

# JARASH BOWLS AND OTHER RELATED LOCAL WARES FROM THE SPANISH EXCAVATIONS AT THE *MACELLUM* OF GERASA (JARASH)

by  
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## INTRODUCTION

The main purpose of this work is to present a study of a Byzantine (sixth-early seventh century AD) decorated pottery, known as Jarash Bowls,<sup>1</sup> and also to introduce some other related wares. Both groups of pottery were found during the excavations carried out by the Spanish Archaeological Mission<sup>2</sup> at the ancient city of Gerasa.

Before analyzing the Jarash Bowls, an introductory report on the excavation and its preliminary stratigraphy is needed in order to give a fuller understanding of this local production and the archaeological context in which it was found.

### Summary Report and Preliminary Stratigraphy of the Excavations

Since 1983 continuing excavations have uncovered a remarkable and well preserved building at the south-western colonnade of Gerasa *Cardo Maximus* (Fig.1). This building, which has not been entirely excavated, was identified as a *macellum* or Roman market. It was probably built during the Roman period, between the first quarter and the earlier part of the late second century AD, as Martín Bueno (1989: 196) has suggested.

Most of the dug deposits belong to the Late Byzantine period, although the available data provided by the excavation of the

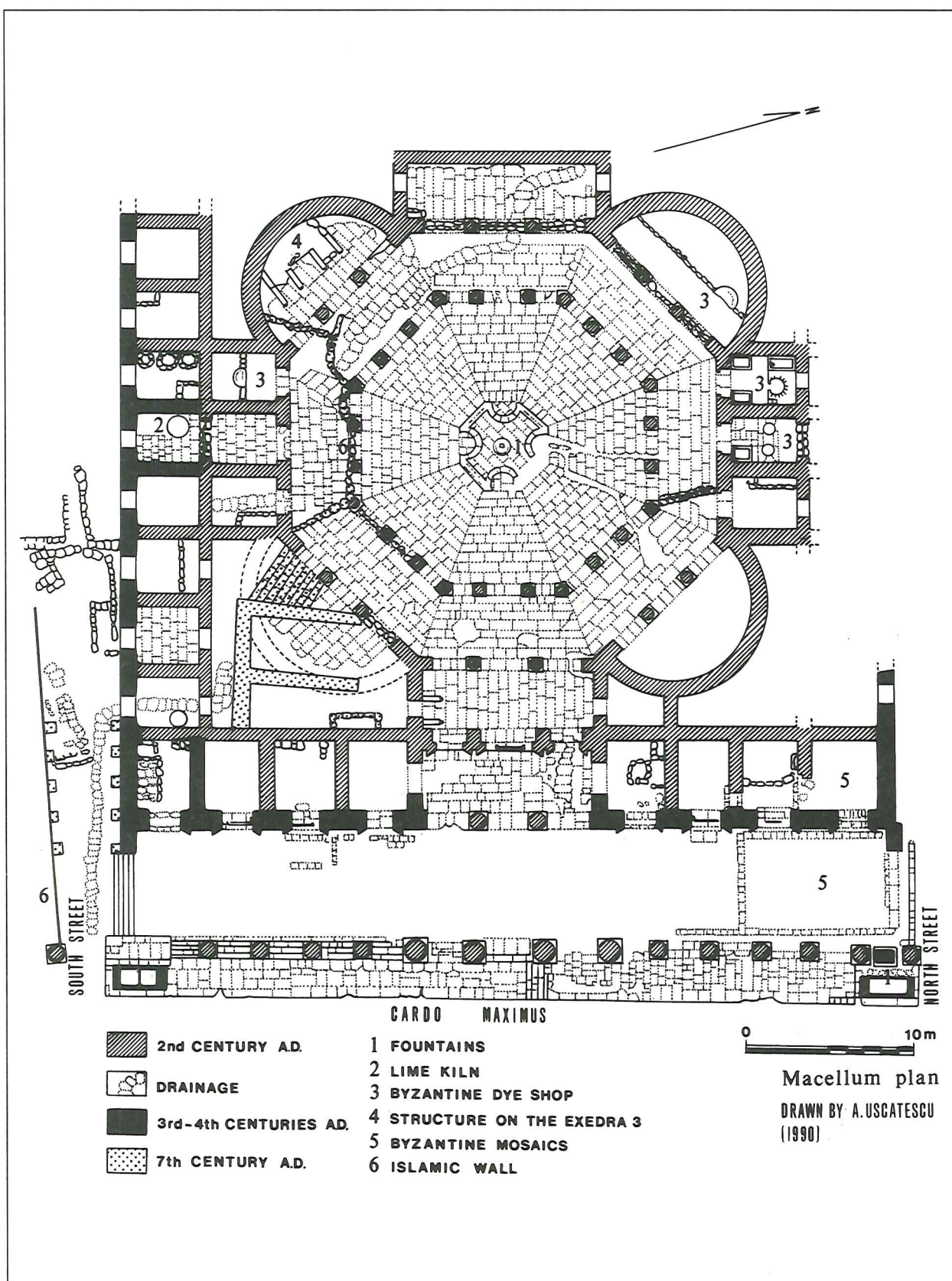
building shows an historical sequence, beginning with the Hellenistic era and extending through the Byzantine and early Islamic periods (Fig.1).

Although the evidence for certain periods is more reliable than for others, five periods can be recognized within the *macellum* stratigraphy:

1. *The Pre-Roman period*. The wall mentioned by Barghouti (1982: 224), some sherds found in trench D<sub>2</sub> during the University of Jordan excavations at the *macellum* façade, together with a Rhodian amphora handle (Uscatescu 1992a: 118) have been assigned to the Hellenistic period.
2. *The Roman period* is well documented by the building itself and it is represented by some sherds of Eastern *Sigillata* A and B (Uscatescu 1992a: 119-123). Unfortunately, none of them came from a well stratified context.
3. *The Late Roman and Early Byzantine periods* witnessed a remodelling of the façade. The ancient Roman façade was modified with the construction of two new fountains (Fig.1) located in the northeast and southeast corners. The former is dedicated to Septimius Severus' wife, Julia Domna, by a Greek inscription,

1. This article is based on the author's Ph. D. thesis submitted to the *Universidad Autónoma* of Madrid in 1991 and on some previous papers published in Spanish (see: Uscatescu 1992 and forthcoming). It has been enlarged with pottery finds from the 1990 season of excavations.
2. The Spanish excavations were conducted by M. Martín Bueno since 1984 and supported by the

Ministries of Foreign Affairs and Culture of Spain. I am grateful for the opportunity that Dr. Martín Bueno gave me to study this pottery from the Spanish area. Also I would like to express my sincere thanks to the Department of Antiquities of Jordan in Jarash, specially to A.-M. Mujalli for his generous help during our excavation.



1. *Macellum* of Gerasa Plan.



which made Olávarri (1986: 24) date the building to the last quarter of the second century AD.

Throughout this period the *macellum* space was increased by the addition of a new row of *tabernae* to the south front of the building (Fig.1).

It must be acknowledged that this period, as well as the previous, is represented only by the architectural data, since the pottery belonging to this time was recovered from top soil and disturbed layers. These finds consist of Eastern *Sigillata* C and African Red Slip ware of type C (VV.AA. 1981: 58-59).<sup>3</sup>

4. *The Late Byzantine period* is without any doubt the best known at the *macellum*. Similarly, it could be seen as the last major phase of occupation within the building. In this period three main phases are recognized:

a) In the first place, A phase of construction and occupation. It is dated to the sixth century AD. The two mosaic pavements that appeared in the ambulatory of the *Cardo Maximus* Colonnade (geometric pattern) and in *taberna* 1 (Greek epigraph in *tabula ansata*) (Fig.2) seem to date to this period.

From the Late Byzantine period onward, the *macellum* no longer played an active commercial role at Gerasa. The evidence suggests that *tabernae* 10, 11 and 12, together with *exedra* 2 (Fig.2) became part of a *tinctoria* complex (Uscatescu 1994: 132-136). Contemporary with this industrial activity is the construction and use of a lime kiln in *taberna* 16 (Fig.2) (Martín Bueno and Uscatescu 1994: 262). Also, in the first half of the sixth century AD a structure was built on *exedra*

3 using the ancient Roman stone tables, but its function remains obscure.

The new arrangement suggests a new function for the ancient market, since at that time it was not longer an open space for public use, but on the contrary became a closed industrial space. This change can be discerned by the number of ancient entrances that were closed during that time (Fig.2: d-g), such as the areas called "*tabernae*" 10 and 13, which were originally entrances to the central courtyard.

b) A phase of abandonment and destruction. The building and its industries were abandoned before the final Byzantine collapse dated to the early seventh century AD. It is not clear whether this abandonment was due to the Sassanian occupation of 614 AD, or to an economic reason such as the one that compelled the *tinctoria* to leave the dye shops complex.

c) Destruction and Post-Byzantine phase. An extensive destruction layer supports the hypothesis that the ancient *macellum* was damaged by an earthquake; perhaps that of 633 AD (Russel 1985: 46) also attested at the Temple of Artemis (Piazza 1983-84: 114) and at Beth-Shan (Fitzgerald 1931: 7).

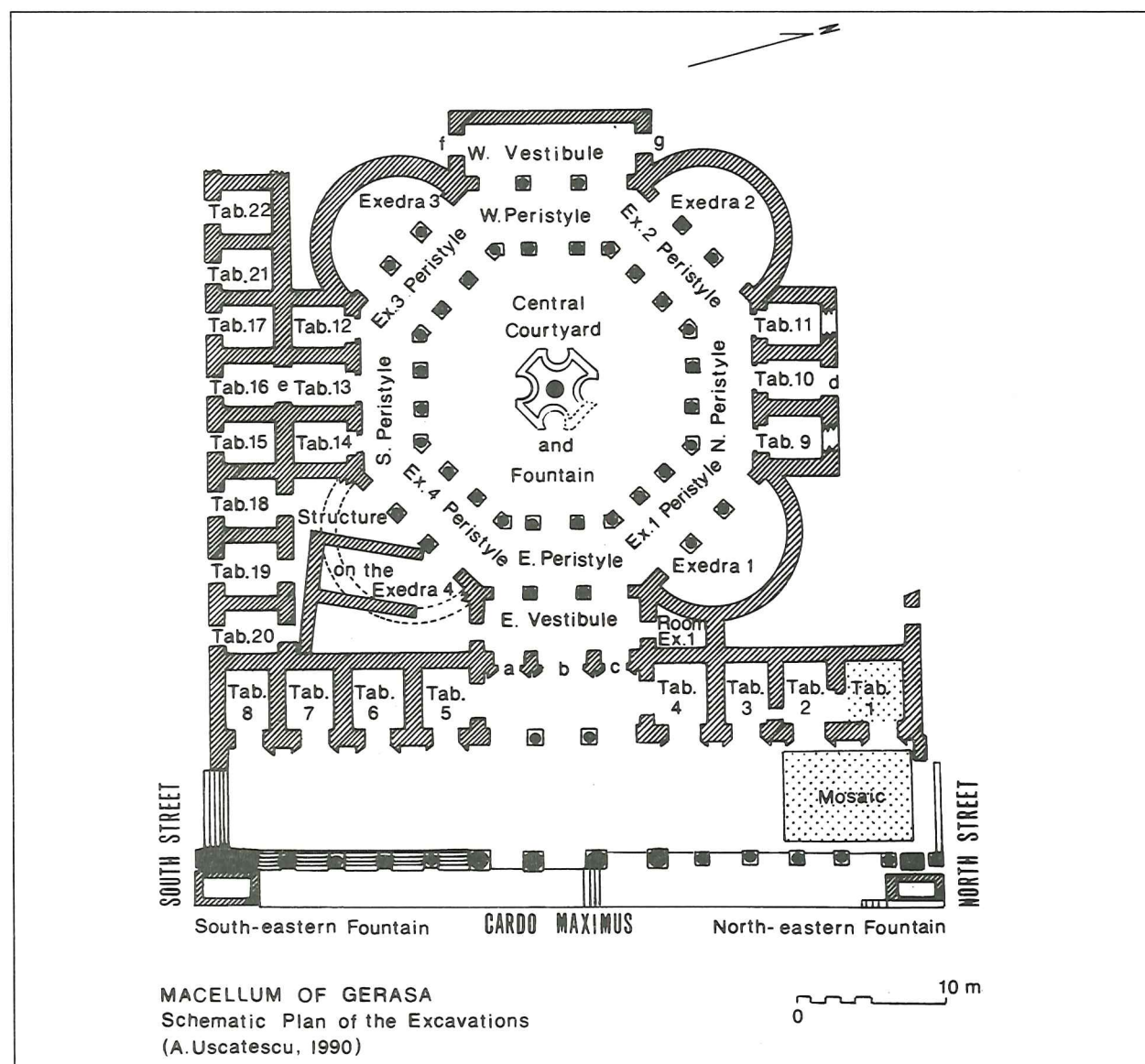
This destruction is of great value in Late Byzantine research, since many of the *tabernae* and *exedrae* collapsed, sealing their contents inside. Many sixth century deposits remained untouched until the excavation took place, such as those from *tabernae* 9-16 and *exedrae* 1-3.

5. *Transitional and early Islamic periods.*

Traces of these periods were found in the central courtyard and in *exedra* 4. In

3. Henceforth referred to as ARS. Other abbreviations used in the text are the following: Phocaean Red slip ware (PhRS) and Late Roman 'D' or Cy-

priot Red slip ware (CRS) and Late Roman Amphorae (LRA).



2. Sketch Plan of Spanish Excavations.

the former, a wall in the inter-columniation of the south peristyle was built. The nature of this wall suggests that it served as a retaining wall for the Byzantine collapse-layer, leaving the central courtyard as an open space again. On top of the demolished *exedra* 4 two vaulted galleries along with a staircase on its western corner were built (Figs. 1 and 2).

With regard to the material from later

periods (Early Islamic pottery and coins), it must be stressed that it was found mixed with Byzantine and even Roman pottery sherds over the pavement in the two above mentioned areas.

### The Deposits: Their Chronology

Only a brief account of the deposits<sup>4</sup> containing Jarash Bowls can be given here. As mentioned above, most of the deposits belong to the Late Byzantine period (with the

4. A detailed account on the preliminary stratigraphy to be published in Uscatescu forthcoming: *La*

*Cerámica del Macellum de Gerasa (Yaras, Jordania).*



exception of three deposits) and can be subdivided into three categories:

a) *Deposits in association with construction activities*

*Taberna* 16 (Deposit I). It is associated with the lime kiln and the pavement construction that constitutes a *terminus ante quem* of the early sixth century AD. The coin data provides a chronology that extends from the late fifth to the early sixth century AD.

The structure on *exedra* 3 constitutes a sealed deposit of pottery dated to the first half of the sixth century AD, although coins of the fourth and fifth centuries AD are commonly found mixed with the later material. No post-Anastasius I reform coins were found within this structure. The deposit was sealed on its upper part by two superimposed thin layers of plaster. Between them, two halves of a couple of Jarash Bowls were found (Fig 7: 10A).

Plot B/11-16 is also a construction deposit associated with the two vaulted galleries built on the ruined *exedra* 4 and therefore, a post-Byzantine date has been suggested. Within this plot transitional and early Islamic pottery was also found mixed with PhRS, LRA 4 and Jarash Bowls.

b) *Miscellaneous deposits formed by huge quantities of pottery*

*Taberna* 15 (Deposit J). It is the deepest and the earliest identifiable deposit. It is located under the foundations of shop 15 and dates the construction of the south row of *tabernae* to the Early Byzantine period. The finds are dated to the fourth and to the first third of the sixth century AD (the latter was recovered from the upper part of the deposit, in

contact with Deposit H-I). Amidst the large quantities of pottery some residual sherds of Eastern *Sigillata* A were found together with a fourth century lamp fragment and ARS Hayes forms 50A, 50B and 181 (Uscatescu 1992a: 126-128 and 142).

*Taberna* 15 (Deposit H-I). This deposit consists of a rather different fill (earth and archaeological finds). It was located under the collapsed vaulted roof. This context, dated to the late sixth century AD, supplies a *foliis* of Justinianus I (527-538 AD)<sup>5</sup> and several ARS Hayes forms 104B, 105 and 107.

*Exedra* 1 (Deposit D). It consists of Byzantine material, such as a PhRS fragment of Hayes form 3F. This deposit accumulated after the dismantling of the pavement and before the destruction dated to the early seventh century AD. A chronology of the final third of the sixth century seems likely.

*Taberna* 12 (Deposit G). This deposit dates to before the extensive destruction of the early seventh century and after the abandonment of the *tinctoria* complex. It consists of local pottery typical of the sixth century AD and an ARS Hayes form 104A found in association with imported amphorae (LRA 1 and 4).

Contemporary deposits have been unearthed in *tabernae* 12, 13, 16, 17, 18, 19, 20, 21 and in the southwestern corner of the building. Large quantities of pottery, previously classified as layers of Jarash Bowls, layers of glass, layers of lamps and so on, were recovered from these areas. The contemporary deposits were mainly located above the destruction layer in several of the *tabernae*. It is formed by a series of artificial layers dipping slightly to the north, and reaching its greatest depth in *taberna* 17 (ca

5. I am indebted to T. Marot, who kindly provided me the coin data included here.

1.50 m), as a result of deliberate dumping over these areas. In fact, the best examples of Jarash Bowls found in the macellum excavations were recovered from this deposit. Many complete vessels or painted motifs from the contemporary deposit are included here with the purpose of increasing the Jarash Bowl corpus, despite their lack of archaeological context.

c) *Deposits connected with the extensive destruction*

Attributing this destruction to the earthquake of AD 633 is actually an hypothesis based on the way the architectural elements tumbled down. However, no traces of fire are evidenced anywhere in the building. Many deposits remained untouched in *exedrae* 1 (Layer C) and 3 (Layer I); the latter was found over the ancient Roman pavement and below a stratum of rooftiles, which retained its tumbled position.

This collapse-layer was also found in the south peristyle. In the southwest peristyle the latest coin was a *folles* of Phocas (604-610 AD).

Finally, traces of this destruction were determined in *tabernae* 9 (Floor level), 10, 11, 12 (Layer F), 15 (Vaulted roof) and 16 (Layer G). On the basis of coin evidence and comparative ceramic material an early seventh century AD date has been given to this collapse.

## JARASH BOWLS FROM THE MACELLUM EXCAVATIONS

### Brief Synthesis of the Published Studies on Jarash Bowl Production

One of the first descriptions of the Jarash Bowl production, as a group, was included in the joint Anglo-American excavation re-

ports (Fisher and McCown 1931: 36). At the same time, this description dealt only with the Jarash Bowl painted group, which was described as a fine, hard, light-red ware with a beautifully wet-smoothed internal surface. Figures of animals, birds and plants were drawn in purplish red outlines and the bodies were filled in with white paint.

During the next decade, the forties, Jarash Bowl production was included within the Umayyad pottery *corpus* on stylistic grounds (Harding 1949: 16) despite the Byzantine chronology given to this production in the thirties (Fitzgerald 1931: 37-38; Welles 1938: 492). Nevertheless, even though some scholars classified Jarash Bowls as an Islamic ware, they recognized that it had some features identifiable with the Roman *Sigillata* potters' tradition (Iliffe 1944: 25).

From the sixties and into the mid-eighties, the research on Jarash Bowls fell into oblivion until Watson published her important new studies on this pottery (Duerden and Watson 1988; Watson 1989). Since then this production became known under the name of Jarash Bowls (Ball *et al.* 1986: 365). Moreover, this new period of research coincides with the Jarash Archaeological Project for excavation and restoration organised by the Jordanian Department of Antiquities and joined by several foreign archaeological teams.

A broader view of the subject may be found in Watson's work, which includes most of the known specimens published until now. The result is an excellent study on the ware (Watson 1989 and 1991)<sup>6</sup> primarily based on Gerasa and Pella finds.

### Origin and Production Centre of Jarash Bowls

At first sight, it is undeniable that some Jarash Bowl series recall certain shapes of

6. I would like to express my appreciation to P. Watson, who generously allowed me to consult

her Ph. D. thesis during my last stay in Jordan.



fine imported wares (Sodini and Villeneuve 1992: 208; Watson 1989: 224). This was the reason why many archaeologists classified some of the bowls as ARS at Gerasa (Pierobon 1986: 185) and this was also the case for several isolated finds from Buṣrā (Wilson and Sa'd 1984: 69). Other sherds were defined as imitations of Red Slip wares at Gerasa (Gawlikowski 1985: 224; Rasson 1987: 63) and at Dibon (Tushingham 1972: 153, Fig. 11:38). The next step in the archaeological research on Jarash Bowl production was the scientific confirmation that it was a pottery group distinct from ARS (Duerden and Watson 1988: 110).

The inspiration provided by ARS and other fine imported wares is obvious in the shapes of the Jarash Bowls. The most popular shape within the entire local group is the shallow open bowl supported by a medium to high ring-foot. This type of vessel could be regarded as a continuation of the Roman potters' traditions in the sixth and early seventh century AD.

Imitation of ARS products was a very extended fashion through the Mediterranean area and was increased from Late Roman times on. The Gerasa potters' industry was not beyond this phenomenon. Therefore, according to recent finds, the origin of Jarash Bowl production may be traced back to the Late Roman and Early Byzantine periods.

During the excavations at the Hippodrome of Gerasa, in chamber E8, a lamp and pottery kiln dated to the fourth century AD was found in association with several local imitations of ARS.<sup>7</sup> These consisted of open and flat-based vessels, decorated by stamped motifs (palmettes and geometric

patterns) on the inside. Hayes (1972: 410; Fig.93:1) also recorded an imitation of his form 58 that fitted into the description of local imitations and it was supposed to come from Gerasa. The bowl was dated to the late fourth century AD and it was noted for its stamped decoration, for that kind of decoration was never seen on the African prototype.

The Hippodrome imitations, although similar in body and base shapes, which are related to ARS Hayes forms 58 and 62, developed some particular rim shapes that recall Hayes form 91. These imitations of ARS could be considered as somewhat original, although they were imitating African prototypes. By no means are they merely copies of imported pottery.

The majority of Jarash Bowls recall ARS open vessels. Typical shapes are from the sixth century AD, such as Hayes forms 93, 97, 101, 103, 104, 105 and 107; others are inspired by PhRS, Hayes forms 1 and 3; or by CRS prototypes such as Hayes form 9. In some cases the chronology assigned to the prototype and the one accepted for the imitator does not accurately correspond. Nevertheless, the influence of other local common products is undeniable, and can be seen in many rim features.

Gerasa has been generally considered as the main production centre of the Jarash Bowl series based on quantitative grounds. The second reason is that the Jarash Bowl ware  $\alpha$  (see below) is visually identical to ware  $\delta$  (Uscatescu forthcoming) used for common pottery. And finally, excavations carried out on the site of Gerasa have discovered many deformed and blackened fragments, as well as misfired wasters (Gawlikowski 1985: 225, n. 729; Rasson

7. This information was presented by I. Kehrberg in a paper entitled "*Ceramic Lamp Production in the 4th Century AD at the Hippodrome of Gerasa*," at the *Colloquium of Byzantine and Early Islamic Ceramics in Syria and Jordan (IVth-VIIIth Century AD)*, publication forthcoming in

BAH. Also I am much indebted to her, since she kindly showed me some of the local imitations of ARS and Jarash Bowls painted and stamped from the Hippodrome, and allowed me to use this unpublished information.

1987a: 259; Watson 1989: 234).

Affirming these conclusions, a Jarash Bowl production centre is well documented by a recent find from the Hippodrome of Gerasa. There, another pottery kiln dump was discovered in 1993 by Kehrberg and Ostrasz (1994: 546). In chamber W2 a large amount of unfired pottery was found, dated to the second half of the sixth century AD. Amidst these unfired fragments, some Jarash Bowls painted in red and white (forms 10A and 26) stand out, along with fragments of the stamped series. This discovery constitutes unquestionable evidence that the Jarash Bowls were produced in Gerasa.

### Jarash Bowls Wares and Shapes: The Evidence from the *Macellum* Excavations

The Spanish archaeological excavations provided a large number and a great variety of both wares and shapes. Here, in order to avoid long and tedious descriptions, wares are described by means of a synthesis, while forms are included in two tables and illustrated in Figs. 4 - 13.

#### a) *Definition of the Wares*

Three types of wares were established on visual grounds. Chemical analyses proved that the first ( $\alpha$ ) and the third ( $\gamma$ ) type of ware have the same clay composition. The second one ( $\beta$ ), much more scarce, was not analyzed.<sup>8</sup>

The ware is an orange to light-red clay (Cailleux P 40/N 40),<sup>9</sup> quite granular in section. Small impurities and lime particles are present, these latter sometimes erupt as a result of firing, breaking the wet-smoothed surface. The vessel surface is covered by an orange to light-red slip of matt appearance, but where there are tooling marks it appears brighter, especially on the outside of the rim. It is fired

hard. Grey cores and discoloured surfaces are not uncommon. The ware is typical of bowls painted in white and red and some of the stamped series. According to Watson (1989: 226), this ware corresponds to her first Jarash Bowl fabric, and also to Pella ware L (Watson 1992: 242). This fabric is identical to the one used for common pottery- *macellum* ware  $\delta$ .

A sub-category of the ware is defined mainly by finishing techniques. The vessels acquire a metallic appearance by careful burnishing and on the surface, tooling marks could be seen. This technique occurs on certain incised Jarash Bowls (Fig. 21: 58) and they recall the finishing of the fourth-fifth century AD local imitations of ARS found at the Hippodrome.

- $\beta$ ) The normal colour range is buff to a yellowish or pinkish tone (Cailleux M 60). The clay is well levigated; a self-slip of the same colour covers the inside. Due to irregular firing conditions, grey cores are often present. This ware is related to Jarash Bowls bearing mixed techniques: rouletted, incised and painted.
- $\gamma$ ) A fairly soft and easily recognizable ware of a very pale orange colour. The texture ranges from slightly granular to fine-grained, but it contains many lime particles, clearly visible in the section of sherds. Most of the vessels show traces of an irregular firing. The surface is covered, sometimes on the inside only, by a matt thick white or cream-colour slip (Cailleux K 92/K 31). The painted decoration is always done in dark red. This ware could correspond to Watson's second type of fabric (1989: 227).

The majority of the Jarash Bowls

8. These analyses were made at the University of Barcelona, by J. Buxeda and A. Sagristá.

9. For colour descriptions see: A. Cailleux: *Code des couleurs des sols*. Ed. Boubbée.



studied here belong to the ware  $\alpha$ , forming a more or less uniform group.

b) *Jarash Bowl Forms: The Macellum Corpus*

The typology published here is a part of an overall ceramic typology based on the *macellum* finds, decorative motifs included (Uscatescu, forthcoming). Within this taxonomical analysis, Jarash Bowls are our group X. Thirty-three basic forms (1, 2, 3,...) are defined, with some variants (A, B, C,...). In order to help the reader, Watson (1989: 224; Figs.1 and 2) references (where it was possible) and the assigned chronological context are included in the tables.

Figures 4-13 aid descriptions and a summary of the available information on each form and variant is presented on Tables 1 and 2. A display of foot types is

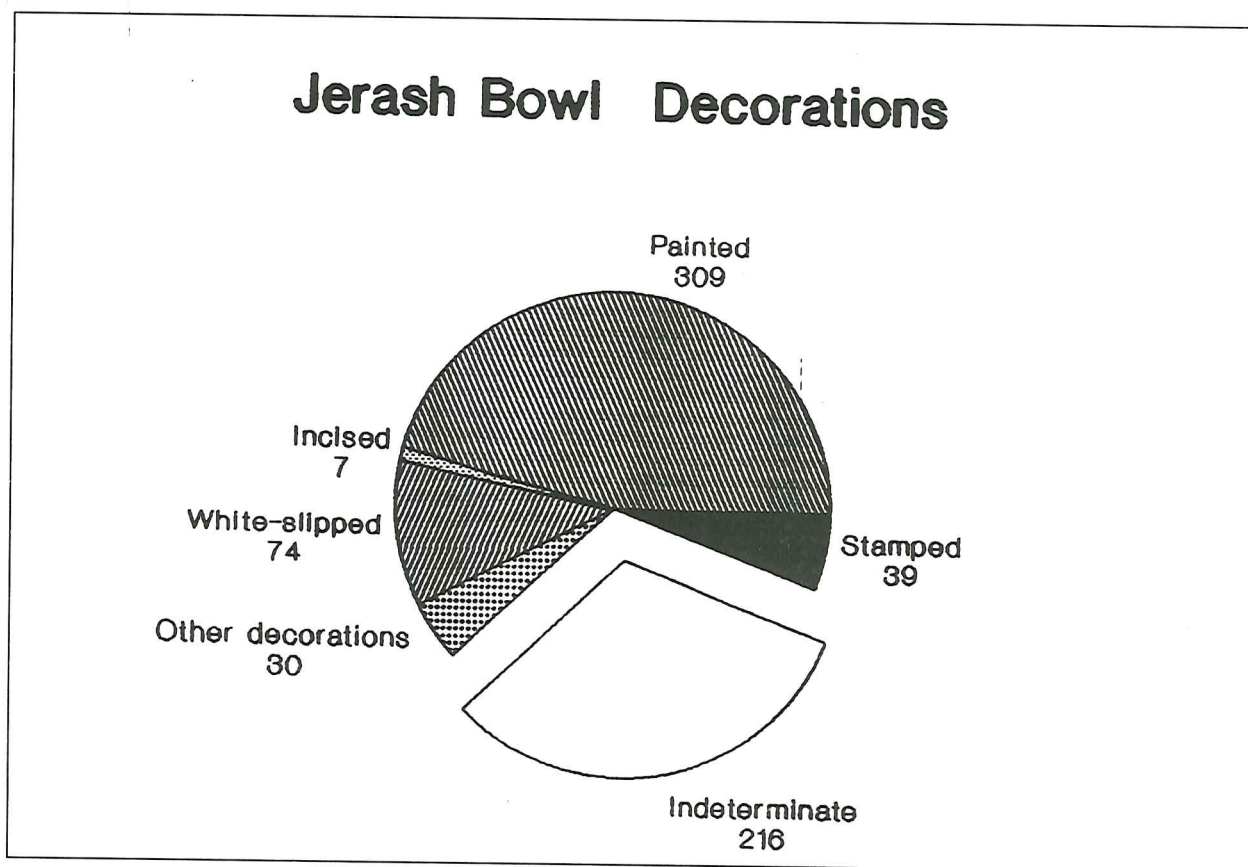
also given (Fig.20: 52-56).

c) *Jarash Bowl Decorations* (Fig.3)

The main distinctive feature of this series of local fine ware was the decoration. Based on the painted patterns and excluding the stamped group, the ware was considered as a pottery product distinct from the ordinary imitations of African and other Late Roman fine wares.

Within the *macellum corpus* five different decorative techniques are distinguishable.

Despite this variety of techniques, there is some uniformity in the decorative arrangement. A detailed examination of motifs establishes that most of them are on the interior of the bowls. By contrast, there are some exceptions to this rule that develop decorations on the flaring rim (Fig.11: 26A, 28B and 28C; Fig.12: 29B, 29C; Fig.13: 29E, 30 and



3. Jarash Bowl Decorations from the *Macellum*.

DECORATIVE TECHNIQUES	White- slipped ( $\delta$ )		Style II ( $\delta$ )
		White slip and red paint	Style IV ( $\delta$ )
	Painted	White and red paint over orange slip	Style I ( $\alpha$ )
			Style III ( $\alpha$ )
	Incised ( $\alpha$ )		
	Simple Stamp	Incised and rouletted ( $\alpha$ )	
	Mixed Tech- niques	Incised and stamped ( $\alpha$ )	
		Incised, painted and rouletted ( $\beta$ )	

33A; Fig.21: 61). One oddity is a painted sherd, which bears geometric and epigraphic motifs both on the internal and external surfaces of the foot (Fig.19: 38).

#### 1) White-slipped bowls

In addition to the classical painted Jarash Bowls series, there is a small group of plain white-slipped vessels; they bear no decoration. Analyses made by the Spanish Archaeological Mission proved that there was no difference between this group and the orange or light-red slip ware. Only two forms were documented at the macellum: 1D (Fig.4) and 33B (Fig.13).

#### 2) Painted Decoration

The large amount of painted sherds and complete bowls allowed us to define four painting styles (Fig.3).

*Style Ia* : The figures are drawn in dark red and filled in with white paint. This style corresponds mainly to Watson (1989: 231) scheme 1 and is by far the most frequent. Figures, geometric and floral patterns follow certain iconographic rules. The figures are painted in detail

and drawn with very fine strokes, but they are very stylized. Human figures are always represented in a frontal pose: faces look straight out with big staring eyes; the torso is also frontal, but sometimes turned; and the extremities are always represented from a side view. The resulting pose is quite artificial. Animal figures follow the same rules, but both the head and the body are represented from a side view, the former with only one eye indicated.

As far as the pattern arrangement is concerned, painted scenes and isolated motifs always take a central position, while geometric and floral motifs, when secondary are laid out in a concentric arrangement.

Style Ia includes a wide variety of motifs. Within the animal representations, birds are common. This motif is primarily considered as a representation of birds from Paradise. Exotic birds are also attested on Byzantine mosaics of the Jordanian region, as the ostrich from the church of St. John the Baptist at Gerasa dated to 531 AD or the one of the Diakon-Baptistery mosaic in Mt. Nebo



Table 1.

FORM	WATSON	PROTOTYPE	WARE	RIM (1)	STYLE	OTHER DEC	CONTEXT (2)	No. (3)
1 A	1b	ARS 104C	$\alpha$	180-360	lb	Stamped	Top/Fill	11
1 B	2a	ARS 104C	$\alpha$	206-460	la/lb		F	7
1 C	1a	ARS 104C	$\alpha$	250-470	la/lb		E	15
1 D			$\alpha/\gamma$	170-296	?		Top/Fill	6
1 E	3a	ARS 104C	$\alpha$	200-280	I		Top/Fill	3
2 A	24a	ARS 101	$\gamma$	205-282	IV		Top/Fill	10
2 B			$\alpha$	208	?		Top/Fill	1
3 A	11a		$\alpha$	214-310	lb/II	Stamped	H	3
3 B			$\alpha$	250-304	?		Top/Fill	2
4 A	7e	ARS 104A	$\alpha$	278-440	I a		F	3
5 A		ARS 104A	$\alpha$	240	-		Top/Fill	1
6 A	3b		$\alpha$	290-400	I		H	6
7 A			$\alpha$	280-380	-		F	8
8		ARS 105	$\alpha$	250-360	I		F	4
9		ARS 104B	$\alpha$	224-416	I		F	10
10 A	6a/7a	ARS 103	$\alpha$	200-400	la/lb		E	32
11 A	7d	ARS 105	$\alpha$	180-390	I	Stamped	D	11
12 A	7a/7f		$\alpha$	194-400	lb/III	Stamped	G	23
13			$\alpha$	200-340	?		C	7
14 A	22a		$\alpha$	200-380	-		G	11
15 A	8c	CRS 9B	$\alpha$	196-360	I a		A/H	26
16 A			$\alpha/\gamma$	250-298	la/IV		H	5
16 B			$\gamma$	248	IV		Top/Fill	1
16 C			$\alpha$	184	-		Top/Fill	1
16 D			$\alpha$	240	-		Top/Fill	1
17	6a/8c	CRS 9B	$\alpha/\gamma$	224	I/IV		Top/Fill	2
18		PhRS 3	$\gamma$	230-290	IV		Top/Fill	3
19 A*	19a	PhRS 3	$\alpha/\gamma$	88-280	I/IV		H	5

\* The form is or includes a small version of ware  $\gamma$ .

(1) Rim diameters are expressed in millimetres.

(2) *Macellum* context:

A: 1st third 6th century AD.

B: 1st half 6th century AD.

C: 2nd quarter 6th century AD.

D: 2nd third 6th century AD.

E: 2nd quarter 6th-early 7th. AD.

F: 3rd third 6th century AD.

G: 3rd third 6th-early 7th AD.

H: Early 7th century AD.

(3) Total number of pieces found in the *macellum* excavations.

(4) The small ware  $\gamma$  bowl does not have this chronology.

Table 2.

FORM	WATSON	PROTOTYPE	WARE	RIM (1)	STYLE	OTHER DEC	CONTEXT (2)	No. (3)
19 D*	20c	PhRS 3	$\gamma$	112	II		Top/Fill	1
20	-	-	$\alpha$	232-268	?		Top/Fill	4
21	21a	ARS 86	$\alpha$	360	?		Top/Fill	1
22	-	-	$\alpha$	440	Ia		Top/Fill	1
23 A	-	-	$\gamma$	170	II/IV		Top/Fill	2
24 A	-	-	$\alpha$	328	-		H	1
24 B	7g	-	$\alpha$	240-300	I		Top/Fill	4
25 A	-	-	$\alpha$	260	-		Top/Fill	1
25 B	5a	ARS 103B	$\alpha$	260	?		Top/Fill	1
26 A*	12e	ARS 93	$\alpha/\gamma$	106-326	Ib/IV		Top/Fill	2
26 D	14a	ARS 93	$\alpha$	230	?		Top/Fill	1
27 A	-	ARS 93A	$\alpha$	208	-		A	1
28 A*	13b	-	$\alpha/\gamma$	86-114	II/IV	Finger imp.	B(4)	9
28 B*	-	-	$\gamma$	100-140	IV		Top/Fill	4
28 C	-	ARS 107	$\alpha$	300-320	Ia	Rouletted	Top/Fill	2
28 D	-	-	$\beta$	304	-	Incised	Top/Fill	1
29 A	12d	ARS 93A	$\alpha$	238	I		A	1
29 B	-	ARS 93A	$\alpha$	234	I		A	1
29 C	-	ARS 93A	$\alpha$	304	I		Top/Fill	1
29 D	-	ARS 93A	$\alpha$	220-226	Ia		F	2
29 E*	13c	ARS 93A	$\alpha/\gamma$	110-142	II		Top/Fill	3
29 F	16a	ARS 93A	$\alpha$	200-300	Ia		Top/Fill	7
29 G	15b	ARS 93A	$\alpha$	250	Ia		F	2
30*	-	ARS 95	$\gamma$	98-200	IV		Top/Fill	4
31	-	-	$\alpha$	420	I		Top/Fill	1
32 A	-	PhRS 1	$\alpha$	196	?		Top/Fill	1
33 A*	-	ARS 97	$\gamma$	68	II		Top/Fill	1
33 B*	-	ARS 97	$\gamma$	60-66	-		Top/Fill	2

(1) Rim diameters are expressed in millimetres.

(2) *Macellum* context:

A: 1st third 6th century AD.

B: 1st half 6th century AD.

C: 2nd quarter 6th century AD.

D: 2nd third 6th century AD.

E: 2nd quarter 6th-early 7th. AD.

F: 3rd third 6th century AD.

G: 3rd third 6th-early 7th AD.

H: Early 7th century AD.

(3) Total number of pieces found in the *macellum* excavations.

(4) The small ware  $\gamma$  bowl does not have this chronology.



(Piccirillo 1988: 40). The peacock is also a very common mosaic motif, regarded as the Christian symbol of the incorrupt soul. Mosaic examples in the region come from the church of St. George in Mukhayyat dated to AD. 535/536 (Piccirillo 1993: 178; Fig. 246) and from the chapel of Elias, Maria and Soreg in Gerasa (Piccirillo 1993: 296; Fig. 527).

The birds depicted on style Ia bowls are a duck (Fig.9: 17), an ostrich or maybe a heron (Fig.15: 10), a dove (Fig. 15:11) and a peacock (its tail) (Fig.15: 12).

Felines are also depicted such as a lioness or maybe a panther (Fig.16: 17) and some fragmentary claws (Fig.16: 15-16). On another fragment, a gazelle's or a horse's hoof (Fig.16:19) is represented. A fish is also painted within style Ia (Fig.15: 9). It appears with detailed drawing of the scales; this example, despite the thickness of the outlines, is of a high quality. Finally, a snake is depicted on the rim of a bowl (Fig.11: 28C).

Human representations seem to be part of certain scenes. Examples are a woman wearing a tunic (Fig.17: 25) and a man holding some sticks (Fig.17: 23). Other motifs belong to agricultural scenes such as a hand holding a sheaf (Fig.17:27) and another hand gathering grapes from a vine (Fig.17:28). These motifs have some mosaic parallels in Mādabā (Piccirillo 1988: 76). A more fragmentary one shows a foot with a sandal (Fig.17: 24).

Mythological figures are also attested, such as Pan or a satyr (Fig.12:29D). Both the *cantharus* with vine-tendrils (Fig.15:7) related to the Eucharist and the Greek cross, belong to Christian iconographic trends. The Greek cross has arms ending in knobs (Fig.14:3) and a Greek inscription: ΓC ΤΩ Κ... which could be associated with the Christian motto:

ΓC ΧC ΝΙΚΑ, Χριστός νικά or ἐν ἐν, also recorded by Watson (1989: 261; Figs.7,8).

Some other Greek inscriptions were made within this style, sometimes associated with birds (Fig.18: 36) or maybe with a cross (Fig.18: 37). Some others are painted on the exterior of the foot (Fig.19: 38.).

The floral motifs are also of a high quality, such as a radial leaf (Fig.19: 42) or a plant or tree with branches (Fig.19: 43), a sheaf (Fig.6: 4A) and the typical scroll formed by vine-tendrils, which is nearly always present beside central figures. This latter is related to the Eucharist in church mosaics, as the one in the Wādi Afrit Monastery (Piccirillo 1993: 193; Fig.291).

*Style Ib* could be considered as a subdivision of style I since the difference is marked only by the background colour: orange-slipped in style Ia and a white circle in style Ib (sometimes surrounded by a concentric circle painted in white). This pattern arrangement recalls some series of ARS bowls decorated by burnished or polished patterns (Hayes 1972: 283) such as a vessel from South Italy dated to late fifth century AD (Giardino 1983: 25; tav. 26), which bears a Latin cross surrounded by a series of concentric circles and other geometric patterns.

The style Ib corresponds partially to Watson (1989: 231) scheme 2. The design is completely executed with dark red paint. The patterns range from a white plain tondo to more complicated motifs. These are mainly symbols and geometric designs. A typical geometric pattern is the octagon (Fig.5: 3A; Fig.20: 50), often considered the symbol of regeneration and rebirth through baptism (Watson 1989: 252; Fig.7, 2-3). But that could also be defined as a geometric syn-

thesis of the *chrismon* symbol.

The laden basket (Fig.15:8) could be regarded as a symbol of the miracle of the multiplication of loaves and fish (Cabrol and Leclercq 1914:1730 ; Watson 1989: 245). As a pattern it is based on similar baskets with round objects or fruit represented on mosaics, as on the mosaic floor of the Chapel of the priest John in Mukhayyat (Piccirillo 1988: 87), for instance.

Two types of Greek crosses are found within this style. The first is the *chrismon* with arms ending in rings (Fig.14: 1) and a second example is that of a floral cross (Cabrol and Leclercq 1914: cols. 3061-62) with a Greek inscription (Fig. 14:2). The floral cross, or the cross of Christ, was also the tree of life. Fragmentary Greek inscriptions are also present on a white circle (Fig.19:39). Other bowls are decorated with series of scrolls formed by vine-tendrils (Fig.11: 26A) or spiral motifs, also on white circles (Fig.19: 44-45).

*Style II.* The decoration is done in dark red lines on a white or cream slip, which covers the inside of the bowls and sometimes the external surface. The figures follow the same rules as in style Ia, but the strokes are finer and more precise. The resulting composition is quite lively and figures are depicted with a remarkable sense of movement. This style was very useful in decorating small vessels (Fig.13: 33A).

Watson (1989: 231) was the first to include this variety within the Jarash Bowl corpus. Until the eighties, only orange or light-red ware was considered as a typical product from the Gerasa workshops.

This style shares many features with style IV and sometimes, from a subjective point of view, it is hard to decide whether a painted bowl belongs to style II or IV. This is the case with the run-

ning donkey (Fig.5: 2A) and the man wearing a short tunic beside the base of a piece of furniture (Fig.18: 34).

Of particular interest are several human depictions: faces (Fig.18: 31) and maybe a very schematic hand (Fig.18: 32), along with hunting scenes (Fig.18: 33). Amidst animal figures there are a couple of birds, maybe a partridge and a peacock (Fig.16: 14), or a dog with a collar (Fig.16: 20). Dogs with collars are also seen on the mosaic of the lower chapel of the priest John (Piccirillo 1993 :Fig.238). Additionally, a geometric pattern of an octagon surrounded by spirals on the flaring rim (Fig.13: 29E; Fig.20: 46) is recorded.

A Greek inscription, probably referring to commercial or market activities, occurs on a white-slipped fragment (Fig. 19:40). Πωλε... could be associated with the Greek verb πωλεω (to sell or it could be related to market).

*Style III* is very similar to style Ia, both in composition and colour. The differences are the thick outlines in dark red, the less careful drawing and the less realistic final result. The few and fragmentary examples are just enough to confirm that the motifs are varied. There are birds (Fig.16: 13), painted with thick strokes, human figures (Fig.18: 30) and fragments of scenes, such as running hares fleeing from danger. This latter is paralleled with mosaic pavements such as the hares from the mosaic of the Burnt Palace in Mādabā (Piccirillo 1993: 74; Fig.38).

*Style IV* consists of red painted motifs on a white or cream thick slip (Some exceptions are directly painted over the orange slip), and corresponds partially to Watson (1989: 231) schemes 2, 3 and 4. The figures follow the same models and motifs as in style Ia, although the quality of painting is poor beside that of style Ia.



The figures could be defined as naïve representations rendered in a motionless manner. Nevertheless, the *macellum* excavations provide a good repertoire of motifs.

Human representations are often isolated. Examples are busts and heads (of a martyr) flanked by palm leaves. Others could be part of larger scenes such as a human face (Fig.18: 35). Hunting scenes belong to this style consisting of frontal male figures surrounded by animals. Also the running hares (Fig.16:21) or other animals belong to more complex scenes, rather than being isolated motifs.

Mythological figures are evidenced by a satyr (Fig.17: 22). A similar motif is also recorded by Watson (1989: 245; Fig.10,1-2). Another and rather different arrangement corresponds to heraldic pairs flanking an axial element, such as a cantharus or krater flanked by birds. Much more schematic is a human figure also flanked by birds.

In addition, Christian symbols are present in images of Greek crosses (Fig.14: 4-5) and a Latin cross (Fig.15: 6). Other symbols remain obscure, such as what appear to be arrows (Fig.13: 30). There are also some Greek inscriptions painted in red over traces of white slip that may refer to Jerusalem (Fig.19:41). A geometric pattern stands out (Fig.20: 51).

The rest of the repertoire belongs to a group of small bowls decorated with geometric patterns such as the finely white-slipped bowl with painted rosette and zig-zag (Fig.10: 28B) and another with spirals (Fig.20: 48).

### 3) Stamped Decoration

Some bowls carry stamped rather than painted decoration. But until Gawlikowski (1986: 118) and Watson (1989: 231) included this type of decoration within

the Jarash Bowl group, only painted varieties were considered. The beginning of the stamped decoration tradition in Gerasa may be traced to the late fourth and the early fifth century AD.

There are two main types of patterns within this kind of decoration. The first one is composed of two unusual patterns: a human frontal face and a palmette, forming a circle on the interior of a bowl (Fig.21: 63). All that can be said at present is that this bowl constitutes the only known example.

The second type is the most common one and could be considered as the classical stamped Jarash Bowl. It consists of a central stamped motif framed by a series of incised circles. In the *macellum* excavations several different motifs were found, such as the eight-petalled rosette (Uscatescu 1992: Fig.17:96) also published by Watson (1989: Fig.2b, iv), the heart-shaped palmette (Fig.21: 62)(Watson 1989: Fig.2b, i) and simple stamped palmettes.

### 4) Incised Decoration

This decorative technique is also attested by some sherds of ARS found at Carthage. An ARS Hayes form 103/104 carried some incised motifs of fish (Fish-scales were executed by finger-impression). The sherds are probably dated to the fifth century (Fulford and Peacock 1984: 97; Fig.30,116; Fig.27,3 and Fig. 28,50). Therefore, it may be asserted that the beginning of the incised Jarash Bowl series may be related to that incised ARS group.

The examples from the *macellum* are executed with a fine *stylus*. The repertoire coincides with the painted models. Nevertheless, the incised bowls are represented in smaller quantity.

There is an interesting bowl with a bust and a head of a young man with

wavy lines indicating the hair. The figure is surrounded by a Greek inscription (Fig.12: 28D). Also, Christian motifs are present in a Greek cross surrounded by small spirals (Fig.21: 57) and a *cantharus* framed by bands of concentric circles (Fig.21: 58). Another fragment shows a feline attacking a horse or a gazelle. The rest of recovered patterns are geometric (Fig.21: 59).

Other incised objects have been found recently at Gerasa, such as the sherds from the Hippodrome, dated to the second half of the sixth century AD.

### 5) Finger-Impressed Decoration

This type of pattern is closely related to the local common pottery from Gerasa. It was found on a form 28A (Fig.11). There are also African precedents for this kind of decoration on the edge of the flange of an ARS bowl from the British Excavations at Carthage (Fulford and Peacock 1984: 67 and Fig.18, 47,11) dated to the mid-sixth century AD.

### 6) Mixed Decorative Techniques

Along with the "classical" Jarash Bowl production, which bears painted and stamped decorations, a number of mixed techniques have been discerned within the *macellum corpus*. Some bowls have decorations done by means of several techniques, proving that techniques, while distinct, were not exclusive of a group of pottery. The criterion, which was applied in order to determine the following Jarash Bowl groups, was the different decorative pattern associations:

*Incised and Painted Decoration:* An isolated find was attested in the *macellum* (Fig.21:64). The fragment consists of a band of incised circles framed by an-

other circle painted in white. Our knowledge of this mixed technique, as well as the fragment itself, is very scant.

*Incised and Rouletted Decoration:* The motif arrangement follows the same decorative scheme as painted bowls from style Ib. The type of rouletting used in common pottery provides the closest comparison known for this kind of decoration. The difference concerns the round arrangement on the interior of the Jarash Bowls, never recorded on the decoration of common pottery.

The bowls regularly bear a single incised motif at the centre. The central pattern is thus framed by a rouletted garland. Relatively few examples are preserved. One of the best fragments displays a horse's hindquarters with harness, which is framed by a band of rouletting (Fig.21: 67). Other sherds show several geometric patterns (Fig.21: 65-66). Lastly, there is a single rim fragment of form 28C, which bears rouletted decoration on the flaring rim (Fig.21: 61).

*Incised, Painted and Rouletted Decoration:* This kind of decoration was first mentioned by Watson (1989: 232), but the *macellum* finds provide further and more complete motifs.

The regular arrangement shows a resemblance between this painting style and that of style Ib. It could be stated that style Ib also appears on mixed decorations. In addition, the decorative scheme is related to the circular medallions formed by a vine-trellis, which can be seen frequently in mosaic decoration. On the Jarash Bowls, the medallion is represented by a band of rouletting.

The decorative process for these kinds of patterns would have operated as follows: firstly, a band of circles was in-



cised with a compasses; this band served as guide-pattern to the rouletting decoration, then the white tondo was painted leaving a good proportion of the space devoted to the red painted motif.

The best preserved fragment shows a human torso, wearing a cross on his chest. The head of an animal is painted on his left side and there is a fragmentary Greek inscription below: ελλ.. (Fig.21: 68).

### Chronological Data for Jarash Bowl Production

Unfortunately, very few Jarash Bowl forms and decorations are well dated within the *macellum* excavations. In addition, it must be emphasized that there is a gap between the stamped imitations, made locally during the fourth and early fifth century AD, and the first series of Jarash Bowls, both painted and stamped. This may reflect the fact that most of the well dated deposits of the *macellum* are from a predominantly late sixth or early seventh century AD context. Thus, it must be acknowledged that the data inferred from this excavation does not clarify either the origin or the end of this production.

As far as the forms are concerned, however, the *macellum* provides some useful chronological information:

- From contexts dated to the first half of the sixth century AD comes form 1C. This dating is also supported by the example from Lajjun, dated before 551 AD (Parker 1987: Fig.121, 225). Also forms 9, 10A, 11A, 13, 15A, 26A, 27A, 28A, 29A and 29B were recovered from this kind of context.
- In context dated to the second half of the sixth century AD were found forms 1B, 1C, 4A, 6A, 7A, 8, 9, 10A, 11A, 12A, 13, 29B, 29D and 29G.

On statistical grounds, form 10A is the most popular shape. The chronolog-

ical data provided by the *macellum* excavations for this form is confirmed by the finds from the Hippodrome of Gerasa.

An example of form 29G was found at the Sanctuary of Zeus excavations, but a first half of the sixth century AD date is given to this bowl (Montlivault 1986: 71, Fig.20, 2).

Form 1B is, however, dated to the late sixth-early seventh century AD (Phase IV) at Pella (McNicoll *et al.* 1986: 181; Fig.4:7). This is also the case for forms 1C and 11A dated to the late sixth century AD in phase 7 of Gerasa North *Tetrapylon* excavations (Ball *et al.* 1986: Fig.5:1-2). Finally, forms 6A and 8 also have a later date in the Deacon's house of Gerasa (Gawlikowski and Musa 1986: 149; Fig.7:5 and 7).

- Within late sixth and early seventh century destruction contexts were recorded forms 1A, 10A, 12A, 14A and 26A. A bowl of form 1A was found in room A24, behind St. Theodore's complex in Gerasa (Fisher and McCown 1931: Pl.14, x2) in a Byzantine context.

Form 10A has the same chronology at the barracks of Umm al-Jimāl (Watson 1991). But, the two examples from Tall al-Ḥuṣn, in Pella, appear to date to the mid-seventh century AD (Walmsley *et al.* 1993: Fig. 19,1-2).

Finally, form 26A has a slightly earlier date in the Hippodrome (second half of the sixth century AD) as well as in room A24 of St. Theodore's complex (Fisher and Mc Cown 1931: Pl.14, A24x1).

- Plot B/11-16: The following forms were found within a seventh century context deposit: 3A, which is dated to the early seventh century AD, in room 50 of the Deacon's house (Gawlikowski and Musa 1986: 149; Fig.6, 1 and 7) and

form 15A, which could be a residual sherd, since this deposit also contains sixth century AD pottery. Also, forms 19A and 24A were found within this context.

Regarding chronological evidence on Jarash Bowl decorations, it must be stressed again that only some painted styles together with some stamped motifs are well-documented in the *macellum* excavations.

The earliest, well attested examples of style Ia were found within a early sixth century AD context. This evidence is also provided by the al-Lajjūn find (Parker 1987: 543). This style seems to survive the century unchanged; it appears without any visible change in contexts of the late sixth or early seventh century AD. This is the dating of a bowl found in the Sanctuary of Zeus cistern (Rasson and Seigne 1989: 132) and the example from the *Exedra* 3 (Deposit I). The sherd from chamber E45 of the Hippodrome (Kehrberg 1989: 89) could be considered as a less fine version of style Ia.

The painted style Ib occurs in the early sixth century AD context at the *macellum* and is therefore contemporaneous with style Ia, also evidenced at Pella phase IV (McNicoll *et. al.* 1986: 181, Fig.4:7).

Evidence for dating style II is provided by a single sherd from a late sixth century AD context. No more precise dating is possible at present.

Style IV is the next datable style, although it is absent from any welldated context within the *macellum*, with the exception of plot B/11-16. Evidence comes from a post-570 AD deposit below the *narthex* mosaic of Bishop Marianos Church (Gawlikowski and Musa 1986: 147, Pl.V A, Fig.5, 11). Style IV is also attested by a late sixth century AD context in Buṣrā (Berthier 1984:11;Pl.10,127-128) and recent finds from the Gerasa Hippodrome, where it was found in association with some later examples of style Ia. Otherwise, style IV

seems to begin somewhat later, at least by the end of the sixth century AD, and it continues through the early seventh century AD.

The stamped series are dated in the *macellum* to the second third of the sixth century AD and are still present in contexts of the early seventh century. Thus, there is a gap of less than a century between the local stamped imitations of ARS and this kind of Jarash Bowl. A stamped bowl was found during the excavations of the fortress on Tall al-Ḥuṣn, in phase V, dated on the basis of a Constans II coin (641-668 AD) to the mid-seventh century AD (Walmsley *et al.* 1993: 205; Fig.19:1).

#### OTHER RELATED LOCAL WARES FROM THE *MACELLUM*

On the basis of both decoration and ware comparisons to the Jarash Bowl group, three different series of decorated local wares were distinguished. They consisted of a small but representative sample from the *macellum* excavations. Unfortunately, they lack any archaeologically dated context since most of them were recovered from the so-called Contemporary Deposits.

Based on the ware, an origin in Jarash for this pottery seems likely and it was probably made at the same potters' workshops. In spite of their differences in shape, decoration and external appearance, they could be considered as a very homogeneous pottery group.

Owing to their relation to the Jarash Bowl production, it could be established that these local wares are a late Byzantine product and therefore they appear to date to the sixth century AD.

#### Group of Painted and-Impressed Bowls

Two types of wares were defined within this small group: type δ, orange to red colour, related to Jarash Bowls ware α (see above) and a small sample of Jarash Bowl ware γ.



Ware  $\delta$ , which is used for common local pottery, is represented by bowls decorated with dark red paint, depicting geometric patterns on the internal surface (Fig.22: 71); sometimes the painted decoration also appears on both sides of the vessels (Fig.22: 69). The finger-impressed decoration is always found on the external side. This pattern also appears on some Jarash Bowls (Fig.11: 28A).

Lastly, there is a small white-slipped bowl (Fig.22: 70) that seems to be derived from Jarash Bowl form 19 and ware  $\gamma$ .

### Group of Rouletted and Painted Decoration

This group consists of small to medium size bowls; their rim diameter ranges from 50 to 190 mm. In the *macellum* only some rims and wall fragments were recovered. They seem to be a group of deep bowls decorated mainly by rouletting. One exception is a small ring-foot bowl (Fig.22: 72).

The rouletting applied on these bowls closely resembles that used on other common local pottery. This rouletting could be classified as Byzantine. It is clearly different from the Umayyad one, the impression of which is more rectangular and less sharp and was applied mainly on the Grey Ware basin produced at Gerasa during the seventh and eighth centuries AD. On the other hand, this series of bowls shares the type of rouletting with the Jarash Bowl.

It is possible to distinguish between some bowls that lack of painted decoration (Fig.22:73-74) and others that also bear dark red paint (Fig.22:72). Some of the *macellum* examples have an elaborate decoration. For example, one bowl with finger-indented decoration on the edge of its rim also carries bands of rouletting on the outside and an internal red painted decoration over a white slip (Fig.22:75). This bowl is one of the two important finds of rouletted and painted decoration that exhibit a bird pattern that closely resembles that of Jarash

Bowl style II (Fig.22:75-76).

### Group of Pseudo-Excised and Painted Decoration

This is a group formed by bowls with rim diameters ranging from 90 to 170 mm, and other pieces of closed forms, such as juglets, lanterns, base-tripod vessels, etc., decorated with a very deep impression that we have called "pseudo-excised". Sometimes, especially the bowls, also bear painted decoration in red.

The ware used for this group is in turn related to ware  $\delta$ , and therefore, to Jarash Bowl ware  $\alpha$ . The clay colour ranges from buff to a dark brown colour; irregular firing is common. The pseudo-excised decoration was done by means of a sharp instrument and regularly forms parallel bands on the external surface of the vessels.

Some of the specimens belong to an unpainted variety and they are only decorated by a pseudo-excised pattern (Fig.23:77-78), while others also bear strokes of red paint on the rim and on the interior (Fig.23: 79-82).

A pattern that can reasonably be ascribed to Jarash Bowl style II, is the motif that appears to be a fish or a snake on the flaring rim of a bowl (Fig.23: 83).

Valuable information on this pottery group comes from the Gerasa Hippodrome excavations, where a zoomorphic (Fish-head) vessel decorated with a pseudo-excised pattern and painted decoration was found in association with some Jarash Bowls. A similar decoration was dated to the late sixth or early seventh century AD at a cistern from the Sanctuary of Zeus, also at Gerasa (Rasson and Seigne1989:144; Fig.13,2).

### PRELIMINARY CONCLUSIONS

#### The Importance of the Imported Fine Pottery within the Jarash Bowl Production

From the fourth to the early seventh cen-

tury AD there was a parallel development of both local imitations and the fine imported wares. This close development basically concerned shapes. For instance, during the fourth and the fifth centuries AD the most extended ARS model through the Mediterranean was the open and flat-based bowl (See ARS Hayes form 58 or 62). Local imitations at Gerasa also adopted that shape. A similar scenario occurred in the course of the sixth and early seventh century AD. The extended prototype was then an open and high-footed dish or plate (See Hayes forms 101-107) and once again the Gerasa potters adopted that model for their Jarash Bowl production.

Similarly local influences from common pottery are also attested in some rim shapes, together with the production of other less fine wares related to Jarash Bowls, which have been studied here. This hypothesis has been recently confirmed by the Hippodrome finds, which demonstrate that Jarash Bowls and other local wares were produced within the same workshops.

The originality of Jarash Bowls can be discerned in their painted decoration. It must be assumed that imported ware was not the sole influence in the earlier stage of the production and in its subsequent development. Therefore, the origin and development of Jarash Bowls could be regarded as a result of a continuous action of both local and imported factors. This can be attested in the wide variety of rim shapes and decorations. But with most of the white-slipped forms the influence of ARS came to an end.

### **Decorative Sources for Jarash Bowl Patterns**

Watson (1989: 253) states that most of the Jarash Bowl motifs were based on the Byzantine mosaics and these, in turn, borrowed many of their designs from classical sources (Piccirillo 1993: 22) contained in

pattern books.

The explanation for the similarity of decorative motifs in both mosaic pavements and Jarash Bowls could be that both were decorated with certain patterns derived from the same pictorial sources, that is from the same pattern books. This was the case for various animal motifs on some Eastern mosaics. According to Donceel-Voûte (1988:476 and n.4), many mosaic motifs were copied from pattern books; this hypothesis is supported by the early sixth century manuscript of Vienne, which contains many depictions of peacocks, horses, gazelles, eagles, and so on, along with designs of mythological beasts.

On the other hand, the presence of two different iconographic trends indicated by Watson (1989: 252) one pagan or mythological and the other Christian is not surprising during the period of Late Antiquity.

A similar phenomenon was noted in sixth century AD Mādabā mosaics, such as in the Hippolytus Hall mosaic (The Bacchic Procession), in the mosaic of Achilles or in the mosaic of Heracles (Piccirillo 1993: 23) as well as in the ARS decorations (Hayes 1972: 286).

### **Chronological and Regional Framework for Jarash Bowl Production**

The first chronology for Jarash Bowl production was given by Gawlikowski (1985: 225), who dated the production around the late sixth and early seventh century AD. This dating was recently expanded by Watson (1989: 241), who determined that this ware was produced from late in the first quarter of the 6th to the mid-seventh century AD.

Nevertheless, the date of the end of the production is none too clear. At present there are further examples of Jarash Bowls found at Gerasa by the French team in a collapse context dated by an Heraclius coin to the first half of the seventh century AD



(Villeneuve, forthcoming). In the late period of Jarash Bowl production, according to Watson (1989: 239), a decline in quality was attested, for instance on some finds from phase 10 at the North *Tetrapylon*. This decline is dated to the third quarter of the seventh century AD (Watson 1992: 242) and is evidenced by an abstraction of the motifs and by the introduction of new rim shapes. However, it seems clear that the end of this production was accelerated by the Islamic conquest of 636 AD.

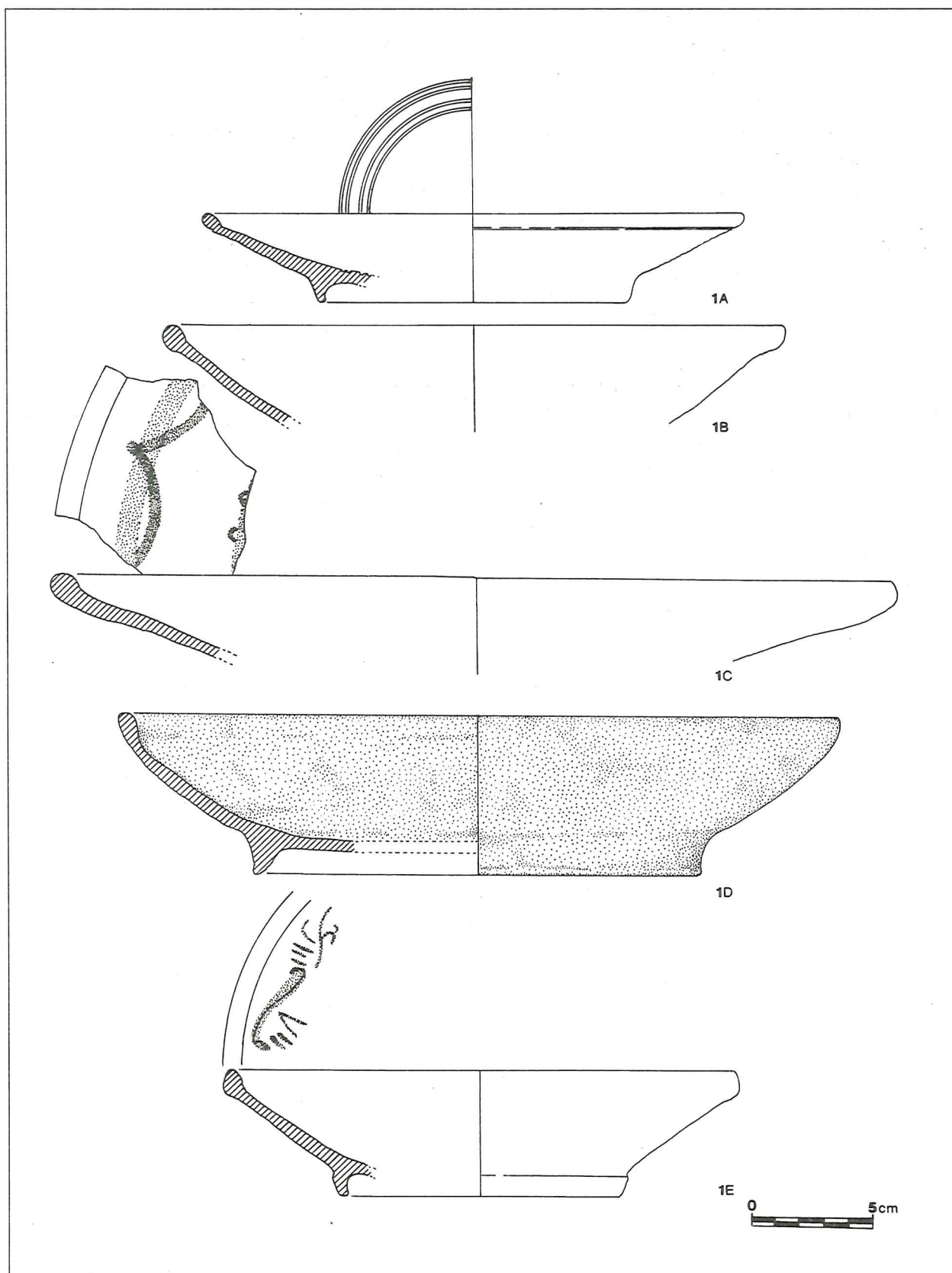
Unfortunately, the *macellum* finds do not shed light on these chronological problems for the beginning and the end of this production, since most of these finds belong to the sixth century AD. Only 13% of the total number of Jarash Bowls recovered from the Spanish excavations belong to sixth century deposits, while 9% were found in early seventh century contexts. The rest, about 78%, a very high percentage, is undated.

The abundance of finds dated to the sec-

ond half of the sixth century AD would suggest that Jarash Bowls were more numerous during that period. However, this is an ambiguous assumption because those are the more frequently excavated levels and also the more abundant contexts in Gerasa. This is not surprising since those contexts probably belong to the last major occupation of the site of Jarash.

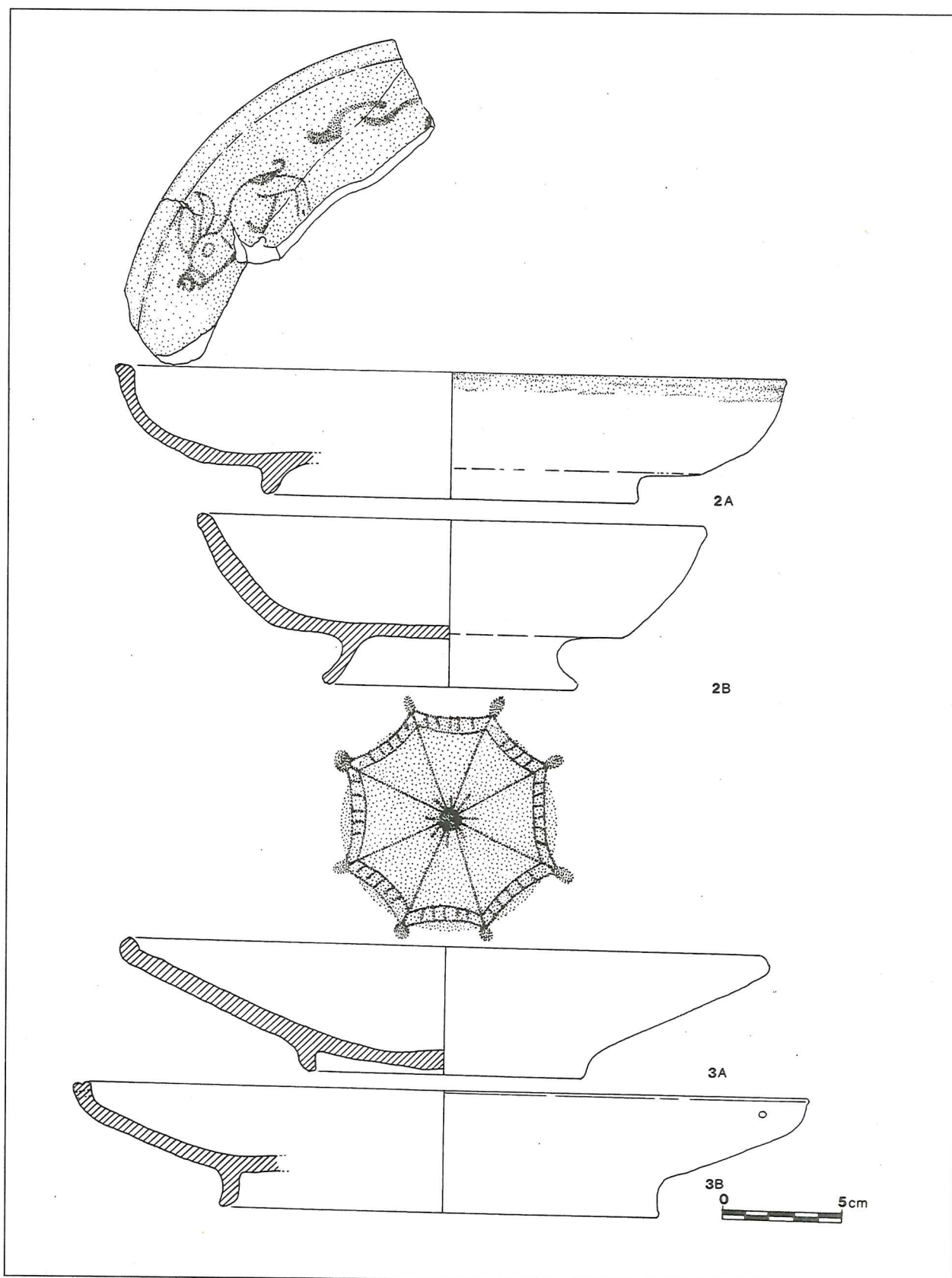
Finally, Jarash Bowls were the product of a very extensive pottery industry during the sixth and the seventh century AD. The Gerasa workshops produced not only stocks for its own local market but also for exportation. The city was a supplier of fine wares and was able to export Jarash Bowls to a large region along the *via Nova Traiana* in Jordan and South Syria.

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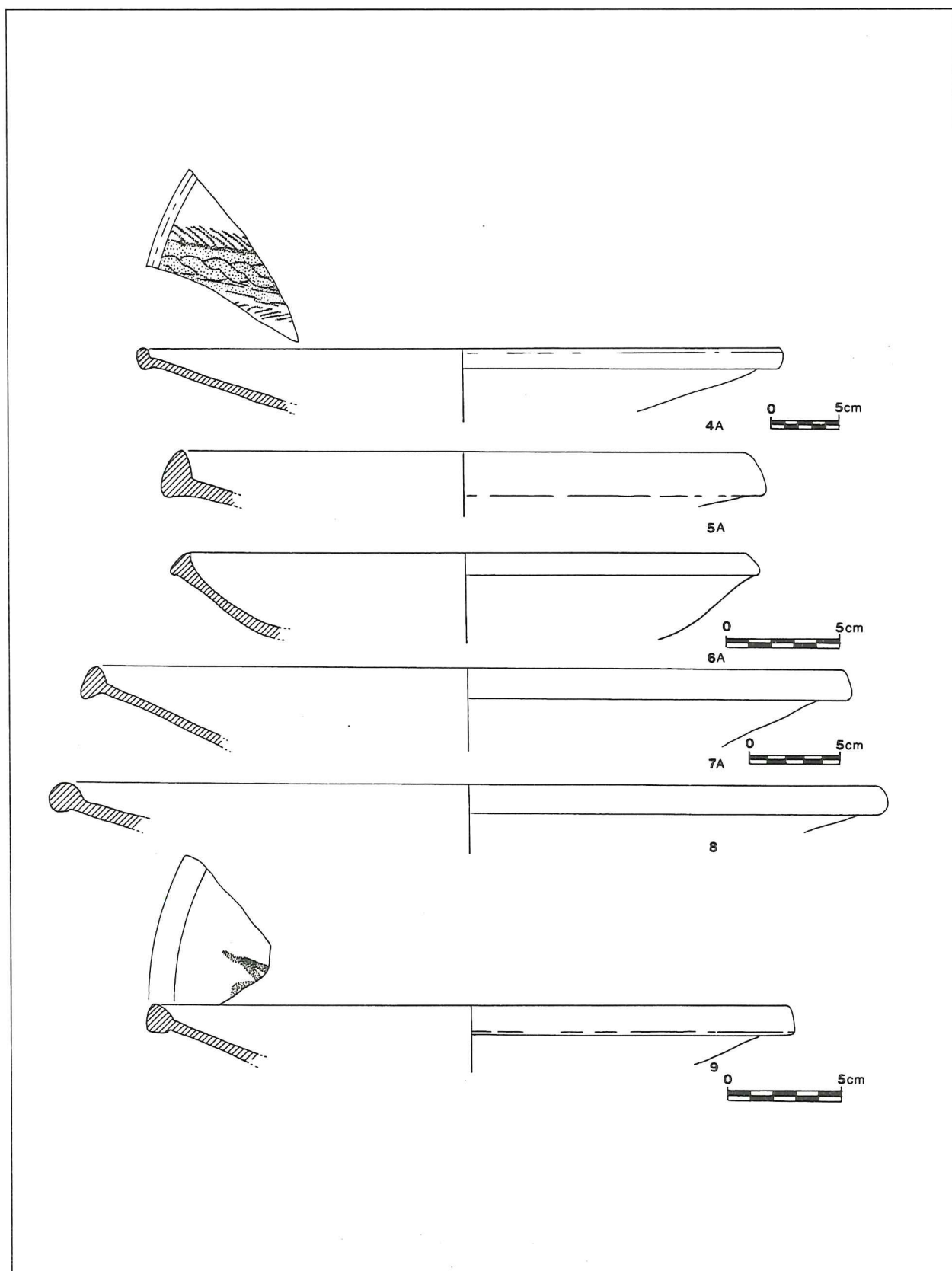


4. Jarash Bowls from the *Macellum*: Form 1.



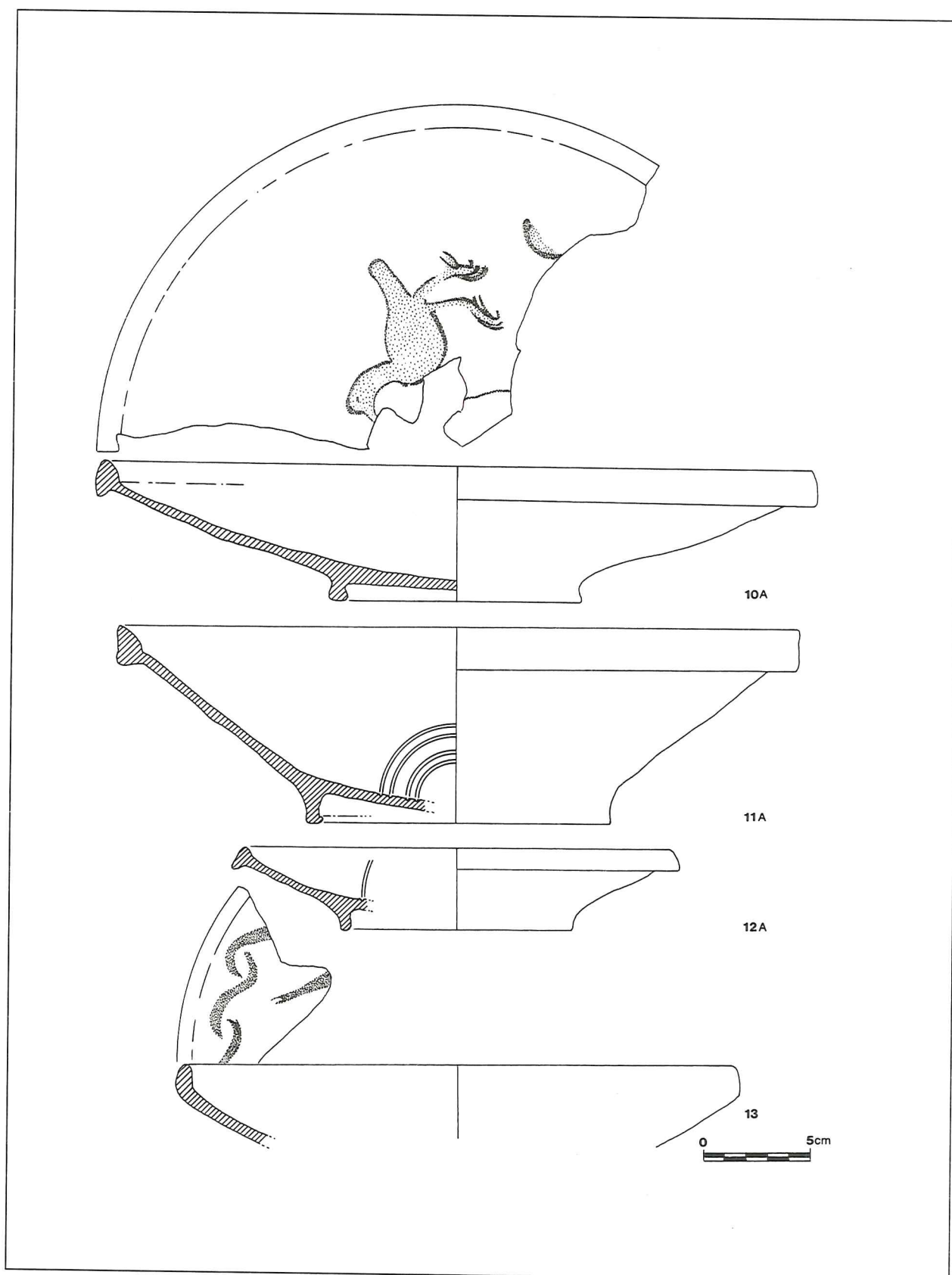


5. Jarash Bowls from the *Macellum*: Forms 2 and 3.

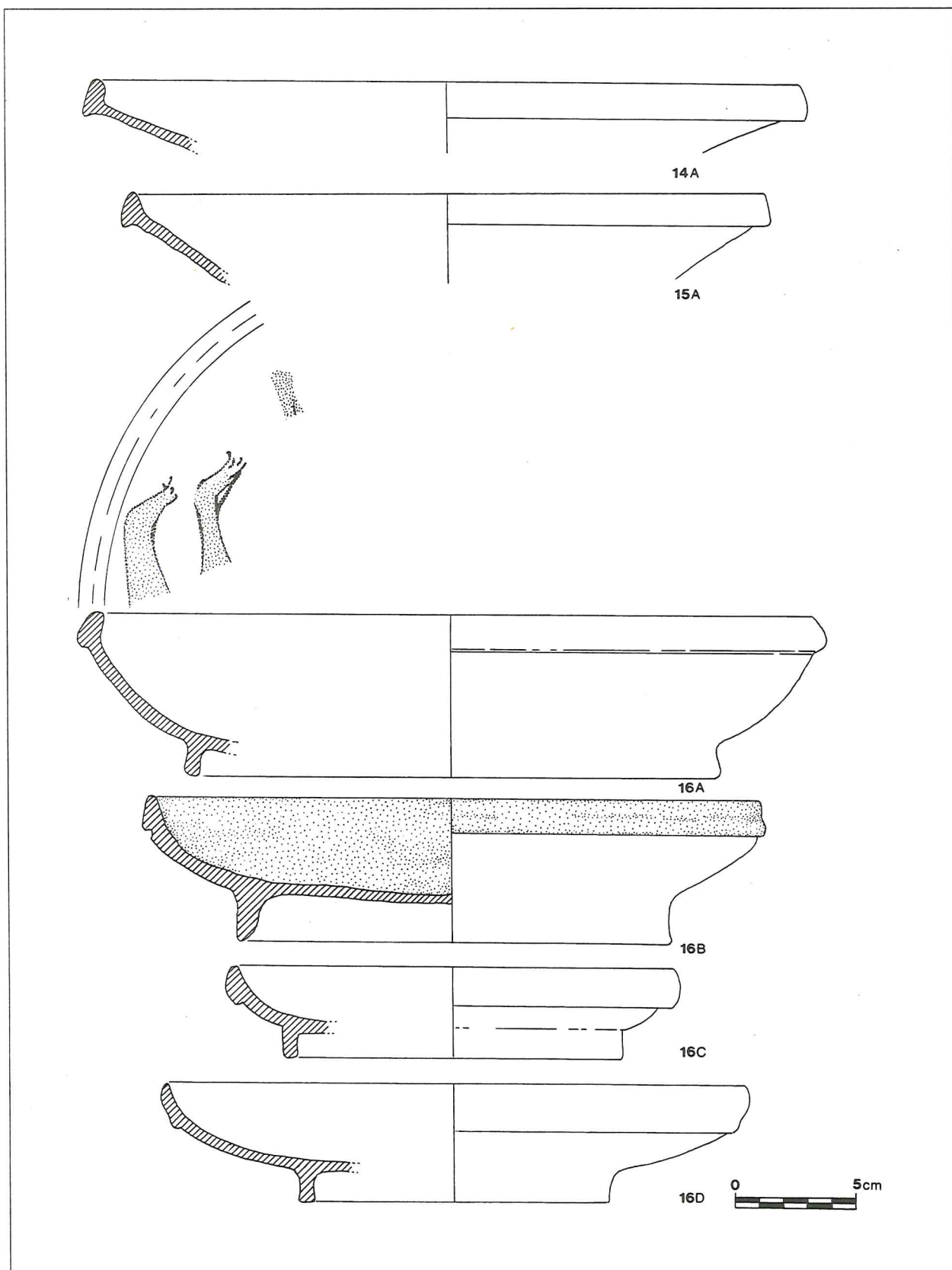


6. Jarash Bowls from the *Macellum*: Forms 4 to 9.



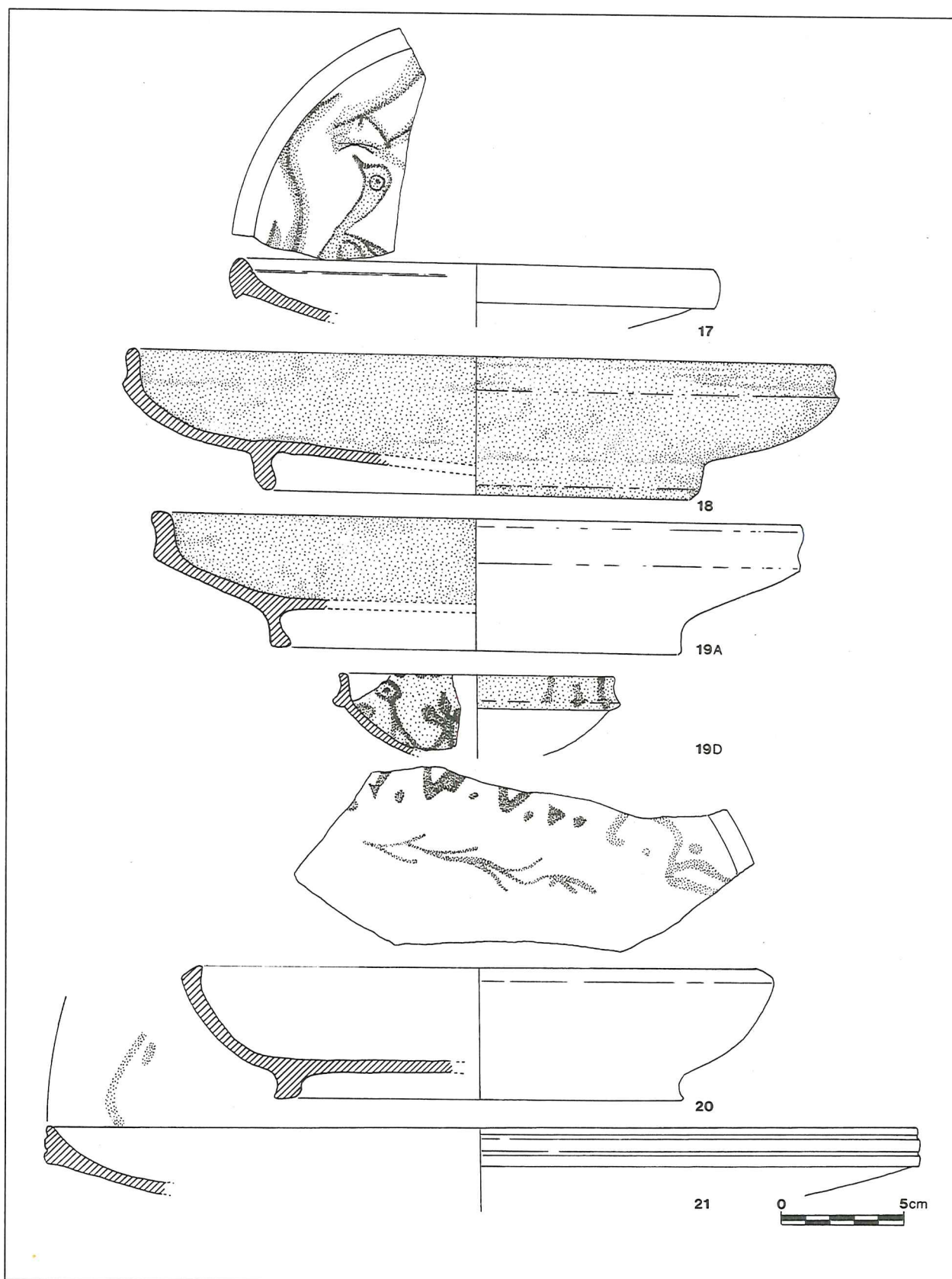


7. Jarash Bowls from the *Macellum*. Forms: 10A (painted motif 29a), 11A, 12A and 13 (painted motif 4a).

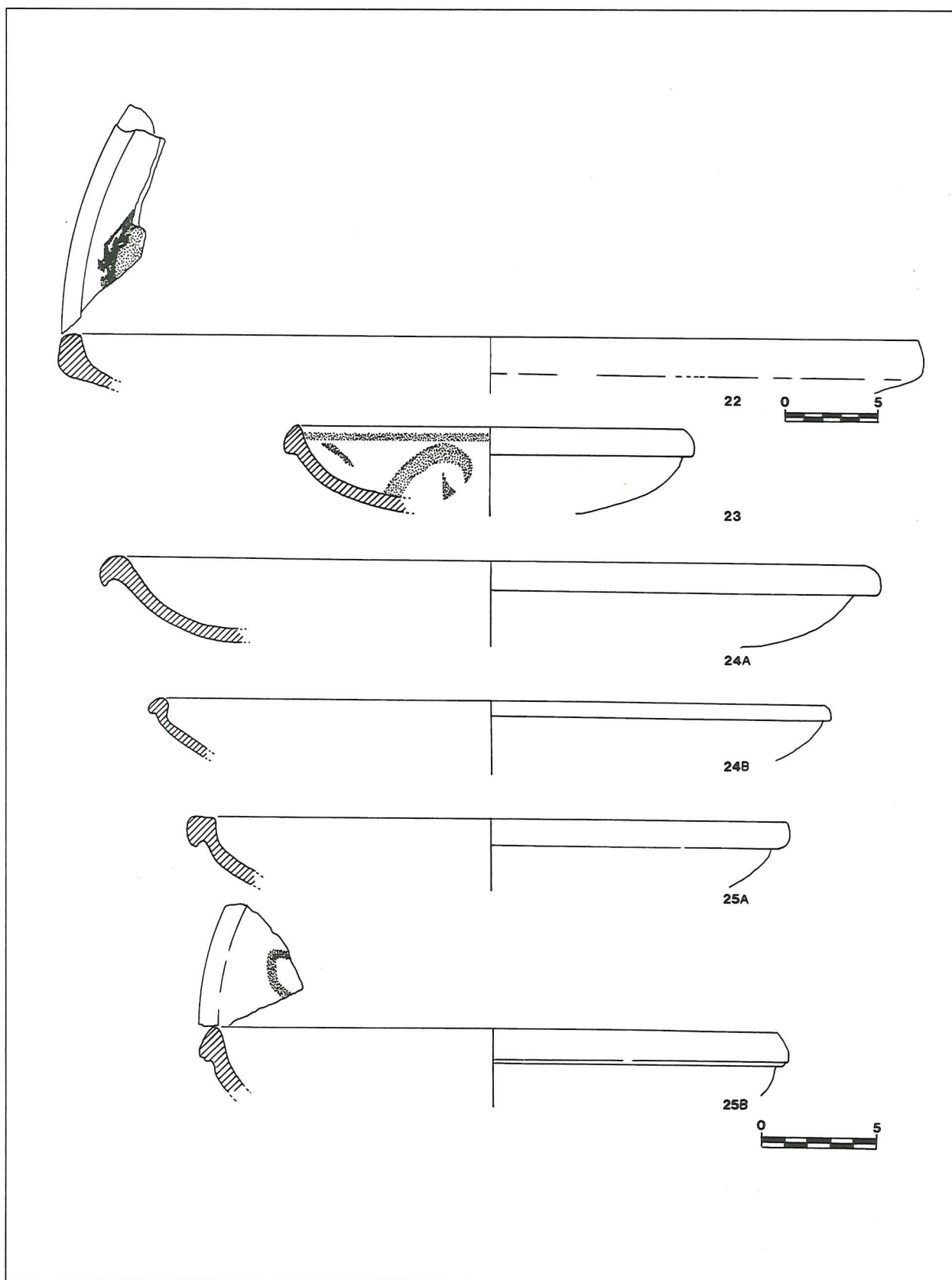


8. Jarash Bowls from the *Macellum*. Forms: 14A, 15A, 16A (painted motif 33i), 16B (painted motif 33q), 16C and 16D.



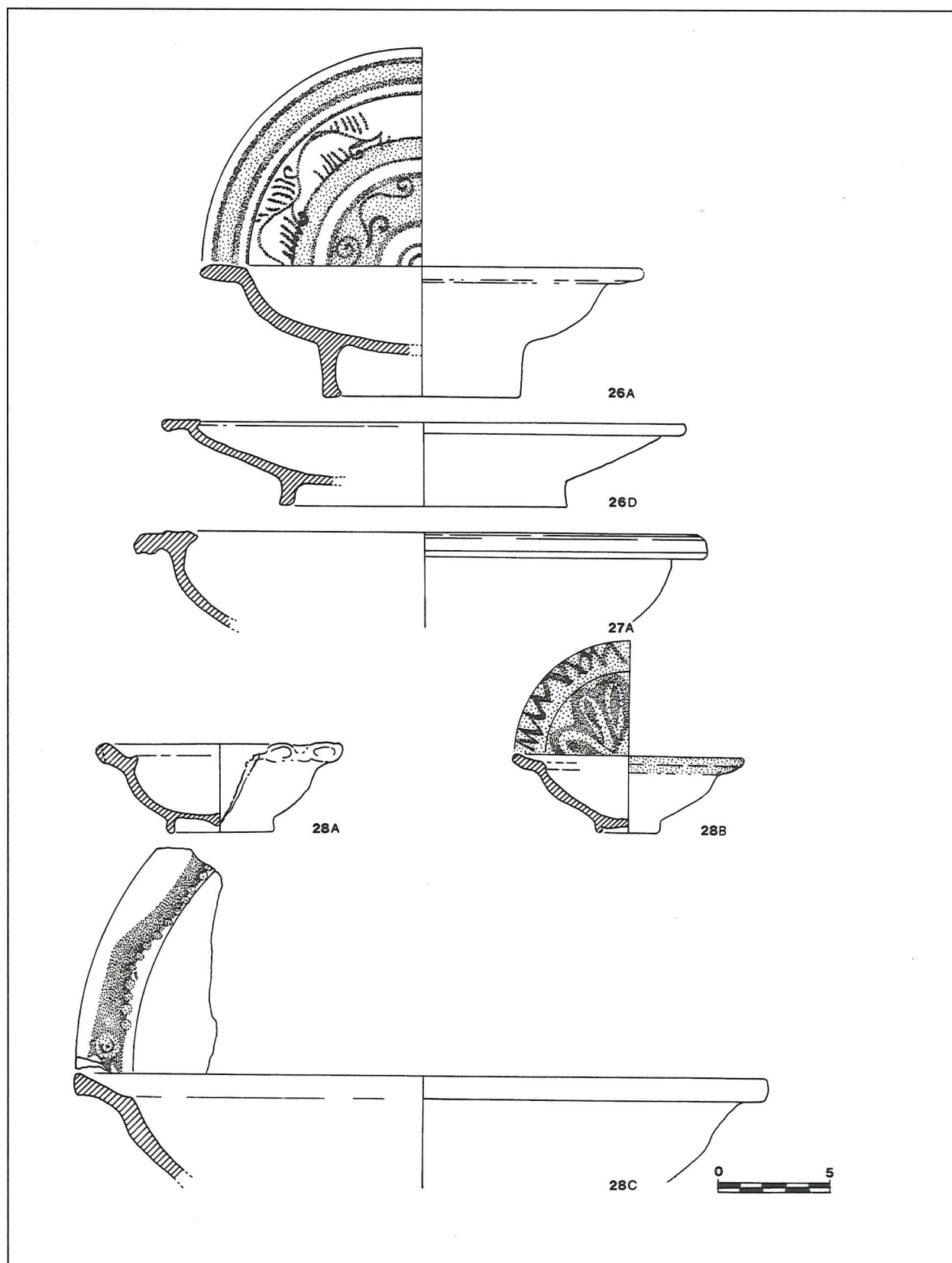


9. Jarash Bowls from the *Macellum*. Forms: 17 (painted motif 29g), 18 (painted motif 26), 19 and 21.

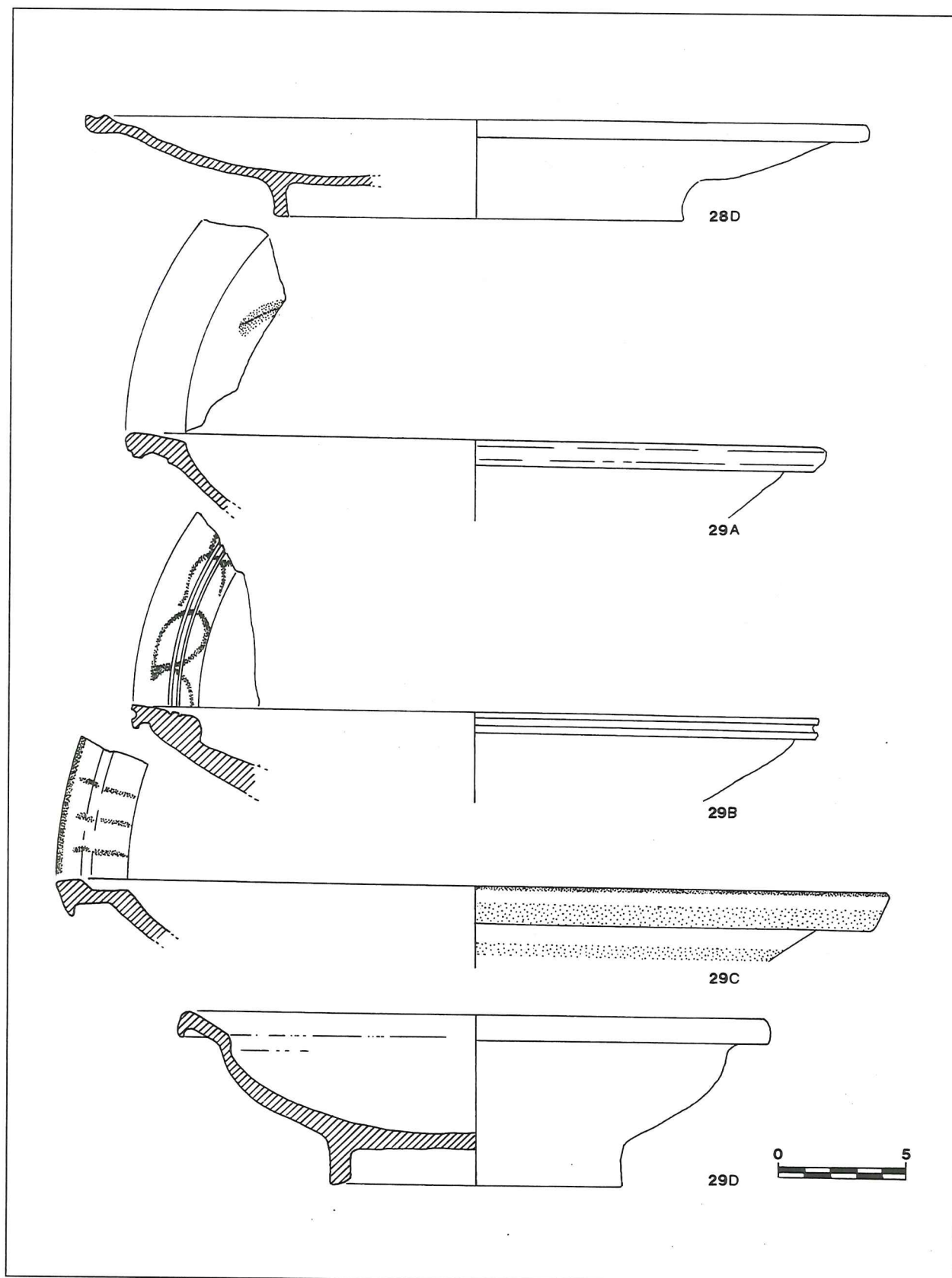


10. Jarash Bowls from the *Macellum*. Forms 22 to 25.



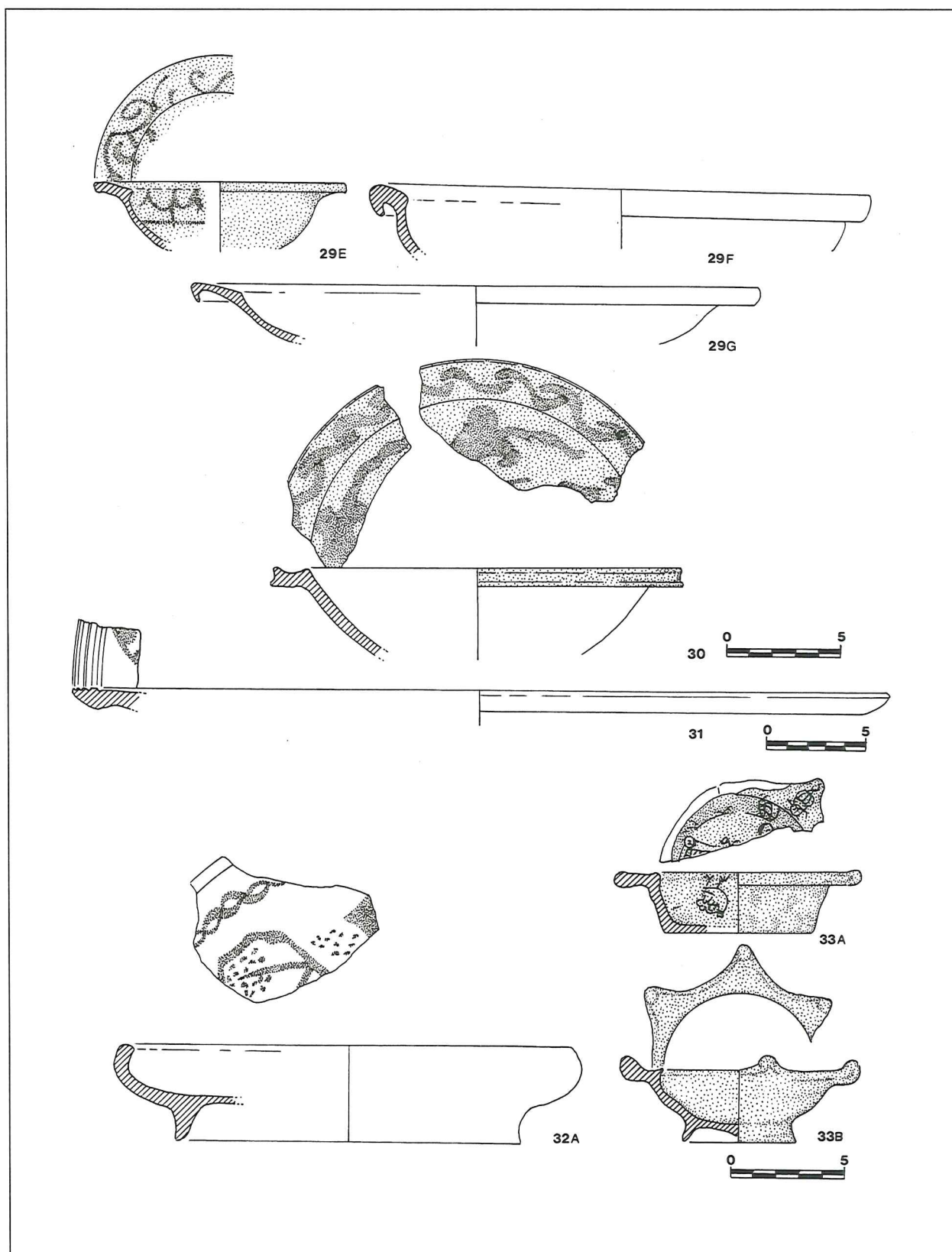


11. Jarash Bowls from the *Macellum*. Forms: 26A (painted motif 22d), 26D, 27A, 28A, 28B (painted motif 28a) and 28C (painted motif 39a).

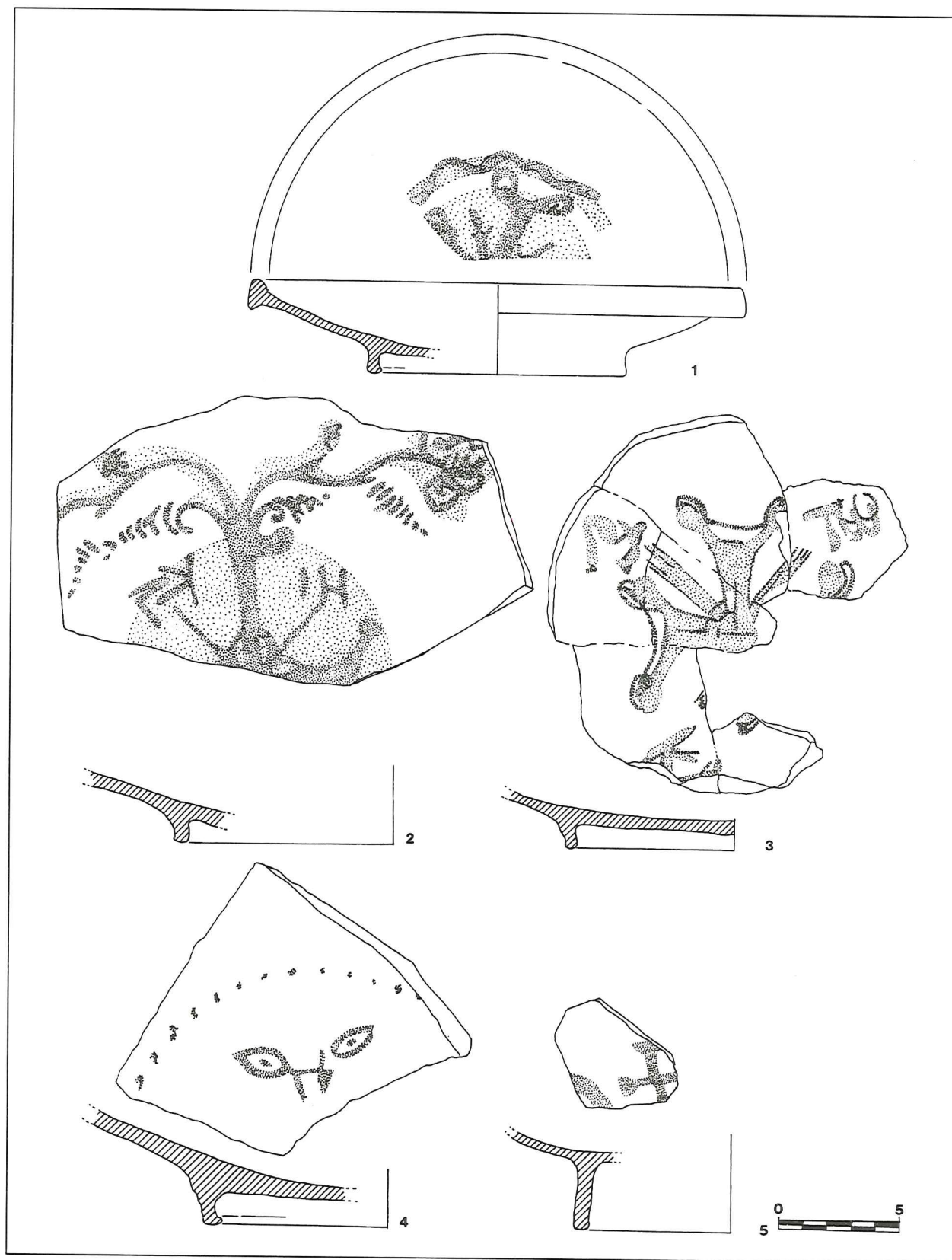


12. Jarash Bowls from the *Macellum*. Forms: 28D (incised motif 33u), 29A-C and 29 D (painted motif 34a).



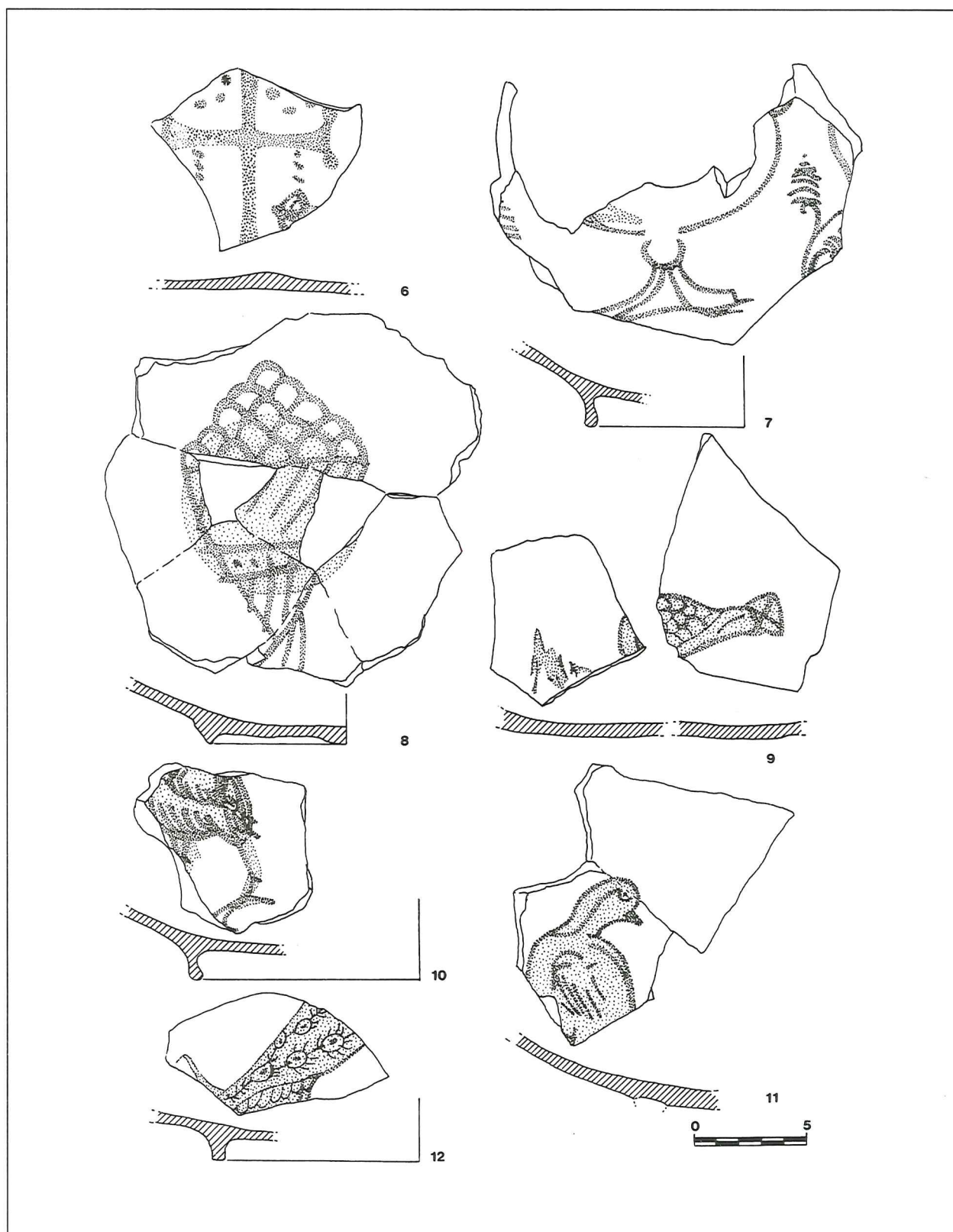


13. Jarash Bowl s from the *Macellum*. Forms: 29E (painted motif 20c), 29F, 29G, 30 (painted motif 28e), 31, 32 and 33.

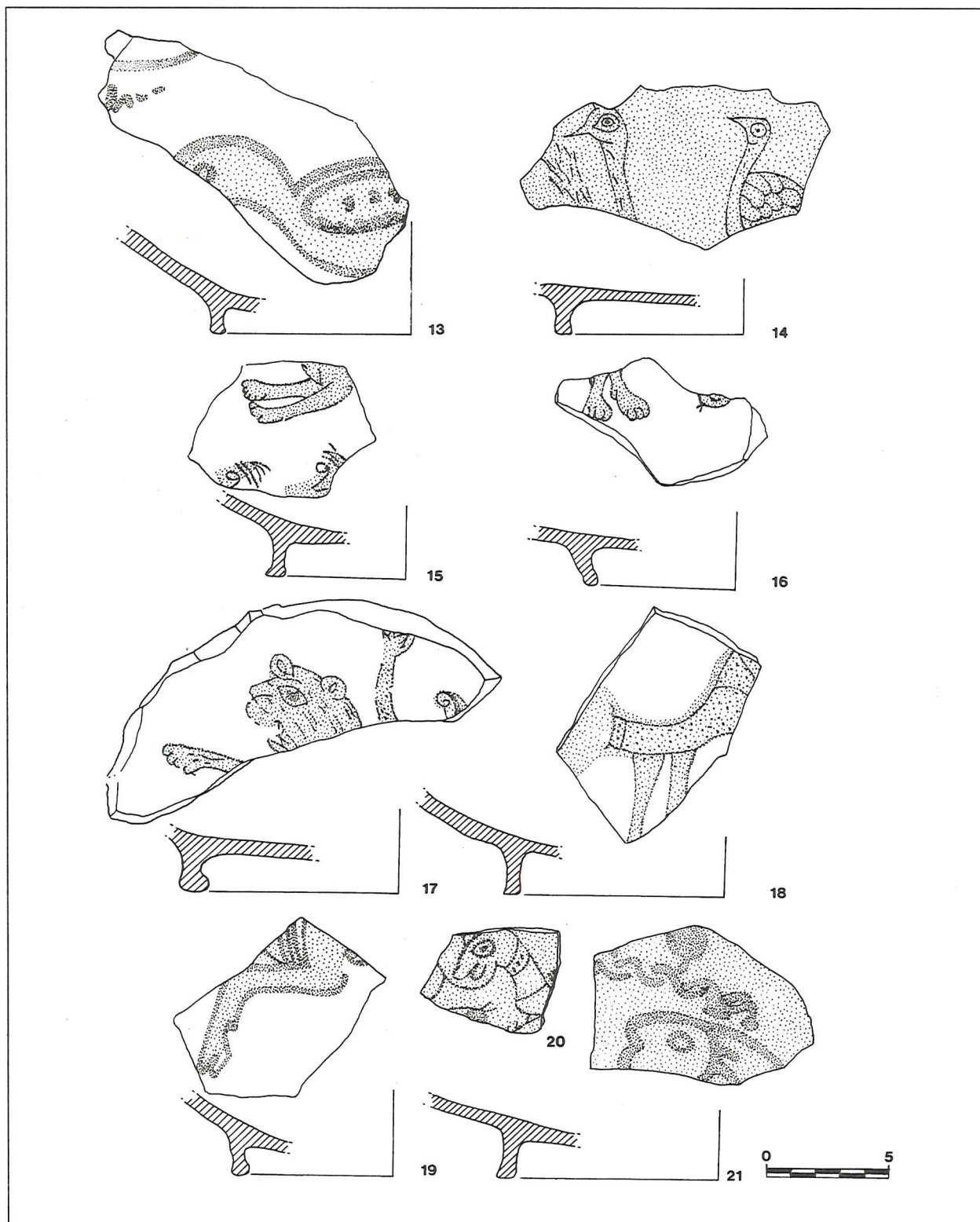


14. Painted crosses: 1) form 10A - style Ib and motif 24b; 2) style Ib and motif 24f; 3) style Ia and motif 24c; 4) style IV and motif 24d; 5) style IV and motif 24g.



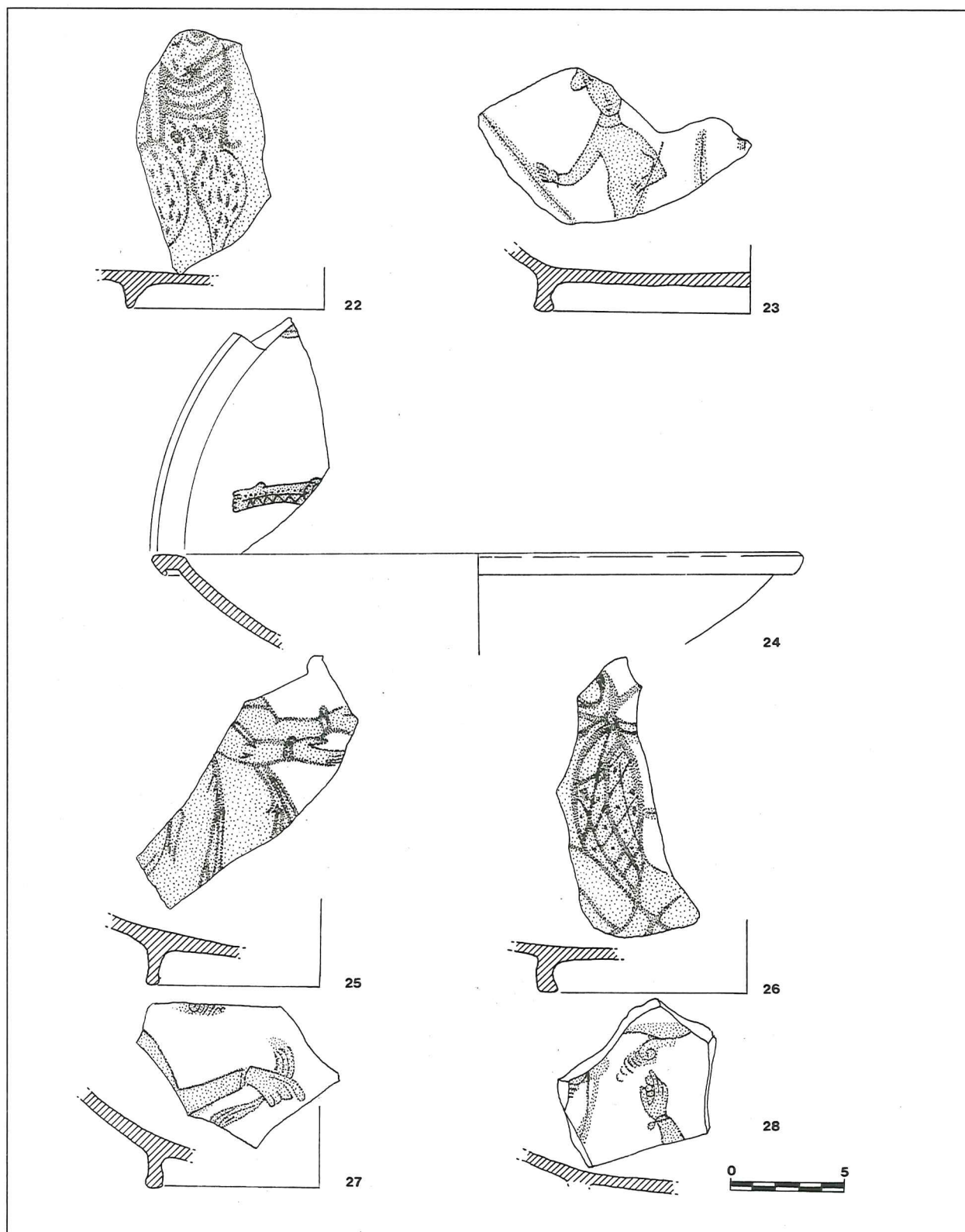


15. 6) Painted cross, style IV and motif 24h; 7) *Cantharus*, style Ia and motif 26b; 8) Basket with round objects, style Ib and motif 25a; 9) Fish, style Ia and motif 30b; 10) Ostrich or heron, style Ia and motif 29d; 11) Dove, style Ia and motif 29b; 12) Peacock's tail, style Ia and motif 29f.

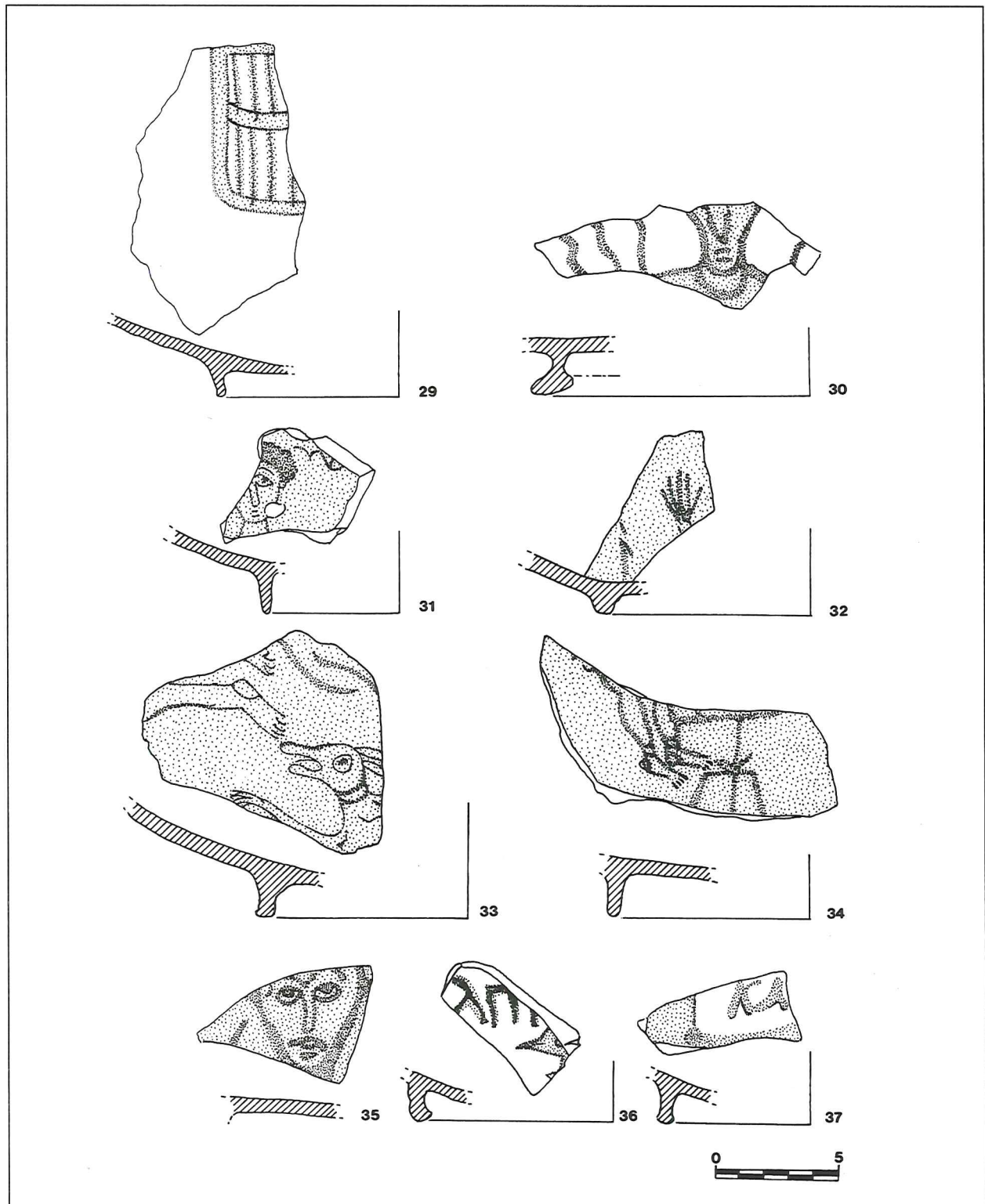


16. 13) bird, style III and motif 29c; 14) birds: a peacock and a partridge?, style II and motif 29e; 15-16) Lion's claws, style Ia and motif 31b; 17) lioness or panther, style Ia and motif 31d; 18) back of an animal?, style Ia; 19) horse or gazelle's hoof, style III and motif 32b; 20) dog with collar, style II and motif 31f; 21) hare, style IV and motif 35b.



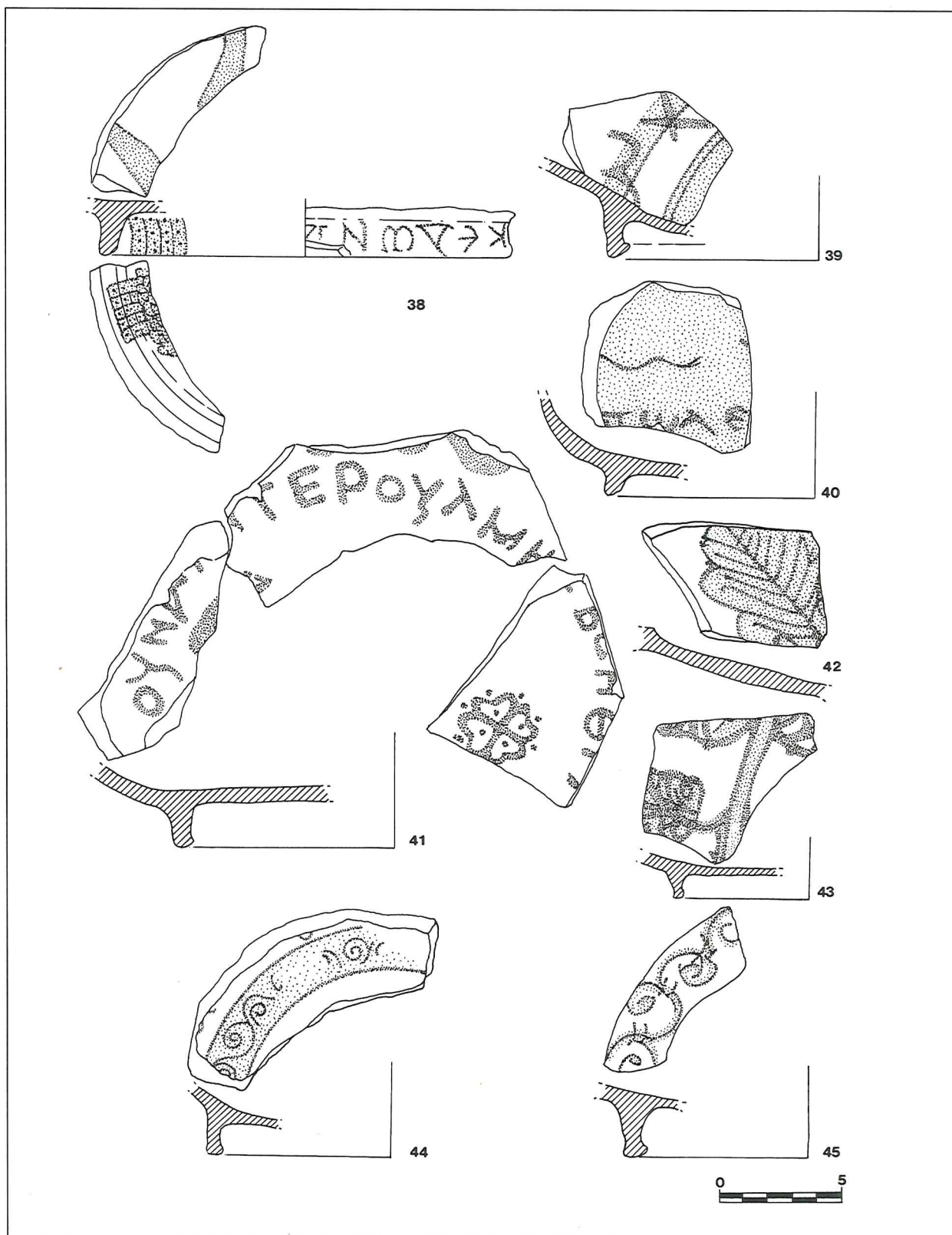


17. 22) Pan or satyr, style IV and motif 34d; 23) man holding two sticks, style Ia and motif 33h; 24) form 29F, a foot with a sandal, style Ia and motif 33o; 25) female figure wearing a tunic, style Ia and motif 33g; 26) clothing of a human figure?, style Ia; 27) arm holding a sheaf?, style Ia and motif 33b; 28) a hand gathering grapes from a vine, style Ia and motif 33l.

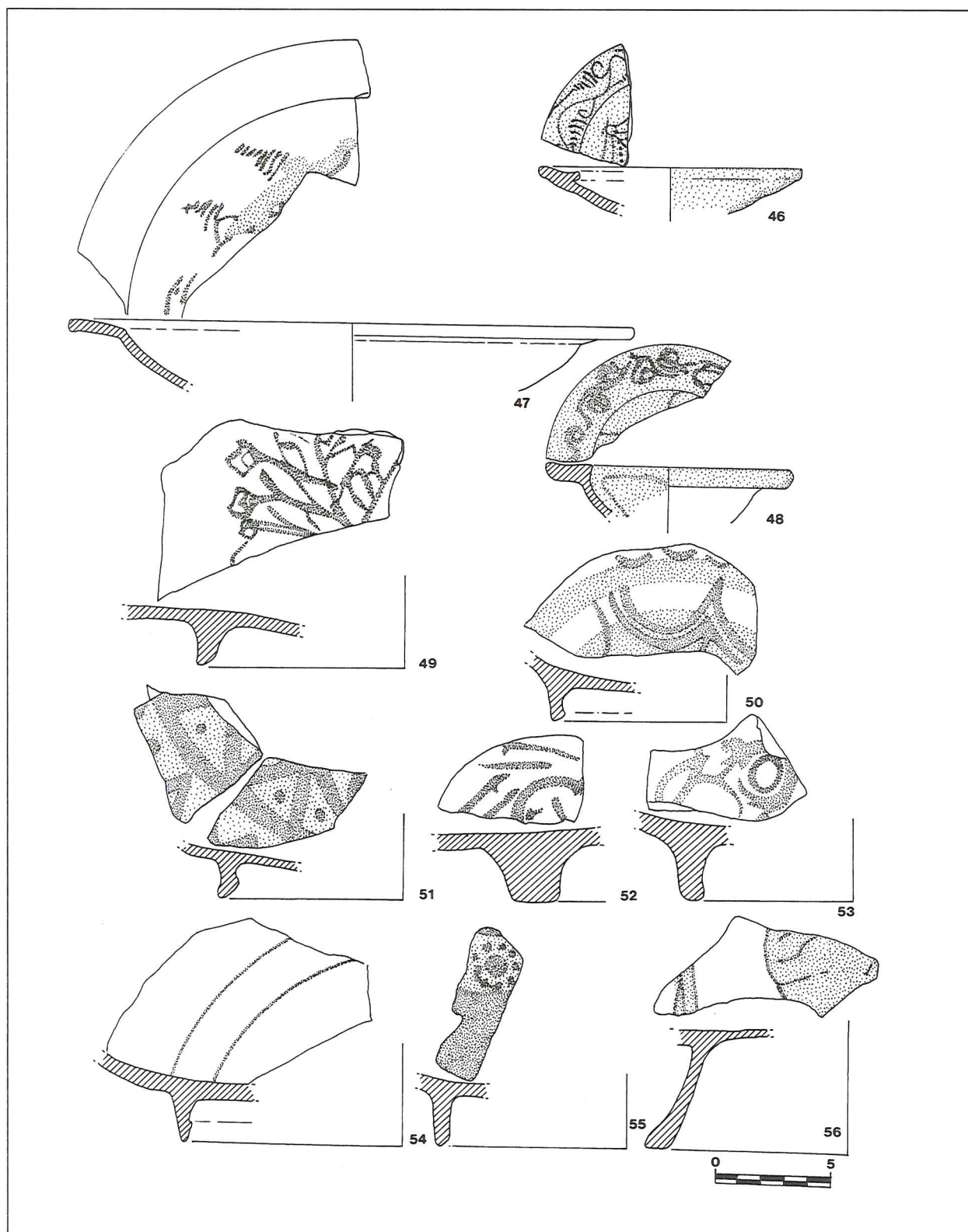


18. 29) a cage or a shield?, style Ia; 30) a human face, style III and motif 33q; 31) a man's face, style II and motif 33n; 32) a schematic hand?, style II and motif 33a; 33) a hunting scene of a man and a running dog, style II and motif 36b; 34) a man in front of a piece of furniture, style II and motif 33j; 35) a bearded man's face, style IV and motif 33t; 36) a bird's beak with a Greek epigraph, style Ia and motif 40e; 37) a cross? and a Greek epigraph, style Ia.



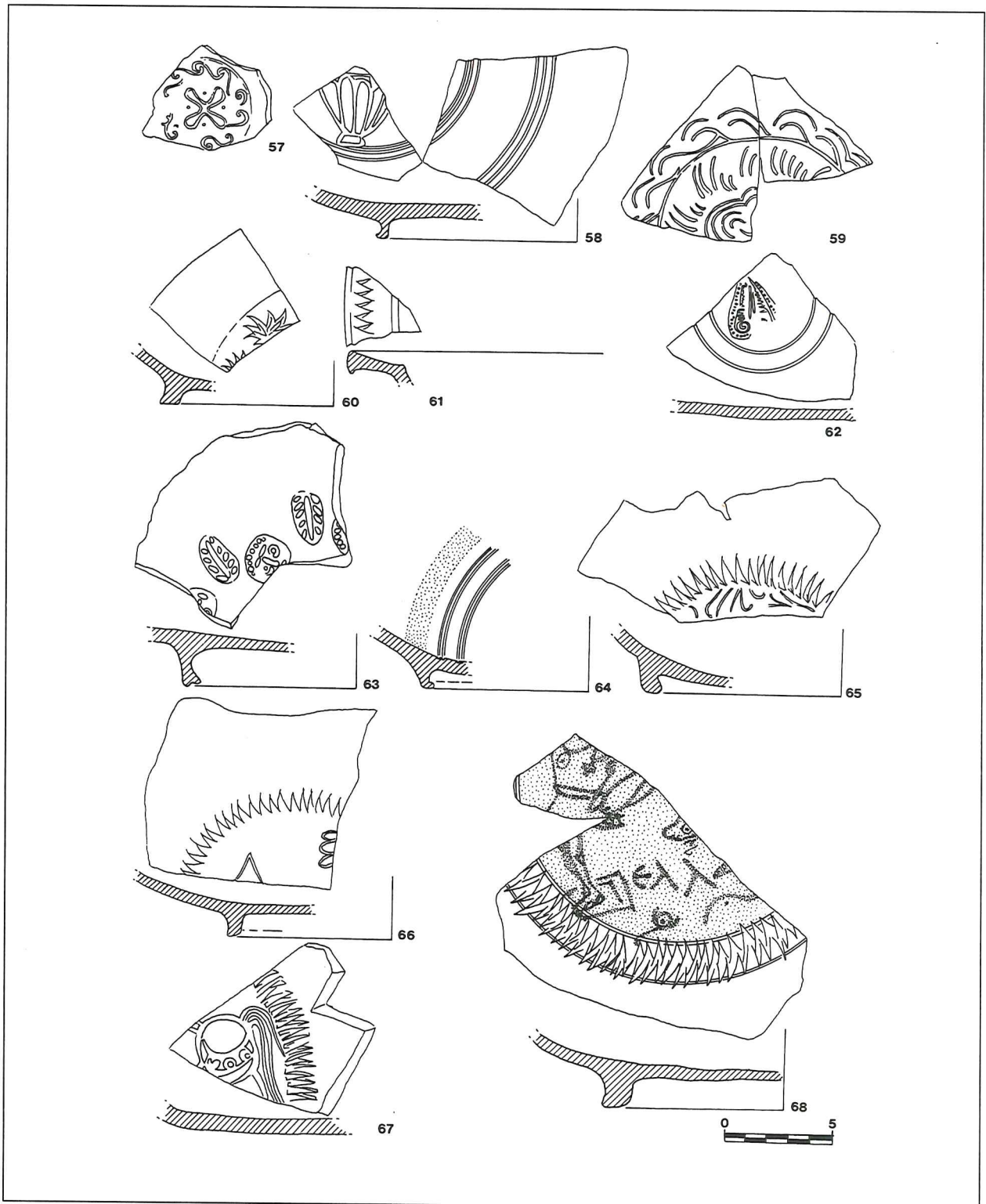


19. 38) a Greek epigraph, style Ia and motif 40c; 39) a Greek epigraph, style Ib and motif 40a; 40) a Greek epigraph, style II and motif 40d; 41) a Greek epigraph, style IV and motif 40b; 42) a radial leaf, style Ia and motif 28b; 43) a branch with leaves, style Ia and motif 28c; 44-45) spiral patterns, style I.

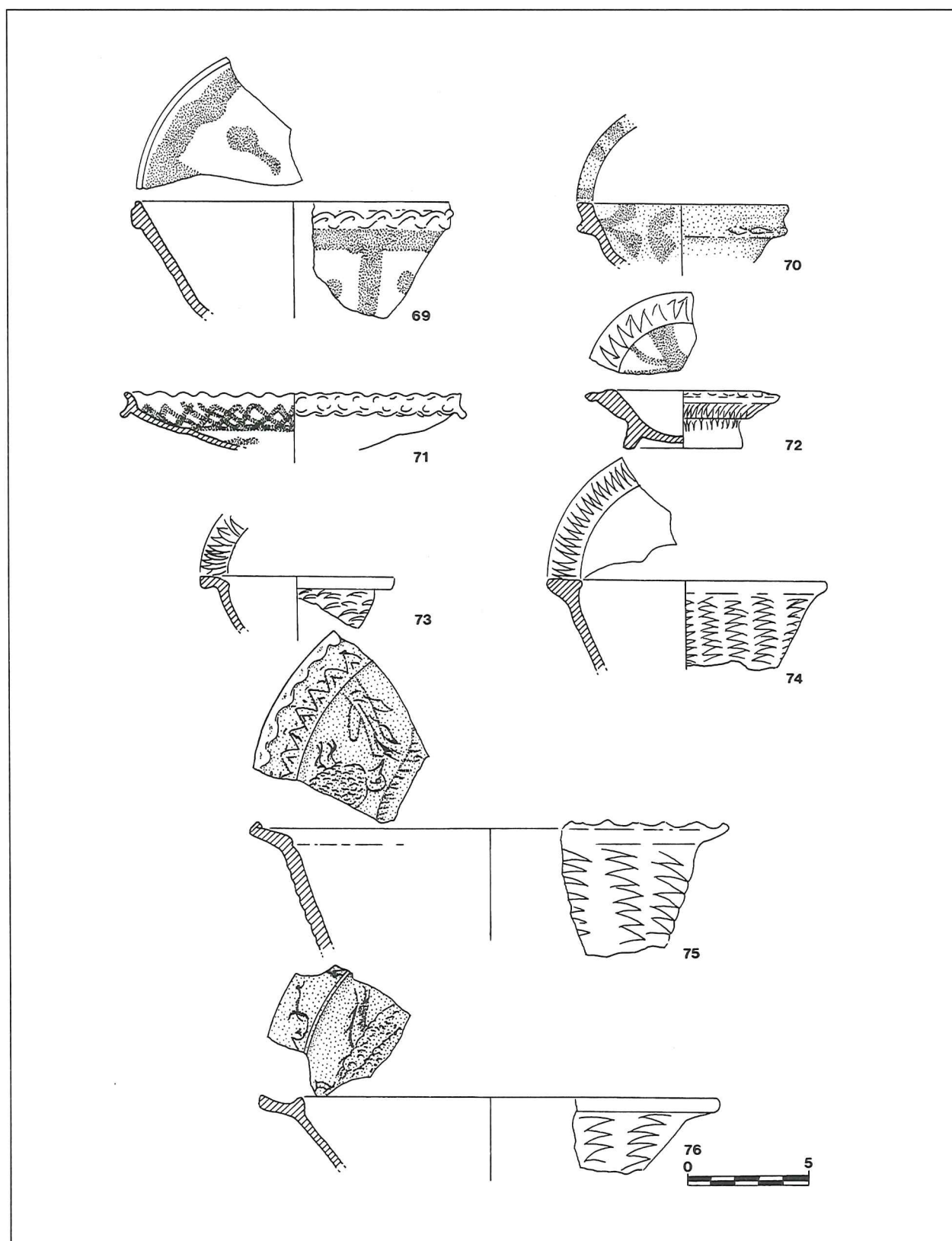


20 46) form 28A, style II and vine scrolls motif 28g; 47) form 26A, style Ia; 48) form 29E, style IV and spiral motif 20c; 49) floral motif, style IV; 50) geometric pattern, style Ib and motif 20b; 51) geometric pattern, style IV; 52-56) different foot shapes of Jarash Bowls.

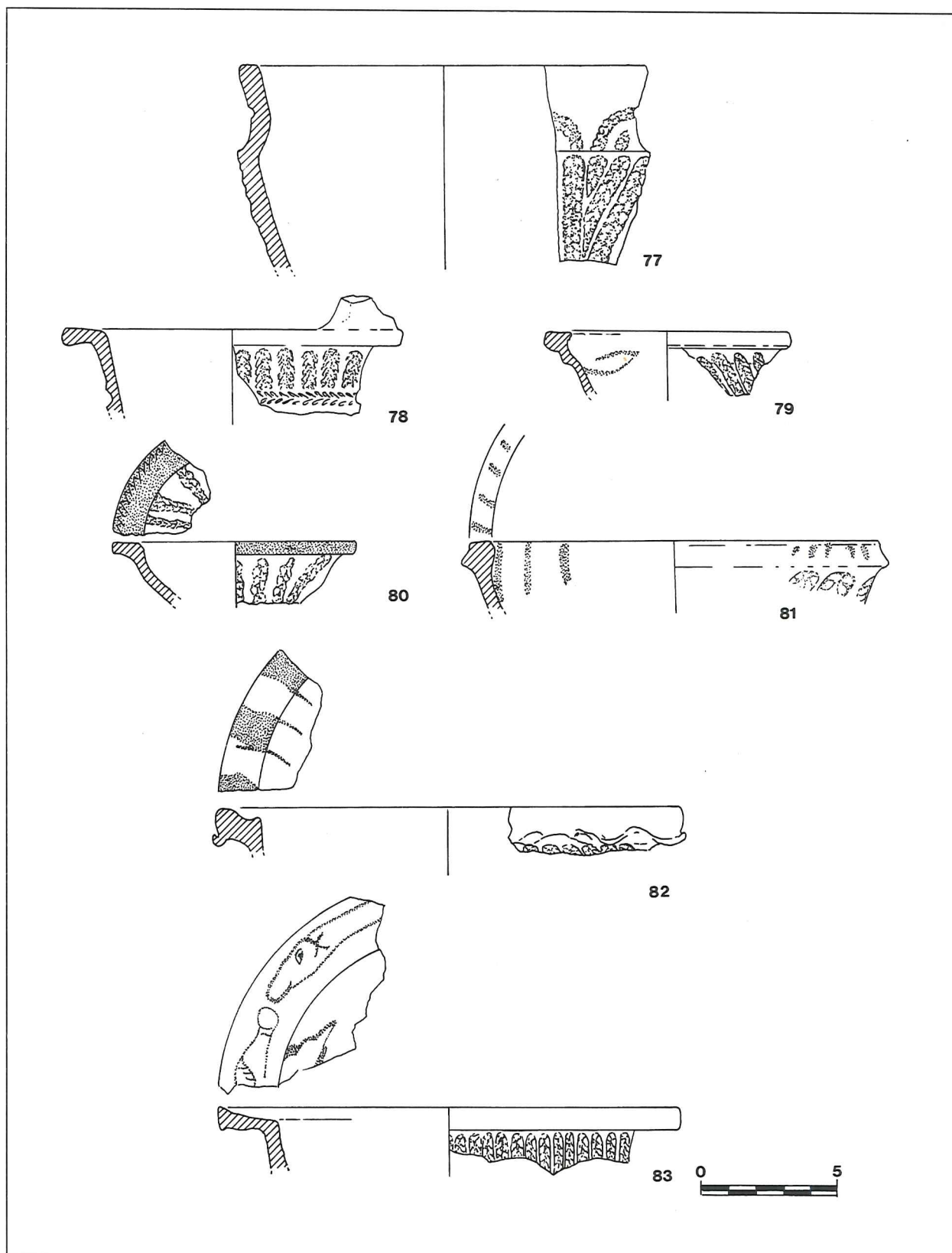




21. 57) incised cross, motif 24e; 58) incised *cantharus*, motif 26c; 59) geometric incised pattern; 60) rouletted decoration; 61) rouletted decoration on form 28C; 62) stamped motif 23b; 63) palmette and human face stamps, motif 23j; 64) incised and painted decoration; 65-66) rouletted and incised decoration; 67) rouletted and horse incised, motif 32f; 68) incised, rouletted and painted decoration, style Ib, scene and a fragmentary Greek epigraph, motif 18c.



22. 69-71) finger-impressed and painted decoration; 72) rouletted and painted bowl; 73-74) rouletted bowls; 75-76) rouletted and painted Jarash Bowls style II bowls.



23. 77-78) pseudo-excised bowls; 79-82) painted and pseudo-excised bowls; 83) Pseudo-excised and painted Jarash Bows style II bowl.



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