

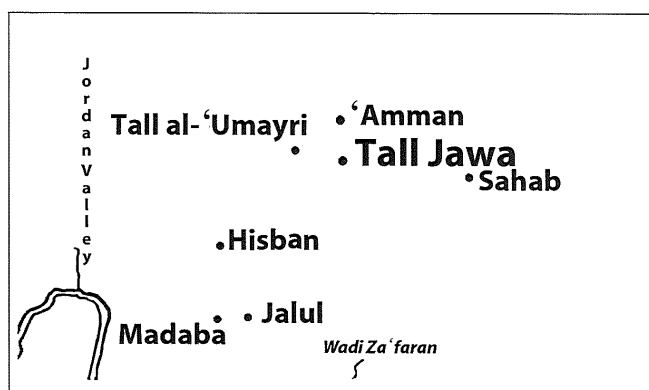
Imports, Imitations or Local Production? The White Painted Ware from Tall Jāwā

The Iron Age site of Tall Jāwā¹ is one of the settlements surrounding Rabbath Ammon to the south, along with Tall al-‘Umayrī, Saḥāb, Ḥisbān and Jalūl, in what is considered to have been Ammonite territory (FIG. 1). The ceramic corpus shares a significant number of features in common with the pottery from these sites, including black slipped and burnished pottery, inverted rectangular rim kraters and holemouth jars, and rolled rim pithoi. However, the dominant surface treatment used on the decorated Iron Age IIB pottery in this region of central Jordan is red slip. A number of carefully made vessels from Tall Jāwā are not only slipped, but are also burnished with a continuous wheel burnishing that gives them a lustrous finish. This finish is seen on bowls, chalices, jugs and juglets of these, a number are also painted with concentric circles on the interior and/ or horizontal black lines which are in turn covered with white wash on the exterior. While this decorative style continues in Iron Age IIC, it is reserved for high status items and is being

replaced in the bowl corpus by black slipped and burnished wares (Daviau and Graham 2009).

In the repertoire of large jugs, the majority are undecorated, although a few are painted on an unslipped and unburnished surface. Jugs found in Stratum VIII (Iron Age IIB; Daviau 2003: 469-474) have a round thickened rim with a neck ridge and a handle which springs from the rim (V131; FIG. 2.1). Smaller jugs with a handle extending from the rim to the shoulder are indeed painted with black lines, but like many of the large jugs, the decoration is on an unslipped and unburnished surface (V97; FIG. 2.2). Amphorae are rare, although one example is painted on an untreated surface (V105; FIG. 2.3). Only a few jugs are slipped and even fewer are painted and decorated with white wash over the painted lines (V310; FIG. 2.4). Broad bands of color, seen at sites in northern Moab, are rarely seen in Ammon, where fine painted bands and complex patterns predominate².

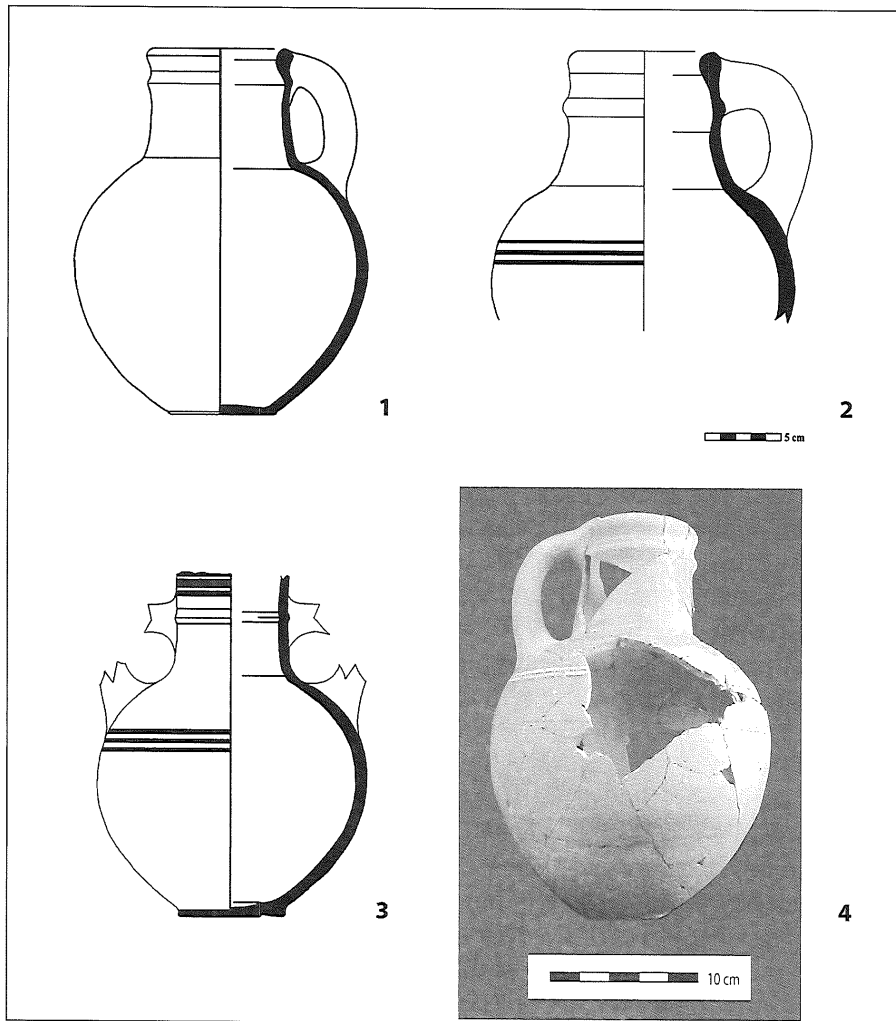
Within this assemblage of red slipped and painted pottery are a number of vessels and sherds with a heavy white slip and black and/ or brown painted lines. For the most part, the fabric appears to be local with the typical range of inclusions (carbonates, chert and oxides; Daviau and Graham 2009: 52). One pot has the well-known Ammonite double disc base, whereas three other white pots have a ring base, which is otherwise seen much less often in the Tall Jāwā corpus. In this paper, I will examine the various features of this small assemblage of white pots and go on to identify their decorative patterns. Following this study is a search for parallels, in order to determine the distribution of these



1. Close-up map of central Ammon.

¹ Excavations at Tall Jāwā were carried out in 1989 and 1991-1995; three volumes of final reports have been published to date (Daviau 2002, 2003, 2009) and a detailed study of the Iron Age pottery is in preparation.

² In a recent study of pottery from Tall Jāwā and Khirbat al-Mudayna on Wādī ath-Thamad, Epler defines lines as <1.0cm and bands as >1.0cm (unpublished paper).



2. Jugs: (1) V131=A14/56.3; (2) V97=A14/60.1; Amphora: (3) V105=A13/77.2; Red Slipped and Painted Jug: (4) V310=E75/41.3.

styles and the mechanisms for their appearance in central Jordan.

The White Painted Pots

The assemblage of white slipped pots from Tall Jāwā consists of a minimum of four partially restored amphorae, two jugs, two juglets³, one amphoriskos and two miniature juglets, along with 44 body and rim sherds which each represent a distinct vessel. These vessels are unusual, not only in their decoration but also in their shape.

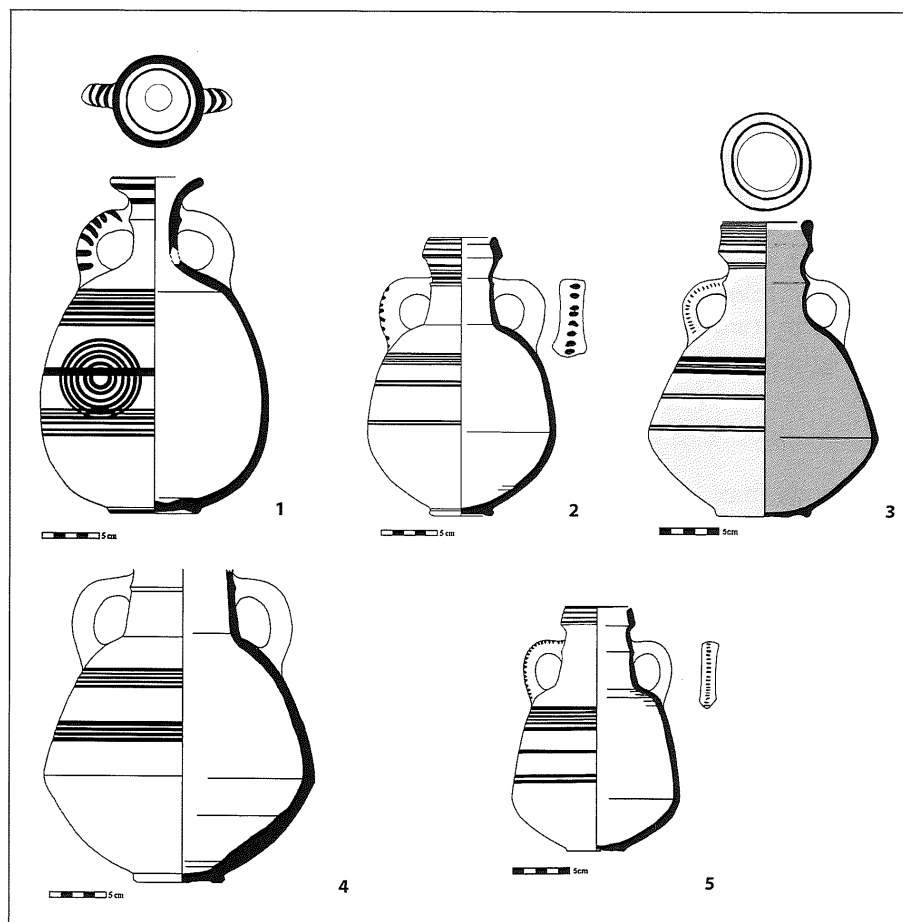
Globular Amphora

Four vessels can be designated as amphorae, although each vessel has a slightly different body shape: globular, biconical or decanter-shaped. The most ornate amphora is V140 (A5/15.9; FIG. 3.1),

a globular vessel with a flaring rim, a neck ridge, two opposing handles springing from the neck, a globular body and a ring base. Surface treatment consists of a heavy white slip, which was partially soot-stained when Stratum VIII was destroyed. Painted decoration begins with thin painted lines inside and on the top of the lip. This is followed by a spiral line on the underside of the rim and neck. The two loop handles have a somewhat triangular shape and are decorated with horizontal strokes. The major design on the body consists of two series of narrow lines. The upper series is immediately below the handles and has 8-10 lines, while the lower series is just below mid-body and has 8-9 lines. Between these two series, there is a single broad band (0.5cm). On one side of the pot there are two patterns of concentric circles: one is between the

³ A third juglet represented by its base and lower body (V578) is covered with a heavy white slip and may also belong to this as-

semblage.



3. Amphorae: (1) V140; (2) V565; (3) V307; (4) V389; (5) V309.

handle and the centre, while the other is below the opposite handle; there are no circles on the other side. It appears that the lines were painted after the circles because one circular pattern is centered on the single broad band while the pattern on the other side is in a lower position and overlaid by the lower set of horizontal lines. This discrepancy suggests that the pot was not properly centred when it was returned to the wheel to be painted. A random sherd with painted lines and circles (D31/68-4) indicates that there was at least one other vessel with this same design.

Catalogue

V140 (FIG. 3.1; A5/15.9). Rim D 7.7, body D 19.2, H ca 29.0cm; pink (7.5YR 7/3) fabric, very pale brown (10YR 8/3) slip, brown (7.5YR 5/2) and dark gray (N4/) paint; soot-stained, broken.

A second globular amphora, nearly piriform in shape (V565; FIG. 3.2), is made of a relatively crisp ware and has a gentle mid-body change of direction above a ring base. The upper body features

include a folded offset rim, neck ridge – more typical of the assemblage – and opposing loop handles. Vessel V565 is covered with a thin pinkish white slip (worn in places) and is painted on the rim and neck with multiple lines, along with short horizontal strokes on the handles which begin at the neck ridge and are attached to the shoulder. Immediately below the handles is the first group of lines consisting of three thin lines flanked by thicker lines. Below this group are two pairs of thin lines above the change of direction.

Catalogue

V565 (FIG. 3.2; E63/8.2). Rim D 6.5, body max D 16.5, H 22.5cm; pink (2.5YR 7/4) fabric, pink (7.5YR 8/3) slip, very dark gray (N3/) dark grayish brown (10YR 4/2) paint; broken.

Biconical Amphorae with Thickened Rim

Based on its refined decoration, the pot that most clearly imitates foreign vessels is V307 (FIG. 3.3; Daviau 1996: Fig. 6.3). This vessel is biconical with a thickened offset rim, neck ridge, two strap

handles and a ring base. The exterior is completely covered with a thick white slip and is decorated with black and dark brown paint lines. The decoration consists of one broad band and three narrow lines on the top of the thick rim along with eight thin lines on the outer face of the rim and three lines on the neck above the mid-neck ridge. Both edges of the handles are decorated with 14-16 short strokes. The upper half of the body is encircled with two narrow lines (1mm each) framed by two darker broad lines (4mm each), below which are two more sets, each of two narrow lines.

Catalogue

V307 (FIG. 3.3; E65/79.18). Rim D 7.5, body max D 20.0, H 26.5cm; pink (5YR 7/4) fabric, very pale brown (10YR 8/2) slip, very dark gray (N3/) and dark grayish brown (10YR 4/2) paint; broken.

Local Biconical Amphora

A second biconical amphora with a neck ridge and black lines is different in its forming techniques and painted decoration. Vessel 389 is a thick-walled pot made from a slightly porous fabric with the full range of local mineral inclusions. The light coloured slip and painted lines makes it stand out from other local pots although it is not a close parallel to either of the amphorae discussed above.

Catalogue

V389 (FIG. 3.4; E75/14.4). Amphora: neck D 8.0, max body D 23.5, H 27.5+ cm; pink (7.5YR 7/4) fabric, gray core, very pale brown (10YR 8/2) slip, gray (N6/) paint; broken.

Decanter-Shaped Amphorae with Local Style Base

Amphora V309 is close in shape to a decanter with a change of direction at the shoulder and in the lower body area (FIG. 3.5). The rim is folded, comparable to those pots with a ring base, and the vessel has a pale slip and painted lines on the rim, neck and body with the largest group of lines just below the handles. Here again, the handles are painted with black strokes. Although this amphora shares many features with the larger pots described above, it has the standard double disc base found

throughout Ammonite territory⁴.

Catalogue

V309 (FIG. 3.5; E54/104.1). Folded rim Amphora: rim D 5.0, maximum body D 13.5, H ca 19.5+ cm; pink (5YR 7/4) fabric, pinkish white (7.5YR 5/2) slip, dark reddish gray (2.5YR 4/1) lines; broken.

Sherd Material

Additional rim sherds of the folded offset style with painted lines indicate that there were many more examples of this style of pot at Tall Jāwā. A certain amount of variation in forming techniques is apparent in the way these rims were folded. One group, represented by sherds E65/79.4+5, is flat or slightly convex on the exterior whereas E54/161.1 is concave forming the mid-neck ridge. Fragments of additional amphorae of medium and small size are well represented in the sherd material, which includes examples from both Building 300 of Stratum VIII and Building 800 of Stratum VII.

Catalogue

Sherds E65/79.4+5 (FIG. 4.1) form a folded rim with six lines on the rim and three on the neck.

Sherd A93/138.1 (FIG. 4.2) has seven dark gray (2.5Y 4/1) lines on the rim and three on the neck.

Juglets

Juglets with a globular body and disc base also reflect the same surface treatment although most examples are only partially preserved. These juglets are typically are ca 10.5-14.5cm in diameter with a base measuring 4.5-4.7cm.

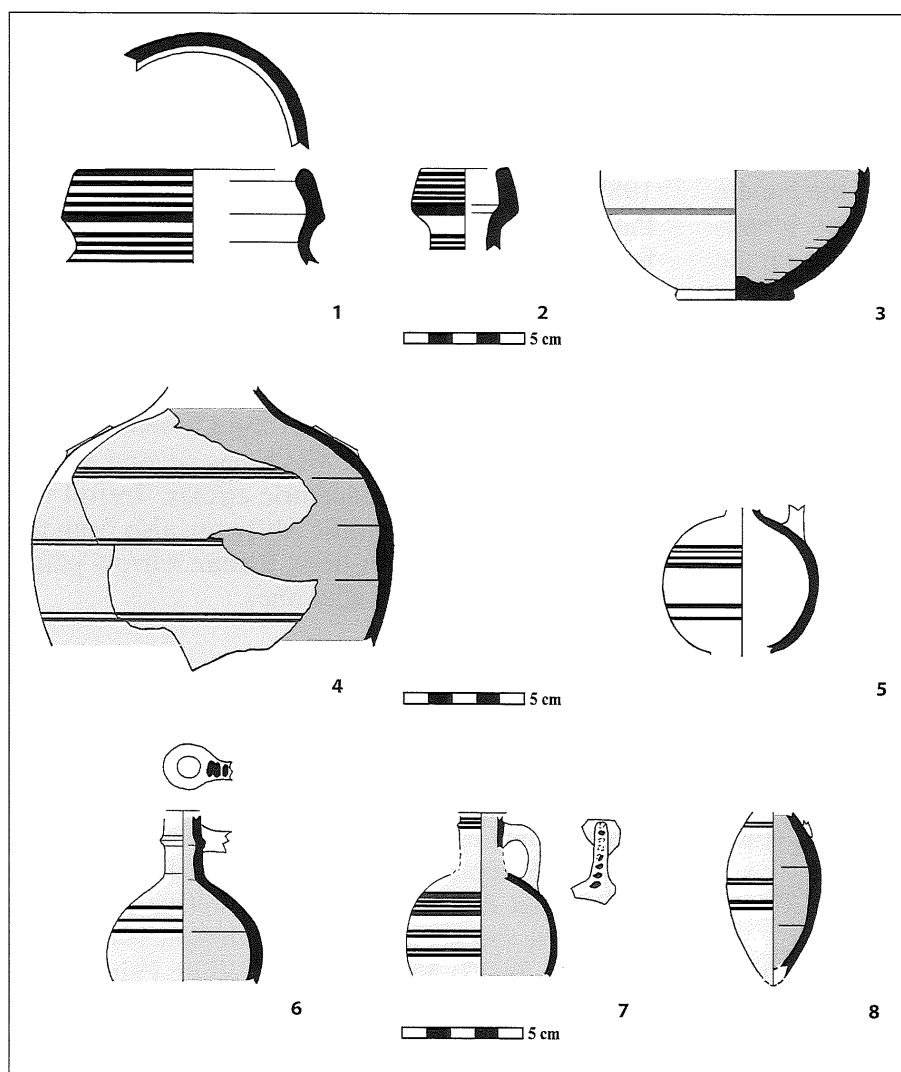
Catalogue

V207 (FIG. 4.3; B24/35.5). Disc base and lower body: max D 10.1, base D 4.5cm; pink (5YR 7/3) fabric, gray (N5/) core and interior, pale yellow (2.5Y 8/2) slip, very dark gray (10YR 3/1) painted band; broken.

V208 (FIG. 4.4; B23/1.4). Upper body: max D 10.5cm; pink (5YR 7/3) fabric, gray (N5/) core and interior; very pale brown (10YR 8/2) slip, dark gray (10YR 4/1) painted lines; broken.

⁴ Several sherds of this vessel were mended and illustrated in 1995 (Daviau 1996), but the pot has now been partially restored with

the addition of its rim and one handle.



4. Sherds and Juglets: (1) E65/79.4+5; (2) A93/138.1; (3) V207; (4) V208; Miniature Juglets/ Amphoriskoi: (5) V526; (6) V577; (7) V573; Alabastron: (8) V104.

Miniature Juglets/ Amphoriskoi

Miniature juglets in the Tall Jāwā corpus cannot be distinguished from miniature amphoriskoi because of their poor preservation; often only one handle is preserved. These small vessels, with a maximum diameter of *ca.* 6.0cm and a neck opening of approximately 1.0cm, were made of finely sorted clay and share the same surface treatment; they were white slipped, polished and painted, and clearly belong to the same potting tradition. However, their thin walls and black paint suggest that some of these tiny vessels may have been imports.

Catalogue

V526 (FIG. 4.5; E74/59.11). Miniature Juglet: body D 6.0, H 6.0+ cm; light reddish brown (5YR 6/4) fabric, very pale brown (10YR 8/2) slip, dark gray (N/4) paint; rim miss-

ing; slip worn.

V577 (FIG. 4.6; E64/63.6). Neck and handle: neck D 1.0, body D 6.2cm; light reddish brown (5YR 6/4) fabric, very pale brown (10YR 8/2) slip, dark gray (N4/); sherds.

V573 (FIG. 4.7; E54/133.3). Neck, handle and body: neck D 1.5, body D 6.5; pink (5YR 7/3) fabric, very pale brown (10YR 8/2) slip, very dark gray (N3/) paint; rim and base missing.

Vessels Related to the White Painted Pots

Alabastron: One hand-made alabastron (V104; A13/12.1) may well be an example of another vessel type that was influenced by the White Painted tradition. It too is covered with a thick creamy white slip and is painted with three pairs of gray lines (FIG. 4.8; Daviau 2001b: fig. 3:9). The closest

parallels are actual alabaster vessels⁵ but these are not represented at Tall Jāwā.

Handles: One white slipped handle sherd is square in section and has a dark gray hatch pattern confined by two outer lines to the center of the handle (B54/44.5). Exact parallels have not been identified, although Núñez notes that “the strokes on the handle used to be flanked longitudinally on both sides by black paint” on Phoenician pots belonging to the ‘Salamis Horizon’ (pers. comm.). In Palestine the hatch pattern, without vertical lines, appears on the upper part of a krater handle from Tomb 96 at Gezer (Macalister 1912: Pl. 90:8).

Distribution at Tall Jāwā

In attempting to locate this pottery in the architectural space at Tall Jāwā, it became clear that the heaviest concentrations were located in buildings dating to Iron IIB, or Stratum VIII, principally in Building B300 to the north and to a lesser degree in Buildings B102 and B200 to the south. No restorable white slipped and painted pots were found in the Stratum VII buildings, although there were random sherds present in both B800 and B700 (FIG. 5 and FIG. 8).

Search for Origins

The pattern of dark gray or brown/ black lines has a long history in Cyprus, although this is not a common style in the late Iron Age. Attempts to discover exact parallels that have a similar body shape and surface treatment have met with little success, with the exception of certain vessels from sites in Phoenicia, and even here the vessel classes and body types can be quite different. Many of these vessels are imports of the White Painted styles, for example, at Tell Keisan (Puech 1980: Pl. 19: 1-2, 4-5) or appear as unslipped ovoid bottles decorated with black painted lines on a pale background (Puech 1980: Pl. 36: 1-3, 8-9).

Cyprus

One automatically turns to Cyprus for the origin of the pattern of broad lines flanking a group of narrow lines, since this design is common on Cy-

priote White Painted pottery as well as on flasks. The design of horizontal lines and concentric circles also had a long history in Cyprus, appearing already on Red Polished gourd-shaped jugs from Middle Bronze Age Tomb 5 at Linou (Flourentzos 1989: 66; fig. 98). However, by the Iron Age, White Painted vessels are wheel made and have very different styles, such as bichrome imitations of Euboean skyphoi from Amathus and White Painted IV kraters and jugs with an open field and animal or bird motifs (Karageoghis 2002: figs. 314, 398). Of note are the large barrel flasks, such as the one in the British Museum from the Cesnola Collection (Room 72, Case 9) which has several groups of painted lines and concentric circles. Trefoil rim jugs at the Harvard Semitic Museum, also from the Cesnola Collection (on-line), feature narrow painted lines flanked by broader ones.

Phoenicia

Another possible source of inspiration is Phoenicia, where barrel flasks with concentric circles and painted bands make an appearance. The Cypriot style of decoration using broad lines framing narrow ones appears on imported wares, such as those at Sarepta which consist of barrel jugs and juglets that demonstrate the decorative pattern of concentric circles and lines (Anderson 1988: 275-277; figs 34:17; 32:17) in both White Painted and Bichrome wares⁶. Additional imported sherd material at Sarepta is assigned to the Cypro-Geometric IA-IIB period (1050-850 BC), while derivative White Painted (wheel-made) IV sherds are dated to Cypro-Achaic IB - IIA, especially the period 700-600 BC (Koehl 1985: 45-47).

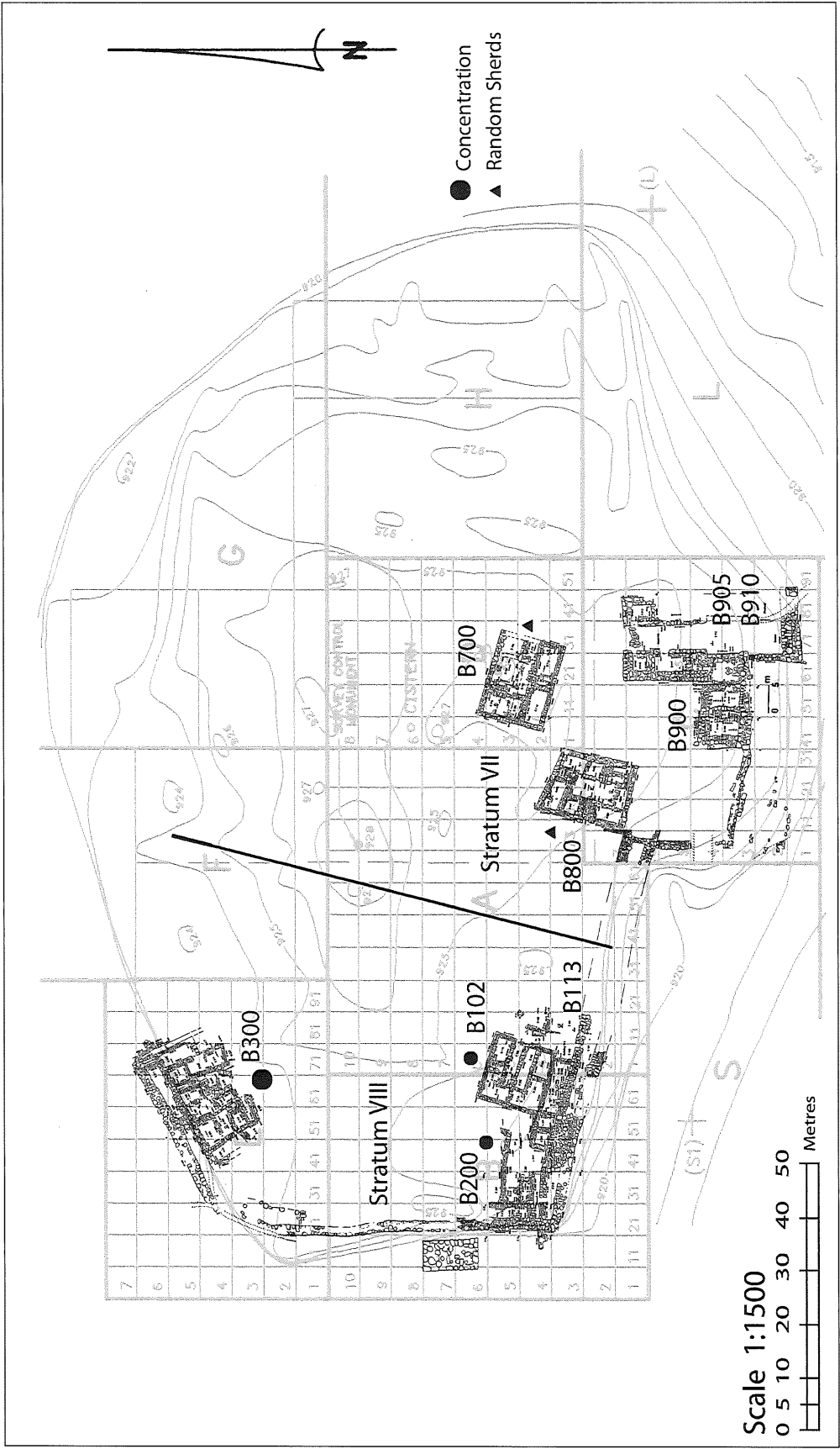
Tell Kazel: A considerable variety of White Painted designs (WP II-WP V) are seen in the sherd material at Tell Kazel, including bowls and 20 jug and amphora sherds with bands of painted lines and lines intersected by concentric circles (Yon and Caubet 1990: fig. 5:128, 134).

Tyre: Examples of imported jugs with very pale brown or pale yellow slip were also recovered at Tyre (Bikai 1978: Pl. XXVIII:1-2).

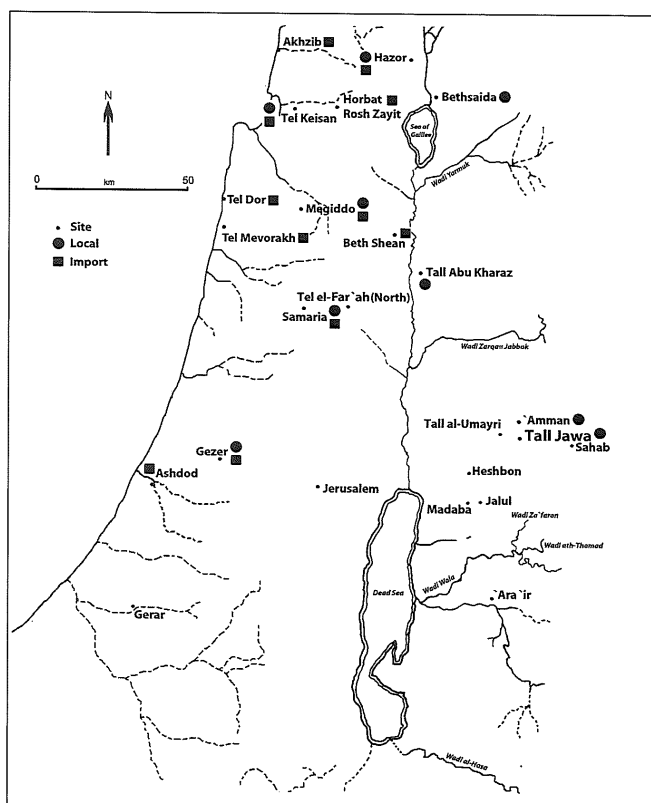
Sidon: In order to better explain imported sherd material at Hama, a nearly complete amphora form

⁵ The closest parallel in size is an alabaster pyxis from Beth Shean along with a somewhat larger example with elaborate handles, also in alabaster; both vessels are assigned to Lower Level V (James 1966: fig. 62:13 and 11 respectively). Re-evaluation of this level assigns it to Iron Age IIA (Mazar.2006: Table 2.1).

⁶ Francisco J. Núñez Calvo (pers. comm.) points out that the rim and neck ridge is common on Cypriot prototypes; however, the neck ridge is also extremely common at Tall Jāwā on unslipped and red slipped jugs and juglets.



5. Plan of Tall Jāwā showing distribution of white slipped and painted pottery.



6. Map of Jordan and Palestine showing imports and local adaptations.

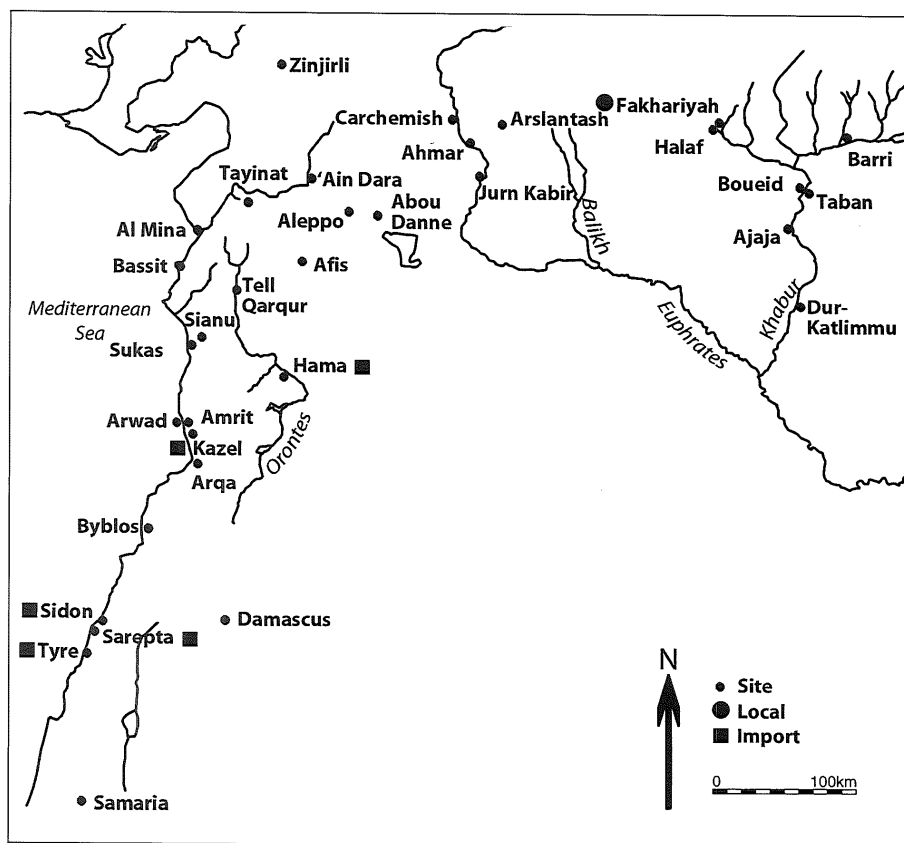
Cave XV at Sidon, now in the Louvre (AO 5721), was proposed as a parallel by A. Caubet (Riis and Buhl 1990: 188; fig. 87).

Horbat Rosh Zayit: Large sherds from an imported barrel flask were recovered in Stratum IIb of the fort area at Horbat Rosh Zayit (Gal and Alexandre 2000: fig. III.73:1). This vessel is painted with eight narrow lines flanked by broad lines on the body and concentric circles on each end similar to the vessel form seen on Cyprus, represented both in the Cesnola collection and at Sarepta (Gal and Alexandre 2000: fig. III.73:1).

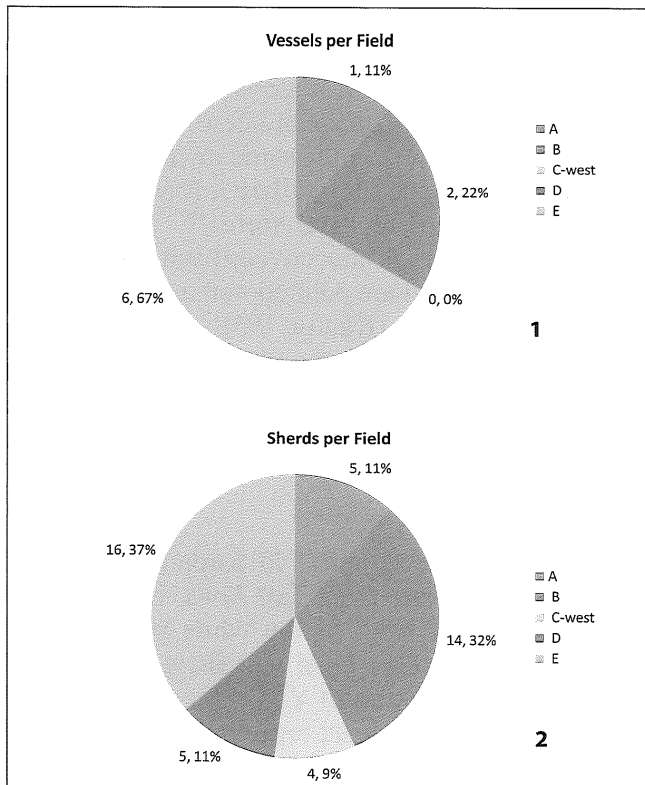
Tel Dor: Among the imported vessels at Tel Dor is a Cypriot White Painted barrel juglet assigned to the Iron Age I/ II horizon (Gilboa and Sharon 2003: fig. 11:18).

Tel Mevorakh: 12 White Painted bowls and jugs with various patterns of black lines and concentric circles (Stern 1978: fig. 18:1-14) were found in the Stratum VII house along with Red-on-Black and Bichrome sherds dated by the excavator to the 10th century BC.

Akhzib: Among the numerous Red-on-Black juglets from the Phoenician tombs is one white slipped juglet (Type CP5), with a squat body decor-



7. Map of Syria showing imported White Painted pots and local adaptations.



8. (1) Vessels per Field; (2) Sherds per Field.

ated with narrow lines between broad black ones and with additional lines on the neck and rim and a vertical stripe on the handle (Dayagi-Mendels 2002: fig. 5.14:2).

Sites in Israel

Hazor: When we turn to the interior of northern Israel, we find at Hazor a small number of vessels, either Cypro-Phoenician or local in origin, which make use of the pattern of horizontal lines and, in some cases, concentric circles. Beginning in Stratum X-IX, there is a small Cypro-Phoenician amphora with a flaring rim and ridged neck, decorated with brown painted lines and horizontal strokes on the handles. Lines on the body intersect a pattern of large concentric circles (Yadin 1961 *et al.*: Pl. CLXXVII:13). Also from this stratum is a sherd with concentric circles that is identified by its light gray fabric, yellowish burnished slip and paint as Cypro-Phoenician (Yadin *et al.* 1960: Pl. CCLII:14). In Stratum VI several vessels from Area L have similar painted decoration, although the rim forms and body shapes are different from Cypriot prototypes. These vessels, identified as 'Cypro-Phoenician', include two amphoriskoi (Garfinkel and Greenberg 1997: fig. III.39:27 =

Photo III.68, 28), one with a globular body (L330) and the other with an ovoid shape (L408). The decorative scheme of these vessels includes a 'light background' with several groups of painted lines on the neck, shoulder and body. Of importance for our study is the pattern of thick lines flanking narrow ones on the body. In one case (L330), there are brown horizontal strokes across the handles. A third vessel is a miniature amphoriskos (L298/1) with a disc base and two groups of brown painted lines on a light coloured burnished background (Garfinkel and Greenberg 1997: fig. III.39: 26 = Photo III.67). Additional examples found in Stratum V and in destruction debris consist of a juglet (or amphoriskos) with two groups of painted lines (Garfinkel and Greenberg 1997: 275, 277; fig. III.42:16 = Photo III.70), while another, larger amphoriskos (L1123) with black lines on a light orange surface has a pinched ring base (Garfinkel and Greenberg 1997: fig. III.46:3 = Photo III.71).

In the houses of the Area B Citadel of Stratum VA at Hazor there two jugs and two amphoriskoi (Yadin *et al.* 1960: Pl. LXXXVIII:1-4) with the same decorative scheme. One jug (B 1138/1) has a flaring rim with paint on the interior and exterior, a neck ridge from which the handles spring, painted lines and large concentric circles. Three of the four vessels have a pinched ring base. In Area A, the upper half of a painted amphora in the same style was also recovered (Yadin 1960: Pl. LXXIV:1). Of significance is that at Hazor, as at Tall Jāwā, these vessels are few in number, limited to a few forms and are distinctive both in their manufacturing techniques and their decorative motif.

Bethsaida: Although described as a 'bichrome' amphoriskos, a small vessel from one of the gate chambers at Bethsaida has painted lines in only one colour, dark gray (Arav 2009: 96; fig. 1.103, 104), suggesting that it should be included in these comparanda. This small vessel may be an import but the rim is missing and there is no description of the ware to clarify this suggestion.

Megiddo: At Megiddo, one vessel is similar in the shape of its upper body to V140, in that it has a flaring rim, neck ridge, two handles (broken) and painted lines on the shoulder below the handles. However, there is no light coloured slip on this vessel (Lamon and Shipton 1939: Pl. 9:31). A second amphora (Lamon and Shipton 1939: Pl. 9:30) is similar in shape to those from Hazor mentioned above. Among the smaller vessels is one identified

as 'Cypriote', which consists of the lower body and base of a small globular vessel with a cream coloured burnished slip and black painted lines (Lamon and Shipton 1939: Pl. 17:88).

Beth-Shean: White Painted sherds from Beth Shean, assigned to a jug form, show the same range of banded design as the vessels from Tall Jāwā: a single thin black band, double and triple lines, and four thin lines flanked by broad lines. These sherds are all identified as Cypriote imports and reflect Cypro-Geometric II and III styles (Smith 2006: 376-378, Photo 12.84; Pls 22:22-23; 26:15; 40:9).

Tell el-Far'ah (N): An amphora with pink slip and black lines employed the same design of horizontal strokes on the handles (Chambon 1984: Pl. 46:8).

Gezer (Ard 'Ain el-Butmeh): The pattern of broad painted lines flanking a group of narrow lines also appears on a globular jug from Tomb 58; this vessel has a very pale brown slip and brown paint. Its colouring suggests regional production although Macalister originally identify it as a Mycenaean import (Macalister 1911: I:322, Pl. LXXXVI:9). The design known from Cypriot barrel jugs also appears on a small barrel jug from Tomb 96 at Gezer (Macalister 1912: Pl. 90:6).

Flaring Rim Amphoriskoi

Samaria and Tell el-Far'ah (N): When we turn to other sites in northern Israel for forms similar to the flaring rim amphoriskoi, we find one partially preserved amphoriskos at Samaria which has a flaring rim painted with five black lines above the neck ridge (Crowfoot 1957: fig. 23:15) and a complete vessel with pale yellow slip and painted lines from Tell el-Far'ah (N) (Chambon 1984: Pl. 62:8)⁷.

Inland Syria

In Syria, it is at Hama that five imported White Painted II- III sherds from a globular jug are decorated with broad horizontal lines flanking four or five thin lines. On one of these sherds, the decoration is described as a set of concentric circles (Riis and Buhl 1990: 181; fig. 652)⁸. When we look

even further north we find bowls (F49), straight-sided cups (F59, F62)⁹ and sherds of small jars or jugs(?) in the Iron Age II material from Soundings I, IA and IX at the Aramaean site of Tell Fakhariyah that appear to reflect the same inspiration as the Tall Jāwā pots, since they utilize a foreign surface treatment to decorate local forms¹⁰. The vessels from Tell Fakhariyah are covered with a 'cream' or 'pinkish' slip and are painted with dark brown or reddish purple lines (Kantor 1958: 33; Pls 30:41-44, 49; 33:82 = Pl. 40). Of great interest is a sherd with a white slip and orange paint in a design of straight lines intersecting concentric circles (Kantor 1958: Pl. 39:100).

Transjordanian Parallels

But what was the situation in Jordan? When we look at the assemblage from Tall Jāwā, it is striking that the fabric of most of the white painted vessels is similar to other local vessels, e.g. the large unpainted jugs of Stratum VIII. Thus we can confirm their local, or at least regional, production. In other cases, the fabric is finer, either a crisp ware or a thin, partially levigated matrix, not quite typical for Tall Jāwā, except for Stratum VII, i.e. late Iron II. In his systematic study of pottery from Transjordan, Dornemann illustrates five amphorae from 'Ammān Tomb E and one from the Tomb of Adoni-Nur (1983: fig. 40:18-23) which are close in style to those from Hazor and also have some features in common with those from Tall Jāwā. Dajani (1966: 46) described these 'jugs' as vessels with an everted rim, neck ridge, twin handles and a disc or ring base. The decoration consists of "highly wheel burnished...creamy slip" and "black or dark brown" painted lines. Juglets with horizontal lines on a white slip are few in number while several with concentric circles may reflect the traditions seen in the larger vessels. One such example with broad and narrow lines is from Tel 'Ira in the Negev (Freud 1999: fig. 6.82:9), far to the south of the concentrations seen at sites further north. Also, an outlier within its assemblage is a small two-handled vessel from Tall Abū al-Kharaz. Identified as

⁷ Barrel jugs and juglets with narrow lines between broad lines are less common in Judah, although Petrie recovered a small number of such vessels at Tell el-Far'ah (S) (Duncan 1930: Type 86). The largest vessel in this group is from Stratum E, Rooms P and M and appears to be identical to that from Ōorvat Rosh Zayit (see above), suggesting that it was an import. One Cypro-Achaic sherd from Ashdod is decorated with two groups of painted bands separated by a row of concentric circles on a whitish but un-

slipped surface (Dothan and Ben-Shlomo 2005: fig. 3.94:10).

⁸ In the description, the lines are described as 'verticales' (Riis and Buhl 1990: 181) although that is not how they are illustrated.

⁹ An unnumbered fragment comparable to F59 is also illustrated, as is a large base sherd (F106).

¹⁰ The local form of the cylindrical goblet is itself influenced by the beakers from Nimrud (Oates 1959: Pl. XXXVI:37-42 = Anastasio 2010: Pl. 47:3-8).

a jug, this vessel shares some features with the Tall Jāwā pots, in that it is covered with a light coloured burnished slip and is painted, in this case with reddish brown lines and is described by the excavation as bichrome (Fischer 1994: 133; fig. 3:4)¹¹.

Conclusion

While it is clear that imported vessels are definitely represented among the white painted wares at site in Syria and Phoenicia, as well as at Beth Shean and Tel Mevorakh, this is not necessarily the case at other sites in Israel, such as Hazor or Tell el-Far'ah (N). At these sites, Phoenician decorative designs may have been the inspiration for local production of white slipped vessels somewhere in northern Israel. For these northern sites, it would be helpful if we had archaeological evidence from Damascus which could provide a link and possibly suggest a homeland for this tradition. In the words of Gunnar Lehmann:

“There isn’t anything quite like your vessels (at Tell Mina) and definitely not with a white slip. Clearly, your vessels employ elements of decoration that are typical for a Levant coastal tradition such as in Phoenicia and Cyprus. But the vessel forms are different and have no exact parallel there. So everything looks LIKE Phoenician and Cypriot but isn’t really it at the end. That is probably what the potters wanted: something that looks Mediterranean, but was suited for a local purpose” (Lehmann, pers. comm.).

This opinion is comparable to that of Dornemann (1983: 57), articulated before the more recent publications of Phoenician pottery from Tyre and Sarepta. Given their frequency at ‘Ammān and Tall Jāwā, it seems likely that here too there was a regional centre for the production of these elegant amphorae and juglets which share decorative elements from Phoenician and Cypriot prototypes but have developed their own style. At the same time, the forms represented at Tall Jāwā correspond to what is seen at other northern sites, and are distinct from what is found to the south in Edom. Examples of locally produced Edomite wares with white or cream coloured slip and ‘brown-black’ painted nar-

row lines are in the form of bowls and jugs (Bennett and Bienkowski 1995: figs. 6.14:4; 29:5), rather than the amphora style vessels found in Ammon.

At Tall Jāwā, all the vessels presented in this study appear to be local, or at least regional, since the biconical (V309) and globular amphorae (V565) both have a folded offset rim that is similar, but not identical, to that seen on locally made jugs¹². The vessel with the most distinctive shape, Amphora V140 with its flaring rim and concentric circle design, is the most exotic and does not appear to follow local potting traditions. Also foreign to the corpus are the miniature juglets/ amphoriskoi, with their eggshell thin bodies and bright black painted design.

The remaining sherds fall into a group that cannot be distinguished from local wares (for example, B44.21.13, B54.83.2); these sherds do have white burnished slip, but they have equal-size painted lines and white wash, a feature seen typically on unslipped local wares and on bowls found in Edom. With the introduction of levigated fabrics in the late Iron Age II (Stratum VII), a variant of the small globular amphora makes its appearance. Vessel 701 (Daviau 2001a: fig. 8:1) has a highly polished very pale brown (10YR 8/2) exterior surface with spots of bloom and very dark gray lines. A bottle with the same decoration (V901) was also fashioned on a fast wheel using levigated clay (Daviau 2001a: fig. 8:2). Surprisingly, an amphora from Khirbat al-Mudayna (Thamad), located south-east of Mādabā, with a pinkish white (5YR 8/2) to white exterior and dark grayish brown lines was also made of levigated clay (P406), a fabric not seen in the local repertoire (Steiner 2009:149-150). These late Iron Age II vessels were burnished or polished, but were not slipped. Another example of a pink ware amphora with a light cream-coloured surface and dark gray lines and everted triangular rim was assigned to the Persian period at Tell Abu Hawam (Hamilton 1935: fig. 6). Thus, the tradition of Cypriot imports and their local imitation appears to dwindle during the Late Iron Age II (7th century BC) when new fabrics and forms make their appearance.

¹¹ Fischer mentioned that this vessel is actually bichrome (pers. comm., Paris, 9 June 2010), although it shares several features with the white painted vessels from Hazor. Fischer himself presented a number of white slipped and painted sherds from the sherd material at Tall Abū al-Kharaz at the 11th International

Conference on the History and Archaeology of Jordan (Paris, 2010).

¹² The combination of this rim form, a neck ridge and painted bands on the body of a jug is also seen at Tell el-Nasbeh (Wampler 1947: Pl. 36:629).

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Abbreviations

BASOR *Bulletin of the American Schools of Oriental Studies*

QDAP *Quarterly of the Department of Antiquities of Palestine*

SIMA *Studies in Mediterranean Archaeology*

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