

A MIDDLE BRONZE AGE BURIAL CAVE AT TUR'AN

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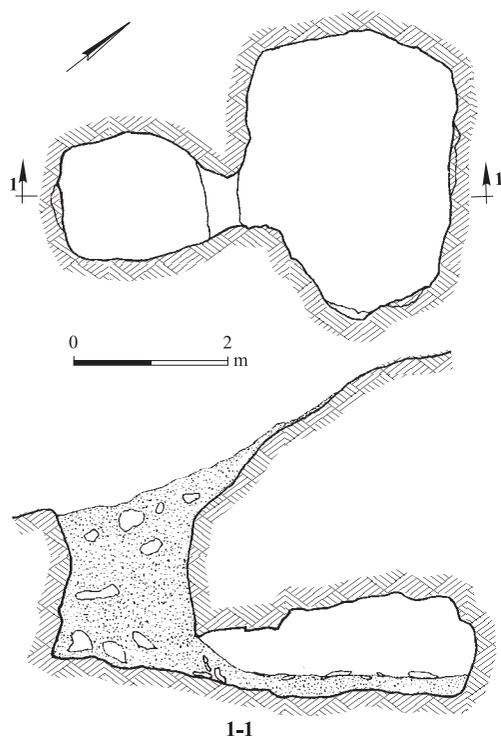
The modern village Tur'an lies at the eastern side of the Tur'an Valley in the lower Galilee (Aharoni 1987:18). The ancient name is unknown. According to the archives of the Israel Antiquities Authority, the present-day village rests atop a small Roman town, where remains of walls, pits and tombs have been noted.

DESCRIPTION OF THE CAVE (Plan 1)

The burial cave was discovered while digging a sewage pit in a residential area, at the western entry to the village (map ref. NIG 235/742; OIG 185/242).¹ The cave was carved into the soft

limestone rock, characteristic of the southern slope of Mount Tur'an. It consisted of a square, vertical shaft (1.7 × 1.7 m, 2 m deep) and a low, elliptical room (2.6 × 3.6 m, 1.2 m high; Fig. 1).

A stone, broken during the excavation in the northeastern wall of the shaft, sealed the entry to the cave. The contents of the cave were scattered in a 0.4 m high fill on the floor. This fill was composed of fallen rocks from the partially collapsed ceiling, and was covered by a layer of soil that penetrated the cave via small fissures in the remaining rock. The high humidity in the cave, together with other natural phenomena, unfortunately caused the deterioration of bones and the poor preservation of several pottery vessels and metal objects as well. A secondary burial in the cave, composed of fragmentary bones and skulls, was found along the walls, leaving the central inner space



Plan 1. Plan and section of the cave.



Fig. 1. The burial shaft.

free for additional skeletons. Examination of bones and teeth in the cave indicated there were six adult individuals and one child.² Sheep and cattle bones, certainly offerings interred with the burials, were found as well.

The cave contained forty-four pottery vessels, four carnelian beads, a bronze toggle pin and a stone pommel. Since the vessels were found in disarray, we will present the pottery on a typological basis, followed by the other finds.

THE POTTERY (Fig. 2)

The vessels included bowls, a storage jar and a large krater with loop feet, jugs with a variety of handles and dipper and piriform juglets of varying details. A unique Tell el-Yahudiyeh juglet with a zoomorphic protome was found as well.

Bowls (Fig. 3:1–9)

Open Bowls (Fig. 3:1, 2).— Disc bases and beveled rims, either external or internal, are a familiar combination in the types of open bowls from MB IIA, at sites such as Tell el-Hayyat, Levels 5–3 (Falconer and Magness-Gardiner 1984: Figs. 13:4; 14:8; 18:13–15), Kabri, Tomb 502 (Kempinski 2002: Fig. 5.20:5) and Megiddo, Tomb 5102 (Loud 1948: Fig. 19:6). The thickened rim on the bowl here seems to

be a variation of the bulbous-type rim from the early MB IIA period (Kempinski 2002: Fig. 5.32:15, from Tomb 498, phase 1).

Carinated Bowls (Fig. 3:3, 4).— Carinated bowls are typical of MB IIA tombs, as well as occupation levels, e.g., Megiddo, Tomb 911A (Guy 1938: Pl. 28:34), Tell el-Hayyat, Level 4 (Falconer and Magness-Gardiner 1984: Fig. 15:1), Kabri, Locus 481 (Kempinski 2002: Fig. 5.45:6) and Nahariyya (Ben-Dor 1950: Fig. 35). Some scholars have considered carinated bowls to be ‘imitations’ of similar metal bowls (see: Amiran 1969:94; Kempinski 1989b:49). Yet, the adaptation of this particular shape into a ceramic fabric goes beyond mere imitation, and should not be referred to as such.

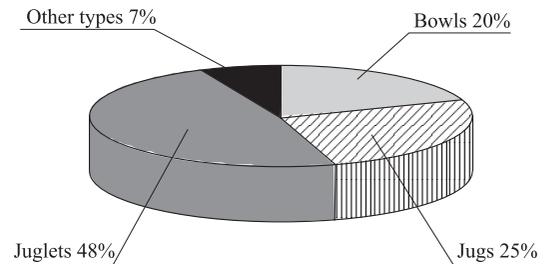


Fig. 2. Pie chart showing the main pottery types.

Fig. 3 ▶

No.	Vessel	Reg. No.	IAA No.	Description
1	Bowl	491/8	75-462a	Flat disc base, beveled rim; brownish clay, red-burnished slip inside
2	Bowl	491/9	75-463	Flat disc base, thickened straight rim; light brown clay, red-burnished slip inside
3	Bowl	491/10	75-468	Flat base, sharp and everted rim, red painted on the outside; brown clay, buff slip
4	Bowl	491/17	75-465	Flat base, thick and beveled rim, red painted on the inside; reddish clay
5	Bowl	491/15	75-467	Concave disc base, everted rim; brownish clay, red-burnished slip
6	Bowl	491/20	75-441	Ring base, everted, stepped rim; reddish-brown clay, red-burnished slip
7	Bowl	491/1	75-464	Ring base, everted rim; light-cream clay, light buff burnished slip; two reddish-brown painted bands on shoulder
8	Bowl	491/16	75-466	Flattened base, almost vertical rim; light brown clay
9	Bowl	491/22	75-442	Ring base, everted rim; buff clay, light tan slip, red-painted band inside rim
10	Krater	491/15	75-431	Flattened base, thickened grooved rim; grayish clay, pinkish slip

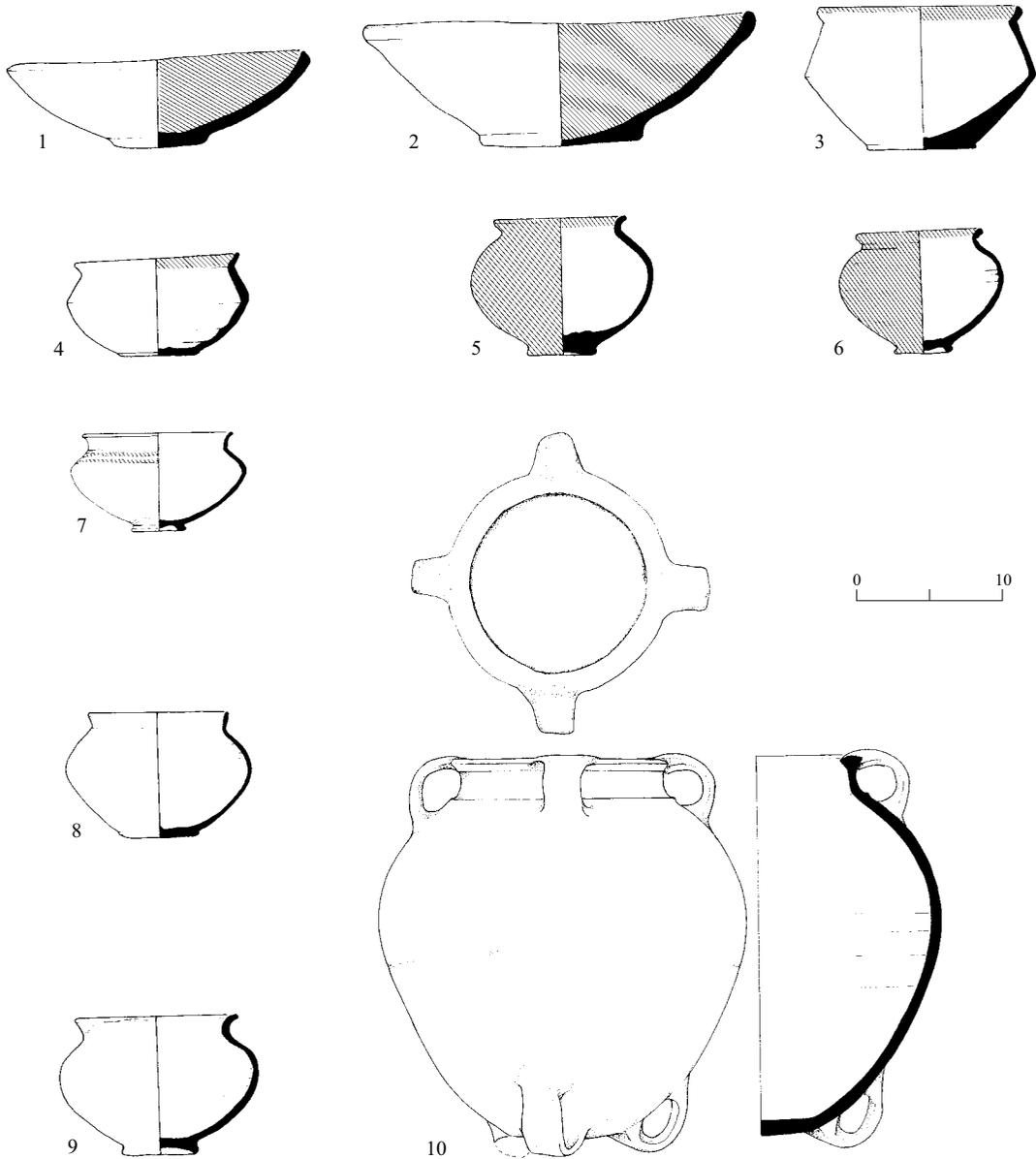


Fig. 3. Pottery: bowls and a krater.

Globular Bowls (Fig. 3:5–9).— The bowl in Fig. 3:7 was found covering the top of the storage jar, lying close to the entrance of the cave (Fig. 4). This bowl has a slightly rounded carination, a ring base and a straight rim with a slightly everted lip. The bowl is made of well-levigated clay and was fired well, rendering it a metallic touch. It is covered with a light buff slip, highly

burnished, and on its shoulder are two parallel reddish-brown bands, freely painted; at one spot, the paint dripped onto the side of the bowl. This bowl belongs to Levantine Painted Ware (Tubb 1983:52 ff.), or the Habur ware, as several scholars call it (Gerstenblith 1983:59–64, 80; Kempinski 1989b:49). Although open forms were not a very common shape for this ware,

fragments of painted carinated bowls were also found at Tell el-Hayyat, Level 4 (Falconer and Magness-Gardiner 1984: Fig. 14:13). A complete carinated bowl with a linear band decoration was discovered in the large family tomb at Tell Sukas (Thrane 1978:32, Fig. 59), and a more rounded bowl was found at Ginnosar, Tomb 4 (Epstein 1974: Fig. 16:8).



Fig. 4. The storage jar and bowl at the entrance to the cave.

Another, with similar shape and decoration, was found in Tel Dan (Ilan 1996a: Fig. 6:9). Ilan maintains that this bowl is part of a pottery group he refers to as Monochrome Painted Cream Ware (Ilan 1996a:162) and posits that its scarcity south of Dan could indicate a local production affiliated with northern Syria (Ilan 1996a:169).

The presence of such a bowl in Tur'an, which is southwest of Dan, might be a random find, but may indicate instead, a wider geographical distribution that included most of the northern region of Canaan. The other bowls, dominated by ring bases and everted rims (only two are red burnished), point to a late phase of MB IIA for their dating (Maier 1997:299).

Krater (Fig. 3:10)

The krater was found near the entrance, opposite the storage jar (Fig. 5). It has an ovoid body with a flattened base, a wide short neck with a small ridge and a thickened rim, grooved on top. Four loop handles overlap the rim and extend down to the shoulder. Three loop feet are attached to the side of the base and climb onto the lower body



Fig. 5. The krater at the cave entrance.

of the krater. The general shape of this krater and its triple-loop base is paralleled in a decorated krater from Gonen (Bahat 1985:193).³ Although loop feet are known in the Middle Bronze Age, they are usually associated with large bowls, kraters or jars which have no handles. Examples are known from Tomb 45 in Gibeon (Pritchard 1963: Fig. 50:25), Tomb 1 and Tomb X in Tell el-Far'a (North) (Mallet 1988: Figs. 7:2; 34:5), Tomb 3064 at Megiddo (Loud 1948: Pl. 38:11) and tombs in Jericho (Kenyon 1965: Fig. 5:20

from Tomb B48; Fig. 147:7 from Tomb B50; Fig. 133:18 from Tomb D9 and others). Buchholz, after studying these vessels in the East and in the Aegean, maintained that loop feet began to appear in southern Canaan at the beginning of the second millennium BCE and spread out northward and westward in later periods (Buchholz 1968:68 ff.).

Storage Jar (Fig. 6:1)

This jar has a rather short, ovoid body with a flattened, wide base and two loop handles attached

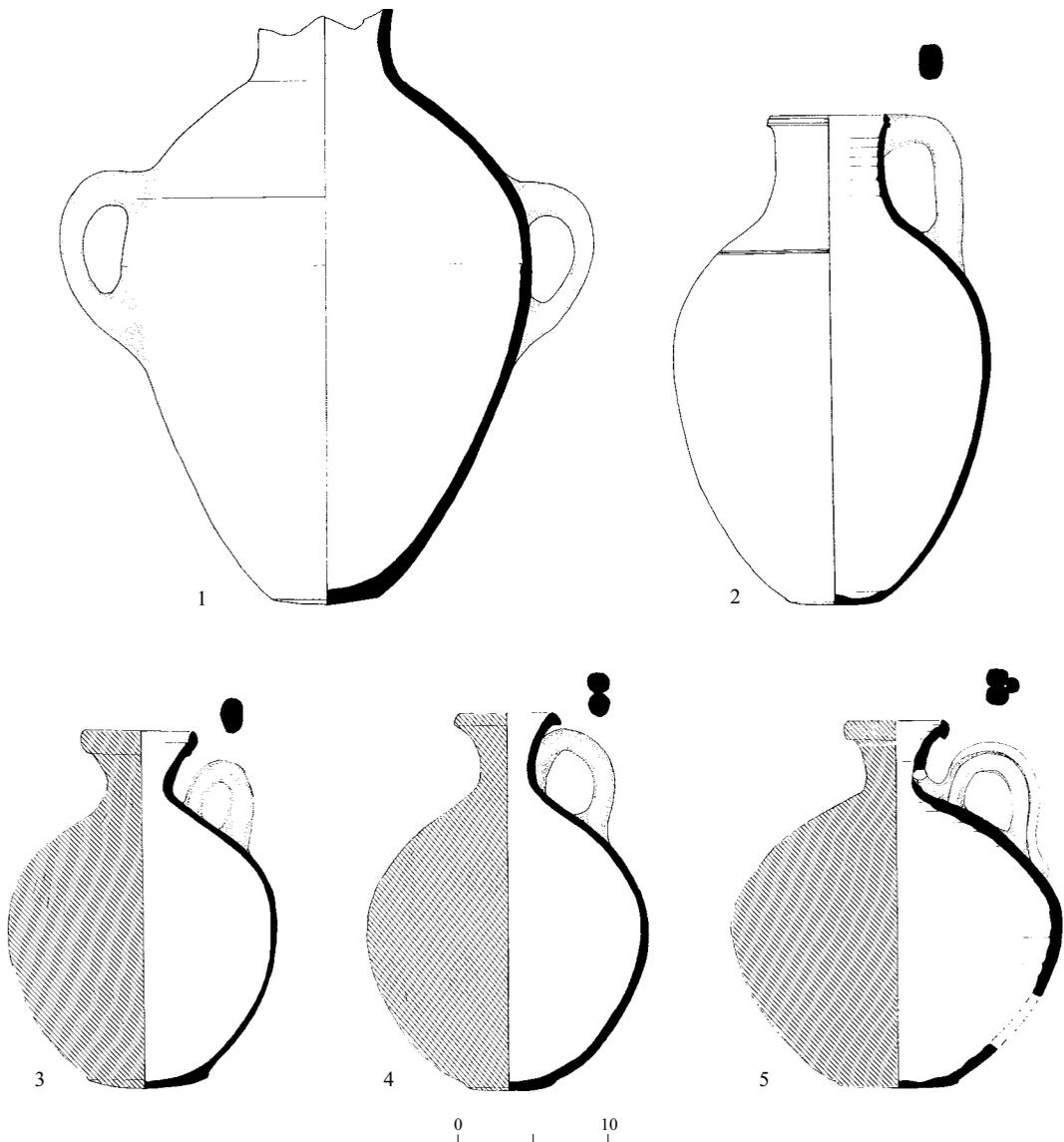


Fig. 6. Pottery: jars and jugs.

◀ Fig. 6

No.	Vessel	Reg. No.	IAA No.	Description
1	Storage jar	491/2	75-432	Flattened base, two loop handles at maximum diameter; pinkish clay, buff slip
2	Jug	491/24	75-446	Flattened base, three incised lines on upper shoulder; reddish-brown clay
3	Jug	491/27	75-440	Flattened base, thickened gutter rim, single shoulder handle; light brown clay, red-burnished slip
4	Jug	491/12	75-439	Flattened base, everted beveled rim, 2-strand shoulder handle; reddish clay, red slip, vertically burnished
5	Jug	491/47	75-438	Flat base, gutter rim, 3-strand shoulder handle; gray clay, red burnished slip

at the maximum diameter of the body. The shoulder tapers off toward the neck, the top of which is broken and missing. Similarly shaped storage jars are prevalent in Middle Bronze Age contexts, e.g., 'Afula (Sukenik 1948: Pl. XIV:15) and Dan, where such jars were used for child burials (Ilan 1996b: Fig. 4.90:1 from Tomb 4242).

Jugs (Figs. 6:2–5; 7)

The jugs from the tomb have been divided into three groups, according to shape and decoration.

Globular Jugs (Figs. 6:3–5; 7:3).— The familiar shape of these jugs has many analogies, such as from Megiddo, Tomb 911A1 (Guy 1938: Pl. 28:45) or Tomb 5114 (Loud 1948: Pl. 16:1, from Str. XIV or Str. XIII B, see also Kempinski 1989b:49), or from Middle Bronze Age tombs at Tell 'Amr (Druks 1982: Fig. 3:7.8). Undecorated globular jugs, occasionally with a red band, mark a later phase of these jugs, for example, a jug from Tel Sukas, Tomb IV (Thrane 1978:34, Figs. 80.81). The third, upper strand of the handle in the jug shown in Fig. 6:5 is reminiscent of a serpent, without details. Similar handles are known from Tell 'Amr (Druks 1982: Fig. 3:7), Jericho, Tomb B48 (Kenyon 1965:216, Fig. 97:2), Bet Shemesh, Tomb 2 (Grant 1929:151, No. 330) and Gibeon, Tomb 22 (Pritchard 1965: Fig. 30:9).

Piriform Jugs (Fig. 7:1, 2, 4).— Red-burnished piriform, or ovoid-shaped jugs with a trefoil

mouth tend to appear toward the end of MB IIA. One such jug with a double handle was found in the Middle Bronze Age tombs of Tell 'Amr (Druks 1982: Fig. 3:9). Tomb 2145 (Stratum XII) at Megiddo contained such a jug, which has a braided handle and a shallow, ring base (Loud 1948: Pl. 25:8); Tomb 4112 contained a burnished jug with a triple handle and a shallow ring base (Loud 1948: Pl. 20:4). An unburnished jug of similar shape was found in Ginnosar, Tomb 4, which Epstein claimed dates to MB IIB (Epstein 1974:22, Fig. 15:1).

Plain Jug (Fig. 6:2).— A plain jug with an egg-shaped body and a flat base. On its shoulder are three incised lines. Its wide neck ends with a slightly turned-in rim which has three striations. The jug has a single handle with a rectangular cross-section, extending horizontally from the rim, then curves sharply to the shoulder. Both the shape of the jug and its rim are not familiar in the period, though at Tell el-Hayyat striated or ridged rims were found in all phases of MB IIA (Falconer and Magness-Gardiner 1984:59, Figs. 13:10; 15:13.14). Ridged rims are usually found with handleless storage jars, e.g., Tomb 5121 at Megiddo (Loud 1948: Pl. 12:18).

Juglets (Figs. 8, 9)

Twenty-five different juglets were recovered from the tomb, divided here into four typological categories, based on shape and specific attributes.

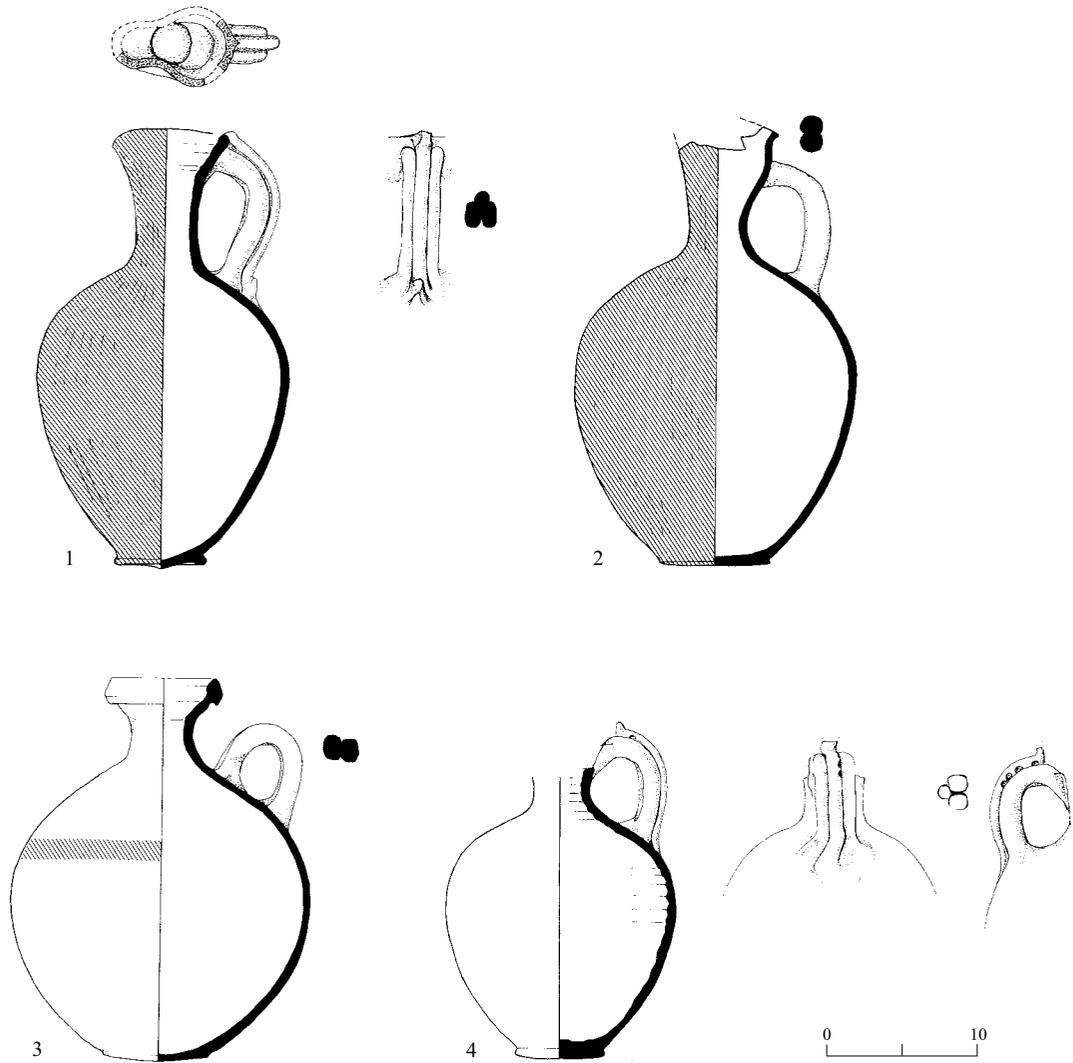


Fig. 7. Pottery: jugs.

No.	Vessel	Reg. No.	IAA No.	Description
1	Jug	491/13	75-434	Convex discoid base, straight everted rim; trefoil mouth, 3-strand handle; light brown clay, traces of vertically burnished red slip
2	Jug	491/32	75-435	Flat base, slightly everted rim, 2-strand handle; brownish clay, red-burnished slip
3	Jug	491/28	75-433	Flattened base, thickened profiled rim with slanted lip; light brown clay, buff slip, red painted band on lower shoulder
4	Jug	491/29	75-437	Flattened base, 3-strand handle, the upper third strand has four small cavities on its side; light brown clay, cream-buff slip

Juglets with Trefoil Mouths (Fig. 8:1, 2).— The unburnished juglets with a trefoil mouth outnumber the red-burnished ones toward the end of MB IIA, and were dominant in the

following period (Kempinski 1988:32). Both juglets have a flattened base, wide ellipsoid profiles and an everted rim. Similar unburnished juglets were found in Kabri, Tomb 498, Phase

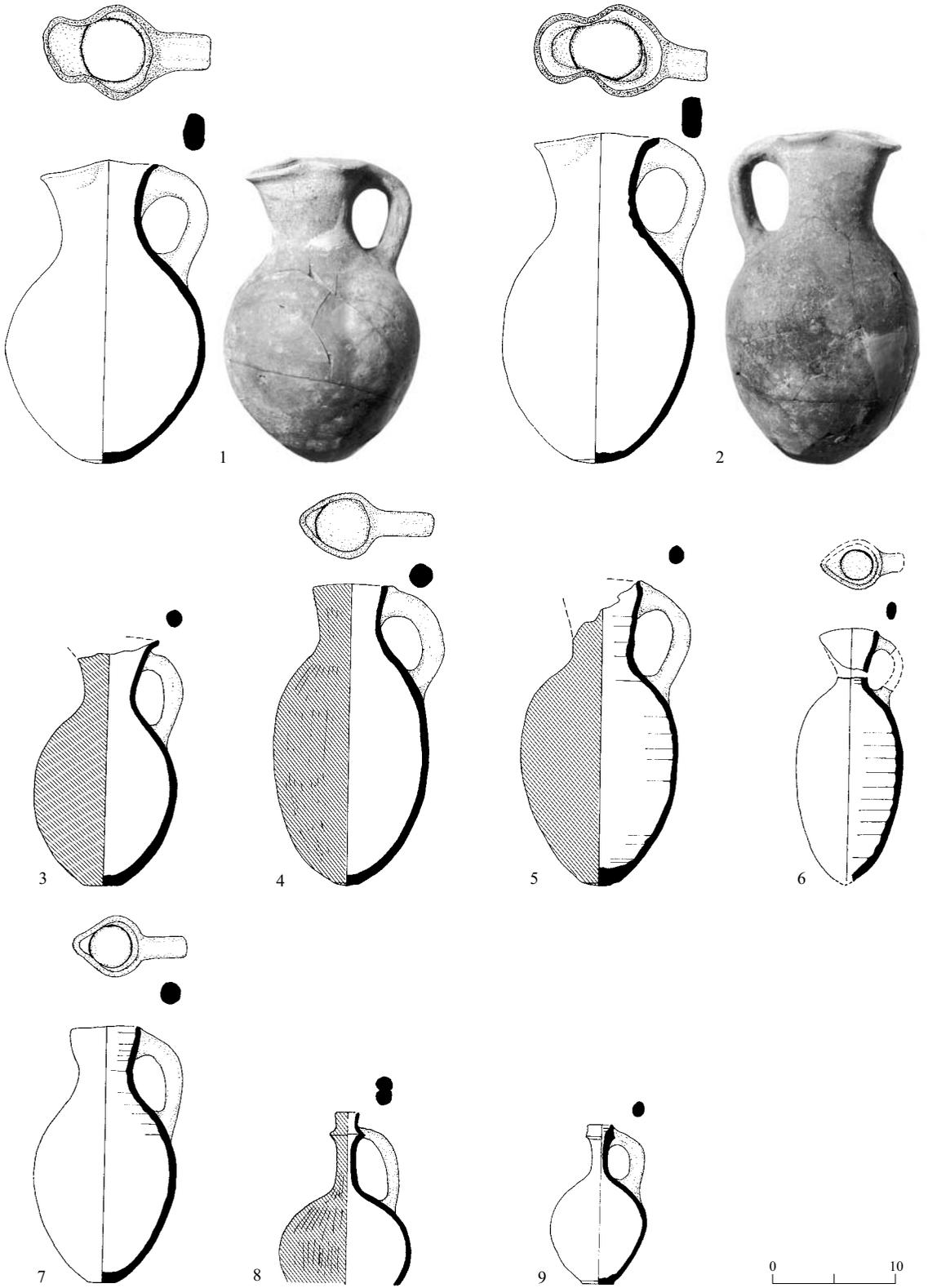


Fig. 8. Pottery: juglets.

◀ Fig. 8

No.	Vessel	Reg. No.	IAA No.	Description
1	Juglet	491/30	75-437a	Light brown clay
2	Juglet	491/25	75-461	Brownish-red clay
3	Juglet	491/23	75-460	Everted rim; brownish-red clay, red slip
4	Juglet	491/11	75-462	Flattened base, straight rim, pinched lip; buff clay, vertically burnished reddish slip
5	Juglet	491/26	75-436	Flattened base, slight curved-in rim; buff clay, red-burnished slip
6	Juglet	491/33	75-455	Pointed base, straight rim, pinched lip; pinkish clay
7	Juglet	491/31	75-443	Flat base, vertical rim, pinched lip; light brown-buff clay, buff slip
8	Juglet	491/38	75-450	Vertical rim, 2-strand handles from colarette to shoulder; brown-reddish clay, vertically burnished red slip
9	Juglet	491/35	75-457	Flat base, sharp vertical gutter rim; reddish clay

2 (Kempinski 2002: Fig. 5.39:4), Tell Sukas, Tomb IV (Thrane 1978: Figs. 77, 84) and H. Minħa, Tomb 641 (Ferembach, Furshpan and Perrot 1975: Fig. 9:3).

Dipper Juglets (Fig. 8:3–7).— The plain juglet with pinched lip is a familiar shape by the end of MB IIA and has been found in other contemporaneous tombs, such as Kabri, Tomb 498 (Kempinski 2002: Figs. 5.38, 5.39), Tomb 641 at H. Minħa (Ferembach, Furshpan and Perrot 1975: Fig. 9:3), Tomb IV at Tel Sukas (Thrane 1978: Fig. 80:84) and Hāzor, Tomb 1181 (Maer 1997:312, Fig. IV.6). Three of the juglets have an oval-shaped body and the fourth has a very slim shape. The flat or flattened bases of the dipper juglets indicate a change from the knob-like bases of the early MB IIA contexts, particularly at Megiddo (Kempinski 1989a:52).

Collarette Juglets (Fig. 8:8, 9).— The collarette juglet is a familiar shape in MB IIA, particularly in its middle and late phases, and is usually found in tombs, e.g., Megiddo, Tomb 3143 (Loud 1948: Pl. 10:21), Megiddo Tomb 911A1 (Guy 1938: Pl. 28:41), Ginnosar, Tomb 1 (Epstein 1974: Fig. 5:9), Kabri, Tomb 984 (Kempinski 2002: Fig. 5.23:11) and Dan, Tomb 1025 (Ilan 1996b:227, Fig. 4.83). It was also found in the Nahariyya temple (Ben-Dor 1950:31, Fig. 24c), as well as in Phase 4 at Tell

el-Hayyat (Falconer and Magness-Gardiner 1984: Fig. 15:3). Kempinski (1989b:49) suggested that this form of juglet, among other shapes of the period, shows features descendant from the Early Bronze Age. Gerstenblith (1983:26) assigned the collarette juglet to her early MB IIA phase of the Megiddo pottery, while Epstein attributed this juglet to the ‘heart’ of the MB IIA period (Epstein 1974:13).

Piriform Juglets (Fig. 9).— Fifteen juglets were found in the tomb. Seven are red burnished, six are gray-black burnished and two are plain.⁴ The different features of the piriform juglets are summed up in Table 1.

The stepped-rim juglets, with or without a gutter lip, make up 60% of the piriform juglets at Tur‘an. Epstein (1974:20) attributed these juglets to the transitional phase between MB IIA and MB IIB, while Gerstenblith (1983:28) included these juglets in her last phase of Megiddo’s MB IIA pottery. Beck (2000:214–215) assigned the stepped-rim piriform juglet with a small ring base to the ‘post-palace’ phase of Afeq, stating that it did not appear beforehand at the site. To the same phase were attributed piriform juglets with a guttered rim and a button base, whereas those with a discoid base were associated with the ‘palace’ phase of Afeq (Beck 1975:68). At Dan, stepped-rim juglets usually have ring bases, painted decoration and triple-stranded handles (Ilan

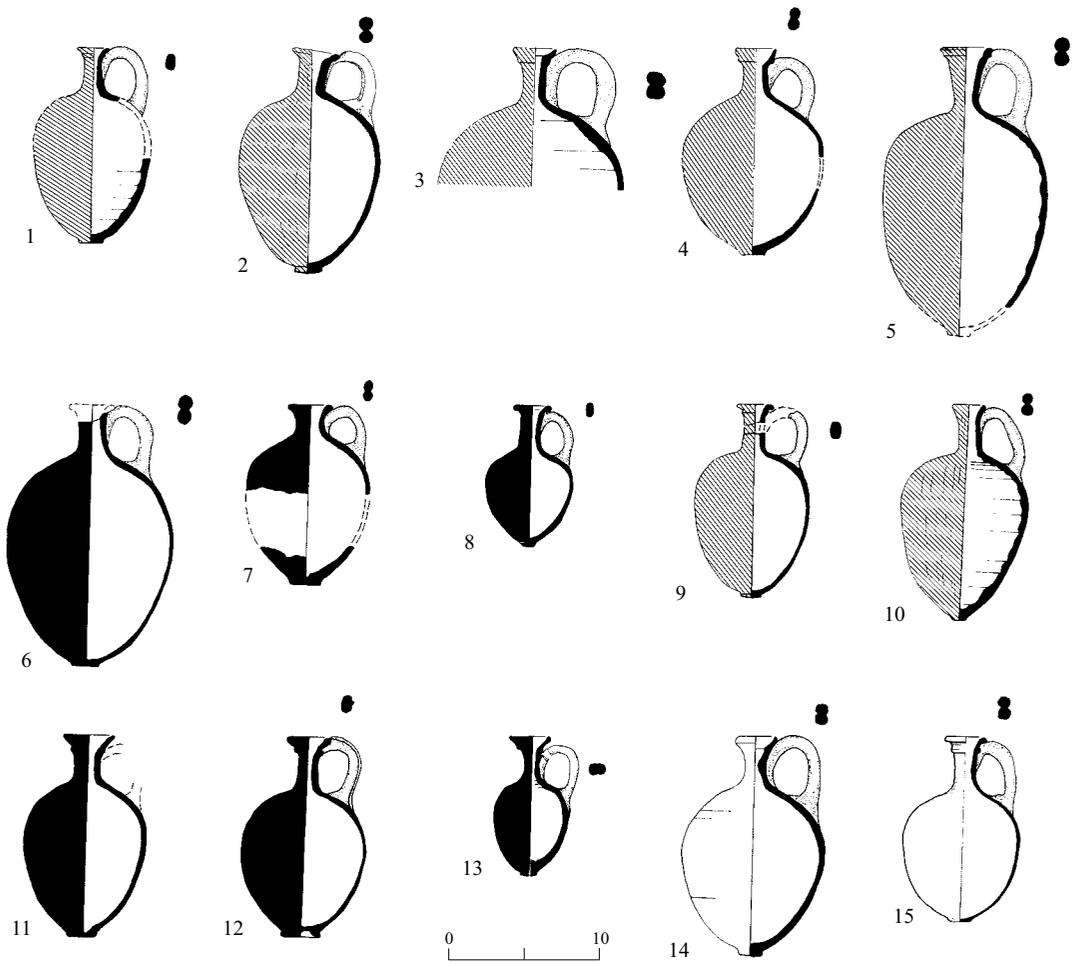


Fig. 9. Piriform juglets.

No.	Reg. No.	IAA No.	Description
1	491/43		Brownish-sandy clay, reddish-burnished slip
2	491/7	75-445	Buff clay, vertically burnished red slip
3	491/42		Light brown clay, red slip
4	491/41	75-458	Pinkish clay, red-burnished slip
5	491/39	75-447	Brownish-buff clay, traces of red-burnished slip
6	491/46	75-456	Brownish clay, traces of a dark gray, vertically burnished slip
7	491/44		Brownish clay, gray slip
8	491/4	75-451	Dark gray clay, dark gray and vertically burnished slip
9	491/40	75-449	Light-brown clay, red-burnished slip
10	491/34	75-459	Buff clay, red, vertically burnished slip
11	491/45	75-454	Gray clay, dark gray, vertically burnished slip
12	491/18	75-448	Grayish clay, traces of a black-burnished slip
13	491/19	75-452	Grayish clay, traces of a dark gray-black burnished slip
14	491/3	75-444	Light brown clay, traces of a dark brown burnished slip
15	491/21	75-453	Buff clay, light buff burnished slip

Table 1. Features of Piriform Juglets Found at the Site (Fig. 9)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total	%
Red burnished	+	+	+	+	+				+	+						7	47
Black-gray burnished						+	+	+			+	+	+			6	40
Plain	+													+	+	3	20
Discoid base	+			+		+	+				+				+	6	40
Button base		+			+?			+	+	+			+	+		7	47
Ring base												+				1	7
Single handle	+							+	+							3	20
Double handle		+	+	+	+	+	+			+		+	+	+	+	11	73
Everted rim		+				+?	+	+		+						5	33
Stepped rim	+			+	+				+		+	+	+		+	8	53
Stepped rim with gutter lip			+													1	7
Gutter rim														+		1	7

1991:229). Kabri Tomb 984, mentioned above, contained a large number of piriform juglets as well as collarete jugs (Kempinski 2002: Fig. 5.23:11–15). According to Kempinski, these piriform juglets date to the final phase of MB IIA (Kempinski and Niemeier 1990:36).

The piriform juglets from Tur‘an show a slightly more varied picture (Fig. 10). There are neither juglets with a triple-strand handle, nor painted juglets. Everted rim juglets have either discoid or button bases; none have a ring base. More stepped-rim juglets are red burnished than gray-black burnished. Of these, discoid and button bases predominate. The majority have double-strand handles; single-strand handles make up only one-third of the total.

Epstein (1974:13) suggested that the stepped rim evolved from the collarete juglets. However, collarete and stepped-rim juglets often appear in the same contexts, e.g., at ‘Afula (Zevulun 1991:185) and Tell ‘Amr (Druks 1982:4, Fig. 2:18, 19), as well as at Tur‘an, where the proportions are 1:4.5 in favor of the stepped-rim juglets. The latter are rare in early contexts of MB IIA and are just as rare in the later MB IIB. They can be regarded as characteristic of the transitionial MB IIA–B period, as Epstein (1974:20) initially claimed and was later confirmed by Maeir (1997:301).

Tell el-Yahudiyeh Juglet with Animal Protome (Figs. 11, 12).— This juglet (Reg. No. 491/14, IAA No. 75–72) is unique, both within the Tell el-Yahudiyeh Ware, as well as within the context of MB II juglets.⁵ The wide body of the juglet is ovoid, and has a small disc base and two necks. The central, long and narrow pouring neck was bent at its end to form an animal’s head, with eyes and ears. The rear neck, certainly for filling, is narrower and slightly shorter. It extends out of the handle base and was attached at the shoulder when the juglet was leather-dry. The double loop handle, attached to the rear neck just above the shoulder, begins to curve to the back of the animal’s head at the neck of the filling spout. The horns loop backward in a small, double-strand, similar to a basket handle. The juglet was elaborately decorated. The rear neck has incised lines, in a zigzag pattern. The decoration on the body of the juglet is divided into lower, central, and upper sections. The lower section, just above the base, consists of a row of upright triangles and a broad band above. The center of the body has a wide band with triangles in a butterfly pattern. The upper section consists of a narrow band, above which are upright triangles that encircle the shoulder. All the triangles, bands and butterfly triangles are pierced and filled with white lime material,

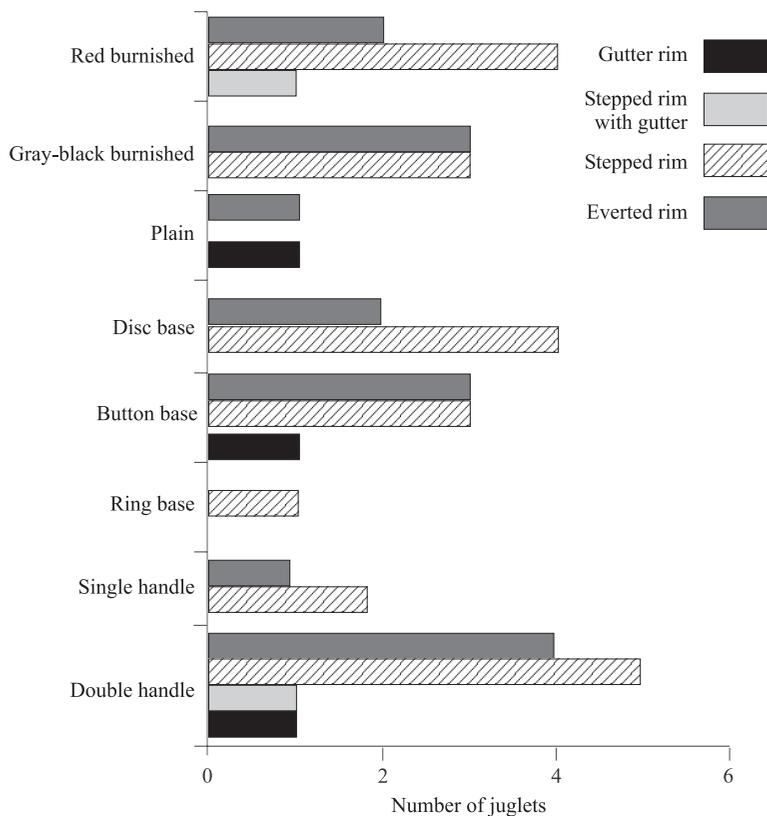


Fig. 10. Chart of piriform juglets classified by rim type.

as is common in Tell el-Yehudiyeh Ware. Above the maximum diameter line of the body, in the midst of the butterfly band, is a hollow clay pipe transverse the body. This device was, most likely, intended for a wooden dowel, enabling the juglet to pivot forward, pour out its contents, and return to its upright position due to the weight of its base.⁶ The juglet was constructed in four stages:⁷

(1) The body with its intentionally thick base and the center neck were thrown on the wheel as one unit. Once it was formed, the end of the neck was bent to create the animal's head.

(2) The crosswise clay pipe was added when the juglet was in a leather-hard state. A hole was bored on one side of the juglet and with a stick the location of the second hole was

marked, and it was cut from the outside. The clay pipe was then carefully inserted via the holes. On both ends, the potter used additional clay coils to bond the pipe securely to the walls of the juglet.

(3) The side neck was attached and bonded on the outside only. The handles were then added. First the double-strand handle joining the center neck to the rear neck, followed by the double-strand basket handle—the extended horns of the animal. Ultimately, the plastic decoration of eyes and ears was added to the animal's head.

(4) The final stage was the application of slip and the decoration pattern to the juglet.

This juglet, with its tripartite decoration scheme, resembles the Tell el-Yahudiyeh juglets found along the Syrian coast (Kaplan

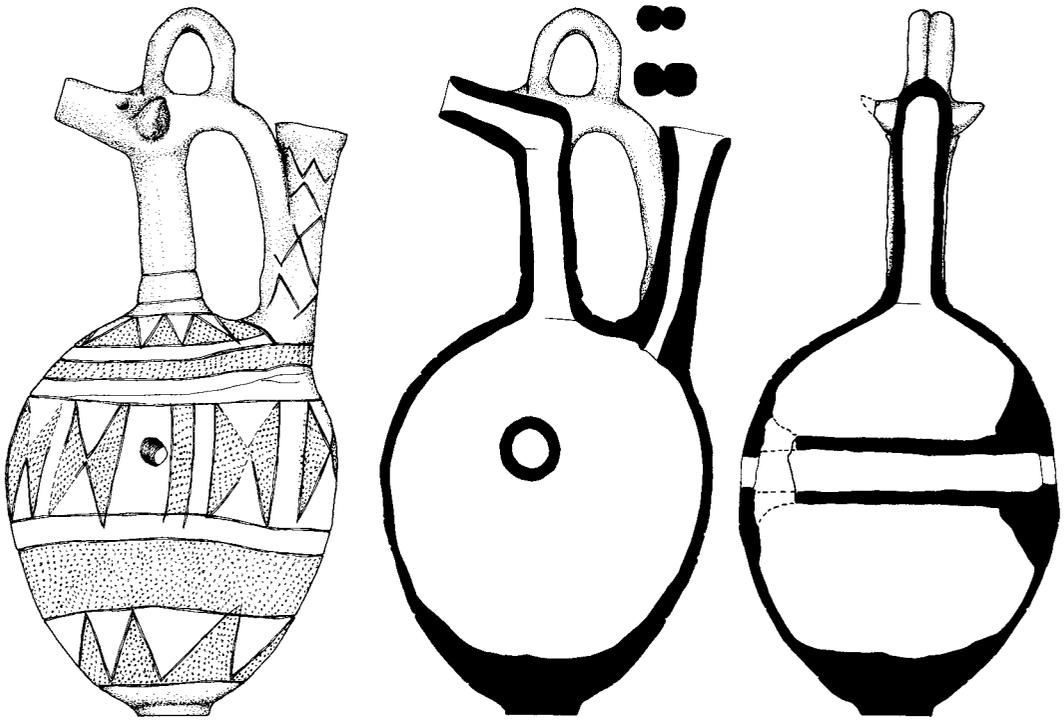


Fig. 11. The Tell el-Yahudiye juglet with animal protome.



Fig. 12. The Tell el-Yahudiye juglet.

1980: Figs. 23, 24). The closest analogy to the lower and upper sections of upright triangles comes from Byblos, *Tombeaux de Particuliers* (Montet 1929: Pl. CXLVIII:915). The Byblos juglet has, however, a wide center band with rectangular spaces in between, unlike the band of butterfly triangles in the Tur'an juglet. Butterfly triangles are found on a juglet from the potter's refuse pit at 'Afula (Zevulun 1991: Fig. 20) and on a small, spherical juglet from Ma'alé Ha-Ḥamisha (Kaplan 1980: Fig. 130. b). Zevulun suggested that this pattern evolved from painted Cilician-Syrian pottery (Zevulun 1991:181). It also appears on a necked bowl from Dan. Following Zevulun, Ilan included this bowl in his *Monochrome Painted Cream Ware*—a local version of the 'Amuq/Cilicia Ware, from Cilicia and northern Syria (Ilan 1996a:160–162, Fig. 6:4).

The ovoid shape of this juglet is the most common Tell el-Yahudiye form in the Levant; Kaplan (1980:141) contends that it was

produced there. It is, indeed, the prevailing shape in the 'Afula workshop (Zevulun 1991). The animal protome of the Tur'an juglet is a distinct feature of this ware, which includes a small group of zoomorphic vases shaped as birds or fish (Kaplan 1980: Figs. 122–125). A gray burnished, ovoid juglet with a button base and an animal protome was found in the early burial layer of Tomb 498 at Kabri (Kempinski 2002: Fig. 5.40:12). Both the Kabri and Tur'an juglets have the side neck for filling and the animal's pierced head for pouring. Other parallels can be found in a reconstructed jug from Shiloh (Brandl 1993:224, Fig. 9) and one from a private collection with a low pedestal vase and an ibex-headed spout (Ziffer 1990: Fig. 44*).

Petrographic analysis of the Tur'an juglet⁸ revealed a mixture of clay from the Moza formation together with Dolomite sand, most likely, from the 'Aminadav formation. This mixture is well known in Judea and Samaria, indicating the vessel is of local manufacture, and not imported from Egypt. Vessels produced from this matrix, Tell el-Yahudiyeh vessels and ordinary pots of the Middle Bronze Age, are common all over the country.

OTHER FINDS

Toggle Pin (Reg. No. 491/37; Fig. 13:1).— A bronze toggle pin in poor condition was the only metal artifact found in the cave. Its top is marked by two circular bands. There is a swelling of the metal where the eye once existed, at two-thirds of its preserved length. Above this, a vague rosette design is visible. The lower part of the pin, below the swollen metal, is broken, with only a short piece preserved. This pin does not fully fit any of Henschel-Simon's types; it may be affiliated with her Group II, Type A3 (Henschel-Simon 1937:173).

Toggle pins are a popular commodity in tombs of the Middle Bronze Age. This pin, which is fairly thick, due to the metal's oxidation, was possibly longer, judging by the

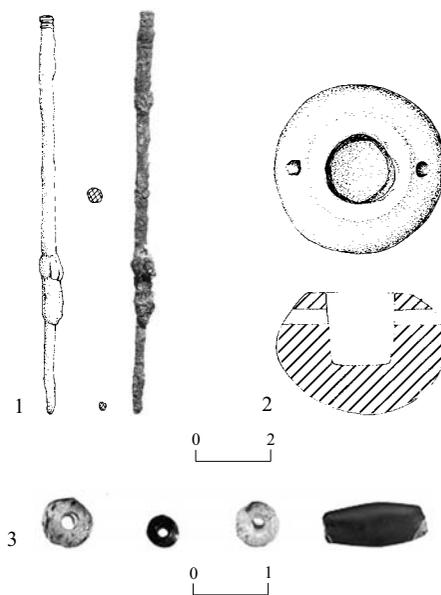


Fig. 13. Other finds.

position of the eye. It can be dated to MB IIA, or the MB IIA–B transition, as demonstrated in Shalev's study of toggle pins from Kabri (Shalev 2002:312–316).

Stone Pommel (Reg. No. 491/6; Fig. 13:2).— The pommel is made of limestone, smoothed on the outside. It has a spherical shape, inverted at the top, with a central cavity, and is pierced through two sides. The pommel was originally used to hold a dagger, whose wooden handle was tied to it. Its presence in the cave indicates there were metal artifacts in the burial that had not survived. Stone pommels are known in tombs of the Middle Bronze Age, e.g., Tomb 4 in Ginnosar (Epstein 1974: Fig. 18:3) and the burial cave in Zefat (Damati and Stepansky 1996: Fig. 16.1).

Beads (Fig. 13:3).— The four beads are made of carnelian. Three have a circular shape, and one has a long barrel form. Carnelian stone is found in the desert areas of Jordan and Israel (Maier 1997:317). Beads appear frequently in tombs of the period (for analogies, see Maier 1997:332, n. 97).

SUMMARY AND CONCLUSIONS

The cave excavated at Tur‘an is a typical EBIV–MBI shaft tomb. Later, in the Middle Bronze Age, the cave was reused, having been cleaned out to make room for more interments. This phenomenon is widespread in Israel, e.g., Gibeon (Pritchard 1963:70), Megiddo (Guy 1938:33 ff.), and Jericho, where in some cases material from the Intermediate Bronze Age was left behind (Kenyon 1960:263).

The contents of the cave present a homogeneous assemblage. The red-burnished vessels appear side by side with the non-burnished vessels. While some shapes are genuine MB IIA forms, others are highly representative of the MB IIB period, such as the krater. However, it should be stressed that the disturbed state of the cave prohibits any certainty regarding the exact original locations of the vessels. A bar chart shows the number of vessels of each type (Fig. 14). Notable is the complete absence of lamps, as has already been observed in other MB II tombs

in Galilee, e.g., Tel ‘Amr (Druks 1982), Hazor, Tomb 1181 (Maier 1997) and Kabri, Tomb 498 (Kempinski 2002:51).

The most outstanding artifact in the cave is undoubtedly the Tell el-Yahudiyeh juglet. One wonders how it was used, if at all. The idea of an object that retains its upright position is highly reminiscent of a children’s toy that has various names in different countries (‘Rolly-Polly’ in Canada, ‘Vanka-Stanka’ in Russia and ‘Naḥum-Takum’ in Israel). Notwithstanding, it seems somewhat odd that a vessel of such an outstanding design would be a toy. Rather, it ought to be regarded as an instrument in an anointment ceremony. In such a case, the juglet would have been held on a piece of wood, tipped-off to spill one or two drops of a rich, precious liquid, like fragrant oil, and then return to its upright position at once, so as ‘to save every little drop’. If this was the juglet’s usage, it may have been interred as a ‘personal’ item belonging to one of the adults buried in the cave, or to the family or clan.

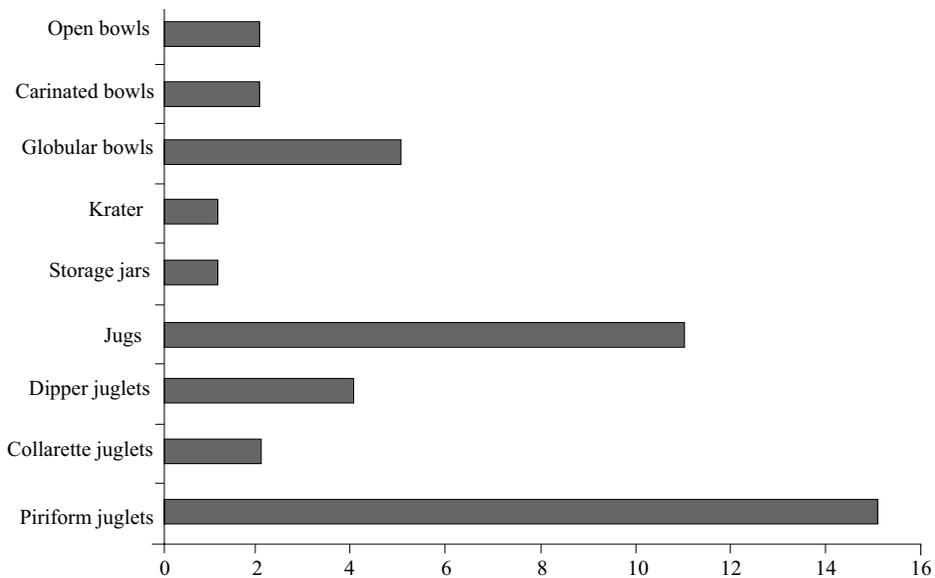


Fig. 14. Bar chart showing number of vessels by type.

NOTES

¹ The salvage excavation of the cave was conducted by Emanuel Eisenberg, with the assistance of the late David Davis, on behalf of the Department of Antiquities (Permit No. A-491). Emanuel Eisenberg drew the plan and drawings of the cave, and carried out pottery restoration, with additional drawings done by Carmen Hersch. Vessel No. 491/14 was drawn by Michal Ben-Gal. Area photographs were taken by David Davis with studio photography by Tsila Sagiv.

² The anthropological examination was carried out by Joe Zias.

³ For a redating of the Gonen krater see Maeir 1997:329, n. 30.

⁴ Had the slip and burnish flaked off, the surface of the juglet would have appeared rough, rather than simply plain and smooth.

⁵ This juglet is now part of the permanent exhibition at the Israel Museum, Jerusalem.

⁶ The juglet was suspended in the sense that the stick was probably put into a device that allowed the juglet to pivot and then return upright. It is quite certain that the juglet was not suspended over a store jar, which would have hidden its decoration.

⁷ A technical study of this juglet was carried out by Renata Podlog. Her extensive knowledge of different materials and construction techniques was invaluable in this study and I am most grateful to her for her good will and enthusiastic attitude.

⁸ I wish to thank Yuval Goren for the prompt analysis and reference.

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