhat mixed.¹ The failure of these pottery types to occur in well-defined groups of the Middle Bronze Age indicates clearly that the import of these wares to the Levant did not begin in earnest until the Late Bronze Age,² or about 1520-1500 B.C.

Egyptian Relations

In a sense, this entire work is an essay in the relations between Egypt and Western Asia in the Middle Bronze Age. It is hardly intended here to discuss the entire range of relationships, the most important of which involved Yehudiyya ware.³ There were other important relationships as well. These inform us about the Egyptian background of many later Canaanite manufactures.

The relationship between Egypt and the Proto-Canaanite civilization at Byblos in the MB II A was especially close. It included pottery (Fig.

¹Above, pp. 6-10.

²Merrillees, Cypriote Base-Ring Pottery found in Egypt, passim; Eliezer D. Oren, "Cypriote Imports in the Late Bronze I Context", Opuscula Atheniensia, vol. 9, Skrifter Utgiva av Svenska Institutet i Athen, vol. 15 (Lund: C. W. K. Gleerup, 1969), pp. 145-49. It should be clear that I side with Oren in this controversy. Well-defined groups of MB date do not contain LC I wares other than the two White Slip pots cited from the end of the Tell ed-Dabca sequence. Only Monochrome ware may begin in the MB III C, but even this occurrence is not beyond doubt, as it is based on occurrences in debris.

³Below, pp. 1214-1222.

characteristic kohl jar of Egyptian type did not occur in the Middle Bronze Age. After an initial period of importing stone vessels, at the beginning of the Hyksos Age, the Proto-Canaanites developed their own stone vessel industry with its own characteristic forms.

Scarabs were another object adopted by the Proto-Canaanites at this time. After the large group of scarabs found in the Montet jar, there were virtually no scarabs found in well-defined groups of MB II B date.¹ There were a number from the MB II C and MC III A; although many of these were of types that could have been imports from Egypt, many already had the garbled collection of hieroglyphics characteristic of Canaanite scarabs.² Although the Proto-Canaanites applied Egyptian motifs to their own compositions, they never established distinctive seal-shapes as they did stone vessels. They either adopted scarabs or cylinders.³

This adoption of Egyptian motifs penetrated even Syria. Egyptian motifs were found on cylinders and on sealings of Alalakh VII date at Alalakh itself and at Tell Mardikh. They included the use of the Ankh and Hathor heads as well as the winged sun disc. Egyptian dress was shown on a goddess on a stele from Ugarit.⁴ These stelae clearly show the

¹The example from Beth Shan (Oren, The Northern Cemetery of Beth Shan, fig. 24) is MB II A 2 in date. Three came from the MB II C at Megiddo from 5090 (Loud, Megiddo II, plate 149 5 and 6) and 5106 (ibid., 150, 48).

²Olga Tufnell, "The Middle Bronze Age Scarab-Seals from Burials on the Mound at Megiddo", Levant, 5 (1973), pp. 69-82, numbers 9 and 18; Kenyon, Excavations at Jericho volume Two, fig. 282, 9.

³H. Frankfort, Cylinder Seals (London: Gregg Press, 1965), plate XLI, p-r, among other examples.

⁴Schaeffer, Ugaritica II, plate XXII.

adoption of Egyptian motifs into a Syrian context, as the other gods shown on the Ras Shamra stelae have Asiatic costume, including a king; with the piped cloak that appeared on the stele from Tell Beit Mirsim D.¹

The ivories from El Jisr illustrate a similar adoption. The ivories of El Jisr were inlays with Egyptian figures and animals, intended to decorate some item of furniture, most probably the footboard of a bed of the type found decorated at Kerma (Figs. 165-166). No other ivories of this type have been found in the Levant, but there were many at Kerma, with similar figures in other media found in Egypt.² The ivory inlays common in Palestine consisted largely of narrow strips with simple hatched decoration, simple birds and occasional rosettes.³ Boxes with inlays of this type were found also in the Nile Valley; they were very common in Palestine.

The stone vessels, scarabs and ivory inlays of the MB III or the Hyksos Age were all adopted from Egypt, whatever their original source.⁴ They were quickly adapted to the needs and tastes of the local population and mass-produced. In this production, the locally made object was generally more carelessly made than the earlier imports had been; mass production became an essential element of manufacture.

¹Ibid., plate XXIV; Albright, Tell Beit Mirsim II, plate 22.

²At this time, the animals were mainly found on ivory wands although Taurt occurred on scarabs as well. See above, p. 155 for a context at Thebes.

³Kenyon, Excavations at Jericho Volume Two, fig. 192 and 217.

⁴It is tempting to associate these inlays with the inlay tradition of Early Dynastic Mesopotamia, but there is no direct evidence for the connection.

Painted Pottery of the MB II - III

The alacrity with which the Proto-Canaanites adopted foreign influence is easy to see in the scarabs and stone vessels. It is perhaps a bit more difficult to detect in the area of painted pottery which is less complex. Nevertheless, many specific features were obviously of foreign origin; the source of the features was also often clear (see Tables 92, 93).

In the MB I of Syria, which immediately preceded the phase of the Byblos Royal Tombs on the coast, there were two major divisions in the painted pottery. Though they occasionally overlapped, with features of one style occurring in the other, they were, for the most part, distinct. (We are excluding the cross-line painted alabastra from the discussion.)

The first style will be referred to here as the North Syrian Geometric style. Pots decorated in this style included convex jars with often two vertical handles below the everted rim¹ and flat-based handled jugs, often with the trefoil mouth.² Cups had this decoration only very rarely.³

Decoration included straight and wavy lines, of the same width, on the neck, shoulder and body of the vessel.⁴ Sometimes an eye was

¹Braidwood and Braidwood, Excavations in the Plain of Antioch I, fig. 318, 1 and 5.

²Ibid., fig. 318, 4 and fig. 317, 5.

³Ibid., fig. 342, 8; Fugmann, Hama; L'Architecture des periodes pre-hellenistiques, fig. 106, 4 B 875.

⁴Braidwood and Braidwood, Excavations in the Plain of Antioch I, fig. 317, 4-11; fig. 318, 1, 4, 5; fig. 342, 1-3, 8; fig. 343, 6, 7, 9, 10-14; fig. 344, 1, 2, 5, 6, 7, 8, 17-20, 22-27, 30 and 31.

painted near the rim of the trefoil-mouth jug; this same jug had cross-hatched triangles on the shoulder.¹ Cross-hatching also occurred in running lozenges or diamonds as well as vertical or horizontal panels.² Six-pointed stars or asterisks were sometimes painted between the vertical panels, while there were generally broad wavy lines hanging from the panels, on the lower body of the pot.³ Other features of interest in this style included bands of vertical lines between horizontals,⁴ slashes on the rim⁵ and slashes or dashes on the handles of jugs.⁶ Every one of these features occurred in some fashion in the MB II A - C Proto-Canaanite culture;⁷ except for the vertical hatched zones and wavy pendant lines, they all occurred in the MB II B.

Pottery painted in this style was common in the Amuq; it was less common at Hama and in the tomb groups of inland Syria.⁸ The second style of painting occurred in the Amuq, but was less common there than in the Hama and inland Syrian tombs. We shall refer to it as the Syrian Band Painted style.

The pottery of the North Syrian Geometric style had mostly been painted in lines of a single width. The Syrian Band Painted style was based on groups of horizontal bands of varying width, often converging much of the pot. The most important pots decorated in this style were

¹Ibid., fig. 317, 5. ²Ibid., fig. 318, 1 and 5.

³Ibid., fig. 318, 10. ⁴Ibid., fig. 344, 31.

⁵Ibid., fig. 343, 11 and 14.

⁶Ibid., fig. 343, 14; fig. 344, 8 and 1.

⁷Above, pp. 850-854, 919-922.

⁸Fugmann, Hama; L'Architecture des périodes pré-hellénistiques, fig. 64, 3 H 169, 3 G 915 (a mixed style); fig. 93, 3 A 732 (also mixed), and fig. 106, 4 B 875.

the caliciform cups and simple necked jars.¹ However small jars,² open bowls,³ handleless jugs,⁴ sometimes with spout, large jars⁵ and even the trefoil-mouth jugs⁶ were often decorated in this style.

The caliciform cups generally had two large dark zones flanking a narrower zone with several narrow dark bands inside it; sometimes a wavy line was incised through one of the bands.⁷ The same decoration was found on the smaller jars.⁸ Often, the cups had simple incised bands of combing.⁹ The flared-neck jar was generally decorated with a number of broader bands on the neck and shoulder of the vessel.¹⁰ The elaborate combination of large painted zones and narrow painted bands was not found on the jars, though it occasionally occurred on the trefoil-mouth jugs.¹¹

Although it might be possible to distinguish further subdivisions of this style and the North Syrian Geometric style, these appear to be the main stylistic groups in Syrian painted pottery.

The first painted style to appear in the MB II was the variant of the North Syrian Geometric Style that appeared in the Amuq-Alalakh MB II A. Most of the features discussed for this new MB II painting

¹Ibid., fig. 74, 3 B 405, 3 G 703 and 3 H 112.

²Ibid., 3 K 200.

³Ibid., 3 G 289.

⁴Ibid., 3 A 736.

⁵Ibid., fig. 85, 3 F 892.

⁶Ibid., fig. 85, 3 E 314.

⁷Ibid., fig. 93, 3 K 171 and 3 F 675; see 3 H 352 and 3 H 353.

⁸Ibid., fig. 65, 3 G 377.

⁹Ibid., fig. 75, 3 D 968, 3 D 969 and 3 C 996.

¹⁰Ibid., fig. 85, 3 K 170. ¹¹Ibid., 3 E 314.

had already occurred in the MB I.¹

The second painted style to appear was that of the Byblos Deposits. The straight and wavy lines of a single width, hatched and cross-hatched area, impaled chevrons, all betray a relationship with the North Syrian Geometric Style or its MB II A - B 1 successor.²

The second painted style to appear in the MB I of the south was the Narrow-Band Bichrome of the MB II B 1. It occurred on jugs, jars and juglets of this date. Painted decoration included slashes on the rims and handles, a band of pendant lines at the base of the neck, a group of alternating red and black lines on the shoulder and often a spiral or concentric circles on the body. Sometimes there was a cross-hatched band, or band of cross-hatched triangles or lozenges on the pot (Figs. 283-285, 296-300, 511). The ring of pendant lines at the neck had been transformed from the North Syrian band of vertical lines; the spiral or concentric circles were the only innovation other than bichrome painting. This was often a group of narrow bands on the shoulder, red in the center, flanked by black bands (Fig. 285, 299 a). The combination of narrow and broad bands were characteristic of the MB I Syrian Band Painted Style. In addition, broad bands often occurred alone on handleless jars (Fig. 300 a, b, e, f). It should be clear that the two styles were conflated by the Proto-Canaanites in Palestine and Lebanon (Fig.

¹Above, pp. 669-74. The motifs which came from the North Syrian geometric style included bands of vertical lines, cross-hatched triangles, lozenges and zones and painted animals. See Braidwood and Braidwood, Excavations in the Plain of Antioch I, fig. 344, 27; Fugmann, Hama; L'Architecture des periodes pre-hellenistiques, fig. 106, 4 B 875. These animals were all found between cross-hatched triangles.

²Above, 850-854.

299 f). This same combination of the two styles was happening in North Mesopotamia as well; it produced Khabur Ware (Fig. 566, 577-578).

The Proto-Canaanite innovations in the Narrow Band Bichrome Style may also have been of foreign origin. The use of the spiral is first documented on a flask of the MB II A 2 at Byblos. This resembled the general shape of the pilgrim flask found at Mari, Baghuz, Osmaniyya and Kültepe. These pilgrim flasks had concentric circles on them in relief (Fig. 565 b, 569 a), one had painted circles which may have given rise to the painted decoration on the Byblos juglet. The use of Bichrome is more difficult to trace. Multi-colored painting was in use only in the Aegean, on Kamares ware, and in Anatolia at this time. Kamares ware was found in the Levant, but the painted Proto-Canaanite pottery does not resemble it in any way. The simple decoration resembles that of the red and black bichrome of Kültepe. Since Kültepe, Syria-Palestine and Northwest Mesopotamia were all linked in this period, a connection is plausible to explain the bichrome.

The next stage of painted pottery in the Proto-Canaanite area was the broad-band bichrome; this was simply an outgrowth of the more complex Narrow Band Bichrome of MB II B 1. In it, the narrow bands on the shoulder of the pot were generally combined into one broad band of red, often flanked by two narrower bands of black paint (Fig. 302-308, 310-314).

As distinct styles, both of these were relatively short-lived, the first occurring mainly in the MB II B 1, the second mainly in the MB II B 2, with a monochrome survival in the MB II C.

Although bichrome painted pottery was not at all common in the MB II C - III, it did occur. In Palestine, the two best-documented

occurrences were in the MB III levels of Megiddo, flared-carinated bowls painted with bands of red and black. One had a curious stand set into it which was painted with "trees".¹ We should note one odd experiment at Tell Farca north.²

The occurrence of bichrome is better documented in Syria; jugs with bands on the shoulder in black with red lines from the neck to shoulder were found at Tell es-Salihiyya.³ A more regular variant of this type of decoration was found at Ras Shamra.⁴ We can refer to this as Syrian Bichrome.

Another type of bichrome painted decoration occurred in the Lebanon; it consisted of a broad white band flanked by two narrow bands of black, normally painted on a red-polished dipper. It occurred in the MB III A.⁵

Simple band painting occurred but rarely in the MB II C; it was virtually absent in the MB III A 1. It reappeared in the MB III A 2, on the Proto-Canaanite variant of the Khabur cup at Jericho.⁶ It continued to occur on vessels of this type, including the pedestal vase, the open bowl and the flared-neck jar, through the MB III B.⁷ Since the band-painted style occurred on a different type of pot than it had originally, this may well represent renewed influence from the northeast.⁸

¹Loud, Megiddo II, plate 45-19 from "Stratum X" or phase P, MB III B - C.

²Above, p. 966, see 997-1000. ³Above, pp 1089-1093.

⁴Above, p. 1111, 1114. ⁵Above, p. 897.

⁶Above, pp. 1010-11, 899.

⁷Above, p. 1195, note 1.

⁸The Khabur influence was first felt in the painted jars and jugs of MB II B; the Khabur cup first appeared in MB III A 1, which phase it defined; see above, pp. 1194-95.

The next types of painting were all found on juglets; they are all classed as variants of Painted Yehudiyya Ware. Band Painted Yehudiyya juglets were those painted with simple broad bands of paint. This style appeared in the Lebanon just before the end of the MB III A;¹ it was known in the MB III B.² Early Painted Yehudiyya ware occurred with the Band Painted Yehudiyya ware in the MB III A 2 of the Lebanon.³ It also occurred at Hazor, Dhahrat el Humrayya and Jericho in MB III A 2 - B.⁴ Vessels were painted in the style of the MB II - III painted pottery of North Syria, especially including bands of vertical lines between two horizontals, birds and animals.⁵ There were also small groups of spirals and concentric circles. The band of vertical lines between horizontals was not present in the earlier appearance of North Syrian influence in Palestine, nor were the birds or quadrupeds; we should regard this style also as representing a renewal of northern influence.

The last of these styles of painted juglets is the most common, referred to here as Painted Yehudiyya Ware. This consisted of a chocolate-on-cream paint on the piriform or cylindrical juglet in approximately the same style as the small vessels of Giblete Monochrome (Fig. 252-255). This was normally wavy and straight horizontal bands. Occasionally, there

¹Above, p. 897, in Ruweise tomb 66; p. 1094 at Kamid el Loz; and p. 1095, at Tell Hizzin.

²Above, p. 1031.

³Above, pp. 847, 1094 and 1095.

⁴Above, p. 997 at Kefar Szold and Ginosar; p. 960 at Hazor; pp. 1007-1008 at Jericho; p. 1066 at Dhahrat el Humrayya; and 899 at Madjluna, with spirals.

⁵Above, p. 999 at Ginosar for birds and animals; pp. at Ruweise; pp. 1030-31 at Amman for vertical lines between horizontal bands; p. 901 at Sin el Fil; fig. 383 h from Ras el Ain.

were vertical lines on the shoulder of a juglet extending to the base of the neck (Fig. 532 x, 541 and 556).

Occasionally, juglets of this style had crossed irregular lines added below the main group on the shoulder. This points to some Cypriote influence; atectonic decoration was not characteristic in the Levant, though it was characteristic of the Cypriote pottery imported to the coast.¹

Yehudiyya Ware

The history of Yehudiyya ware was bound up with that of the painted styles. The types of juglet that came to be given the decoration we call Yehudiyya were painted in the MB II B 1, with the spirals and groups of horizontal bands discussed under the painted style of that age.²

The first vessels in Palestine to be given the punctate decoration known as Yehudiyya decoration were not juglets at all, but carinated bowls, from Megiddo of the MB II B 2 (Table 94).³

The earliest juglets given the incised and punctate decoration appear to be those from the Affula kilns.⁴ These were globular juglets with two- or three-strand handles, with ridge-rims, bevelled rims or trumpet-mouthpiece rims. Decoration included simple horizontal bands (filled with upended chevrons, bands with metopes, standing and pendant triangles with metopes, filled with checks and vertical bands (Fig. 391).

¹Above, pp. 143, Tarkhan. ²Above, p. 1210

³Above, p. 923 and fig. 310.

⁴Above, pp. 989-991.

Some of the juglets had a band of combing at the base of the neck. We have dated these kilns to the MB II B 2.¹

Two of the types of decoration represented in the Affula Kilns became popular in the MB II B and III A. These were the simple narrow bands filled with punctate ornament and standing and pendant triangles with metopes. A third type, with the vertical bands later appeared commonly with only four zones as a classic type of Late Yehudiyya Ware.

Early Yehudiyya Ware appears to have been fully developed in the MB II C. At Affula, in a pit-tomb, there was a juglet with narrow bands filled with standing and pendant triangles that sometimes made reserve diamonds.² At Tell ed-Dab^ca, level G contained a juglet with several narrow bands, some filled with pendant triangles, other with fish swimming around the pot, heads pointing down.³ This last was the only example of the high quality representational Yehudiyya ware found in a well-defined context.

Other juglets or sherds with representational decoration or very elaborate incised decoration were found at Lisht,⁴ Illahun, Thebes,⁵ Tell ed-Dab^ca,⁶ Byblos,⁷ Sin el Fil⁸ and Cyprus.⁹ Representations included the fish, which occurred twice,¹⁰ a dolphin,¹¹ which was unique, goats in a tree,¹² birds of various types,¹³ a human arm,¹⁴ palm trees,¹⁵ and

¹Above, pp. 989-991.

²Above, p. 989.

³Above, p. 64.

⁴Above, pp. 132-136.

⁵Above, p. 163.

⁶Above, pp. 64-49.

⁷Above, p. 888.

⁸Above, p. 902.

⁹Above, pp. 1200-1201.

¹⁰Above, pp. 64-69.

¹¹Above, p. 134.

¹²Above, p. 160.

¹³Above, pp. 68-69, 136.

¹⁴Above, p. 136.

¹⁵Above, p. 136.

buds and flowers.¹ Earlier, these features were found generally in narrow bands;² a later form had the representations spread across the entire surface of the jug or juglet.³ The latter type was found in MB III A contexts at Tell ed-Dab^ca. In addition to the representations, there were some elaborate motifs that were found, sometimes without. These included running spirals or s-scrolls and plumes,⁴ both of Minoan origin, and the guilloche, probably of Syrian origin.⁵ We have already mentioned bands filled with incised zig-zags and scale patterns.

Early Yehudiyya ware itself became more complex in this period. The type with narrow bands continued to occur in the MB II C - III A, especially in Palestine. At Megiddo, several examples occurred with irregularly made leaning zones in the bands.⁶ The standard type of Early Yehudiyya ware, with standing and pendant triangles above and below a band of rectangular zones or metopes was very common in the MB III A at Tell ed-Dab^ca⁷ as was a variant with only the standing and pendant triangles.⁸ Other variants included types with standing and pendant triangles in the middle zone making a reserve zig-zag or reserve diamonds,⁹ and a type with only metopes in several bands.¹⁰

The form with several vertical zones survived in the MB III A¹¹ as

¹Above, p. 136.

²Above, pp. 64-69, 135-136.

³Above, pp. 75, 134.

⁴Above, pp. 135-136.

⁵Above, p. 136.

⁶Above, pp. 929-931.

⁷Above, pp. 69-70.

⁸Above, pp. 69-70, 88.

⁹Above, pp. 69-70.

¹⁰Above, p. 888.

¹¹Above, pp. 1200-1201.

did a type with narrow bands, deep grooves and concentric circles.¹

These elaborate and diverse forms of Early Yehudiyya ware were found mostly in Egypt, with a few occurrences on the coast and in the plain of Jezreel. Early Yehudiyya ware was not often found in Palestine. The frequency and diversity of occurrences in the lower Nile Valley clearly indicate that this elaborate ware was produced there in the Hyksos Age.²

The influences that affected the production of Early Yehudiyya ware were, on the other hand, quite diverse. The influences that affected the production of other pottery of Proto-Canaanite origin can be sought in the pottery of other regions, primarily Syria. Early Yehudiyya ware contained influences not found on other pottery, so the persons who decorated Early Yehudiyya juglets must have drawn on other sources of inspiration, such as glyptic, or more likely, fabric. The standing and pendant triangles probably came from the cross-hatched triangles so common in North Syria (Figs. 388-389). The origin of the narrow horizontal bands can be sought in the band painted pottery of the MB II B 2.³ Metopes and the curious irregular zones found in many of the bands should probably also be regarded as a representation of a Syrian motif, the group of vertical lines between horizontals (Fig. 595-596). Other Syrian or eastern motifs, such as the goats in the tree and the guilloche, had no background in decorated pottery. The inspiration for these must have come from glyptic or textiles, as must have the inspiration of the scale and zig-zag patterns.

Most of the motifs of Minoan origin were found on painted

¹Above, p. 899.

²That is, the MB II C - III A.

³Above, p. 1211.

pottery of the Middle Minoan I - III; these included the fish, dolphin, running spiral or s-scroll, and plumes. However, the arm, which must have had an Aegean origin, since it was sleeved, did not occur on MB pottery of the Aegean; the fish and plumes are far better drawn than any on Minoan pottery, especially Kamares ware, which was common in the Levant. The dolphins were well-painted on the MM III jars at Pachyammos, but this was later than the other comparisons. It is clear that the Minoan motifs also were drawn from some source other than pottery, probably textiles, since the small figures in glyptic do not have very much detail. We might also cite the atectonic nature of much representational Yehudiyya decoration as a feature of Minoan origin, though the characteristically Minoan torsion design was not present.

We have put off a discussion of the origins of Yehudiyya ware to discuss the various influences that affected it. It should be clear that no incised and punctate ornament had a connected tradition in Palestine and Syria. Incision was sometimes used in simple combed bands and wavy lines, but there were no elaborate patterns of Yehudiyya type. There was a very popular white-filled incised decoration in C-Group Nubia; some of the geometric designs bore a startling resemblance to the standing and pendant triangles found on Early Yehudiyya ware (Figs. 142-145). However, the Egyptians never imitated C-Group pottery and none was imported to Egypt (save at the C-Group settlement at Kubaniyya) that could have influenced even travelers who might affect the start of Yehudiyya ware in northern Palestine.

Two other active traditions of incised and punctate ornament were in contact with the people of the MB II B 2. One of these was Aegean. (Incised ornament occurred on Cyprus, with white filling. It too differed

from Yehudiyya ware) Incised and punctate ornament had occurred in the Cretan Neolithic in patterns similar to those of Yehudiyya ware. In the Early Bronze Age, the decoration in white-filled incision occurred in the Cyclades, on the famous frying pans, usually in connected concentric circles.¹ Incised, white-filled decoration was also known in the Middle Minoan, though it was rather rare.² The type of Aegean pottery that penetrated the Levant was at this time Kamares ware which was not incised, but had a light-on-dark effect that was often quite similar. Since, however, the punctate decoration was not used, we must rule out a Cretan origin for this decoration.

The second active tradition was that of Mesopotamia. Incised decoration on pottery there went back to remote prehistory.³ The most recent manifestation was Larsa Grey Ware. This distinctive pottery was widespread in Mesopotamia from the south as far as Susa and Nuzi; one sherd from Hama may be of a jar of this type, while another resembles the shape (Fig. 589, 5 B 265).⁴

The characteristic form that occurred in this ware was a small cylindrical jar with round base. The side was extended to make a skirt to stand the jar up.⁵ Four lugs at the shoulder could have been used to

¹Emily Vermeule, Greece in the Bronze Age (Chicago: University of Chicago Press, 1964), plate XIII C.

²Pendlebury, The Archaeology of Crete, p. 107. This was dated by its discovery below Palace I of Phaistos. Polychrome dots have been noted at Ginosar and Tell Farcah North.

³That is, Hassuna incised ware.

⁴Pinhas Delougaz, Pottery from the Diyala Region, Oriental Institute Publications, vol. 63 (Chicago: University of Chicago Press, 1952), pp. 119-220.

⁵Ibid., plate 122 a and b.

fasten a covering for the mouth. While many of these jars had simply crude incision, some had elaborate incised and punctate decoration. This included horizontal bands of punctate decoration.¹ Sometimes these, or simple incised lines, would frame a metope.² This often contained the representation of a bird or quadruped, more rarely men, plants or even a boat.³ Standing and pendant triangles occurred as well as a scale pattern. Sometimes, there were concentric circles between the bands of punctate or in the metopes; this feature closely resembled the decoration of the juglets from Madjluna and Ginosar.⁴ It is clear that Larsa Grey ware more closely resembles Early Yehudiyya ware than any other incised and punctate decorated ware in use during the MB II B. Moreover, variants of this ware were found in the west at Hama, in the silos, and in H 1. The latter vessel was a skirted jar with incised and punctate decoration in standing and pendant triangles (Fig. 589, 5 B 265).

The shapes of the juglets used for Yehudiyya ware had undergone some change at the end of the MB II. The ovoid form had given way to a more piriform shape, sometimes with a nearly carinated shoulder. Most of the elaborate rim types had disappeared, leaving only the "trumpet-mouthpiece" rim, ridge rim and simple everted rim. At the end of the MB III A, there was a further simplification. Juglets in Palestine and Egypt were piriform or biconical, with a cylindrical type and a baggy juglet.⁵ Only the simple rim survived here. At Ras Shamra, there was

¹Ibid., plate 123 d, g, i.

²Ibid., plates 123 i, 124 d, 125 b, d.

³Ibid., plates 126 a, 125 d, b, c; 124 a, c-e.

⁴Above, pp. 996-1000.

⁵Above, pp. 76-77, 228-231.

a taller, slimmer type, with carinated shoulder and nearly conical body, with a pinched or trefoil rim or often a rim with a small ridge just below the lip, the vestigial ridge rim.¹

There were major changes in the decoration. We have already reviewed the various types of painted juglets that appeared at the end of the MB III A.² Of these only the simple Yehudiyya Painted ware survived through the MB III B, with some Cypriote influence on some juglets.³

At the beginning of MB III B, only one type of Yehudiyya juglet survived with a trace of elaborate decoration. This was a piriform juglet with four poorly-made pairs of incised and pendant triangles, known here as Transitional Yehudiyya ware (Fig. 417 g, 514 b).⁴ The juglet with vertical zones appeared with four zones only. These had the shape of segments out of the juglet rather than the bands that had appeared earlier (Fig. 487 j, 507 4). The third important type was the occurrence of two horizontal zones above and below the waist of a biconical, or occasionally piriform juglet (Figs. 6, 514 c, 521 o, 522 n, 550, 458 h, 466 c). Sometimes there was only one band (Fig. 337, 341 f, 468, and 514). All over punctate decoration occurred on both piriform and cylindrical juglets (Figs. 337 b, 486 and 522). Baggy juglets had vertical zones of punctate ornament; some of these had four lobes which were left free of punctate areas which surrounded the lobes on the body of the pot.⁵ The punctate ornament had heretofore generally been applied in straight lines; now it was always applied in some form of upended

¹Above, pp. 1108-1109. ²Above, p. 1212.

³Above, p. 1213.

⁴Above, pp. 76, 88, 564, 1006-1007.

⁵This was only found in Egypt.

chevron or zig-zag. Theriomorphs such as hawks and fishes occurred; they were rare before.¹

At the end of MB III B, Yehudiyya punctate decoration died out, along with the piriform juglet. Painted decoration on the cylindrical juglet continued however.² In Egypt, the theriomorphs of Yehudiyya ware may have continued to exercise some influence in the bird-shaped juglets of the New Kingdom.³

Otherwise, the incised and punctate Yehudiyya ware had little influence outside of Cyprus, where it gave rise to the curious Black Slip III juglet with piriform shape and similar but characteristically Cypriote (i.e., poorly-organized) decoration.⁴

¹Again, this is found only in Egypt, at Tell ed-Dab^ca, Tell el Yehudiyya and Lisht, primarily.

²Above, pp. 1049, 1095.

³Petrie, Qurneh, plate XII-3.

⁴Above, p. 1202.