



Moldmade Bowls from Straton's Tower (Caesarea Maritima)

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Dedicated to the memory of Pia Guldager Bilde (1961 – 2013)

»Potsherds are wonderful pieces of evidence because they are so breakable and yet so durable (and hence so common in excavation), and because they contain within themselves so much information«¹. Ward-Perkins' statement could also have been made by Pia Guldager Bilde, pioneer in the research on moldmade relief bowls from the eastern Mediterranean and the Black Sea regions. In 1993, she predicted that »coming years will probably reveal that more or less all cities of some importance had their own production of Moldmade Bowls«. Her assessment was accurate².

Introduction

The fragments of Hellenistic moldmade bowls (henceforth MMB)³ presented and discussed in this paper were retrieved in the 1962 Caesarea excavations, conducted by the Hebrew University of Jerusalem under the direction of Michael Avi-Yonah and Avraham Negev with the participation of E. Jerry Vardaman⁴. The assemblage originates from Area D, a long trench measuring 50 m east-west by 10 m north-south⁵, containing re-deposited late Hellenistic ceramics stored at the Institute of Archaeology, which were never published. The discovery of the box with MMB sherds among the files of Professor Avraham Negev prompted

¹ WARD-PERKINS 2001, 171.

² GULDAGER BILDE 1993, 197. This article would not have been possible without the support and friendship of several colleagues. My sincere thanks are due to Patricia Koegler for scanning the drawings and diligently creating the print-ready pdf; to Adi Sif-Esduri for locating the ceramics in the storerooms of the Israel Antiquities Authority at Bet Shemesh; to Gabi Laron, photographer at the Institute of Archaeology, Hebrew University of Jerusalem, who gratuitously prepared the colour photos; to Ephraim Stern for supporting my research on the Hellenistic and Roman pottery from the Dor excavations in many ways.

³ Susan Rotroff considered the term »Hellenistic moldmade relief bowls« cumbersome and suggested instead »moldmade bowls« (1987, 3). It was Pia Guldager Bilde who introduced the acronym MMB which will be used here (2010, 269).

⁴ AVI-YONAH – NEGEV 1963; 1975; VARDAMAN 2008. The 1962 excavations were the continuation of work carried out in 1956, when »Hellenistic and Persian foundations and pottery were found, belonging to the Tower of Straton«, see AVI-YONAH 1956, 260. For the location, see the map in PORATH 2008, 1657.

⁵ The size of the trench is given as 50 x 10 m in AVI-YONAH – NEGEV 1963, 147 and 10 x 5 m in AVI-YONAH – NEGEV 1975, 273, a discrepancy pointed out already by GOVAARS – SPIRO – WHITE 2009, 183, note 27.



Ill. 1. – 1. no. 37; – 2. no. 47; – 3. no. 8; – 4. no. 17; – 5. no. 2; – 6. no. 14. (Photographer unknown)

the author to have them drawn by Vered Rozen, working at the time for the Tel Dor Expedition directed by Ephraim Stern. Later, several drawings from the 1962 excavations came to light, comprising tableware and lamps, and more pottery was located at the Institute of Archaeology⁶. On a single black-and-white photo, taken in the course of excavations or shortly afterwards, the fragments of six bowls are recorded (Ill. 1). The lack of the excavation report reduces the value of the finds as archaeological dating tool, while as a well-defined class of tableware they enrich our knowledge of workshops and trade, local and regional imitation and production, socio-economic and cultural aspects.

It is very fortunate that Marylinda Govaars and Olin J. Storvick could study and publish the notes, sketches and photographs in the Vardaman archive; their meticulous research shed new light on the 1962 excavations⁷. Particularly significant is the fact that the Hebrew University excavations in Area D could be correlated with work in Field G by the Joint Expedition to Caesarea Maritima (JECM) in 1975–1995⁸. The scholars' main conclusions are cited here in full, demonstrating that the late Hellenistic pottery is unstratified and that none of the building remains discovered can be associated with the settlement of Strato's Tower.

»In the end, the Hebrew University efforts to find stratified Hellenistic material or further evidence of the "Hellenistic structure" were unsuccessful. The "baskets and baskets of Hellenistic pottery" recovered were found in a layer of loose, black ashy soil left behind after the bulldozer dug the trench, thus possibly introducing contamination of the material. The loose, black ashy layer and the Hellenistic material were found on all sides of the "Hellenistic

⁶ Finds include a substantial number of echinus bowls of various sizes, bowls with pinched handles, fish plates and plates with outturned rim. A selection of these will be presented in another paper.

⁷ STORVICK – GOVAARS 2014.

⁸ See STORVICK – GOVAARS 2014, 172–180 figs. 9 and 11–12.

structure" in D4⁹. Even Avi-Yonah's published report states that the pottery was cleared and then the structure was discovered. Vardaman's notes verify this statement. The excavation results of the 5.0 m × 5.0 m units both inside and outside the trench substantiate that the black ashy layer above yielded the Byzantine and Roman artifacts¹⁰.

»Analysis of the Vardaman records, combined with the Joint Expedition reexamination of the "Hellenistic structure," concludes that the Hellenistic material recovered by Hebrew University was a secondary deposit and cannot be used to date the wall remnant/building corner. The Joint Expedition's stratigraphic excavation of the "Hellenistic structure" demonstrated that the structure corner was founded on Early Roman material. Therefore, it is the Joint Expedition's contention that the "Hellenistic structure" identified by Hebrew University as associated with Strato's Tower is, in fact, a structure corner of Roman origin¹¹.

Ceramics from the Hellenistic period were revealed in locations in the northwestern section of the city on land and under water at a site related by the excavators to the pre-Herodian northern harbour¹². From structures associated with Hellenistic quay and rock-cut tanks in Area J, excavated by A. Raban in 1981–1982, a few MMBs were published and dated to the 2nd – 1st centuries BCE (see nos. 98–101)¹³. Two additional tanks were cleared by the CAHEP under the direction of R. R. Stieglitz in 1986¹⁴. The author points out that most likely the earthquake of 92 BCE caused severe damage to Straton's Tower. A decade earlier, the settlement had been conquered by Alexander Jannaeus who expelled the gentile population and the resettled Jews who did not use such drinking vessels¹⁵. If this action was carried out painstakingly, the local production must have been disrupted thereafter; in that case the deposit cannot be dated later than the 2nd century BCE.

It remains an unsolved matter whether any of the Caesarea ceramic finds are to be assigned to the time-span between post-100 BCE until Herod the Great's building activities in the last quarter of the 1st century BCE. It appears that during this time the area of Caesarea was largely uninhabited, thus Ephesos-type lamps found in the fills in the area of Herod's circus are not dated to the late Hellenistic period but attributed to early Roman Caesarea¹⁶. However, dating finds by external evidence, i.e. comparanda, and not by archaeological, i.e. stratigraphical, evidence is problematic and unreliable. Looking at the lamps published by Varda Sussman from the excavations of the University of Haifa during the nineties of the last century there are some which could be attributed to the settlement of Straton's Tower¹⁷. They include Hellenistic kite-shaped lamps of Howland Types 45A and 47B and Ephesos lamps¹⁸. Admittedly, there is no firm evidence that the latter type reached Caesarea in the Hellenistic

⁹ In the report by STORVICK – GOVAARS, the numbers of the excavation units are given in Arabic numbers (2014, 174 fig. 9), while on the sherds Latin numbers are written. In order not to create confusion, I decided to change them to Arabic numbers.

¹⁰ STORVICK – GOVAARS 2014, 178.

¹¹ STORVICK – GOVAARS 2014, 179–180.

¹² RABAN 2008, 1670; 2009, 17–19 figs. 2.2 and 2.3, Field G according to the JECM and Area J according to Caesarea Ancient Harbours Excavation Project (CAHEP) and the Combined Caesarea Expedition (CCE). For the location, see the map in PORATH 2008, 1657.

¹³ OLESON ET AL. 1994, 139 – 147; RABAN 2008, 1670 Stratum 16 – mostly 2nd century, Straton's Tower; 2009, 19–29 and figs. 2.9 and 2.11.

¹⁴ STIEGLITZ 1996, 604–606.

¹⁵ LEVINE 1974, 66; ROSENTHAL-HEGINBOTTOM 2014, 386.

¹⁶ PORATH – GUR 2015, 5.

¹⁷ PATRICH 2008, 1673; SUSSMAN 2008, 211.

¹⁸ SUSSMAN 2008, 214–215, nos. 3–7.

Table 1

<i>List of slips – number</i>	<i>Cat.-nos. 1–80</i>
Red – 28	3, 8, 9–10, 13–15, 18–21, 24–28, 30, 35, 37, 39, 41, 45, 49, 56, 59, 64, 76, 80
Brown on exterior, red on interior – 16	6, 11–12, 33–34, 36, 40, 51, 62–63, 67–69, 71–72, 75
Reddish brown – 10	5, 16, 22, 23, 29, 31, 43–44, 57, 77
Patchy brown to red / reddish brown – 3	46, 48, 74
Brown – 5	32, 50, 53, 55, 73
Red on exterior, brown on interior – 3	1–2, 47
Red and grey on exterior, red on exterior – 1	42
Grey / dark grey on exterior, red on interior – 3	58, 60, 79
Dark grey / grey to brown – 11	4, 7, 17, 38, 52, 54, 61, 65–66, 70, 78

period. At Masada, Bailey attributes the Ephesos-type imports to the Herodian period but does not dismiss the possibility that they were imported either in Hasmonean times or by members of the First Roman Garrison (6–66 CE)¹⁹. In Jerusalem, the Jewish Quarter excavations indicate that such lamps were imported at the earliest by mid-1st century BCE²⁰.

To sum, it appears that the bulk of the MMBs from the trench date from the 2nd century BCE settlement and were redeposited at the time of the construction of Sebastos' harbour facilities. The secondary or even tertiary re-deposition of the ceramics explains why joints were very few (see nos. 1–2, 11, 14–15, 18, 40, 46, 48, 97). It is possible that they were retrieved in destruction debris, created in the course of the cleanup of domestic rubble resulting from the damage caused either by the conquest of Alexander Jannaeus or the earthquake of 92 BCE. So far, the interpretation is hypothetical. Yet in my opinion the dating is supported by the absence of MMBs in ESA ware²¹. There is an obvious preference for red slips (see **Table 1**); among the eighty fragmentary bowls twenty-seven have a red slip. The buff/light brown clean fabric of the majority of the Caesarea bowls does not seem to differ by visual inspection from that of ESA ware; yet, the quality slip of the latter is not found on the former: their slip is dilute, patchy and dull with larger fragments showing several hues, most likely the unintentional result of firing conditions²². Consequently, the suggested date for MMBs in ESA ware at Dora is no longer tenable; they dominate the Levantine market from mid-1st century BCE onwards for another century at the most²³.

¹⁹ BAILEY 1994, 98–99 nos. 169–171.

²⁰ ROSENTHAL-HEGINBOTTOM 2014, 380.

²¹ For ESA ware bowls see ROSENTHAL-HEGINBOTTOM 1995a, 212–215; 1995b, 368.

²² See below note 112.

²³ ROSENTHAL-HEGINBOTTOM 1995a, 214; 1995b, 368; see also the colour photo in ROSENTHAL-HEGINBOTTOM 2015, pl. 6.2.1, 9. In the Sha'ar ha-'Amaqim assemblage ›Ionian‹ bowls appear together with ESA bowls in contexts dated to ca. 150–50 BCE, see NAOR 2009, 163. However, it is a matter to be solved by well dated assemblages in conjunction with archaeometric analyses and not by visual inspection.

The Caesarea assemblages

The bulk of the fragments (nos. 1–80) retrieved in Area D form a homogenous group, defined by fabric, shape, size and style of decoration. Thus, even without petrographic analyses it is postulated that these bowls originate from a local workshop or workshops at Caesarea or in the vicinity²⁴. Already in 1961 Paul Lapp voiced his opinion that »these bowls [i.e. moldmade relief bowls] represent a trend toward decentralized manufacture of standardized products«²⁵. In fact, this development is now supported by the discovery of fair number of local workshops of MMB in Asia Minor and the Black Sea region²⁶. In present-day Israel, with the exception of a single small fragment from Samaria²⁷ neither molds nor kiln wasters of MMB have come to light. Yet, evidence for the production of fine ware has been unearthed at Kedesh, where the excavators identified a fabric termed ›Central Coastal Fine‹, originating from the coastal plain of the Carmel range and comprising the standard ceramic tableware of the 3rd century BCE²⁸. In addition, the manufacture of fusiform unguentaria close to Dora can be deduced from the discovery of some 20 discarded misfired vessels²⁹.

Prototypes

The workshop at Caesarea or in the vicinity could have been established by potters who were active in urban centres close to the Carmel mountain range and/or in the Plain of Akko. Through commercial ties these potters had become acquainted with relief bowls produced in Athens or Asia Minor, prompting them, on their initiative or by customer request, to manufacture the same type of drinking cups. They either acquired molds and stamps or they pirated the products by copying originals and creating new molds. The demand for locally produced, probably cheaper versions arose in urban communities with a pagan population, in coastal towns like Dora or Akko where subsidiaries might have been set up by manufacturers³⁰ or where peregrinating potters helped to establish workshops. At Dora, imported ›Ionian‹ bowls were recorded in Area C0 Phase 4a (ca. 175–125 BCE), while none were present in the earlier Phase 4b level (ca. 275–175 BCE)³¹.

Considering the relatively small number of Attic relief bowls imported and the negligible amount of Attic black-glazed tableware and lamps in 2nd century Levantine contexts, it is most unlikely that Athenian models served as prototypes. Therefore, an influence from western Asia Minor is more probable. The most prolific and widespread production took place at Ephesos which held a position of economic and political hegemony in Asia Minor, with the ΠΑΡ-workshop particularly active in the second to the fourth quarters of the 2nd century³².

²⁴ ROSENTHAL-HEGINBOTTOM 2015, 679 note 13.

²⁵ LAPP 1961, 67.

²⁶ Recent research has deepened our understanding of the patterns of production, import, and imitation. The ratio of local and imported MMBs varies considerably from site to site. For Sardis see ROTROFF – OLIVER 2003, 95 note 27; the Sardian production was intended primarily for the home market, of the 283 bowls published in the corpus 22 are imported. For Olbia see GULDAGER BILDE 2010, 271 Table 1, in the assemblage 15.2 % of bowls are from probable workshops in the Black Sea region, 51.9 % - the majority - are imports from Ephesos. In fact, the bowls originating from ›Ionian‹ workshops are the most widely distributed group, ›Ionian‹ meaning that »the term designates shape, style and manufacture, rather than place of origin« (GULDAGER BILDE 1993, 209 note 6).

²⁷ REISNER – FISHER – LYON 1924, I, 307.

²⁸ BERLIN – HERBERT – STONE 2014, 313–314.

²⁹ SARI 2000, fig. 72, 25–29.

³⁰ For the practice see ROGL 2001, 105.

³¹ GUZ-ZILBERSTEIN 1995, 316. 318; the bowls are illustrated in fig. 6.43, 1–4.

³² ROGL 2014, 132–133; the author sets the beginning of the export shortly after 166 BCE and points out that the production continued until the end of the 2nd century BCE. A later date of ca. 110–88

The extensive export to sites along or close to the Mediterranean Sea and into the Black Sea region attests the popularity of the Ephesian products³³. Suggesting an influence from Ephesos it should be remembered that at Caesarea the shape of the so-called ›Delian profile‹³⁴ was not adopted; the Caesarea bowls are characterized by a flaring rim, with the often pronounced junction at the top of the moldmade bowl and the added wheelmade rim, marked by ridge or ridges.

Defining local workshops

At sites like Ephesos and Sardis³⁵, where a substantial number of molds as well as the bowls produced from them came to light, there is unequivocal evidence for local production and workshops. Additional verification is provided by pottery refuse and wasters and by archaeometric analyses. The Caesarea assemblage does not fulfil a single one of these criteria. Hence, the study concentrates on technical aspects like fabric, surface treatment and firing, on morphological aspects like shape, rim profile and the ratio of diameter and height and on iconographic aspects of the motif repertoire³⁶. To date, in the Levant only three molds were retrieved. A single small fragment of a mold came to light at Samaria; the authors don't consider it safe to infer that MMBs were made locally³⁷. At Antioch, two molds were recorded³⁸.

General characteristics

Since up to date no molds have come to light at Caesarea and its surroundings local production can only be defined by visual inspection in combination with features like fabrics, slips, shapes, subjects, and elements of decoration³⁹. Hopefully, in the future petrographic analyses will enable the definition of petro-fabrics. The bowls for which local production is postulated comprise nos. **1–80, 98–101** from Caesarea, several specimens from Dora (nos. **102–108**) and single bowls from Tel Mevorakh (no. **109**), Bet Eliezer (no. **110**) and Gezer (no. **111**)⁴⁰.

Technique

The bowls display a remarkable consistency of fabric, surface treatment, and firing. The fabric is very fine, clean, hard, and the fired colour is dominantly buff / light brown colour. The slip is universally dull and dilute and fired to various colours; among the 80 bowls and fragments of the Caesarea trench deposit the red slip dominates (28), followed by bowls with brown slip on the exterior surface and with red slip on the interior surface (16). On a number of bowls patches of different colours can be noted (nos. **10, 11, 13, 17, 38, 40, 43–44, 69**; see the colour photos no. **38** and nos. **102** and **104** from Dora). Since so many bowls are fragmentary it is quite likely that the output of patchy bowls is much higher. The feature is probably the

BCE had earlier been suggested by GULDAGER BILDE 2010, 276.

³³ ROGL 2014, 136.

³⁴ ROGL 2014, 122 and fig. 11.

³⁵ ROGL 2001; 2014; ROTROFF – OLIVER 2003. To date, a fair number of local workshops have been identified in Asia Minor and the Black Sea region, for information see KOSSATZ 1990; ROTROFF – OLIVER 2003; GULDAGER BILDE 2010; SÖKELI 2013; FENN 2014; PETROVA 2014; ROGL 2014.

³⁶ GULDAGER BILDE 2010, 271.

³⁷ REISNER – FISHER – LYON 1924, I, 307.

³⁸ WAAGÉ 1948, 29 fig. 9, 2–3.

³⁹ The location of a workshop at Caesarea was already suggested in ROSENTHAL-HEGINBOTTOM 2015, 679 note 13.

⁴⁰ By shape and motif choice four bowls from Caesarea (nos. **98–101**) and the bowls from Bet Eliezer (no. **110**) and Gezer (no. **111**) are tentatively attributed to the Caesarea workshop, even though I did not inspect them visually.

Table 2

<i>Diameter – number</i>	<i>Cat.-nos.</i>
16 cm – 27	1, 7, 10, 36, 40, 42, 46–52, 56–57, 59–60, 64, 66–72, 74–75
14 cm – 8	11–12, 53, 58, 61, 65, 73, 78
10 cm – 1	37
20 cm – 1	54

result of firing techniques and not a calculated process⁴¹. That potters produced a deliberate polychromy can be deduced from the fair number of bowls, on which narrow and wider bands of different colour adorn the rim sections of the exterior or interior surface or both surfaces (nos. **1, 12, 36, 40, 47–48, 50, 53–54, 56, 58, 60, 63, 66–67, 71**; see the colour photos nos. **105** and **108** from Dora).

Morphology

Shape

No bowls with a complete profile came to light in the trench deposit, yet by combing the bowls nos. **1** and **14** it can be concluded that the shape is hemispherical. The other bowls from Caesarea (nos. **98, 100–101**) and the reconstructed bowls from Dora, Tel Mevorakh and Bet Eliezer (nos. **102, 109–110**) follow the same shape. The characteristic feature is the flaring rim with variations in the lip profile and in the modeling of the upper rim section. Without referring to all variations several general trends can be observed. The lip is mostly rounded like on bowl no. **1**. Quite frequent is the ridge formed at the junction of the molded body and the wheelmade upper rim section (see nos. **10–12**), the ridge can be pronounced and the wall thickened (nos. **42, 53**). Vertical rims with rounded lip are rare (nos. **66, 74**) and there is a single bowl with a diagonally everted rim (no. **54**). In general, the transition to the flaring rim is smooth and graceful, yet quite a few bowls display a constriction created when pulling up the wheelmade rim and a thicker wall, giving them an unsightly appearance (nos. **10–12, 42, 53, 57, 59, 65**). We can only surmise that such bowls are produced by less skilled potters.

With only five bases retrieved in the trench deposit, no meaningful conclusions can be made. There are two rounded bases (nos. **14, 17**) and four disc feet (nos. **15, 25–26, 76**). There is no parallel for the slight peak in the middle of the base of the bowl no. **102** from Dora, making it difficult for the bowl to stand by itself.

Since no complete profiles have been preserved, the ratio between diameter and height can only be estimated. The predominant rim diameter is 16 cm; 27 examples are found among 37 bowls (Table 2). Three bowls with a diameter of 16 cm were probably ca. 9 cm high (nos. **1, 10, 46**), and a bowl with a diameter of 10 cm was probably 6 cm high (no. **37**), giving a ratio of nearly two to one. The reconstructed bowl from Dora (no. **102**) with a diameter of 16 cm has a ratio of two to one. The bowl from Tel Mevorakh (no. **109**) is relatively deep in relation to its diameter (the diameter is 12.4 cm, the height 8.5 cm). Altogether, the size tallies with the measurements of the Athenian bowls with a diameter range of 14–16 cm and a height 7.5–9 cm⁴².

⁴¹ See below note 112.

⁴² ROTROFF 1982, 15.

Motif repertoire

On the one hand, the motif repertoire of the Caesarea workshop is ordinary and restricted; on the other hand the output displays distinct properties. The ›Acanthus/Palmette/Lotus Group‹ (nos. 10–33, 98, 104–108, 111) is dominant. The ›Figure/Acanthus Group‹, ›Hunt/ Figure Group‹; ›Animal/ Object Group‹, are represented by few specimens (nos. 1–9, 99–100, 102–103, 109–110).

The compositional schemes are characterized by a repetitive style with several variations. A reconstruction of bowl no. 1 suggests that the human figures and the acanthus leaves were each repeated in sequence seven times. On bowls nos. 14–15 the calyces can be completed to a pattern of four acanthus leaves alternating with four water leaves; on no. 14 the leaves are separated by four, possibly six leaf tendrils. The decoration covers more than half of the wall (see also nos. 98, 104–106, 111). A different composition is found on bowls with two registers. The bowl no. 102 is adorned with a calyx of closely set petals which is slightly higher than the animal frieze (see also no. 103). The reconstruction indicates that the animals are not running in one direction around the bowl, the antithetical arrangement defines two directions. The fragmentary bowl from Bet Eliezer (no. 110) has two registers of nearly equal height; the motifs of the lower register fall into the group of the figured idyllic bowls from the Athenian Agora, while the theme of the upper register is hunting⁴³. The composition of the bowl from Tel Mevorakh (no. 109) is different: the molded section is divided into two sections of equal height, the lower decorated with an idyllic scene, the upper taken up by two bands of decoration. They recall the two rows of ovolo and alternating bulls' heads and rosettes on bowl no. 1, yet with a relatively high wheelmade rim the overall appearance is somewhat stocky. Even though their number is small the specimens discussed indicate that there is no standard composition scheme. We can only speculate whether the bowls were manufactured by individual potters in the same establishment or in different workshops at Caesarea and in the vicinity.

In Table 3 a list of the most catalogued motifs is presented, while parallels are included in the catalogue entries. The latter indicate that while particular motifs used in the Athenian and Ephesian production occur as well in the local production, no direct influence on shape and decoration from these manufacturing centres can be recognized. Instead, they display a kind of Hellenistic ›ceramic identity‹ with a primary local and regional focus, the latter directed to Tarsus, Antioch and Hama. Two characteristic motifs will suffice to exemplify this assessment: the popular use of beading and the prevalent rim decoration of the heart-shaped floret pattern. Beading is a common feature in the Athenian Workshop of Bion, dated ca. 225–175 BCE⁴⁴ and not in Ephesian production, and the floret is absent from both Athenian and Ephesian workshops, yet frequent on bowls from the Levant, Syria and Cilicia⁴⁵.

Conclusions

The MMBs from the southern Levant discussed in this paper for a consistently homogenous assemblage with regard to fabric, surface treatment and shape. The motif repertoire and the composition schemes are diversified and represent a Hellenistic ›ceramic identity‹ with a primary local and regional focus. Neither in shape nor in decoration do the drinking-cups imitate prototypes from other manufacturing centres. ›Ionian‹ bowls were imported by the urban elite of the major pagan settlements, adopting a foreign life-style in the tradition of the Greek symposium. They indicate direct long-distance trade with Ephesus or they arrived via the commercial harbours of the Gulf of Iskenderun. The incentive for local manufacture of fine tableware can be the result of economic considerations by reducing the price for customers

⁴³ ROTROFF 1982, 27.

⁴⁴ ROTROFF 1982, 26.

⁴⁵ See below note 67.

Table 3
Characteristic motifs and features of the suggested workshop output

<i>Motifs / Features</i>	<i>Caesarea – Cat.-nos.</i>	<i>Other sites – Cat.-nos.</i>
Figure and acanthus	1–2	
Hunt	3–4, 99	Bet Eliezer: 110
Fauna	7–9	Dora: 102–103
Palm tree		Tel Mevorakh: 109 Bet Eliezer: 110
Vine leaf		Bet Eliezer: 110
Ivy scrolls		Dora: 108
Rosette on wall	1–2, 8, 62–63, 67	Dora: 103 Tel Mevorakh: 109
Calyx: acanthus	13–24	Dora: 106–107
Calyx: acanthus with curled tip	1–2, 10–12, 98	Dora: 104–105 Gezer: 111
Calyx: palmettes	25–32	Dora: 108
Calyx: lotus sepals	14–15, 17, 28, 32–33	Dora: 104
Calyx: closely set petals	3	Dora: 102–103
Calyx: tendrils	1, 14, 17, 20, 29, 33, 35	Mevorakh: 109
Two registers, separated by beading	3, 7–8, 28, 35	Dora: 103, 108 Bet Eliezer: 110
Two bands of rim decoration	1, 46, 55	Dora: 104 Tel Mevorakh: 109 Gezer: 111
Rim: heart-shaped floret pattern	10–13, 67–73	Dora: 104
Rim: floret pattern	98	
Rim: egg and dart	1–2, 7, 34, 37–38, 44, 46–56	Dora: 102–103, 105, 108 Gezer: 111
Rim: ovolo	42–43, 57–61, 101	Dora: 104
Rim: heart guilloche	40–41, 66	
Rim: darts with pendant drops	61–62	Gezer: 111
Rim: rosette	36	Dora: 103 Tel Mevorakh: 109
Rim: triangles	64	
Rows of beading	1, 4, 6–13, 28, 34–36, 38, 40, 42, 44, 46–48, 50, 53–55, 57–58, 61, 67, 71–74, 98	Dora: 103, 105, 108 Bet Eliezer: 110
Rosette on medallion	14–15, 17, 26–27	Dora: 102 Tel Mevorakh: 109
Spiral on medallion	25	
Beading on medallion ridge	26, 76	

and helping to build a self-sufficient society. At the same time the production and use of the vessels helps to create a social group identity.

A distinct characteristic of the MMBs is the preference for red-slipped vessels; others have polychrome slips in reddish, brownish and greyish hues. These slips are evidently the result of firing techniques and not intentional. The red-slipped surface never achieves the quality of ESA ware, and the polychrome style is a fashion common also to other late Hellenistic tableware⁴⁶. By considering the historical and archaeological data from Straton's Tower⁴⁷ and external evidence from Dora⁴⁸ and Ashdod⁴⁹ a 2nd century BCE date is suggested for the deposit in the Area D trench.

Admittedly, the suggested identification of a local workshop or workshops at Straton's Tower or close-by along the Carmel coast needs to be substantiated by archaeological data and petrographic analyses. Yet, with increasing evidence for local ceramic production also in the peripheries of the Hellenistic koine the assumption of local ceramic production is reasonable.

The Catalogue

In the catalogue 111 bowls and fragments of bowls are listed. The first section comprises the MMBs from Area D Trench, the bulk of which are attributed to a local workshop (nos. 1–80). Their fragmentary state makes it difficult to classify them thematically⁵⁰. Four generic subject groups are defined: Figure / Acanthus Group – nos. 1–2; Hunt / Figure Group – nos. 3–6; Animal / Object Group – nos. 7–9; Acanthus / Palmette / Lotus Group – nos. 10–33. They broadly correspond to the figured bowls, the largest group in the Athenian production, subdivided into idyllic, mythological and hunting themes⁵¹. In the Caesarea deposit, more than half are fragments of profiles with various rim patterns and wall motifs (nos. 34–75), while imbricate bowls (nos. 76–77) and long-petal bowls (nos. 78–80) are few. In addition, there are imported micaceous bowls (nos. 81–92), a pine-one vessel (no. 93), non-micaceous bowls (nos. 94–95) as well as a thin-walled bowl with painted decoration (no. 96) and a singular grey ware juglet (no. 97). In the second section several published bowls are presented (nos. 98–111), chosen with the purpose of elucidating the characteristic features and motifs of the Caesarea workshop. Included are four bowls from Caesarea (nos. 98–101), seven from Dora (nos. 102–108) and single bowls from Tel Mevorakh, Bet Eliezer and Gezer (nos. 109–111). In the individual catalogue entries references to other local and regional sites have been added, so that the products of the Caesarea workshop(s) can be placed within the output in the Hellenistic koine.

⁴⁶ GUZ-ZILBERSTEIN 1995, 289.

⁴⁷ See above notes 12–15.

⁴⁸ See above note 31, below note 97. The import of ›Ionian‹ bowls to the site in a level dated ca. 175–125 BCE suggests that local production should be dated not earlier than mid-2nd century.

⁴⁹ See below note 69. Stratum 3b is dated to the second half of the 2nd century.

⁵⁰ In the catalogue entries the elements of decoration are described from bottom to top; elements of rim patterns from top to bottom; scenes on the wall are described from left to right; measurements are in centimeters; occasionally, millimeters are written. Abbreviations: P. H. = preserved height; Th. of wall = thickness of wall; Diam. = diameter; W. of foot = width of foot. Since no complete bowls found, diameter and height are estimated.

⁵¹ ROTROFF 1982, 19–20. 27.





Workshop pottery

Figure / Acanthus Group

- 1 (D4 12/20) Bowl with seated figures alternating with acanthus leaves

P. H. 7.5; Diam. 16.

Buff fabric, red slip on exterior from ridge below egg and dart, brown slip on upper exterior part and on interior.

Half a bowl with base not preserved; two joining fragments.

Wall: eight acanthus leaves with curled tip alternating with eight nude figures, probably holding an object, flanked by inward curving tendrils with opened flower, below feet multi-petalled rosette. Rim: two bands, egg and dart and alternating bulls' heads and multi-petaled rosettes, separated by beading. Note that two bulls' heads on the right mark the beginning and end of the stamped row.

Combined bulls' heads and rosettes and each as single motif occur on several bowls⁵². For two rows of rim decoration separated by beading see no. 46. On some bowls, the two registers are separated a row of beading, see

⁵² For the combination see ELGAVISH 1974, pl. 35, 318 from Shikmona and KEE 1971, fig. 19, 4 from Ashdod; for bulls' heads see REGEV 2009/10, fig. 37, 242 from Akko; for rosettes see no. 109; for rosettes alternating with floral motif between two rows of beading see ZISSU – ROKEAH 1999, fig. 4, 4.

nos. 7–8, 28, 35⁵³. In the Athenian Workshop of Bion beading is a common feature⁵⁴. In the Ephesian production the two rows of rim decoration are generally framed and separated by ridges, the egg and dart motif occurs in the upper or lower row⁵⁵.

The figures appear to be seated, their legs elongated; the position of the arms recall the Eros winged and seated on a dolphin, playing a syrinx⁵⁶. The arrangement of the decorative elements is close to a locally produced bowl from Sardis, depicting satyrs alternating with one or two tendrils⁵⁷. For acanthus leaves with curled tip see nos. 2, 10–12, 98, 104–105, 111; for the rosette see no. 67.

⁵³ For three rows of beading separating the medallion and two registers on a bowl from Tel Nov on the southern Golan Heights, either a local product or an import, see WEKSLER-BDOLAH 2000, fig. 7, 7.

⁵⁴ ROTROFF 1982, 26.

⁵⁵ ROGL 2001, pls. 60, RB 2–5 and 61, RB 9; GÜNAY TULUK 2001, pls. 33, fig. 6c and 34–36.

⁵⁶ COURBY 1922, 462 fig. 100, 6b.

⁵⁷ ROTROFF – OLIVER 2003, 122 pl. 88, 512; for the composition see KOSSATZ 1990, 99–100, pl. 14, Milesian bowls of Gruppe 8 mit Filigranrelief; see also ROTROFF – OLIVER 2003, 122 pl. 89, 513 for a bowl with frontal figures, alternating with acanthus leaves, each appearing three times; the figure is nude to the waist and wears boots.



2 (D4 2/90 + 10) Bowl with alternating seated figures and acanthus leaves (Ill. 1, 5)

P. H. 8.5.

Buff fabric, red slip on exterior, brown slip on interior.

Fragment of body of bowl, three joining fragments (the small fragment, on the excavation photo visible on the right, was no longer present when the drawing was made).

Wall: seated figures flanked by pair of multi-petaled ray rosettes⁵⁸ alternating with acanthus leaves with curled tip. Rim: egg and dart, bordered by ridge below.

The fragment is part of a larger bowl from a different mold with the same scheme of decoration. The main difference is the placement of rosettes flanking the figure at the top and the lack of tendrils⁵⁹.

Hunt / Figure Group

3 (D4 10/10) Hunt

P. H. 7.0.

Buff fabric, red slip.

Fragment of wall with two registers.

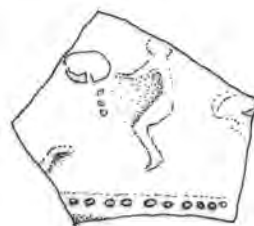
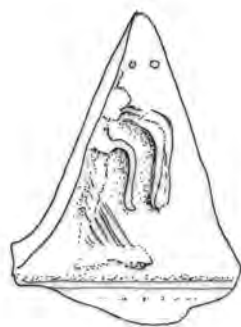
Calyx: closely set petals with rounded top; wall: hunter swinging club above head, facing right; to left, animal (lion?) runs left.

With some variations the subject was quite popular in the Levant and Asia Minor⁶⁰. For the division into two registers, the calyx and the wall frieze, see nos. 7–8, 28 and 35; it occurs also on bowls from Dora (below nos. 102–103) with the calyx composed of narrow closely set petals and the frieze showing game animals like ibex, lion, leopard and hound on one, and dolphin and rosette on the other. On

⁵⁸ The type corresponds to the ›Strahlenrosette‹ used in Ephesian workshops, RoGL 2014, fig. 14, 94. See below no. 8.

⁵⁹ For rosettes between figures see ROTROFF 1982, no. 225; compare also nos. 8, 39.

⁶⁰ Shikmona: ELGAVISH 1974, pl. 35, 326; Akko: TATCHER 2000, fig. 8, 8 and REGEV 2009/10, fig. 37, 243; Samaria: REISNER – FISHER – LYON 1924, II, pl. 73j, no. 2 and CROWFOOT 1957, fig. 62, 7; Ibn Hani: BOUNNI – LAGARCE – SALIBY 1978, fig. 36, 1. For examples from Antioch see WAAGÉ 1948, fig. 10, 1–5 and from Tarsus see JONES 1950, fig. 131, B. For a micaceous bowl see no. 87.



another bowl from Dora (no. 108) the calyx has a palmette and the frieze an ivy scroll. The fragments of no. 102 do not join and with about half a bowl missing, it cannot be ascertained whether a hunter was depicted or whether an animal frieze was depicted. A fragmentary bowl with two registers from Bet Eliezer (no. 110) shows a gladiator with a large shield facing a rampant lion.

4 (D15 3/6) Hunt

P. H. 3.5.

Buff fabric, dark grey to brown slip.

Thin-walled, fragment of wall.

Possibly upper register: figure holding spear strides right following unidentified animal.

See nos. 99, 110.

The subject occurs on several bowls in the southern Levant and Asia Minor⁶¹. Since in most cases only fragments were retrieved, the differentiation between hunters and gladiators is hypothetical.

5 (D1 5/5) Nike

P. H. 4.0.

Buff fabric, reddish brown slip.

Fragment of wall.

Wall: Nike walking left⁶². Rim: beading.

6 (D15 3/29) Figure

P. H. 3; Th. of wall 2–3 mm.

⁶¹ Tel Michal: FISCHER 1998, fig. 13.2, 22; Samaria: REISNER – FISHER – LYON 1924, II, pl. 72c and CROWFOOT 1957, fig. 62, 10; Gezer: GITIN 1990, pl. 40, 15 Stratum IIB, 142–ca. 100 BCE; Antioch: WAAGÉ 1948, fig. 10, 6; fig. 14, 6 lion hunt; Tarsus: JONES 1950, fig. 131, A.

⁶² Compare CROWFOOT 1957, fig. 63, 16 dancers in long robes.

Brown fabric, brown slip on exterior, reddish brown slip on interior.

Thin-walled, fragment of wall.

Wall: beading, above seated figure left, touching unidentified object with outstretched hand.

Animal / Object Group

7 (D15 2/3) Swan

P. H. 2.4; Diam. 16.

Buff yellowish fabric, worn dark grey to brown slip.

Fragment of part of bowl with two registers.

Calyx: a fragmentary rosette. Wall: a swan⁶³ and two short bead and reel strips, ending in ropes, placed above each other. The two registers separated by beading. Rim: egg and dart, the dart is wide and oval.

For the rim see no. 44.

8 (D15 3/26) Duck (Ill. 1, 3)

P. H. 6.0.

Buff fabric, red slip.

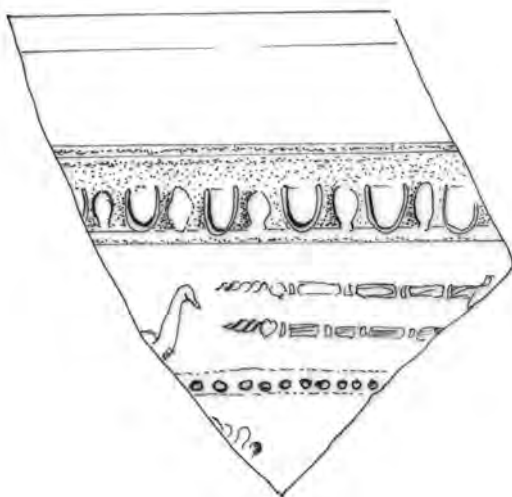
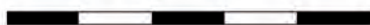
Fragment of wall with two registers.

Calyx: frond, duck and multi-petaled ray rosette. Wall: scroll of leaves, flowers and rosettes. The registers are separated by beading.

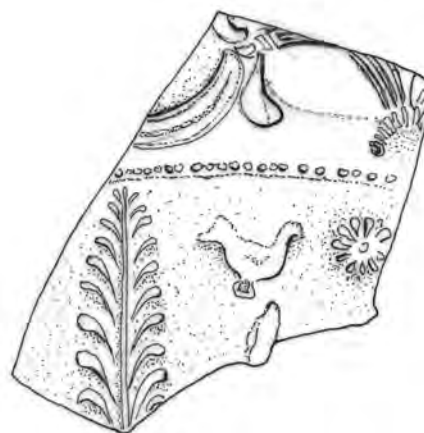
For the rosette see above no. 2. For similar scrolls see nos. 14 and 108; they most likely imitate an Ephesian prototype, used in the ΠΑΡ-workshop⁶⁴. See also no. 82 for an imported micaceous bowl.

⁶³ CROWFOOT 1957, fig. 62, 12 swan?

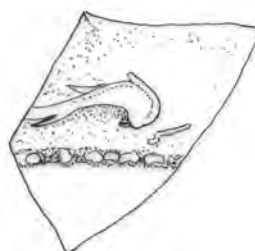
⁶⁴ ROGL 2001, pls. 63, RB 15. 17 and 64, RB 19; 2014, fig. 16a; the motifs include wine scrolls, scrolls of leaves, flowers, rosettes and spiral scrolls.



7



8



9

9 (D15 3) Dolphin

P. H. 3.5.

Buff fabric, red slip.

Fragment of wall.

Wall: beading, above dolphin⁶⁵ right. For a dolphin depicted on the upper register see no. 103.

Acanthus / Palmette / Lotus Group

Like in other manufacturing centres of MMBs the acanthus forms the predominant motif in the output of the Caesarea workshop, displaying a great variety, and often combined with lotus sepals and other petals. In the Ephesian ΠΑΡ-workshop the ›typical leaf‹ defined by Laumonier, botanically neither acanthus nor palm leaf or fern, is concurrent with alternating lotus sepals and acanthus with tip turned over⁶⁶.

10 (D4 1/47)

P. H. 7.5; Diam. 16.

Buff fabric, red slip, some brown patches on rim section added on the wheel.

Fragment with lip, rim and upper body of bowl.

Wall: acanthus with curled tip. Rim: floret, bordered by beading below, ridge above.

Bowls nos. 10–12 are similar in shape and decoration, yet made in different molds. The wheelmade rim is flaring and rounded at the lip; its onset is marked by a pronounced ridge, followed by a concave curve. The heart-shaped floret pattern is particularly frequent in the Levant and Asia Minor (see nos. 11–13, 67–73, 104)⁶⁷. The acanthus with the tip of

the leaf turned over is a characteristic feature of Ephesian MMBs⁶⁸. On some of the bowls from Caesarea the apex of the acanthus leaf is curled (nos. 10–12, above nos. 1–2, below no. 98 and nos. 104–105 for bowls from Dora); there are other Levantine bowls with this feature⁶⁹. In view of the different rendering on the Ephesian and local bowls it appears unlikely that the latter imitate an Ephesian prototype.

11 (D4 1/48)

P. H. 5; Diam. 14.

Buff fabric, brown slip with darker patches on exterior, red and brown slip on interior.

Fragment with lip, rim and upper body of bowl, two joining fragments.

Wall: acanthus with curled tip. Rim: floret, bordered by beading below, ridge above.

12 (D4 2/92)

P. H. 5; Diam. 14.

Buff fabric, brown slip on exterior until half of rim with floret, reddish brown slip below and on interior.

Fragment with lip, rim and upper body of bowl.

Wall: acanthus with curled tip. Rim: floret bordered by beading below, ridge above.

13 (D15 3/23)

P. H. 7.0.

Buff fabric, red slip on exterior with brown slip above upper beading, red slip on interior.

Fragment of upper body of bowl with rim.

Wall: acanthus. Rim: floret, bordered by two rows of beading.

⁶⁵ Samaria: CROWFOOT 1957, fig. 63, 21; Hama: FRIIS JOHANSEN 1971, fig. 49, 20a–21 left; Antioch: WAAGÉ 1948, fig. 10, 18 right; see also nos. 100 and 103.

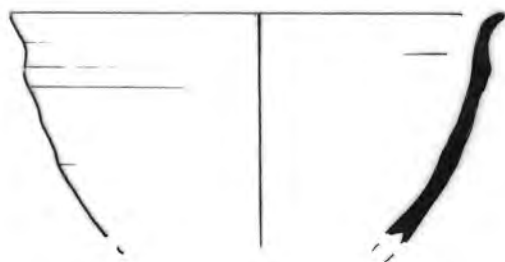
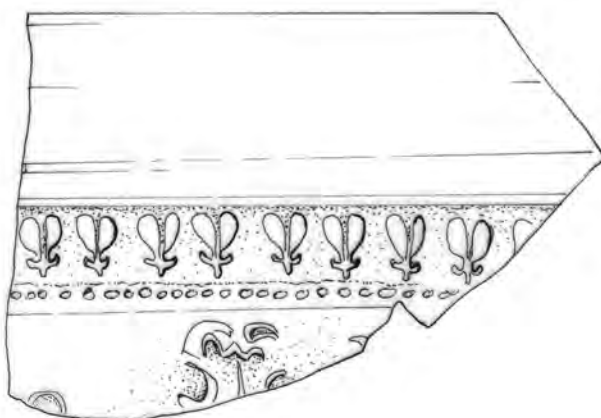
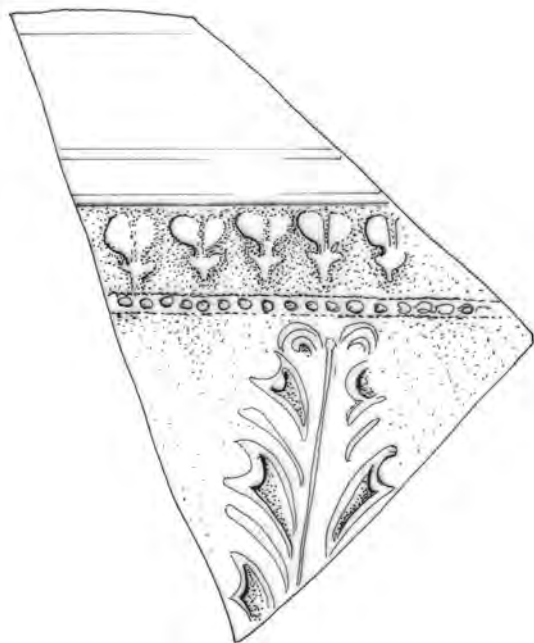
⁶⁶ See ROGL 2001, 100 and note 16, pls. 59, 2 and 62, RB 12–14; DEREBOYLU 2001, pl. 15, 96; FENN 2014, 144.

⁶⁷ At Antioch the most common rim decoration is the egg and dart, also without the dart; the floret pattern is about a third as common as the egg and dart (WAAGÉ 1948, 29 and figs. 9, 28, 35, 51 and 10, 3–4, 25, 27). In the Olbia report GULDAGER BILDE describes the design as heart buds (2010, 286 F-100 and F-101). For some examples from eastern Mediterranean sites see Tel Mevorakh: ROSENTHAL 1978, fig. 3, 8; Shikmona: ELGAVISH 1974, pl. 35, 316, 325;

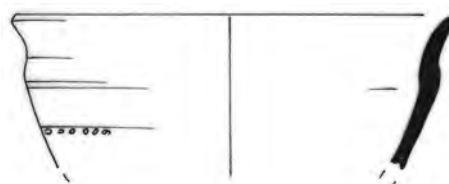
Ashdod: DOTHAN 1971, fig. 99, 6; Samaria: CROWFOOT 1957, figs. 62, 5 and 63, 3; Ibn Hani: BOUNNI – LAGARCE – SALIBY 1978, fig. 36, 2, 4–5, 9; Hama: FRIIS JOHANSEN 1971, fig. 63, 131a, 132a; Tarsus: JONES 1950, fig. 129, 151. The motif might be a poor replica of the heart-shaped leaves used in the ΠΑΡ-workshop, see ROGL 2014, fig. 13, 13.

⁶⁸ ROGL 2001, 100 note 16.

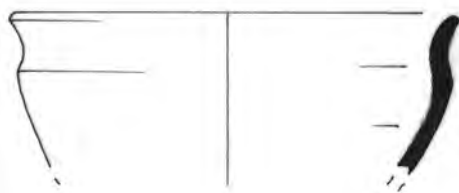
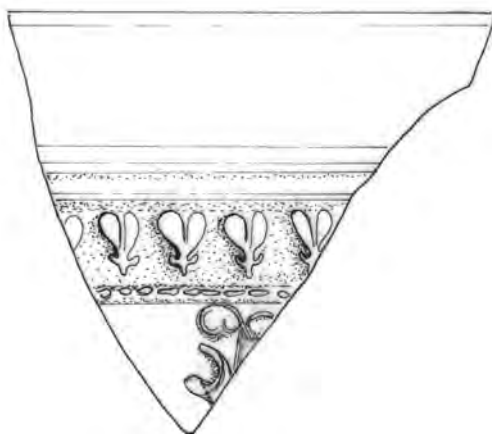
⁶⁹ Shikmona: ELGAVISH 1974, pl. 35, no. 316; Ashdod: KEE 1971, fig. 9, 4 from Stratum 3b, dated to the second half of the 2nd century BCE; Samaria: CROWFOOT 1957, fig. 62, 14.



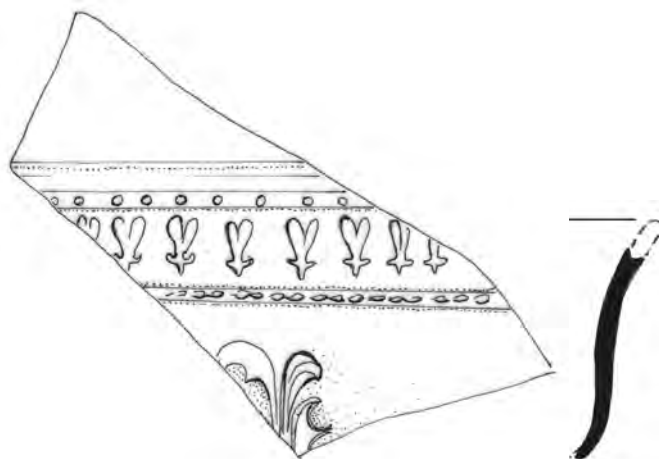
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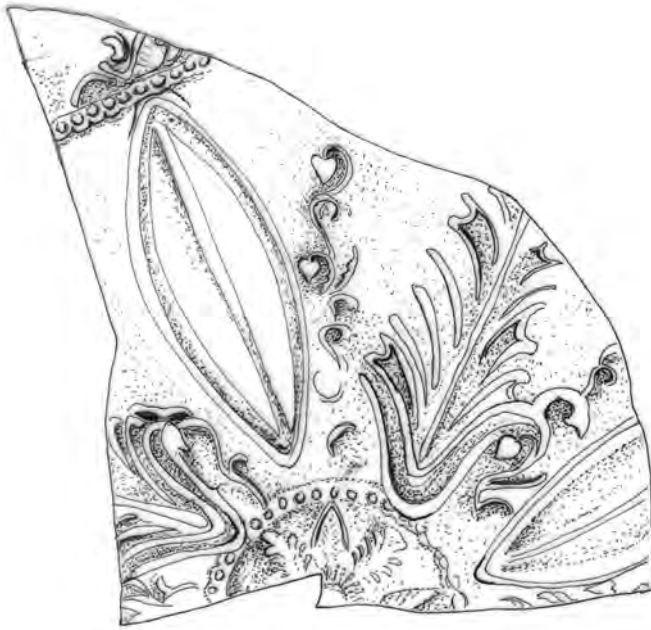
11



12



13



14

14 (D4 2/31) (Ill. 1, 6)

P. H. 6.5; W. of foot 3.3.

Buff fabric, red slip.

Fragment of lower body of bowl, two joining fragments.

Medallion: small rosette surrounded by row of palmettes alternating with triangular leaves, probably four each, and by beading. Calyx: alternating acanthus leaves and lotus sepals with central rib, separated by inward curling leaf tendrils, some with heart-shaped leaves. Upper register: probably scroll of leaves, flowers and rosettes (see above no. 8).

Medallions composed of two superimposed elements are a common feature in the Athenian production⁷⁰. The calyx can be completed to a pattern of four acanthus leaves alternating with four water leaves separated by four, possibly six leaf tendrils; a similar bowl with inward curving tendrils came to light at Samaria⁷¹. The bowls most

likely imitate the scheme of decoration of Ephesian bowls⁷².

15 (D4 17/3)

P. H. 4.0; W. of foot 3.2.

Buff fabric, red slip.

Fragment of lower body of bowl, two joining fragments.

Medallion: rosette surrounded by ridge. Calyx: alternating acanthus leaves and lotus sepals with central rib.

Like on the previous bowl the composition comprises eight alternating leaves; tendrils were not used.

16 (D4 3/36)

Buff fabric, reddish brown slip.

Thin-walled, fragment of lower body of bowl.

Medallion: ridge. Calyx: acanthus.

17 (D15 1/23) (Ill. 1, 4)

P. H. 5.

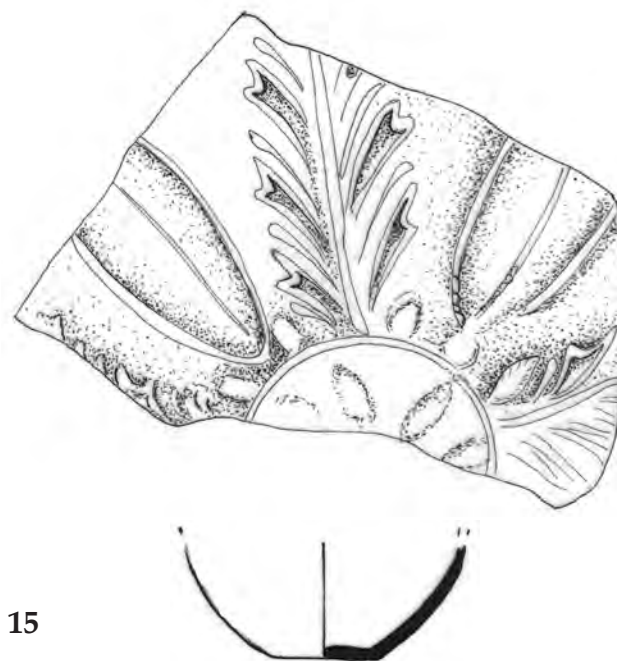
Buff fabric, grey slip with brown patches on exterior, grey slip on interior.

⁷⁰ For some examples see ROTROFF 1982, nos. 99, 147, 193, 211–212, 216, 243.

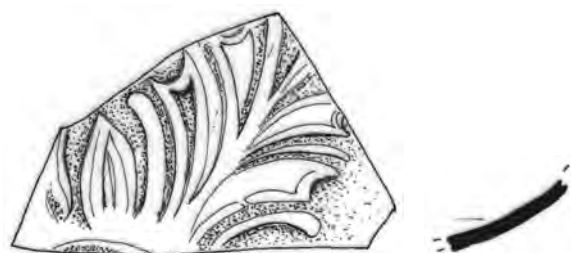
⁷¹ CROWFOOT 1957, fig. 63, 19. The author remarks that pointed leaves, sometimes called laurel leaves, are more usually water leaves which originated in the lotus petal, descending directly from a long elegant leaf seen on the earliest Attic bowls (CROWFOOT 1957, 280). Similar calyces – Apollonia: FISCHER – TAL 1999, 248, fig. 5.16:1; Sha'ar ha'Amaqim: NAOR 2009, no. 42; Marissa: LEVINE 2003, fig. 6.2, 22; Tarsus: JONES 1950, fig. 130, 162. For the combination of acanthus and

inward curling tendrils see nos. 17, 20, 98; for examples from Shikmona see ELGAVISH 1974, pl. 36, 329 and from Ashdod see KEE 1971, fig. 19, 8, 11.

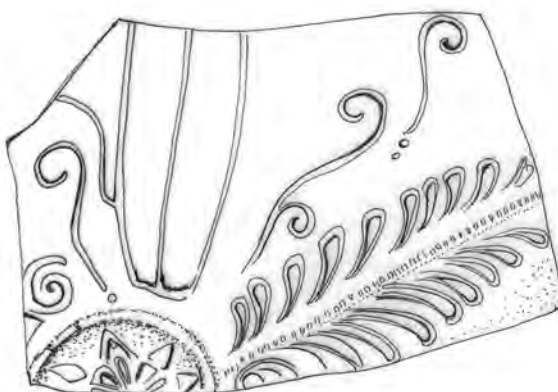
⁷² For a fragment with a rosette medallion and a calyx of six acanthus leaves with tip turned over and midrib line of jewelry, alternating with six petals, three lanceolate and three rhomboid, see DEREBOYLU 2001, pl. 15, 96.



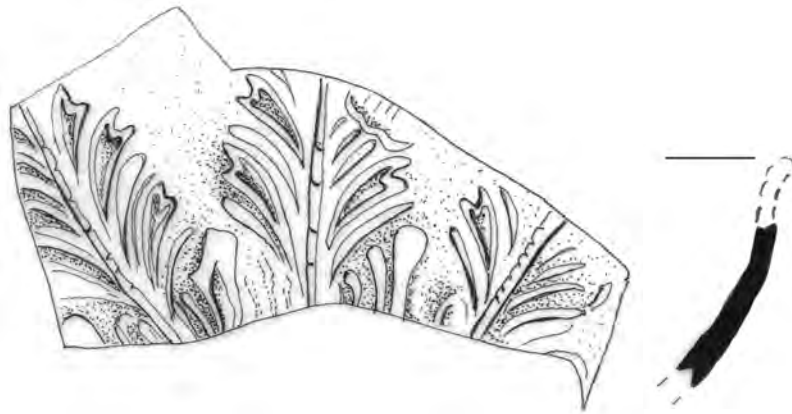
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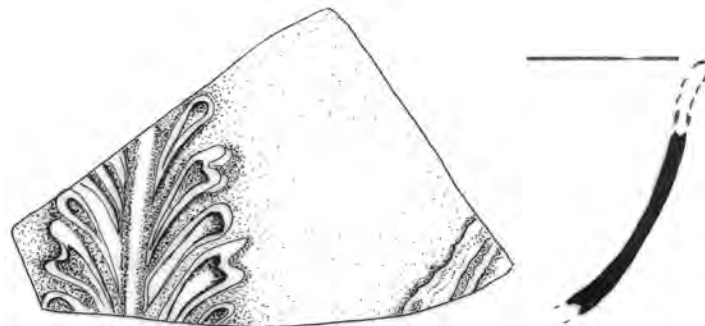
16



17



18



19

Thin-walled, fragment of lower body of bowl.
Medallion: small rosette surrounded by crown of triangular leaves and ridge. Calyx: alternating fronds and lotus sepals with central rib, separated by inward curling tendrils.
The blade of the frond has a midrib with a line of jewelings⁷³.

18 (D4 2/8)

P. H. 6.0.

Buff fabric, red slip.

Fragment of lower body of bowl, two joining fragments.

Calyx: three acanthus leaves.

⁷³ See no. 20. For examples from Dora see below no. 107, published in ROSENTHAL-HEGINBOTTOM 1965b, pl. 19, 3 with the jewelings not indicated in the drawing, and pl. 13, 6 for a fragment in ESA ware. For parallels see Shikmona: ELGAVISH 1974, pl. 36, 329; Samaria: CROWFOOT 1957, fig. 63, 18; for wider spaced jewelings see nos. 18, 21, 24. Jeweled acanthus leaves are found in the Ephesian production, ROGL 2001, pl. 59, 2.

19 (D4 11/2)

P. H. 5.5.

Buff fabric, red slip.

Fragment of wall.

Calyx: acanthus.

20 (D4 1/50)

P. H. 6.5.

Buff fabric, red slip.

Fragment of wall.

Calyx: acanthus with jeweled midrib and inward curling tendrils.

For the tendrils see nos. 17 and 98.

21 (D4 2/94)

P. H. 7.5.

Buff fabric, red slip.

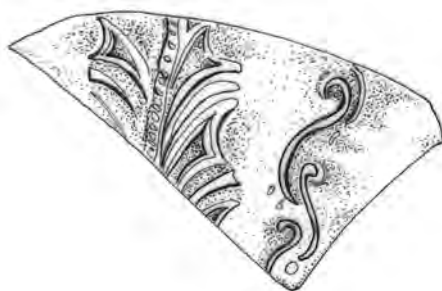
Fragment of wall.

Calyx: acanthus and tendrils.

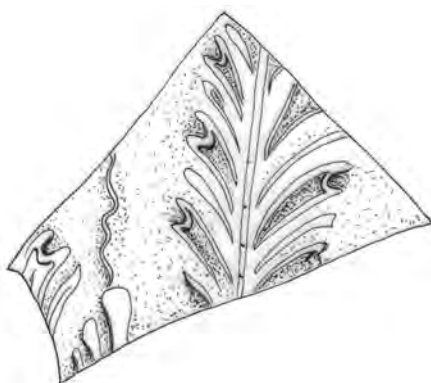
22 (D4 17/6)

P. H. 5.0.

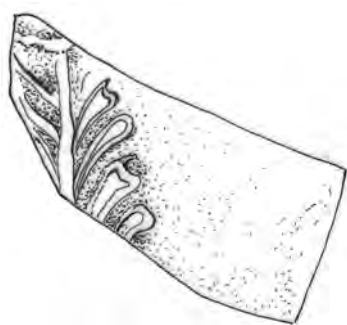
Buff fabric, reddish brown slip.



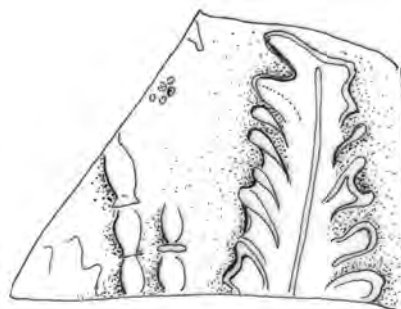
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21



22



23

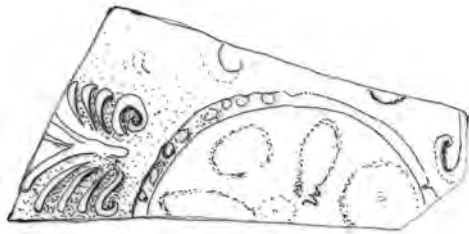


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25

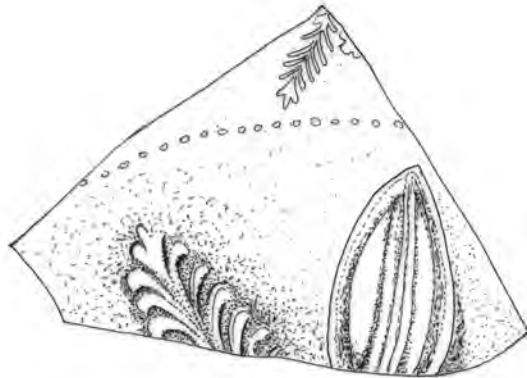




26



27



28



Fragment of wall.
Calyx: acanthus.

23 (D15 1/19)

P. H. 5.2.
Buff fabric, reddish brown slip.
Fragment of wall.
Calyx: acanthus and vertical double band of astragals or beads.

For the astragal see no. 106.

24 (D4 12)

P. H. 3.2.
Buff fabric, red slip.
Fragment of wall.
Calyx: acanthus.

25 (D4 1/51)

W. of foot 2.7.
Buff fabric, red slip.
Fragment of lower body of bowl.
Medallion: spiral-shaped ridging. Calyx: three palmettes, originally forming a circle of six.

26 (D4 1/11)

W. of foot 3.7.
Buff fabric, red slip.
Fragment of lower body of bowl.

Medallion: row of oval and round leaves surrounded by beading. Calyx: palmettes.

27 (D4 13/8)

Buff fabric, red slip.
Fragment of lower body of bowl.
Medallion: probably rosette surrounded by ridge. Calyx: palmette and bead and reel.

The small size of the leaves of nos. 25–27 suggests two tiers of leaves.

28 (D4 2/95)

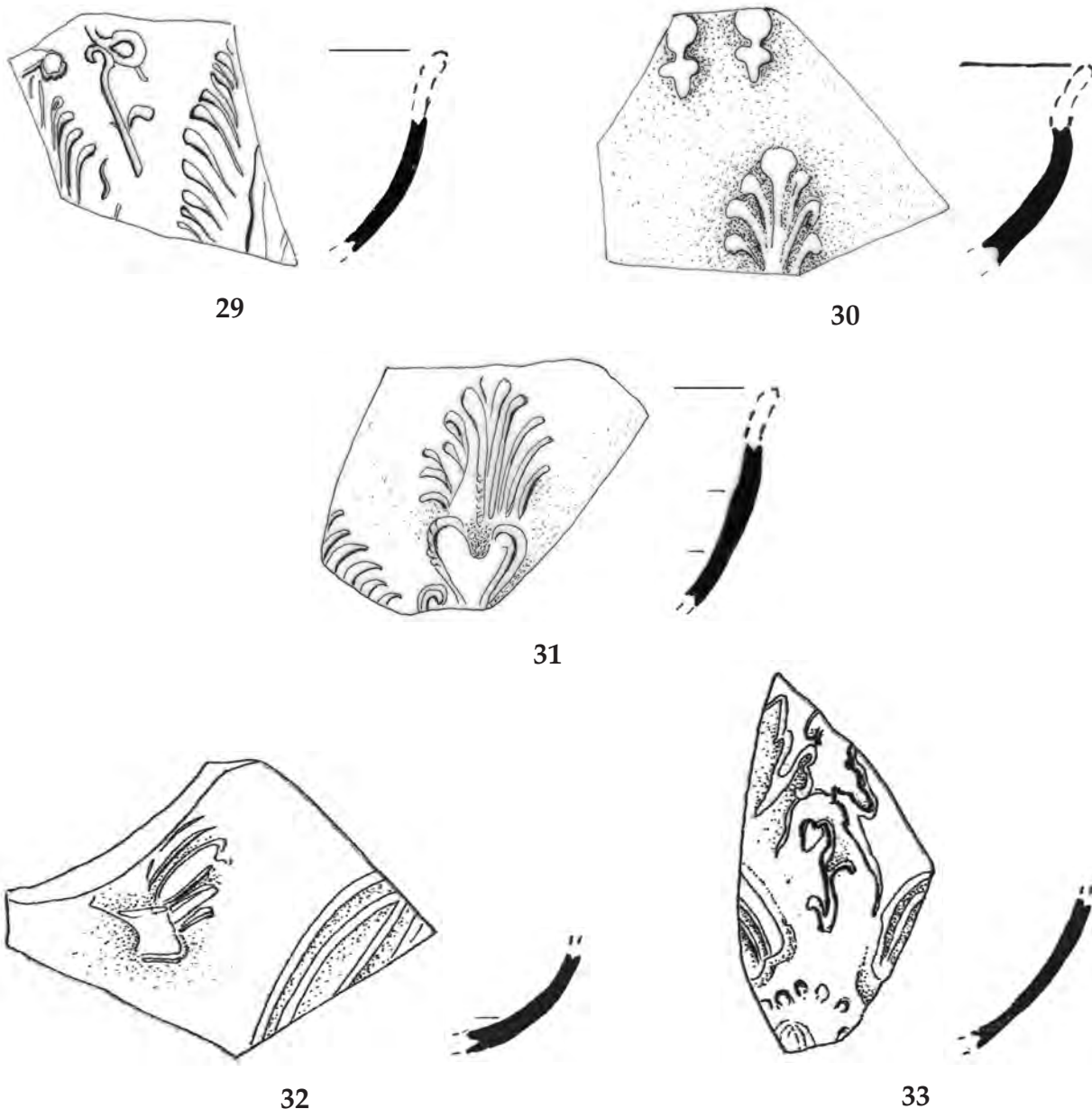
P. H. 3.7.
Buff fabric, red slip.
Fragment of wall with two registers.
Calyx: palmette alternating with lotus sepal with central rib; wall: fern. The two registers are separated by beading.

For the palmette see no. 108.

29 (D4 1/49)

P. H. 3.7.
Buff fabric, reddish brown slip.
Fragment of wall.
Calyx: palmettes and tendril.

For the tendril see no. 109, a close parallel on the bowl from Tel Mevorakh to the right of the palm tree.



30 (D4 2/93)

P. H. 5.5.

Buff fabric, red slip.

Fragment of wall.

Calyx: palmette with two buds.

31 (D5 4/4)

P. H. 5.8.

Buff fabric, reddish brown slip.

Fragment of wall.

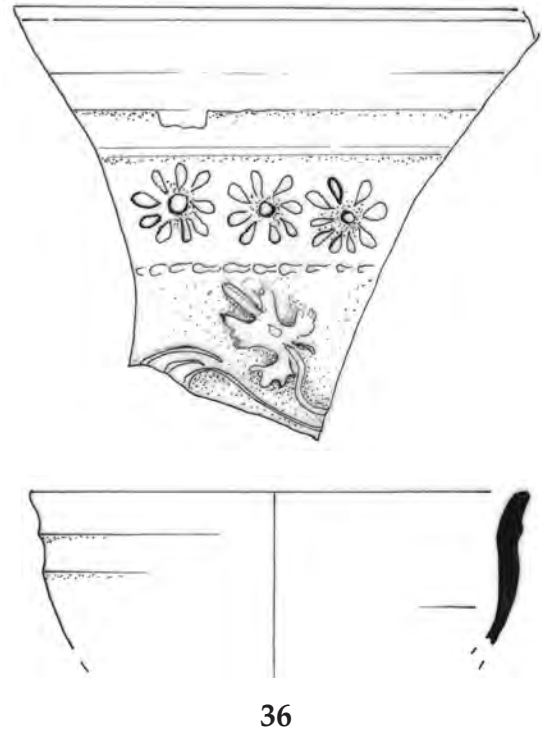
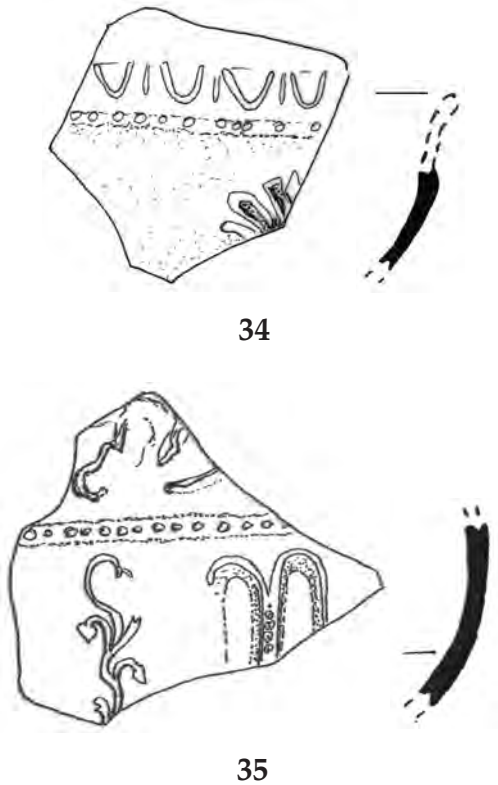
Calyx: palmette above heart-shaped design flanked by acanthus.

The combination of the heart-shaped design (leaf?) with the palmette is unusual; the closest parallel is a heart-shaped flower alternating with palmettes on a bowl from Samaria⁷⁴. See also no. **106** for an acanthus above a petal with rounded top.

32 (D15 3/24)

P. H. 3.7.0; Th. of wall 6 mm maximum close to base.

⁷⁴ CROWFOOT 1957, 280 and fig. 63, 22. The author notes that the fragment has a qualitative uniform red glaze different from that on other MMBs and defines the ware as ESA.



Buff yellowish fabric, brown slip.
Fragment of lower body of bowl.
Wall: lotus sepal with central rib and palmette.

33 (D3 9/5)

P. H. 4.8.
Buff fabric, dark brown slip on exterior, reddish brown slip on interior.
Fragment of lower body of bowl.
Medallion: rosette surrounded by beading.
Calyx: nymphaea nelumbo separated by leaf tendrils.

For leaf tendrils see nos. 1 and 14.

Various fragments

34 (D4 2/43)

P. H. 6.0.
Buff fabric, brown slip on exterior, red slip on interior.
Fragment of wall.
Upper register: acanthus or rosette. Rim: egg and dart with beading below.

35 (D4 4/28)

P. H. 5.8.
Buff fabric, red slip.
Fragment of wall with two registers.

Calyx: two joint narrow petals and leaf tendrils; wall: indistinct motif. The two registers are separated by beading.

36 (D4 -/36)

P. H. 5.0; Diam. 16.
Buff fabric, dark brown slip on exterior, red slip on interior except for brown band on rim until upper ridge.
Fragment with lip, rim and upper body of bowl.
Wall: scroll with wine leaf. Rim: nine-petaled ray rosette.

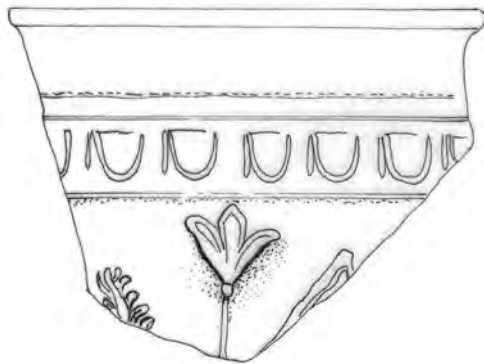
For the wine leaf see a fragment from Dora, identified as ESA ware⁷⁵. The fragment is the only example with a rosette rim, a motif used in Ephesian production⁷⁶.

37 (D15 2) (Ill. 1, 1)

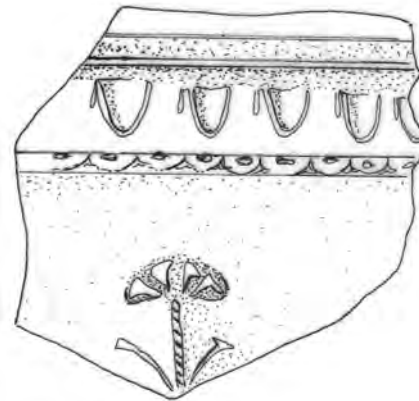
P. H. 5.0; Diam. 10.
Red fabric and slip.
Fragment with lip, rim and upper body of bowl.

⁷⁵ ROSENTHAL-HEGINBOTTOM 1995b, pl. 15, 10.

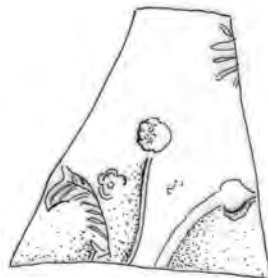
⁷⁶ ROGL 2014, fig. 14, 94. For parallels see Shikmona: ELGAVISH 1974, pl. 36, 332; Ashdod: DOTHAN 1971, fig. 99, 3. For the rosette type as wall decoration see above nos. 2 and 8.



37



38



39

Wall: trefoil leaf⁷⁷ between leaves. Rim: egg and dart, bordered by ridges.

38 (D5 5/1)

P. H. 5.5.

Buff fabric, dark grey to brown slip with red patches on exterior, red slip on interior.

Fragment of wall.

Wall: flower. Rim: egg and dart, bordered by beading below, ridge above⁷⁸.

⁷⁷ Yokne'am: AVISSAR 1996, fig. X.1, 30; Marissa: LEVINE 2003, fig. 6.2, 26.

⁷⁸ Similar flower: AUBERT 1996, fig. 3 from Beirut.

39 (D4 2/28)

P. H. 4.0.

Buff fabric, red slip.

Fragment of wall.

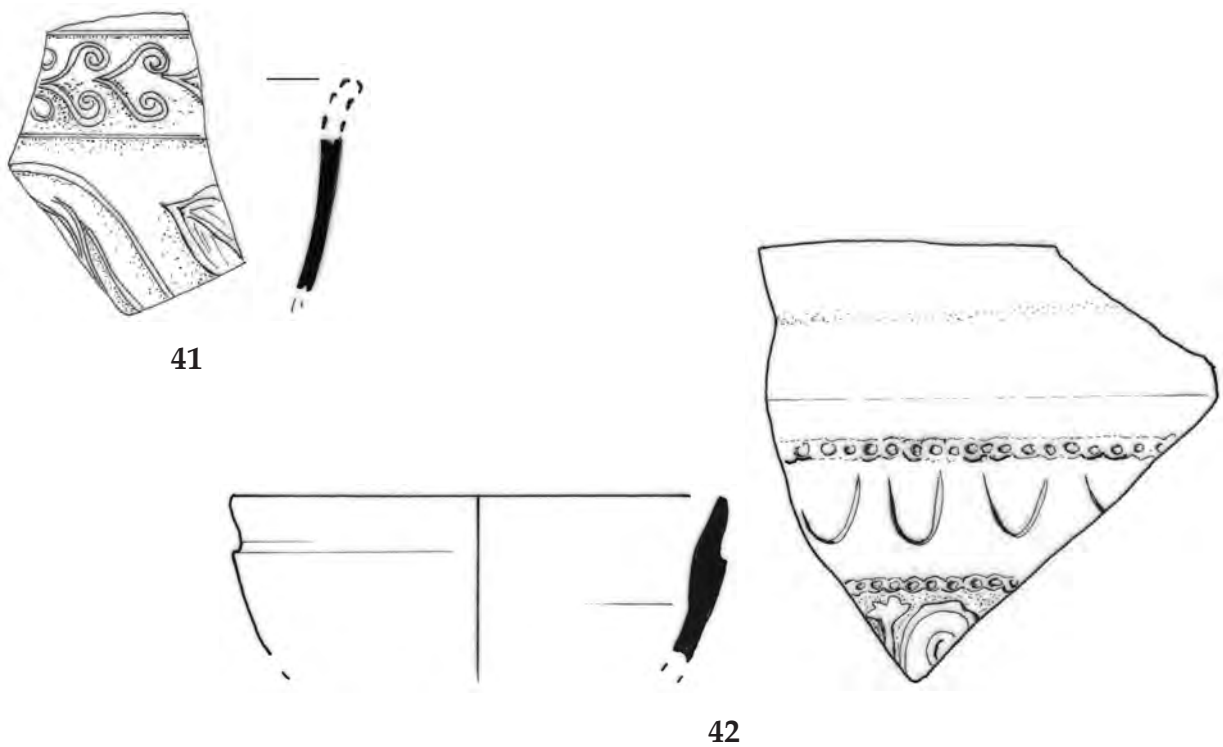
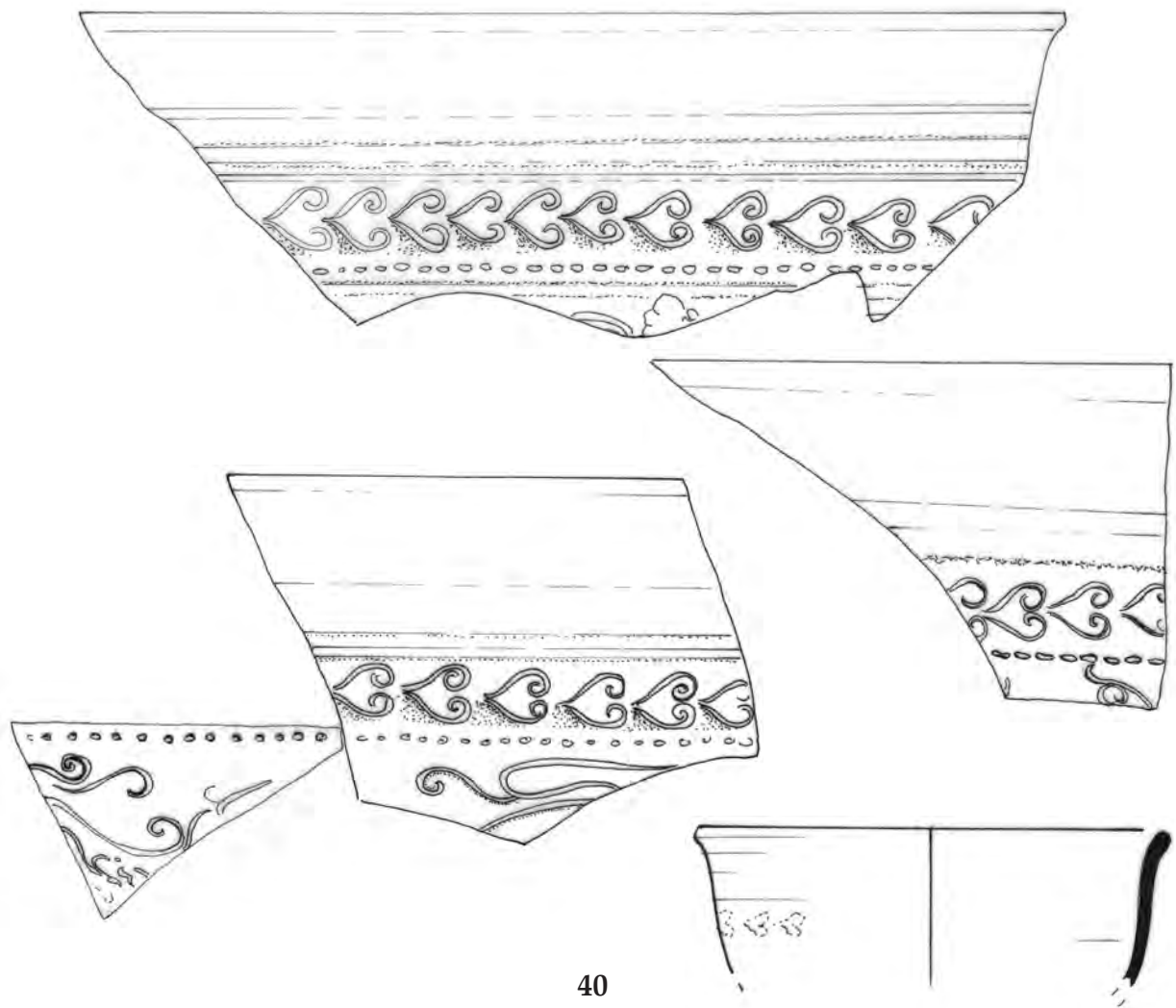
Wall: foliage, flowers and multi-petalled rosette.

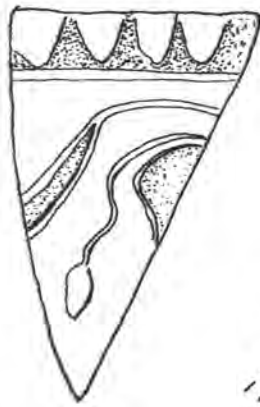
The broken rosette is composed of narrow petals, see below no. 62.

40 (D4 2/89 + 1/54)

P. H. 5.0; Diam. 16.

Buff fabric, brown slip with lighter patches on exterior, red slip on interior except for brown band on undecorated part of inner rim.





43

Fragment with lip, rim and upper body of bowl; four fragments of upper body, two of them joining; non-joining fragment with tendrils and beading.

Upper register: horizontal row of inward curling tendrils between two rows of beading⁷⁹. Rim: heart guilloche right in double relief lines, bordered by beading below.

The rim motif is quite common⁸⁰.

41 (D15 2/42)

P. H. 5.0.

Buff fabric, red slip.

Fragment of wall.

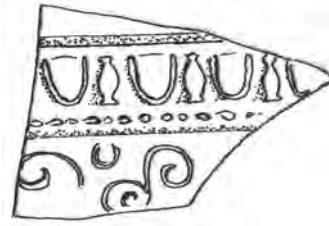
Upper register: foliage – tendrils and leaf? Rim: heart guilloche right, bordered by ridges.

42 (D3 8/1)

P. H. 5.8; Diam. 16.

⁷⁹ WAAGÉ 1948, fig. 10, 34-36; JONES 1950, fig. 129, 159.

⁸⁰ The term follows GULDAGER BILDE 2010, 275 no. F 1, while ROTROFF uses simplified guilloche (1982, 126 index). BAUR calls it a 'heart-pattern relief' and points out that the »design is incorrectly called a debased or simplified guilloche pattern« (1941, 234 no. 198). For parallels see ELGAVISH 1974, pl. 35, 323 for Shikmona; CROWFOOT 1957, fig. 63, 13-14 for Samaria. A bowl from Shikmona has a two-row rim pattern: heart-guilloche left below egg and dart, ELGAVISH 1974, pl. 35, 317. For the motif in Ephesian production see ROGL 2014, fig. 13, 9 from the ΠΑΡ-workshop; DEREBOYLU 2001, pl. 22, 196. 205; GÜNAY TULUK 2001, pl. 40, fig. 13a.



44

Buff fabric, red slip on exterior with grey slip on the upper left corner of the fragment, red slip on interior.

Fragment with lip, rim and upper body of bowl.

Upper register: foliage – flower and leaf? Rim: ovolo, bordered by beading above and below.

43 (D3 9/4)

P. H. 4.5.

Buff fabric, reddish brown slip with grey patches.

Fragment of wall.

Upper register: leaf tendrils. Rim: ovolo.

44 (D4 9/2)

P. H. 3.5.

Buff fabric, reddish brown to red slip with grey patches.

Fragment of wall.

Upper register: inward curving tendrils. Rim: egg and dart; the dart is oval, bulging in the middle and narrowing at the ends, with beading below.

For the rim see no. 8. The dart looks like an astragal placed vertically; no parallels are known to me.

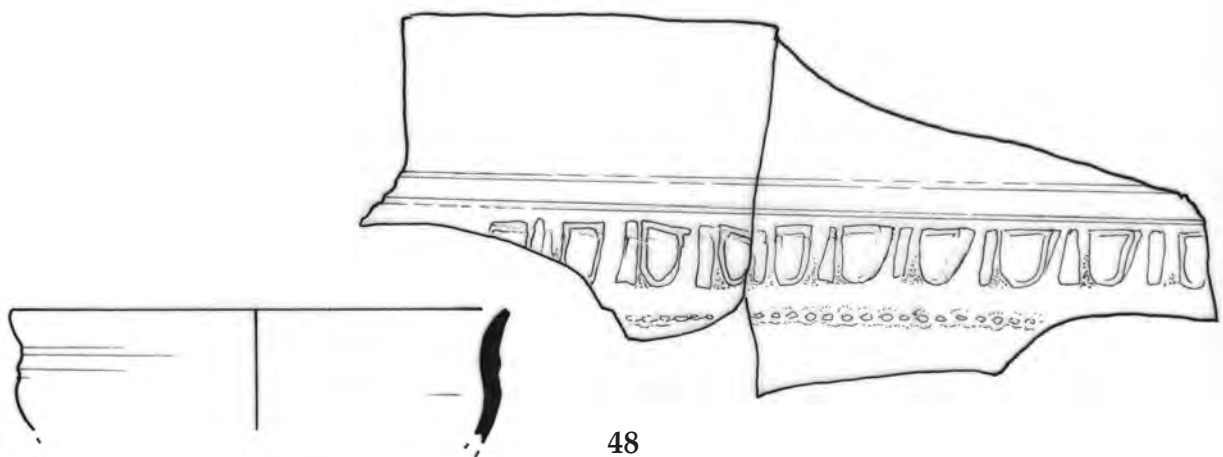
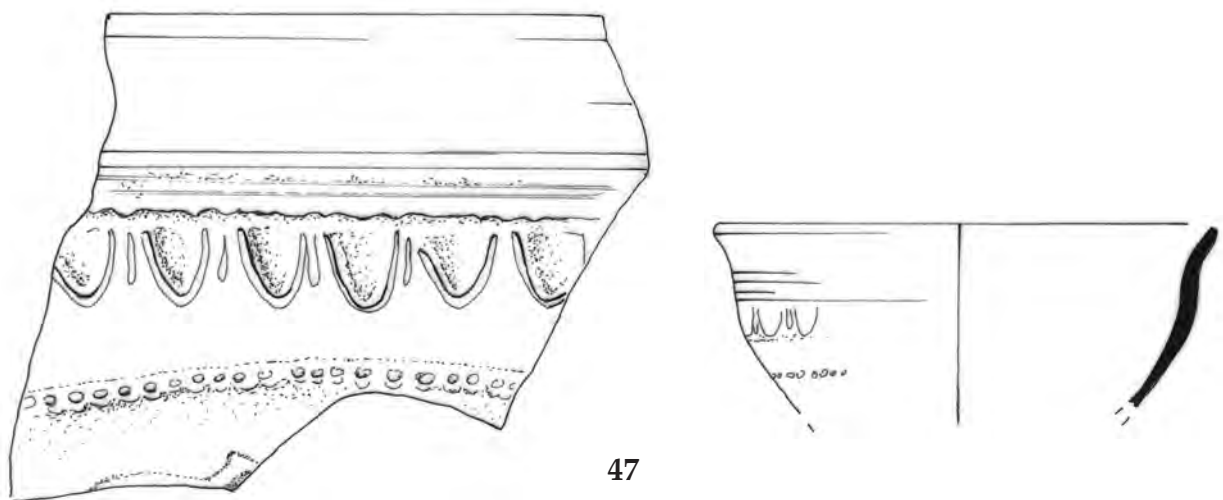
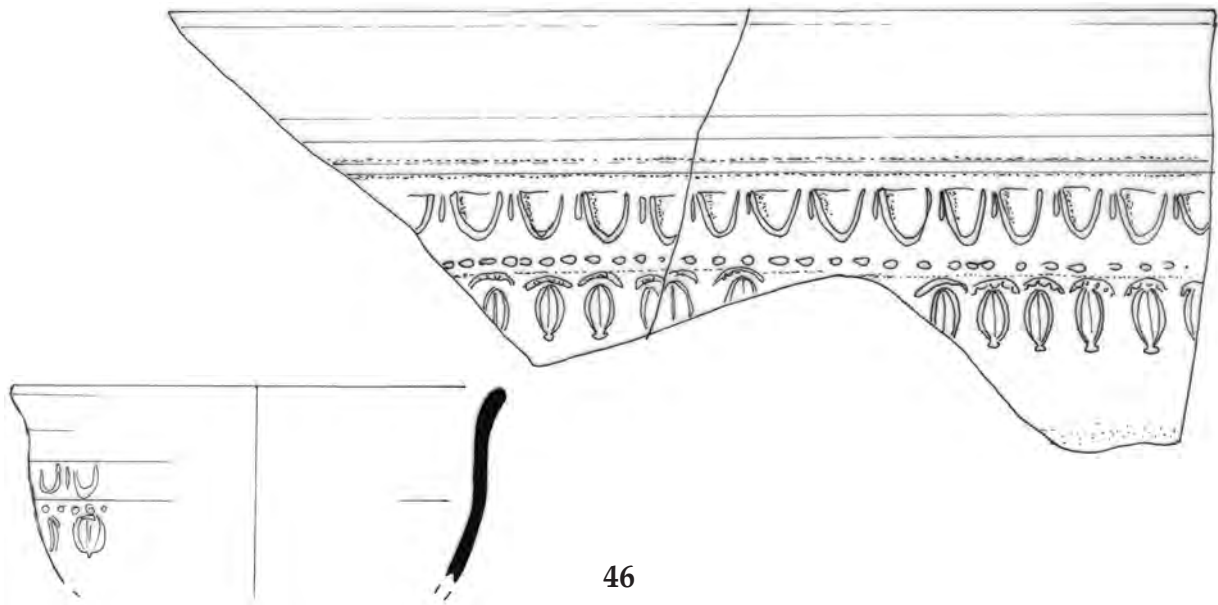
45 (D4 2/96)

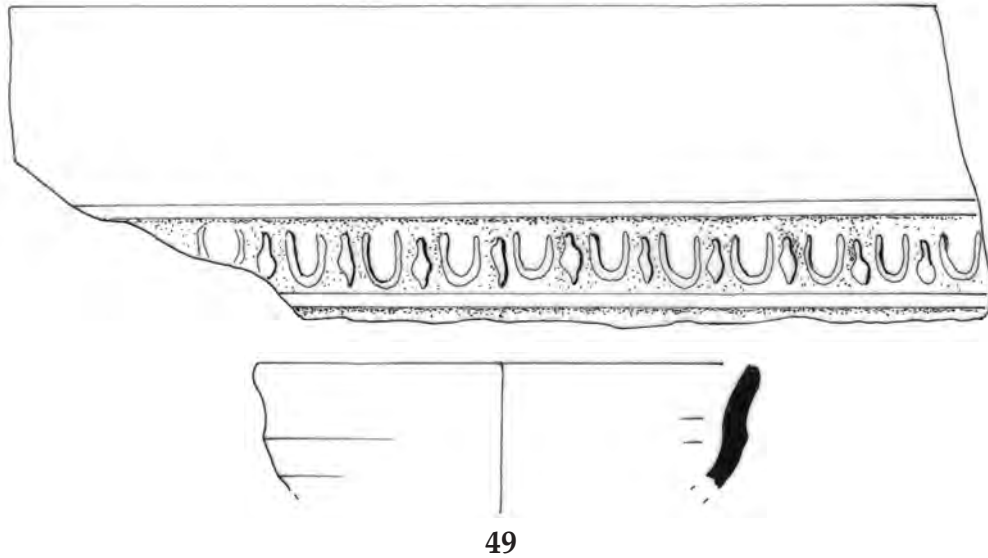
P. H. 2.5.

Buff fabric, red slip.

Fragment of lower wall.

Two loosely spaced ferns, probably part of calyx.





46 (D4 12 + -/4)

P. H. 6.5; Diam. 16.

Buff fabric, patchy red and brown slip.

Fragment with lip, rim and upper body of bowl, two joining fragments.

Rim: two bands, egg and dart and row of buds⁸¹, separated by beading.

For two rows of rim decoration separated by beading see above no. 1.

47 (D4 -/11) (Ill. 1, 2)

P. H. 6.0; Diam. 16.

Buff fabric, red slip on exterior with brown slip on rim above egg and dart, brown slip on interior.

Fragment with lip, rim and upper body of bowl.

Wall: unidentified decoration. Rim: egg and dart, bordered by beading below.

48 (D4 2/6)

P. H. 4.5; Diam. 16.

Buff fabric, patchy brown and red slip on exterior and interior, red slip above beading on interior.

Fragment with lip, rim and upper body of bowl, two joining fragments.

Rim: egg and dart, bordered by beading below, ridges above.

49 (D4 1/46)

P. H. 4.0; Diam. 16.

Buff fabric, red slip.

Fragment with lip, rim and upper body of bowl.

Rim: egg and dart, bordered by ridges.

50 (D15 1/20)

P. H. 5.5; Diam. 16.

Buff fabric, patchy brown slip with dark brown lines (2 mm) above and below ridge.

Fragment with lip, rim and upper body of bowl.

Upper register: indistinct decoration. Rim: egg and dart, bordered by beading below, ridge above.

51 (D4 12/23)

P. H. 5.2; Diam. 16.

Buff fabric, brown slip on exterior, red and brown slip on interior.

Fragment with lip, rim and upper body of bowl.

Rim: egg and dart, bordered by ridges.

52 (D3 9/6)

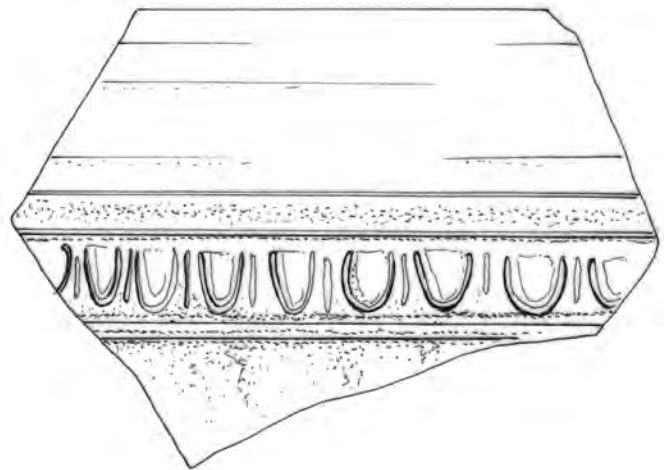
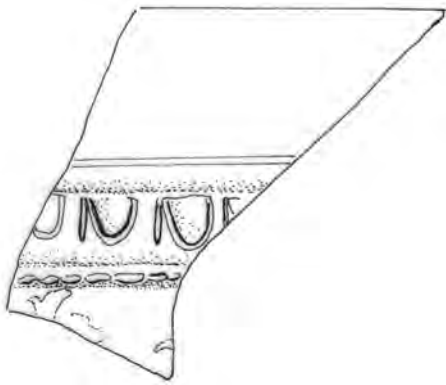
P. H. 3.8; Diam. 16.

Buff fabric, dark grey slip.

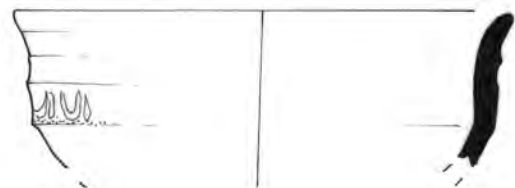
Fragment with lip, rim and upper body of bowl.

Rim: egg and dart.

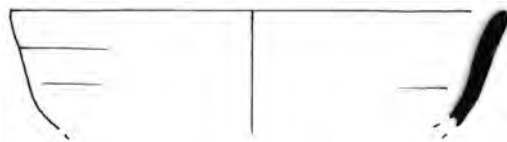
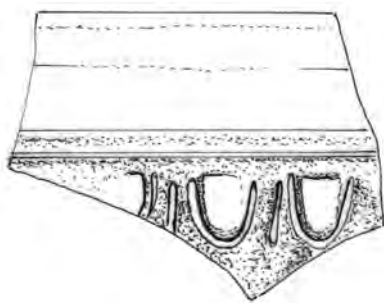
⁸¹ Ashdod: BEN-SHLOMO 2005, fig. 3.113, 7; Samaria: CROWFOOT 1957, fig. 63, 11; Antioch: WAAGÉ 1948, figs. 9, 25 and 11, 13; Tarsus: JONES 1950, fig. 129, 151 the rim decoration comprises two different patterns; the lower row is the bud of no. 46, the upper row is the floret of nos. 10–12.



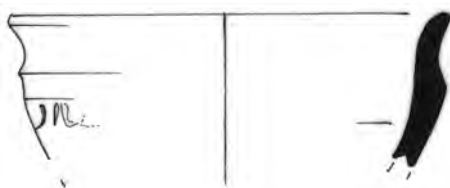
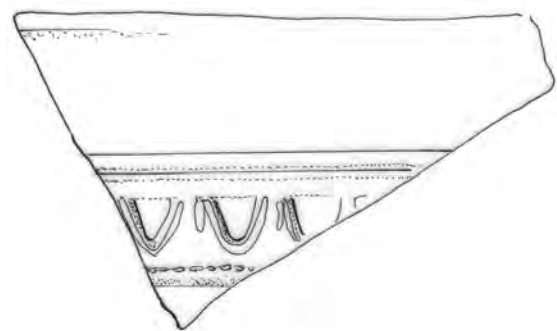
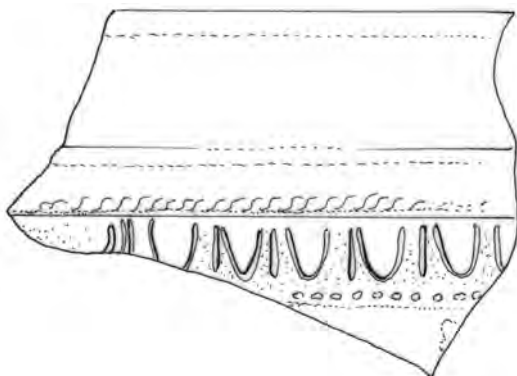
50



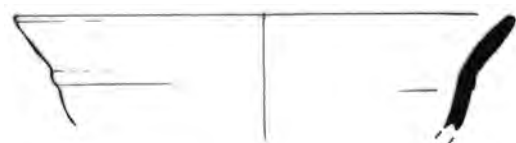
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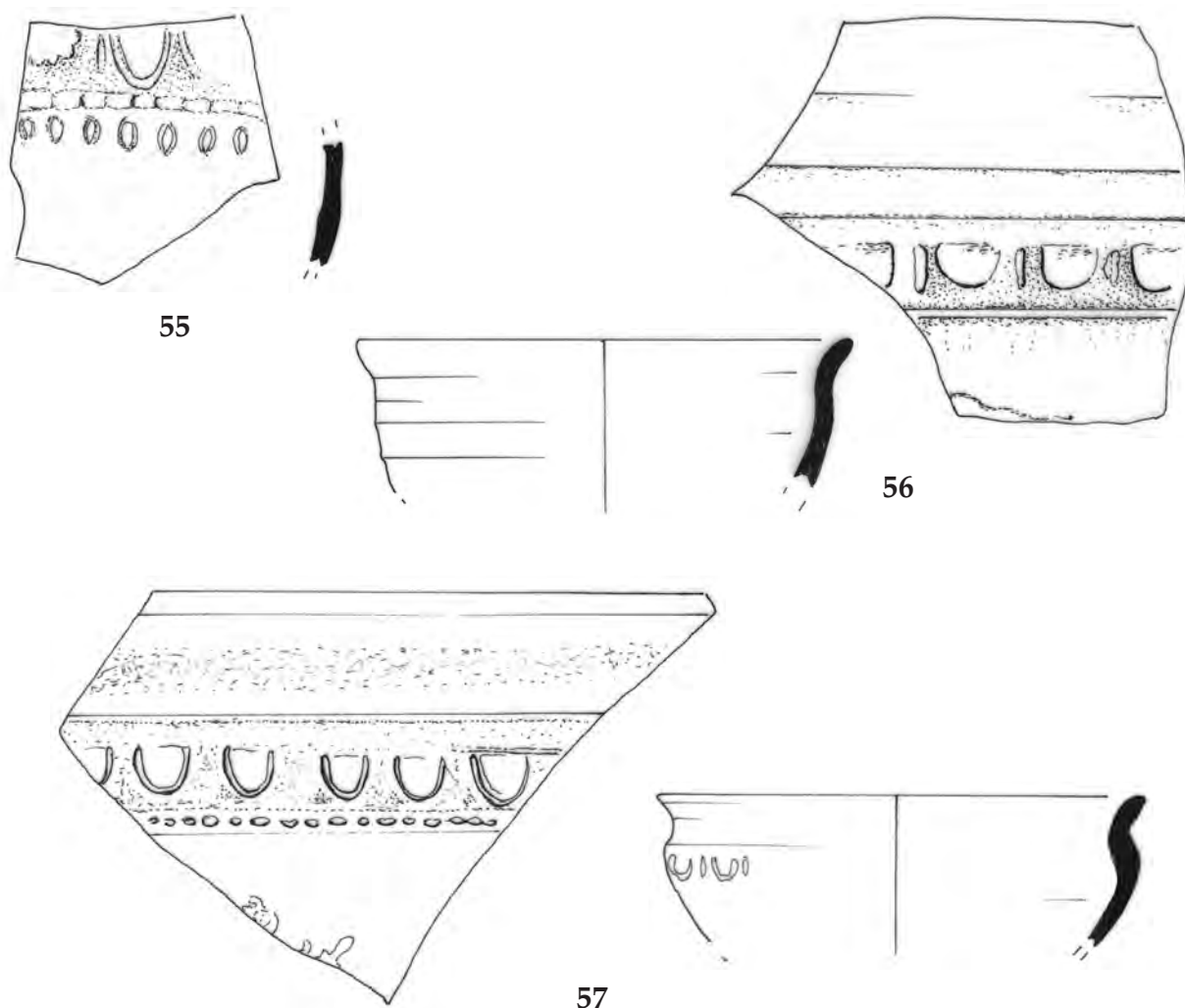
52



53



54



53 (D5 11/1)

P. H. 5.2; Diam. 14.

Buff fabric, brown slip, dark grey band on exterior above egg and dart.

Fragment with lip, rim and upper body of bowl.

Rim: egg and dart, bordered by beading.

Fragment of wall.

Rim: two bands, egg and dart and row of ovals, separated by beading.

54 (D4 8/4)

P. H. 4.0; Diam. 20.

Buff fabric, dark grey slip on exterior and interior with band of reddish brown slip on rim above egg and dart.

Fragment with lip, rim and upper body of bowl.

Rim: egg and dart, bordered by beading below, ridge above.

56 (D5 2/7)

P. H. 5.0; Diam. 16.

Buff fabric, red slip except for brown slip on inner and outer rim section above egg and dart.

Fragment with lip, rim and upper body of bowl.

Rim: egg and dart, wheel-ridging on exterior and interior.

55 (D3 2/9)

P. H. 4.0.

Buff fabric, brown slip, worn on exterior.

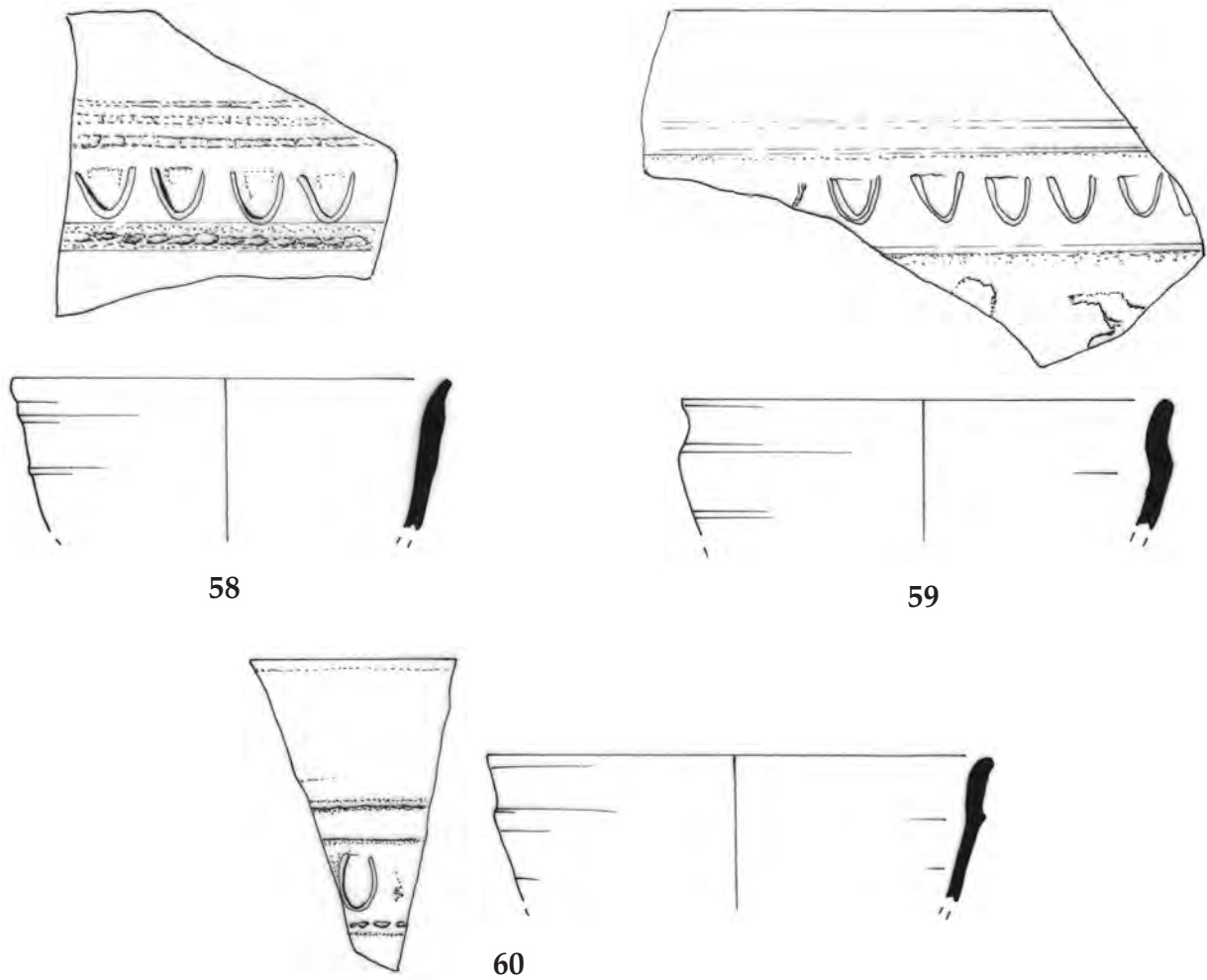
57 (D4 14/5)

P. H. 5.0; Diam. 16.

Buff fabric, reddish brown slip.

Fragment with lip, rim and upper body of bowl.

Wall: indistinct decoration. Rim: ovolo, bordered by beading below, ridge above.



58 (D3 5/6)

P. H. 5.0; Diam. 14.

Buff fabric, dark grey slip on exterior, red slip on interior except for grey band along lip.

Fragment with lip, rim and upper body of bowl.

Rim: ovolo, bordered by beading below, ridges above.

59 (D5 2/5)

P. H. 4.5; Diam. 16.

Buff fabric, red slip.

Fragment with lip, rim and upper body of bowl.

Upper register: indistinct decoration. Rim: ovolo, bordered by ridges.

60 (D4 9/21)

P. H. 5.0; Diam. 16.

Buff fabric, grey on exterior and on inner rim until upper ridge, red slip on interior.

Fragment with lip, rim and upper body of bowl.

Rim: ovolo, bordered by beading below, ridge above.

61 (D4 1/9)

P. H. 4.5; Diam. 14.

Buff fabric, dark grey slip.

Thin-walled, fragment with lip, rim and upper body of bowl.

Rim: two bands, ovolo and darts with pendant drops, separated by beading.

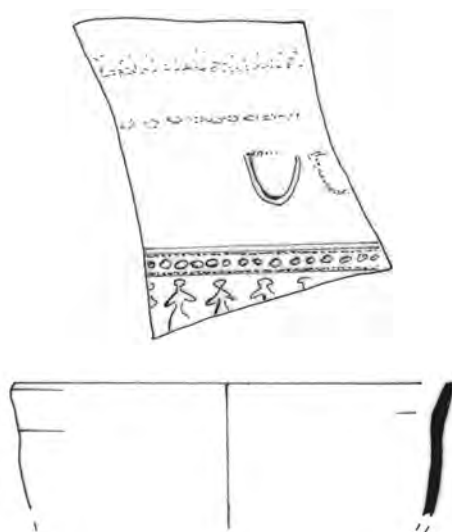
62 (D3 2/1)

P. H. 3.5.

Buff fabric, brown slip on exterior, red slip on interior.

Fragment of wall.

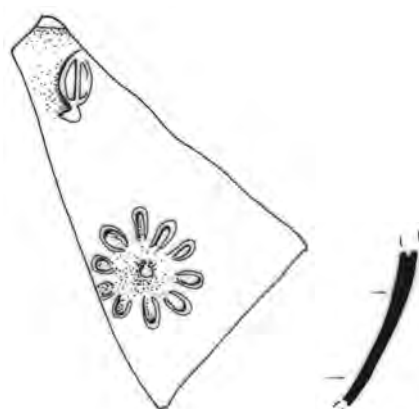
Upper register: multi-petaled rosette. Rim: darts with pendant drops.



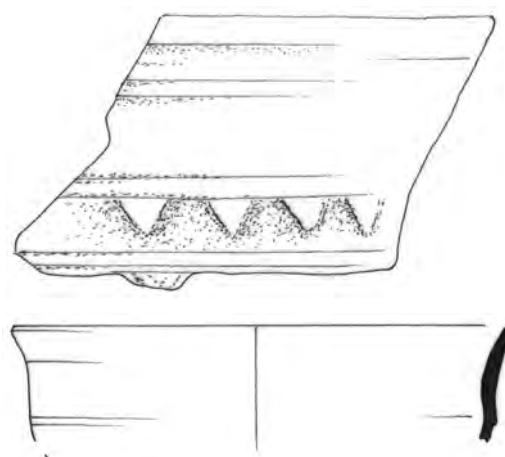
61



62



63



64

For the rosette with narrow petals see above, no. 39. The rim motif of nos. 61–62 is quite common in the Levant⁸².

⁸² Shikmona: ELGAVISH 1974, pl. 35, 319–320; Sha'ar ha'Amaqim: NAOR 2009, no. 35; Yokne'am: AVISSAR 1996, fig. X.1, 30; Samaria: CROWFOOT 1957, fig. 62, 9. 12. 14; Gezer: see no. 111 and GITIN 1990, pl. 44, 15–16 Stratum IIA, ca. 100 – ca. 64 BCE; Marissa: LEVINE 2003, fig. 6.2, 20–23; Ashdod: DOTHAN – FREEDMAN 1967, fig. 5, 11; KEE 1971, figs. 9, 2 and 19, 5; DOTHAN 1971, fig. 99, 4–5; BEN-SHLOMO 2005, fig. 3.113, 6; Beirut: AUBERT 1996, fig. 3; Hama: PAPANICOLAOU CHRISTENSEN 1971, figs. 12, 102. 14, 116; Antioch: WAAGÉ 1948, figs. 9, 26 and 12, 17.

63 (D4 17/7)

P. H. 5.0.

Buff fabric, brown slip on upper exterior, red slip on lower exterior and on interior.

Fragment of wall.

Wall: ten-petaled ray rosette and bud.

For the rosette see above nos. 2 and 8; for row of similar buds see no. 46.

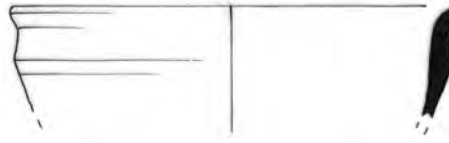
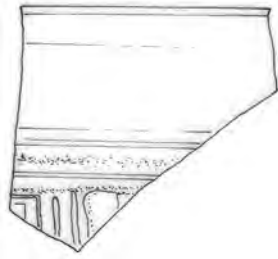
64 (D4 4/27)

P. H. 3.6; Diam 16.

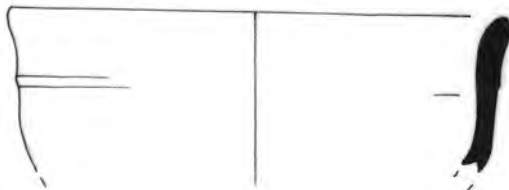
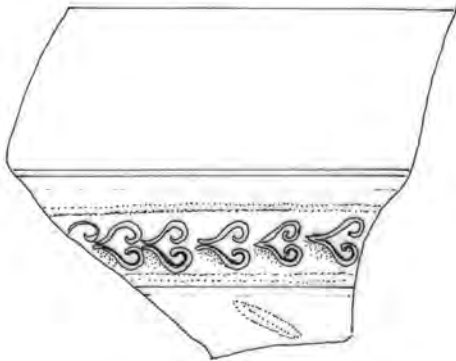
Buff fabric, red slip.

Fragment with lip, rim and upper body of bowl.

Rim: row of triangles.



65



66

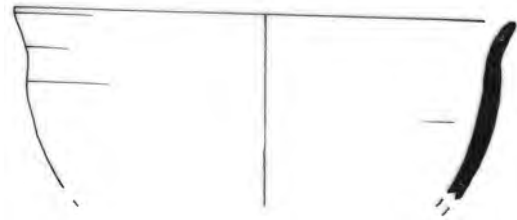
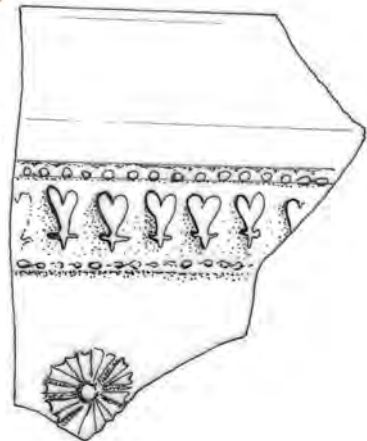
65 (D15 2/40)

P. H. 4.0; Diam. 14.

Buff fabric, dark grey slip.

Fragment with lip, rim and upper body of bowl.

Rim: probably meander.



67

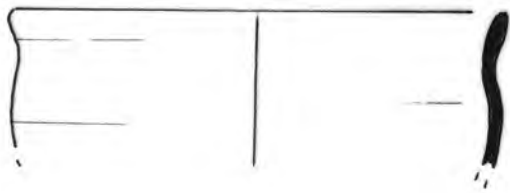
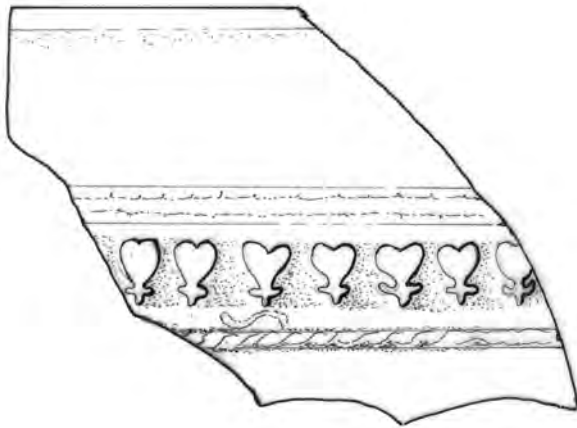
66 (D4 15/2)

P. H. 5.5; Diam. 16.

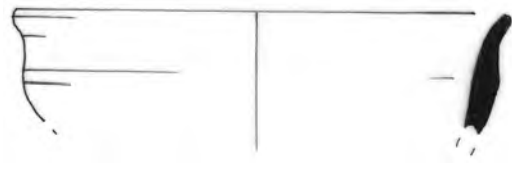
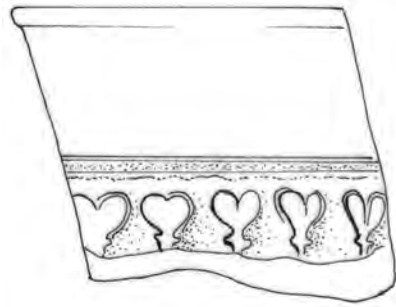
Buff fabric, dark grey to brown slip on exterior and on inner rim above relief decoration, red slip on interior.

Fragment with lip, rim and upper body of bowl.

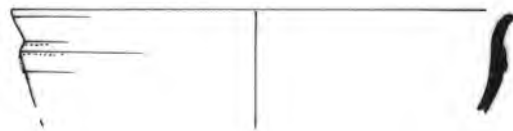
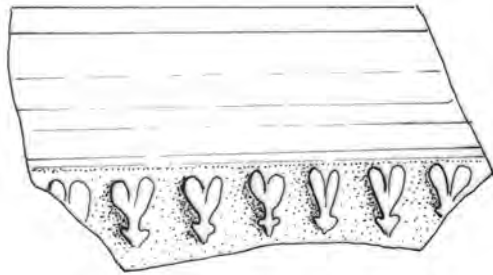
Rim: heart guilloche right, bordered by ridge above.



68



69



70

67 (D4 7/6)

P. H. 6.0; Diam. 16.

Buff fabric, brown slip on exterior, red slip on interior except for brown band on undecorated part of inner rim.

Fragment with lip, rim and upper body of bowl.

Upper register: multi-petaled flower rosette.

Rim: heart-shaped floret, bordered by beading.

The rosette is composed of closely set petals with convex tips, with petals generally rounded or pointed. Compare the schematic rosette on bowl no. 1.

68 (D15 2/35)

P. H. 5; Diam. 16.

Buff fabric, brown slip on exterior, traces of reddish brown slip on interior.

Fragment with lip, rim and upper body of bowl.

Rim: heart-shaped floret, bordered by ridges above and below.

See nos. 10–13 for references.

69 (D4 22/1)

P. H. 4.0; Diam. 16.

Buff fabric, brown slip on exterior, patchy red and dark brown slip on interior.

Fragment with lip, rim and upper body of bowl.

Rim: heart-shaped floret, bordered by ridge above.

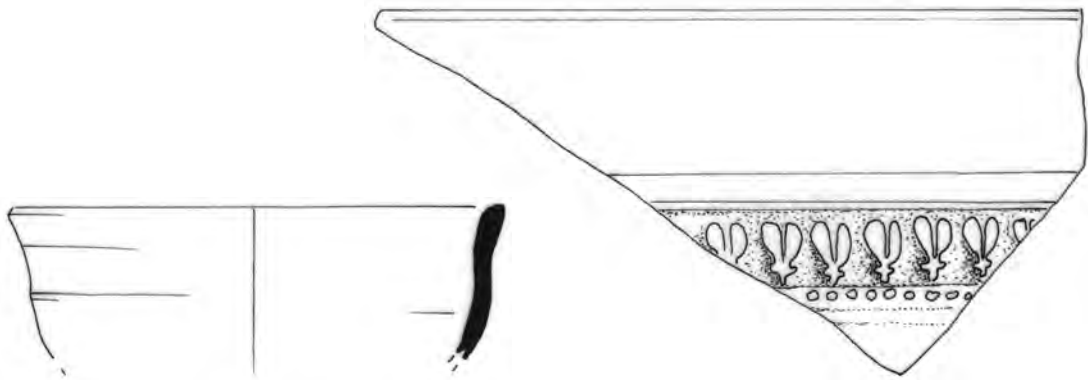
70 (D4 2/10)

P. H. 3.5; Diam. 16.

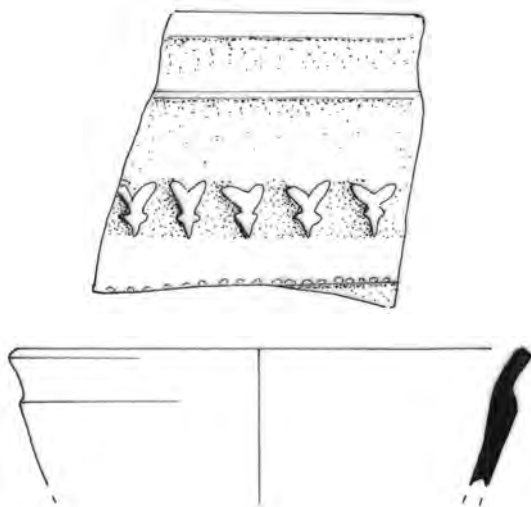
Buff fabric, dark grey slip.

Fragment with lip, rim and upper body of bowl.

Rim: heart-shaped floret, bordered by ridge above.



71



72



73

71 (D4 17/4)

P. H. 5; Diam. 16.

Buff fabric, brown slip on exterior and on inner rim above relief decoration, red slip on interior.

Fragment with lip, rim and upper body of bowl.

Rim: heart-shaped floret, bordered by beading below, ridge above.

72 (D15 3/25)

P. H. 4.5; Diam. 16.

Buff fabric, brown slip on exterior, red slip on interior.

Fragment with lip, rim and upper body of bowl.

Rim: heart-shaped floret, bordered by beading below, ridge above.

73 (D5 2/8)

P. H. 4.0; Diam. 14.

Buff yellowish fabric, brown slip.

Fragment with lip, rim and upper body of bowl.

Rim: heart-shaped floret, bordered by beading below, ridge above.

74 (D4 3/35)

P. H. 4.0; Diam. 16.

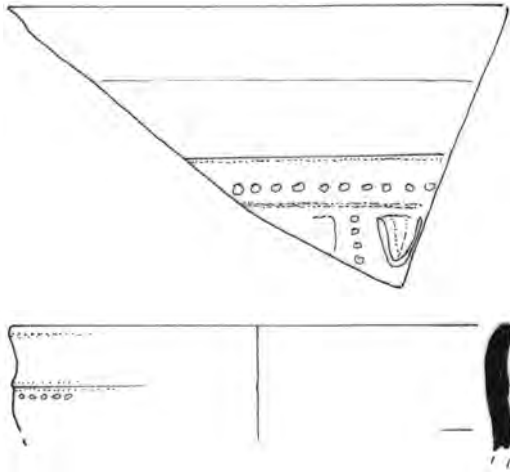
Buff fabric, patchy brown and red slip.

Fragment with lip, rim and upper body of bowl

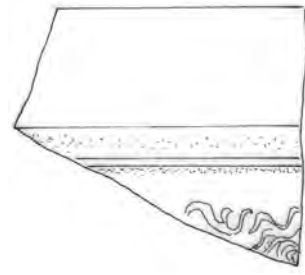
Rim: ovolo and four vertical beads, bordered by ridge and beading above.

75 (D4 4/13)

P. H. 2.5; Diam. 16.



74



75



76



77

Buff fabric, brown slip on exterior, red slip on interior.

Fragment with lip, rim and upper body of bowl.

Upper register: foliage. Rim: plain.

76 (D4 3/32) Imbricate bowl

P. H. 4.0; Th. of wall 3-4 mm.

Buff fabric, red slip.

Thin-walled, medallion edge and lower body of bowl with flat base.

Medallion: row of beading and two ridges. Wall: lotus corolla with small overlapping leaves; preserved are six rows of differently sized triangular ribbed leaves, two rows of small ones at the bottom⁸³.

77 (D3 9/7) Imbricate bowl

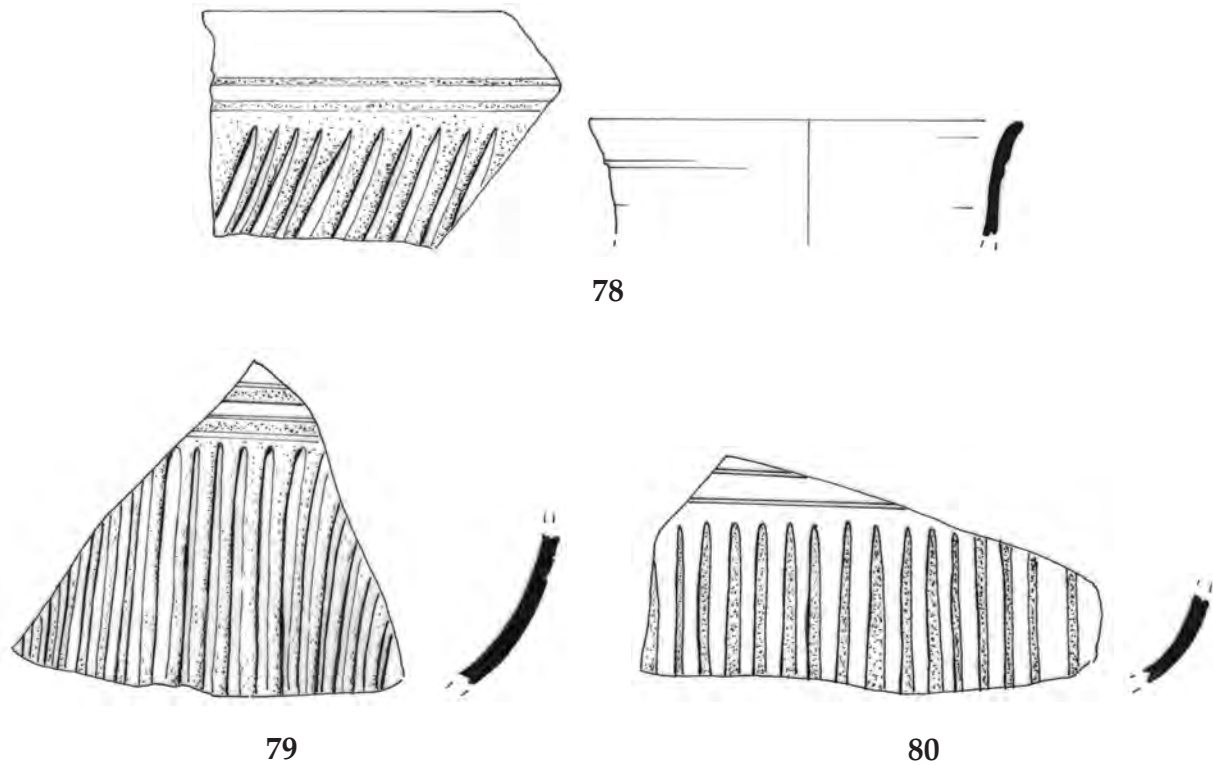
Buff fabric, reddish brown slip.

Fragment of base.

Medallion: rosette. Wall: loosely set rosettes, probably six-petaled with rays between petals.

⁸³ Two fragments in grey ware are most likely imported, see DOTHAN 1976, 34 fig. 31 for Akko and KEE 1971, fig. 19, 9 for Ashdod; for a bowl from Ephesos see

DEREBOYLU 2001, pl. 14, 74. In the Athenian Agora imbricate bowls are dated from the last quarter of the 3rd to the early 1st century BCE, ROTROFF 1982, 16-17.



Long-petal bowls

The fragments of three hemispherical bowls are decorated with closely set narrow long petals rounded or pointed at top, petals are linear and flat and there are no central ribs. All are plain, none with the petals separated by lines of jewelry were found⁸⁴. At Athens long-petal bowls were introduced ca. 165 BCE⁸⁵, their production must have ceased by the end of the 1st century since they do not occur together with Arretine pottery⁸⁶. At Dora and Hama the bowls are common in ESA ware⁸⁷; the production of ESA bowls continued on a reduced scale through much of the 1st century CE, though the end date

of their production is not clear⁸⁸. By visual inspection the Caesarea bowls with grey and red slip appear to be workshop products, dated to the 2nd century like the other bowls.

78 (D4 1/7) Long-petal bowl

P. H. 3.5; Diam. 14.

Buff fabric, dark grey slip.

Fragment with lip, rim and upper body of bowl.

Wall: closely set oblique petals with pointed tip. Rim: plain with two ridges.

79 (D15 1/21) Long-petal bowl

P. H. 5.0.

Buff fabric, grey slip on exterior, red slip on interior.

Fragment of rim and upper body of bowl.

Wall: closely set straight petals with rounded tip. Rim: two ridges.

80 (D4 4/25) Long-petal bowl

P. H. 3.0.

Buff fabric, red slip.

Fragment of rim and upper body of bowl.

Wall: closely set straight petals with rounded and pointed tips. Rim: two ridges.

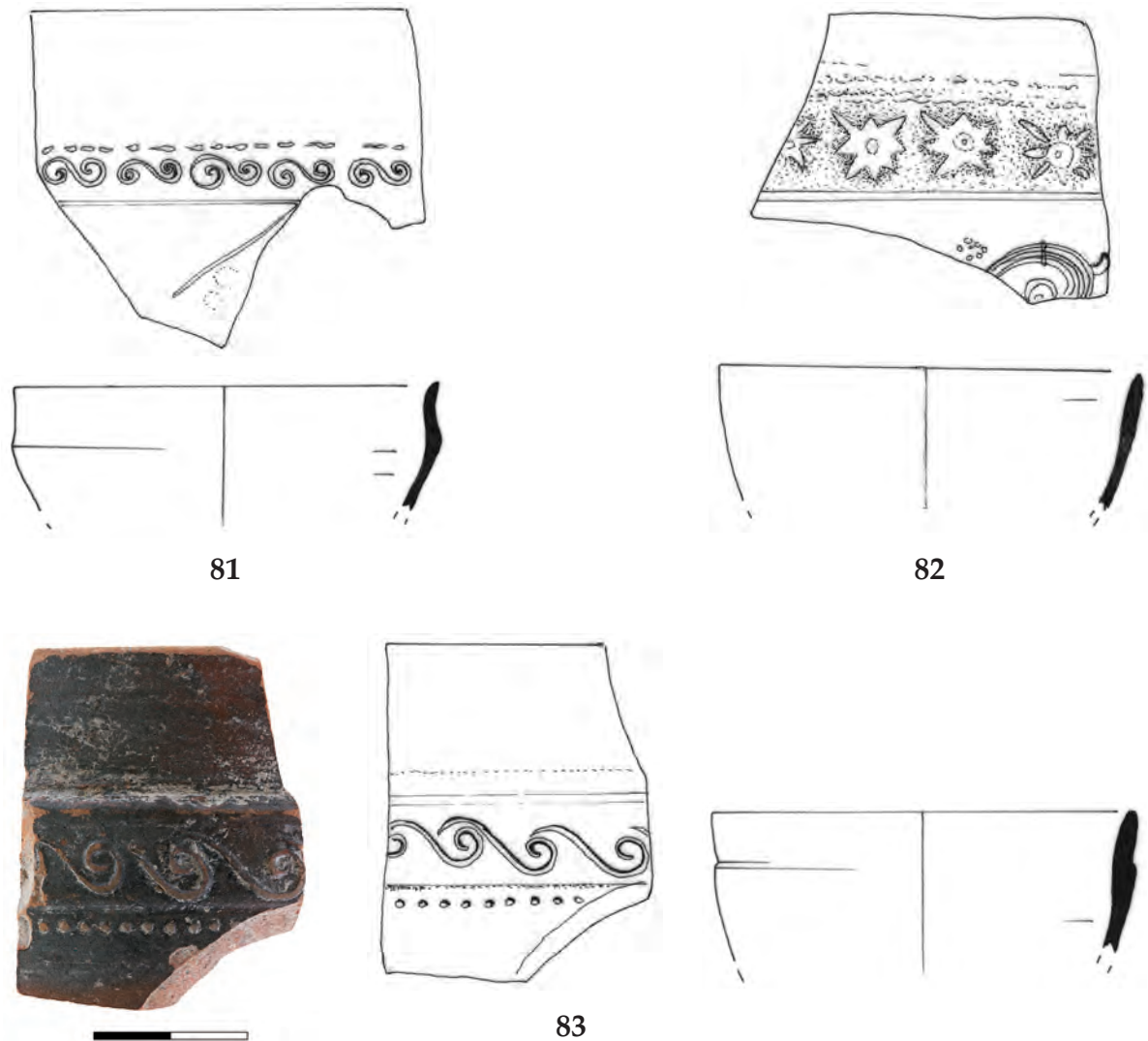
⁸⁸ HAYES 2008, 16.

⁸⁴ See ROTROFF 1982, pl. 61. Two such bowls came to light at Dora, tentatively identified as 'Ionian' products, ROSENTHAL-HEGINBOTTOM 1995b, pls. 11, 3 and 14, 4.

⁸⁵ ROTROFF – OLIVER 2003, 95.

⁸⁶ ROTROFF 1982, 34–37.

⁸⁷ For Dora see ROSENTHAL-HEGINBOTTOM 1995b, pl. 16. At Hama, a single bowl fragment with a gently flaring rim was found, while the remainder is hemispherical (FRIIS JOHANSEN 1971, 120–124 Form 19, fig. 46).



Non-Workshop pottery

Imports – micaceous bowls

81 (D4 17/5)

P. H. 5.2; Diam. 14.

Buff fabric, patchy reddish brown slip on exterior, red slip on interior.

Fragment with lip, rim and upper body of bowl.

Rim: double spirals, bordered by beading above, ridge below.

The pattern of running spirals and double spirals is quite common in the Athenian production⁸⁹.

82 (D15 2/38)

P. H. 4.8; Diam. 14.

Brown fabric, dark brown slip.

Thin-walled, fragment with lip, rim and upper body of bowl.

Upper register: spiral of leaves, flowers and rosettes⁹⁰. Rim: star rosette, bordered by beading below, ridge above.

83 (D15 2/22)

P. H. 5.0; Diam. 14.

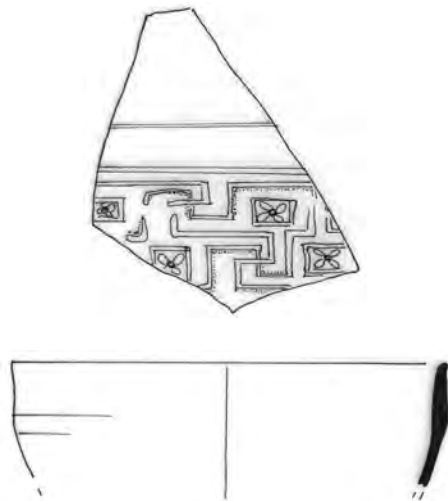
Reddish brown fabric, brown slip on exterior with red slip on wall below ridge, red slip on interior.

Fragment with lip, rim and upper body of bowl.

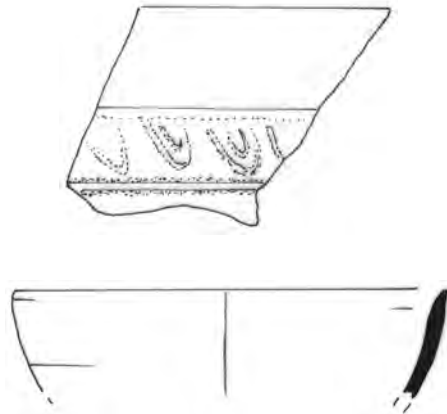
Rim: spirals, bordered by beading below, ridge above.

⁸⁹ ROTROFF 1982, index; see also FRIIS JOHANSEN 1971, no. 150.

⁹⁰ See above no. 8 and note 64.



84



85

84 (D4 1/52)

P. H. 4.0; Diam. 14.

Grey fabric, grey slip.

Thin-walled, fragment with lip, rim and upper body of bowl.

Rim: double interlocking box meander with two rows of four-rayed star in box, bordered by ridge above.

Interlocking meanders are used in the ΠAP-workshop⁹¹.

85 (D4 14/7)

P. H. 3.5; Diam. 14.

Grey fabric, grey slip.

Thin-walled, fragment with lip, rim and upper body of bowl.

Rim: ovolo.

86 (D4 4/30)

P. H. 3.7.

Brown fabric, dark grey slip.

Fragment of rim.

Rim: interlocking box meander with four-rayed star in box, bordered by beading.

The meander is used by the ΠAP-workshop⁹².

⁹¹ For ›Ionian‹ bowls see also ROTROFF 1982, no. 391; GÜNAY TULUK 2001, pl. 34; REGEV 2009/20, fig. 36, 231.

⁹² For the probable Ephesian prototype see ROGL 2001, pls. 63, RB 16 and 64, RB 19.21. At Olbia, the box meander was a popular rim decoration (GULDAGER BILDE 2010, 272–273), underlining the variability of elements of decoration from site to site.

87 (D5 11/2) Hunt

P. H. 5.0.

Buff fabric, dark grey slip.

Thin-walled, fragment of wall.

Hunter facing right and swinging club above head; next to him undefined figure, possibly animal.

The subject was quite popular and occurs in a number of workshops⁹³.

88 (D4 2/97) Swan and duck

P. H. 5.0; Th. of wall 3–4 mm.

Buff fabric, brown slip on exterior, red slip on interior.

Fragment of wall.

Lower register, frond, duck, pointed petal with central rib, swan. No. 9 could belong to the same bowl.

89 (D4 1/53) Amphora and rampant goats

P. H. 4.5.

Brown fabric, red slip.

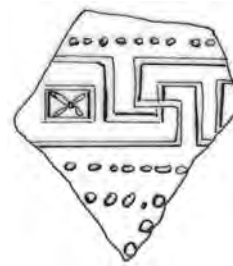
Fragment of lower body of bowl.

Medallion: ridge. Wall: krater flanked by rampant goats and foliage.

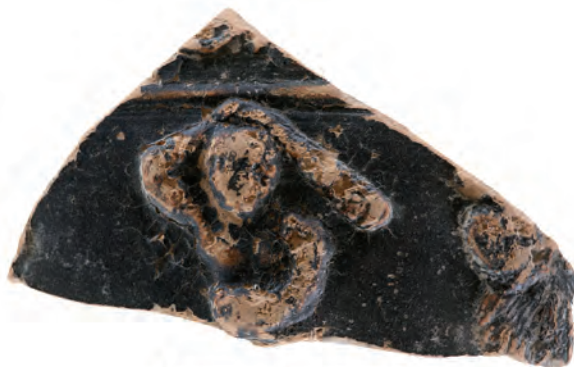
Goats are a common motif on Athenian bowls⁹⁴.

⁹³ For references see above no. 3.

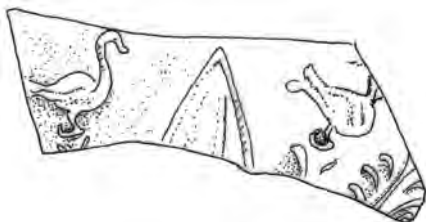
⁹⁴ ROTROFF 1982, 19. 56–58 nos. 103–121; for the amphora see PAPANICOLAOU CHRISTENSEN 1971, fig. 14, 119 and FRIIS JOHANSEN 1971, fig. 49, 26; for an amphora flanked by palmettes see CROWFOOT 1957,



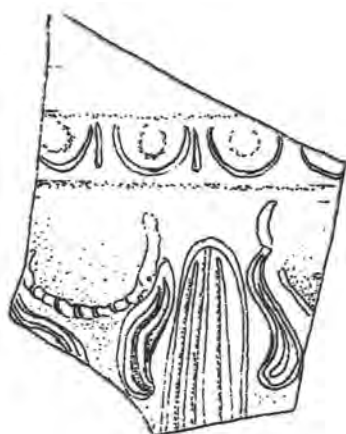
86



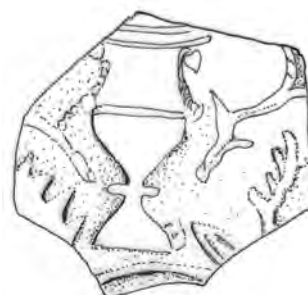
87



88



90



89



91



92

90 (D15 2/36)

P. H. 4.8; Th. of wall 2-3 mm.

Reddish brown fabric, patchy dark brown to dark grey slip.

Thin-walled, fragment of wall.

Wall: petal alternating with garland? Rim: egg and dart.

91 (D15 3/27 + 4/3) Object

P. H. 5.5.

Buff fabric, brown to dark grey slip.

Fragment of lower body of bowl.

Wall: object (altar?) flanked by inward curling leaf tendrils.

92 (D4 3/37) Imbricate bowl

P. H. 4.0; Th. of wall 3-4 mm.

Reddish brown fabric, red and dark grey slip on exterior, red slip on interior, many tiny sparkling inclusions.

Thin-walled, fragment of lower body of bowl.

Four rows of imbricate small palmettes⁹⁵.

The micaceous bowls nos. 81–92 are imported, possibly from Ephesos. The question arises whether these bowls are contemporaneous with the locally produced bowls or whether

fig. 63, 23.

⁹⁵ ROTROFF 1982, no. 9 for imbricate palmettes with pine-cone motif for an Athenian product and no. 362 for the fragment of an imported bowl with two lotus petals and imbricate small palmettes between them; for Ephesos see DEREBOYLU 2001, pl. 14, 82; GÜNAY TULUK 2001, pl. 45, fig. 19b from the ΠΑΡ-workshop.

they are to be attributed to an earlier phase. At Ephesos, MMBs make their appearance around 200 BCE⁹⁶. At Dora, they occur in Area C0, Phase 4a, dated ca. 175–125 BCE, while none were found in the preceding Phase 4b, dated ca. 275–175 BCE⁹⁷. In the light of this evidence it is hardly likely that at Tell Atrib in Upper Egypt the earliest imported ›Ionian‹ bowls are already present in a level of the second half of the 3rd and beginning of the 2nd century, the latter date is more probable⁹⁸. Likewise, the Caesarea imports might be placed into the first half of the 2nd century at the earliest.

Pine-cone vessel

93 (D4 4/24)

P. H. 5.5.

Reddish brown fabric, red slip.

Fragment of base and lower body.

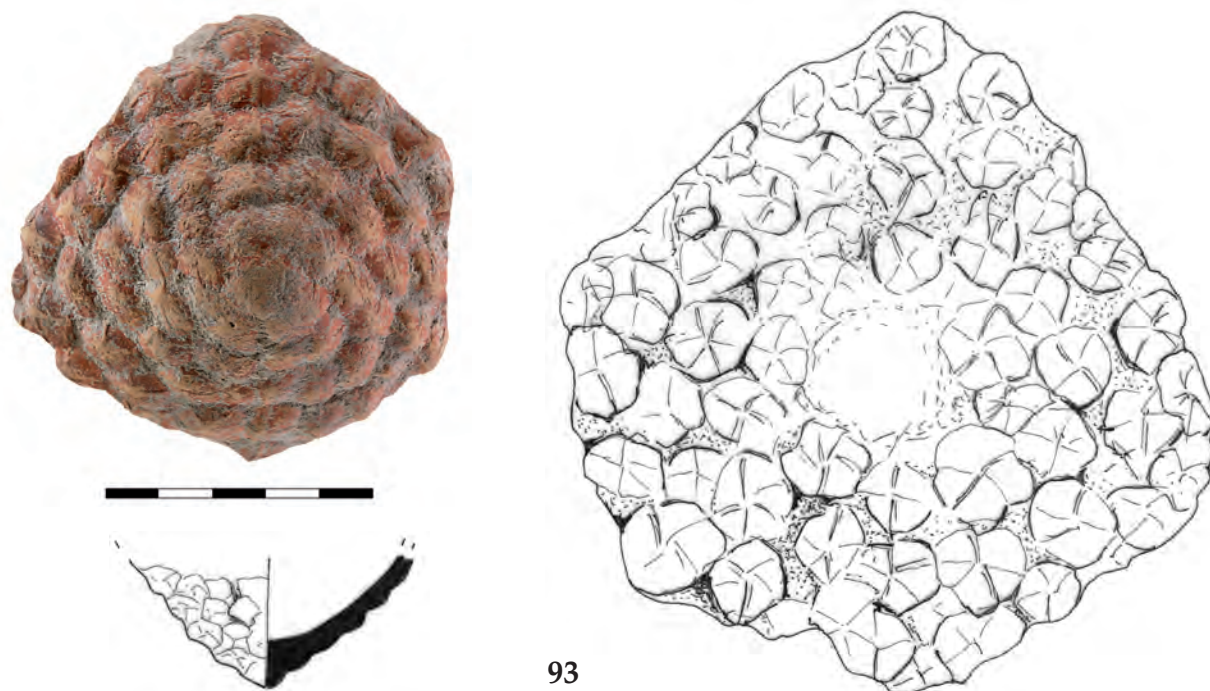
Body: pine-cone scales.

The shape of the fragment with a pointed base and sort of a small plain medallion suggests an elongated vessel and not a hemispherical one. However, the regular slip on the interior speaks against a closed vessel. Thus, a

⁹⁶ ROGL 2014, 131.

⁹⁷ GUZ-ZILBERSTEIN 1995, 318 fig. 6.43, 1–4. With the beginning of Athenian manufacture ca. 224/3 BCE (ROTROFF 2006, 78) the absence of such bowls in Phase 4b indicates that at that time there was probably no demand for MBBs.

⁹⁸ POŁUDNIKIEWICZ 2011, 426.



93

heavy-walled wide bowl is plausible. Shape and decoration recall a locally produced wheelmade vessel from Khirbet Zemel in the Golan Heights, a settlement dated to the second half of the 2nd century BCE⁹⁹. The rim is missing, the body is pear-shaped and the neck is everted; the maximum width is 15 cm, the preserved height 25 cm. The small and pointed base is punctured by a 5 mm hole, thus no liquid could be stored and it might have been used as a funnel for decanting a precious liquid substance. A small wall fragment with pine-cone scales of a moldmade vessel came to light at Tel Bet Yerah¹⁰⁰. A parabolic bowl from southern Russia with a diameter of 12.5 cm and a height of 11 cm is similar, yet with a wider base¹⁰¹. Parallels from Egypt shaped like a cluster of grapes are stylistically related. Local production is assured for a ›bottle-flagon‹-shaped vessel from Tel Athrib, dated to the second half of the 3rd century BCE¹⁰². The moldmade lower section with a pointed base, made from two halves, imitates a cluster of grapes. Related

vessels were acquired in Egypt and published by the Expedition Sieglin, particularly a vessel bought in Alexandria¹⁰³. Half a mold for a vessel shaped and decorated like a pine cone is in the Bodrum Museum, attesting that the same technique was used in the Knidian workshops¹⁰⁴. A mold from the Agora, possibly a direct impression from a pine cone, has a similar elongated shape¹⁰⁵. There, pine-cone bowls are the rarest bowls, representing less than 4 %¹⁰⁶. The pine-cone motif decorates the wall of a small jug from the Agora, dated ca. 200 BCE¹⁰⁷.

⁹⁹ HARTAL 2002, 91* fig. 23, 7.

¹⁰⁰ BEN-NAHUM – GETZOV 2006, 150 fig. 5.15, 1.

¹⁰¹ ZAHN 1908, 65. 67–68 no. 27.

¹⁰² POŁUDNIKIEWICZ 2000, 264 pl. 134, b.

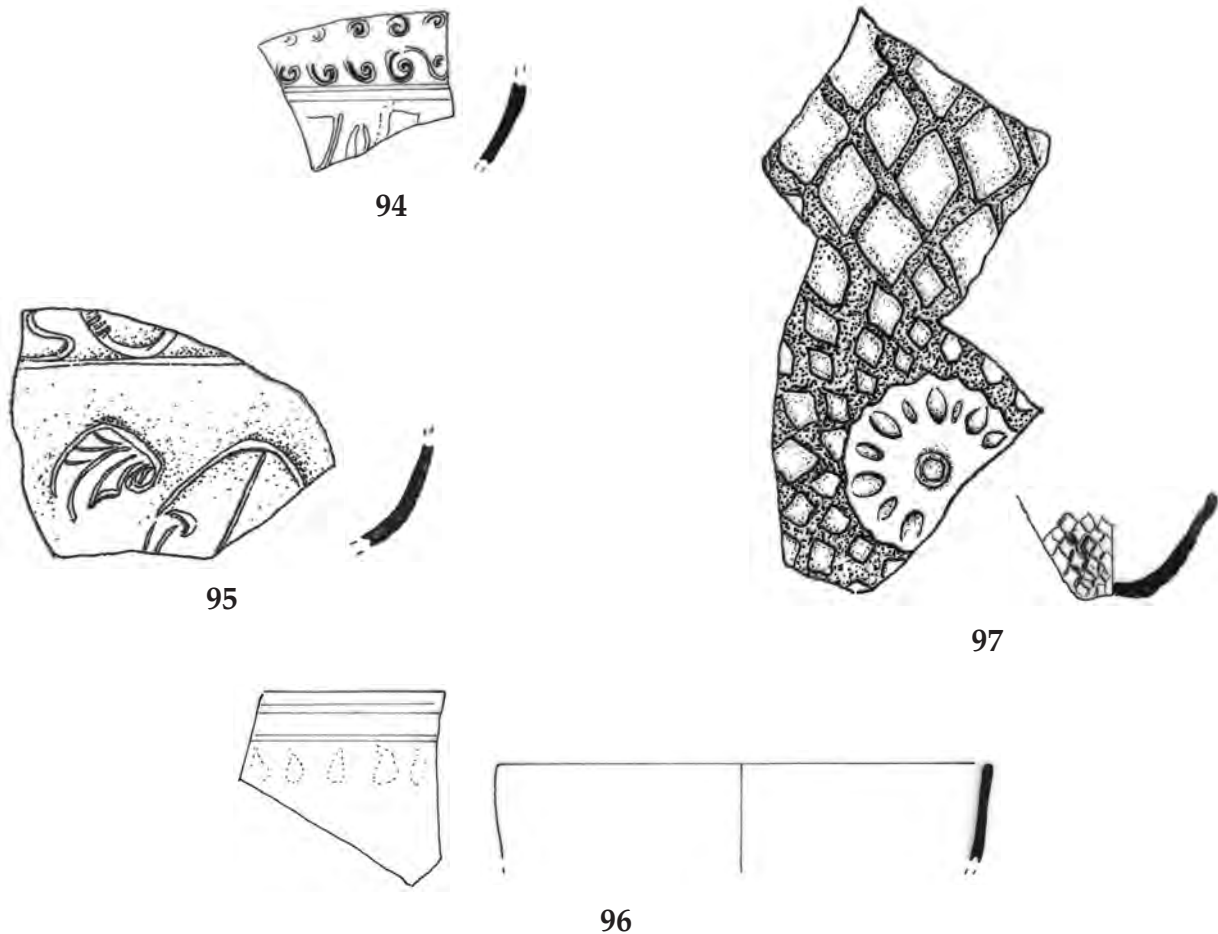
¹⁰³ PAGENSTECHER 1913, 86. 210 fig. 102e and pl. 36, 1.

¹⁰⁴ KÖGLER 2010, 297. 452 no. D.111 pl. 9.

¹⁰⁵ ROTROFF 1982, 16 no. 10.

¹⁰⁶ ROTROFF 1982, 16.

¹⁰⁷ ROTROFF 1997, 130. 298 no. 517.



Imports – non-micaceous bowls

94 (D4 12)

P. H. 2.5.

Reddish brown fabric, grey slip on exterior on guilloche, red slip below and on interior.

Thin-walled, fragment of rim.

Rim: heart guilloche right and probably egg and dart.

95 (D15 2/37)

P. H. 3.5; Th. of wall 3 mm.

Brown fabric, dark grey slip.

Thin-walled, fragment of wall.

Wall: petal and leaf. Rim: scroll?

Bowl with painted decoration – local?

96 (D4 4/31)

P. H. 3.0; Diam. 16.

Buff yellowish fabric, grey slip, applied white paint.

Fragment with lip, rim and upper body of bowl.

Rim: white painted drops.

For the hemispherical thin-walled bowl no parallel was found.

Imported grey ware juglet

97 (D5 2/9 + 4 24/2) Pine-cone juglet or bottle

P. H. 3.5.

Grey fabric, faint remains of dark grey slip, minute white inclusions.

Fragment of lower section of closed of vessel, wide base with slight omphalos, two joining fragments.

The base is adorned with a multi-petaled rosette with rays between the petals, reminiscent of the medallion decoration of the MMBs. The lower wall is covered with pine-cone scales of different sizes. No close parallels are known to me; neither the place of production nor the exact date of the fragment can be ascertained. The vessel



98

recalls imported grey ware juglets found at Dora, Yokne'am, Samaria and Pella, the lower section from the base upwards decorated with closely set petals¹⁰⁸. Grey ware juglets were manufactured in the Ephesos region¹⁰⁹.

Probable workshop pottery

Other bowls from Caesarea

In Area J, Deposits 6 and 7¹¹⁰, excavated by the CAHEP, many MMB fragments were retrieved; four published bowls are included here with fabric, shape and decoration suggesting local manufacture.

98 (Area J, Deposit 6)¹¹¹ Acanthus / Palmette / Lotus Group

P. H. 7.5; Diam. 17.

Very pale brown fabric, patchy, misfired¹¹² dark brown slip.

Fragment with lip, rim and upper body of bowl.

Calyx: acanthus with curled tip alternating with inward curling tendrils. Rim: oval-shaped to circular floret pattern with beading below¹¹³.

For the acanthus see nos. 1–2, 10–12, 98, 104–105, 111; for the tendrils see nos. 17, 20.

99 (Area J, Deposit 6)¹¹⁴ Hunt / Figure Group

P. H. 3.5.

Very pale brown fabric, patchy, misfired dark yellowish brown slip.

Fragment of wall.

Calyx: probably running *venator*, gladiator, and animal.

For the motif see above no. 4¹¹⁵.

¹⁰⁸ Dora: ROSENTHAL-HEGINBOTTOM 2015, pl. 6.2.12, 2; Yokne'am: AVISSAR 1996, fig. X.7, 23; Samaria: REISNER – FISHER – LYON 1924, I, fig. 186, 2a; Pella: McNICOLL ET AL. 1992, 117 and pls. 75, 6.9 and 78, 12; the three complete juglets have a height of ca. 6 cm; they date from the late Hellenistic settlement between about 150 and 83/82 BCE.

¹⁰⁹ See for example GASSNER 1997, pls. 15, 217 and 20, 268.

¹¹⁰ OLESON ET AL. 1994, 139–147. Deposit 6 is a rubbish dump in rock-cut tanks, a mixed deposit; the earliest material should be associated with the Hellenistic settlement of Straton's Tower, the later with the re-occupation of the site in the Herodian period. The deposit was possibly laid down at the time of the construction of Herod's harbour (OLESON ET AL. 1994, 141). This holds true also for Deposit 7, in which 79 % of sherds date to the 1st century BCE or earlier (OLESON ET AL. 1994, 147). For the location see the map in PORATH 2008, 1657.

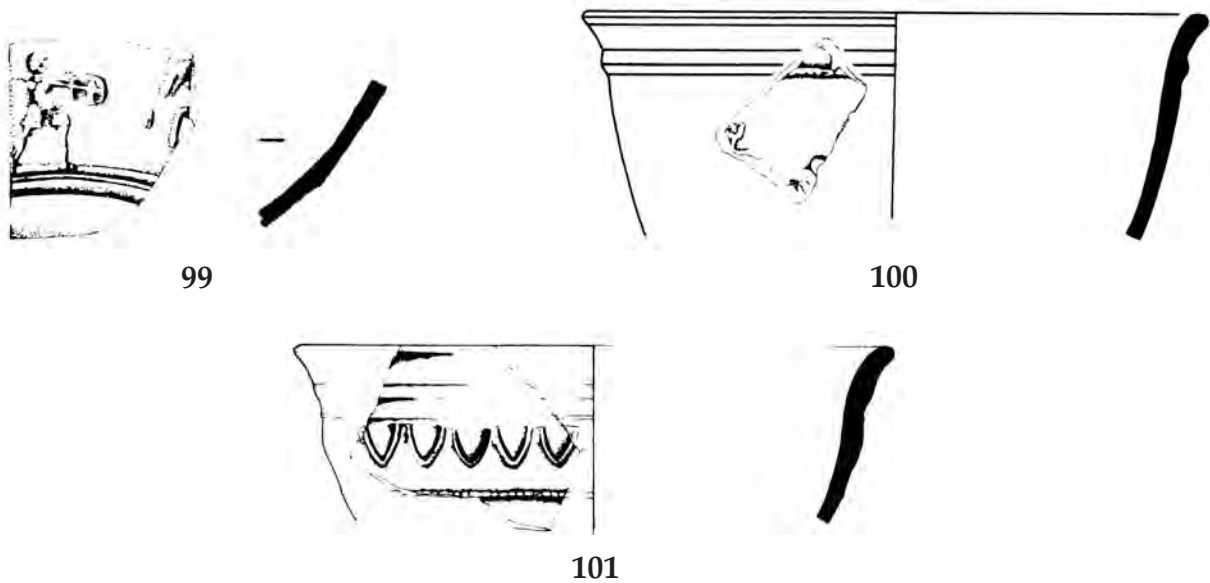
¹¹¹ OLESON ET AL. 1994, 140–141 fig. 51, RG186; RABAN 2009, fig. 2, 9.

¹¹² The description ›misfired‹ is used in the excavation report, underlining the irregularity of the fired slip with several hues present on most fragments. It is a feature characteristic of the Caesarea workshop bowls.

¹¹³ The same rim pattern occurs on a small fragment from Dora, ROSENTHAL-HEGINBOTTOM 1995b, pl. 5.

¹¹⁴ OLESON ET AL. 1994, 140 fig. 51, RG185; RABAN 2009, fig. 2, 9.

¹¹⁵ Compare also the Amazon on a bowl from Tel Nov, WEKSLER-BDOLAH 2000, fig. 7, 7.



100 (Area J, Deposit 7)¹¹⁶ Animal / Object Group

P. H. 5.4; Diam. 16.

Reddish yellow fabric with worn red slip.

Fragment with lip, rim and upper body of bowl.

Indistinct motif, possibly a dolphin.

See above no. 9 and below no. 103.

101 (Area J, Deposit 7)¹¹⁷

P. H. 4.8; Diam. 15.6.

Very pale brown fabric, patchy misfired dark brown slip.

Fragment with lip, rim and upper body of bowl.

Rim: ovolo with beading below.

In other locations additional non-specific fragments came to light. The earliest material from a non-stratified deposition in Field J¹¹⁸ is assigned to the early 2nd century BCE, the three MMB fragments are considered by analogy to bowls from Samaria imports from Alexandria – an unlikely assumption¹¹⁹. From soundings carried out by the platform of Herod's Temple a handful of small MBB

fragments were retrieved, dated to mid to late 2nd BCE¹²⁰.

Dora

For comparison, some MMBs from Dora¹²¹ are presented (nos. 102–108), which by shape and fabric could have been produced in the Caesarea workshop.

102 Animal / Figure Group

P. H. ca. 8.7; Diam. 16.

Buff fabric, brown slip on exterior until below row of ovolo, from there to bottom red slip, slip on interior.

Complete profile of bowl with two registers¹²².

Medallion: schematic rosette, surrounded by ridge. Calyx: row of small leaves and band of closely set long petals with rounded to. Wall: game animals, leopard and ibex leaping right, lion between dogs to moving left, apparently forming antithetic groups. Rim: egg and dart.

In Athenian production the combination of the long petal frieze with the hunting scene

¹¹⁶ OLESON ET AL. 1994, 146 fig. 55, RG194; RABAN 2009, fig. 2, 11.

¹¹⁷ See OLESON ET AL. 1994, 146 fig. 55, RG197; RABAN 2009, fig. 2, 11.

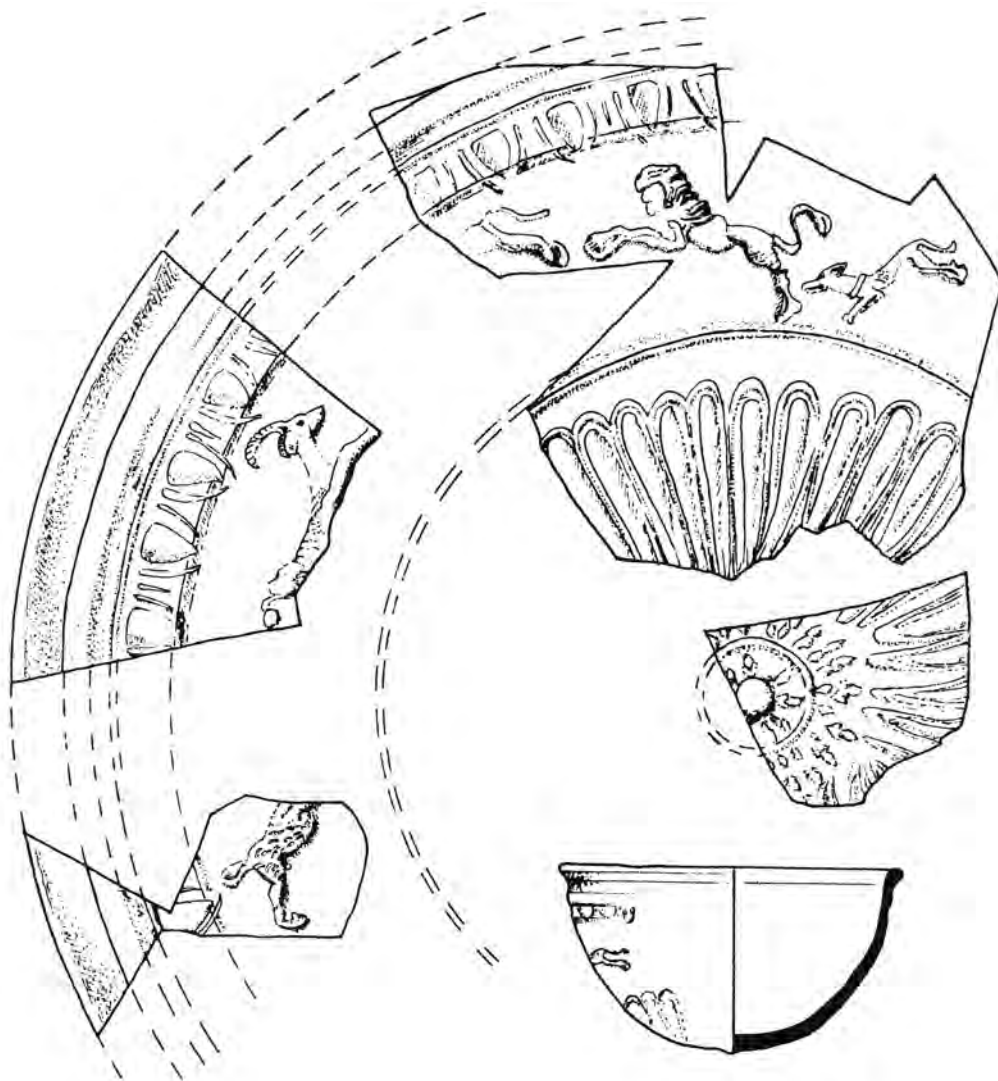
¹¹⁸ For the location see the map in PORATH 2008, 1657.

¹¹⁹ ROLLER 1980, 35. 41 and 39 fig. 2, 34–36.

¹²⁰ BERLIN 1992, 112–115 and fig. 51, 9. The author points out that no ceramics from the second and third quarters of the 1st century BCE were identified.

¹²¹ See ROSENTHAL-HEGINBOTTOM 1995a, 209–216; 1995b; 2015, 678–679.

¹²² ROSENTHAL-HEGINBOTTOM 1995b, pl. 17, 1; 2015, pl. 6.2.3, 6 and photo 6.2.1, 8; a small fragment from Shikmona might belong to the same type of bowl, ELGAVISH 1974, pl. 35, 324.



as main register is not found, common are calyces composed of imbricate small ferns and lotus petals, arranged in two to nine rows¹²³. The fragmentary state of the bowl with just over half preserved makes it impossible to know whether huntsmen were also depicted. The antithetic composition of the animal frieze is unusual, and repetitive layouts are more common (see no. 1). On a figured bowl with the Rape of Persephone from the Agora excavations a gate with pediment divides the scene into two disparate halves; however, the feature results from the narrative content¹²⁴.

103 Animal / Object Group

Buff fabric, dark grey slip with red spots on exterior, reddish brown slip on interior.

Fragment of wall with two registers¹²⁵.

Calyx: closely set petals with rounded top. Wall: dolphin and rosette. Rim: egg and dart. Two rows of beading separate calyx, wall frieze and rim.

For the dolphin see nos. 9 and 100.

104 Acanthus / Palmette / Lotus Group

P. H. 9.5; Diam. 16.

Buff fabric, patchy slip in several hues: grey to red, reddish-brown, brown.

Complete profile of bowl with medallion missing¹²⁶.

Calyx: acanthus with curled tip alternating with lotus sepals. Rim: two bands, ovolo and heart-shaped floret pattern, separated by ridge; another ridge above ovolo.

For the acanthus see nos. 1–2, 10–12, 98, 105, 111; for different lotus sepals see nos. 14–15, 17, 28, 32; for the floret pattern see nos. 10–13, 67–73.

105 Acanthus / Palmette / Lotus Group

Diam. 17.5.

Buff fabric, brown slip on exterior with dark grey band above beading, reddish brown slip on interior with dark grey band on wheelmade rim on interior.

¹²³ ROTROFF 1982, 19; for calyces with imbricate leaves see nos. 240–265.

¹²⁴ ROTROFF 1982, no. 193.

¹²⁵ ROSENTHAL-HEGINBOTTOM 1995b, pl. 18, 3.

¹²⁶ ROSENTHAL-HEGINBOTTOM 1995b, pl. 19, 1; 2015, pl. 6.2.3, 5 and photo 6.2.1.2.

Fragment of rim and wall¹²⁷.

Calyx: acanthus with curled tip. Rim: egg and dart with beading below.

For the acanthus see no. 104.

106 Acanthus / Palmette / Lotus Group

Buff fabric, reddish brown to brown slip.

Fragment of wall¹²⁸.

Calyx: acanthus / lotus sepals alternating with vertical row of astragals.

The small fragment is decorated with an unusual leaf combination: a lotus sepal superimposed on an acanthus with only the outer edges of leaves shown; the second acanthus rises above a petal with rounded top (see no. 31 for a palmette above a heart-shaped leaf). For the astragal see no. 23.

107 Acanthus / Palmette / Lotus Group

Buff fabric, red slip.

Fragment of wall¹²⁹.

Calyx: acanthus with jeweled midrib¹³⁰.

108 Acanthus / Palmette / Lotus Group

Buff fabric, dark grey slip on exterior until beading separating the two registers, below red slip; dark grey slip on interior on wheelmade rim, red slip until beading separating the two registers, below brown slip.

Profile of more than half a bowl, three joining fragments, one non-joining fragment¹³¹.

Calyx: palmette. Wall: scroll of ivy leaves and corymbs. Rim: egg and dart. Two registers separated by row of beading, a third is above the egg and dart.

For the scroll of ivy leaves no parallels are known to me; see nos. 8 and 14 for different scrolls, probably imitating Ephesian prototypes. For the palmette see no. 28; for the separation of the two registers by beading see no. 7–8, 28, 35. Beading above the rim design is uncommon, see nos. 13 and 67 for beading above a row of heart-shaped florets.

¹²⁷ ROSENTHAL-HEGINBOTTOM 1995b, pl. 19, 6.

¹²⁸ ROSENTHAL-HEGINBOTTOM 1995b, pl. 19, 4.

¹²⁹ ROSENTHAL-HEGINBOTTOM 1995b, pl. 19, 3; on the published drawing the jewel on the midrib is missing.

¹³⁰ See above no. 17 and note 73.

¹³¹ ROSENTHAL-HEGINBOTTOM 1995b, pl. 18, 4; 2015.



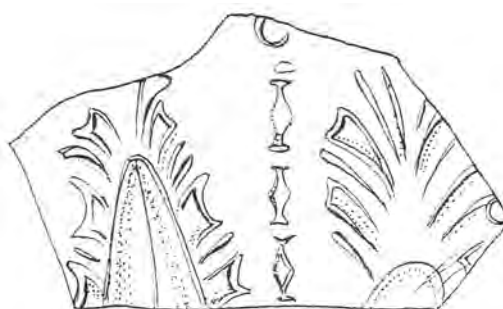
103



104



105



106



107



108



Tel Mevorakh

109 Palm tree

P. H. 8.5; Diam. 12.4.

Pinkish buff fabric, red slip in lower part and brown slip above.

Complete profile of bowl.

Medallion: rosette surrounded by ridge. Calyx: palm trees alternating with human figure, probably the child Eros, and tendrils, above row of rosettes and ridge. Rim: two bands, upper band heads, probably schematic human or bull head, between two ridges; lower band rosettes alternating with lanceolate leaves with central rib, placed horizontally; ridge below.

By shape and fabric this bowl from Tel Mevorakh¹³², a close-by site located northeast of Caesarea Maritima, appears to have been produced in the same workshop as the bowls nos. 1–80¹³³. The palm tree motif is unusual and rare; a fragment from Samaria has palm trees alternating with acanthus leaves¹³⁴; a single palm tree is found on a fragment from Shikmona¹³⁵ and on the bowl from Bet Eliezer (see no. 110). For the tendril to the right of the palm tree see no. 29.

Bet Eliezer, Hadera

110 Hunt / Figure Group

P. H. 9. Diam. 15.

Complete profile of bowl with medallion missing¹³⁶.

Medallion: raised circle of beading. Wall: two registers between three rows of beading; on the lower register a large vine leaf and a small palm tree, possibly alternating; on the upper register a *venator* right with raised right arm and holding large shield in the left hand, directed towards a rampant attacking lion on right. Rim: floret with three fingers at the top, bordered by beading below, ridge above.

For the hunt motif see nos. 3–4, 99.

Gezer

111 Acanthus / Palmette / Lotus Group

P. H. 6.4.

Very pale brown, red to black slip on exterior, dusky-red slip on interior.

Nearly complete profile of bowl with medallion missing¹³⁷.

Calyx: acanthus with curled tip (see nos. 1–2, 10–12, 98, 104–105). Rim: two bands, egg and dart and darts with pendant drops (see nos. 61–62), separated by groove.

¹³² Site no. 8 on the map in PORATH 2008, 1664.

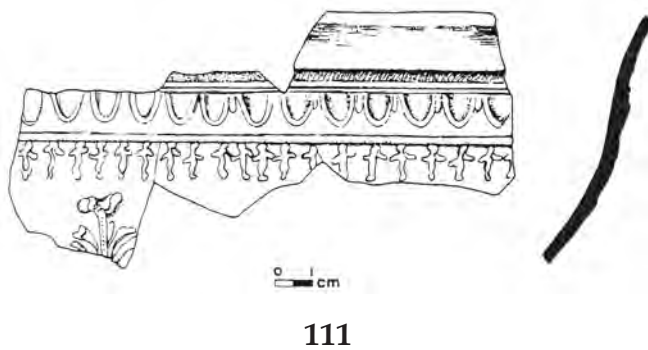
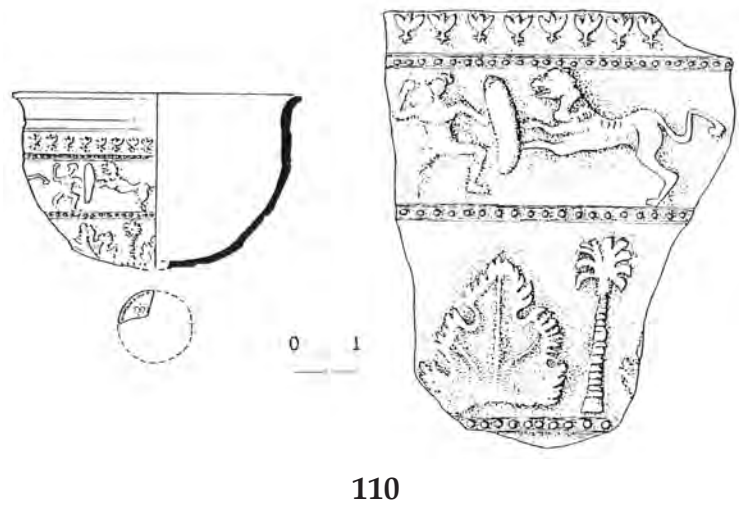
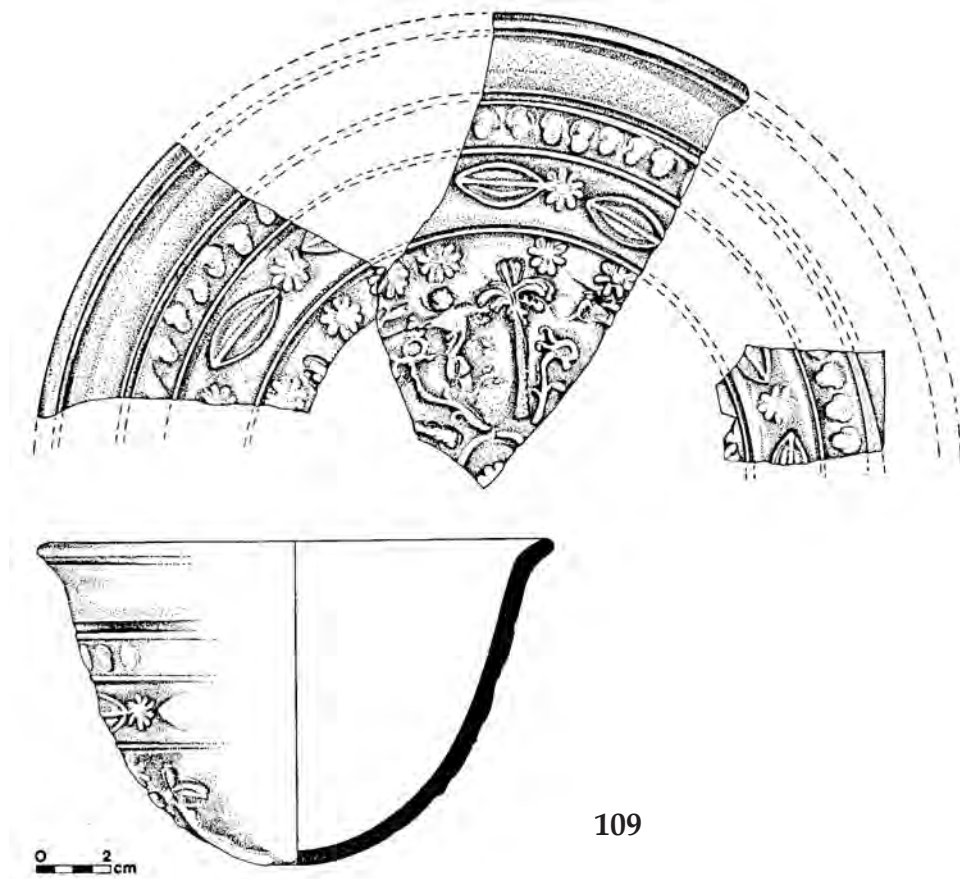
¹³³ See ROSENTHAL 1978, 23 and fig. 3, 7; the attribution to a Palestinian or Syrian, possibly Egyptian workshop is no longer valid.

¹³⁴ REISNER – FISHER – LYON 1924, II, pl. 73, b. c

¹³⁵ ELGAVISH 1974, 23 and pl. 36, 339.

¹³⁶ See RIKLIN 1998, 57 fig. 83, 3.

¹³⁷ GITIN 1990, pl. 44, 16.



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