

TEMPLE FURNITURE FROM A FAVISSA AT ‘EN ḤAZEVA*

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INTRODUCTION

During the fourth season of excavations at ‘En Ḥazeva (Fig. 1), the excavators uncovered a substantial concentration of large unworked stones, mostly of rectangular shape, which were located in the temple precinct outside the walls of the citadel (Plan 1). The stones were designated W392 and L727 (Plan 1; Fig. 2). Recognizing the distinct character of these stones, the excavators marked each with a number and removed them one by one (Plan 1; Fig. 3). Numerous potsherds and broken vessels, as well as fragments of stone objects, which had originally been placed in a favissa, were found underneath and between the stones (Figs. 4, 5).¹

The area supervisor, Amir Ganor, noted in the daily log of December 20, 1993: “Reassessment of the situation suggests that W392 in its entirety represents an orderly burial of parts of temple furnishings. These were buried within a trench that was dug into the sterile soil surrounding the town. The stones were found laid to three courses high, with fragments of cultic vessels between them. Most of the stones were unworked and only a small number were hewn.” (Fig. 6).

The finds from the favissa represent a cultic assemblage that had been used in the temple and was intentionally buried.² All the ceramic vessels were exclusive cult objects, while the stones served as *mazzevot* (stelae), offering tables and altars.

The following study aims to define the style and iconography of the objects and to establish the relationship of Ḥazeva to other cult sites in Israel and its neighboring countries, using comparative material studies from the Ancient Near East. The study introduces the various vessels and artifacts, classified into 12 groups according to morphology and iconography (Table 1). Comparison to cultic vessels from other excavations is presented, as well as an attempt to reconstruct their function. A separate section is dedicated to the stone *mazzevot*.

THE CULTIC VESSELS

An extensive and meticulous process of restoration (see Ben-Gal, this volume) yielded a total of 69 complete and nearly complete vessels, six small stone altars and a single limestone statue. The process underlined

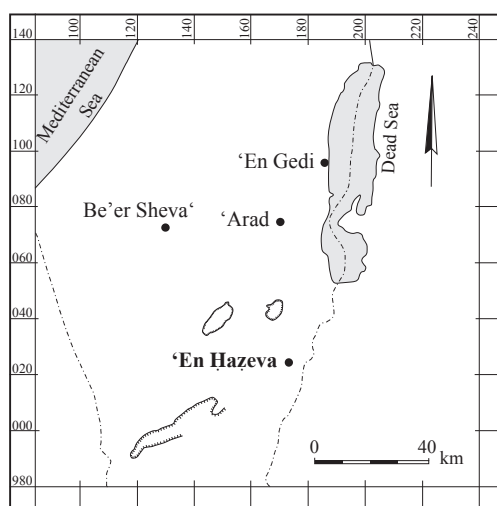
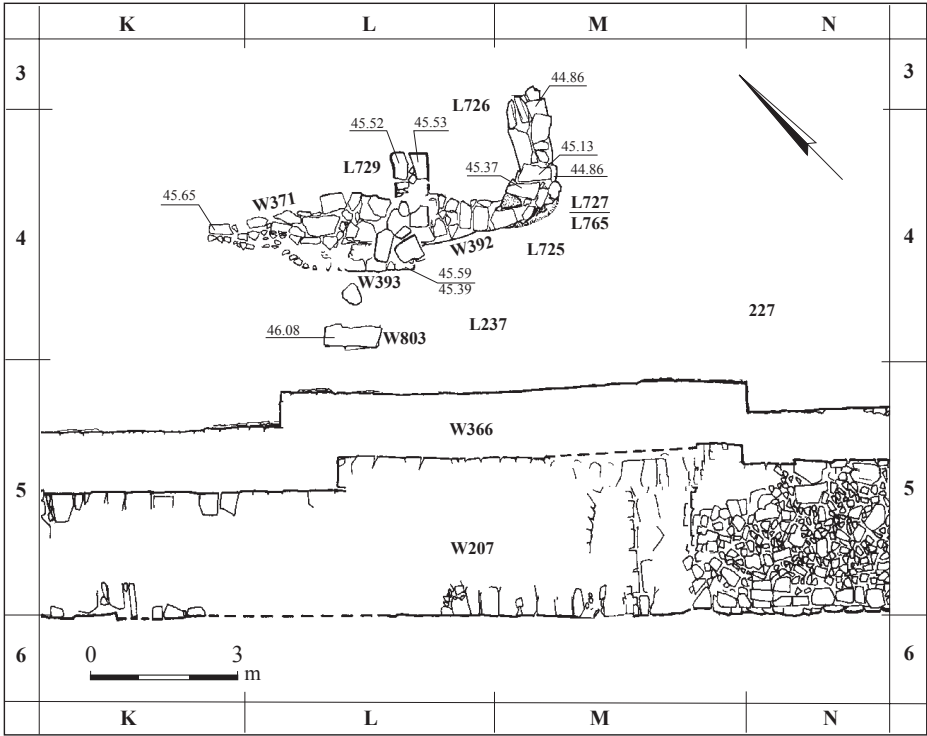


Fig. 1. Location map.

* In memory of Dr. Rudolph Cohen (1939–2006), director of the Ḥazeva excavation project.



Plan 1. The favissa within the Hazeva temple precinct.



Fig. 2. General aerial view of the favissa within the Hazeva temple precinct, looking southwest.

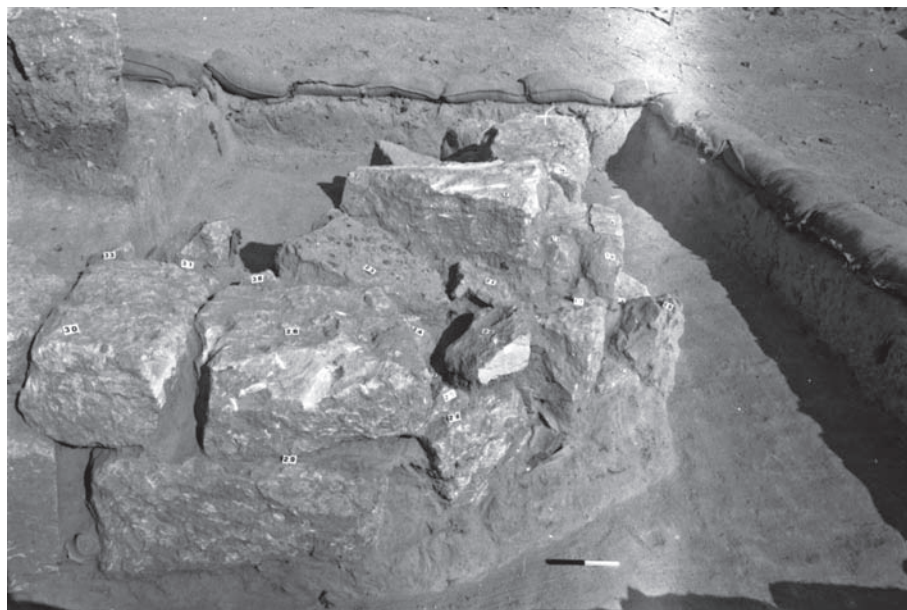


Fig. 3. The upper stones, numbered, looking north.



Fig. 4. Fragments of clay and stone objects between the stones.



Fig. 5. Fragments of clay vessels between the stones.



Fig. 6. The lowest row of *mazzevot*, surrounded by *mazzevot* placed after their excavation.

Table 1. Morphological Groups of Vessels and Artifacts

Group	Name	No. of Items	Cat. Nos.
I	Hollow anthropomorphic statues, open on both ends	3	1–3
II	Hollow cylindrical stand with applied animal and human figures, open on both ends	1	4
III	Cylindrical stands, open on both ends	6	5–10
IV	Fenestrated stand with a bowl on top	17	11–27
V	Bowls with denticulated fringe	11	28–38
VI	Goblets	13	39–51
VII	Tripod cups, perforated and imperforated	4	52–55
VIII	Bowls with a single handle	2	56, 57
IX	Bowls	6	58–63
X	Pomegranate-shaped pendants	6	64–69
XI	Small cubic stone altars	6	70–75
XII	Stone human statue	1	76

the conclusion that the cult vessels had been removed from the temple when still intact and interred in the favissa trench thereafter.

I. HOLLOW ANTHROPOMORPHIC STATUES, OPEN ON BOTH ENDS (CAT. NOS. 1–3)

There are three statues of human figures. A cylinder, open on both ends, was initially wheel-thrown and then shaped into alternating narrow and wide sections that created the shape of a human body and head. All other facial features and anatomic details were handmade and applied to the cylinder. All three stands terminate in a vertical rim above the head and have a thickened or flaring base. The legs/feet are not marked and the lower wider part is designed as a garment.

Cat. No. 1. Bearded Male Statue

Reg. No. 2621, IAA No. 95-49, Figs. 7, 8.

Body diam. 16 cm, H 42 cm.

Reddish yellow and greenish gray surface, red core, inclusions.

Description.— The base of the figure (diam. 12 cm) becomes narrower as it ascends to a height of 10 cm; thereafter it widens at an angle (diam. 16 cm) until the level of the shoulders (width

29 cm). The body narrows again at the neck and then it widens to form the head (height 7 cm). Above the forehead, the head narrows down, terminating in a rounded rim (height 4 cm). The headdress is composed of two clay triangles that are fastened to both sides of the face. The ears are not marked. A headband (width 1.5 cm) encircles the head just above the eyes, which are formed by a light upward pressure that created depressions for the application of elliptical clay pellets. The pupil is not marked. The long prominent nose has nostril creases; the nostrils themselves are not perforated. The mouth is an applied piece of clay, incised along its center. A long triangular beard with a rounded edge is attached below the mouth. The broad shoulders are emphasized. A prominent vertical depression runs down the center of the chest, underlining the muscles. A shallow groove (depth 1 cm) encircles the figure's waist, representing a belt. A protruding triangle extends on its right side, recalling the shape of the triangular headdress. This protrusion depicts a tassel, suspended from the belt down to the hem of the garment—a tunic ending in a sloping angle. The arms hug the sides of the figure down to the waist and are bent at the elbows; the left forearm extends forward and

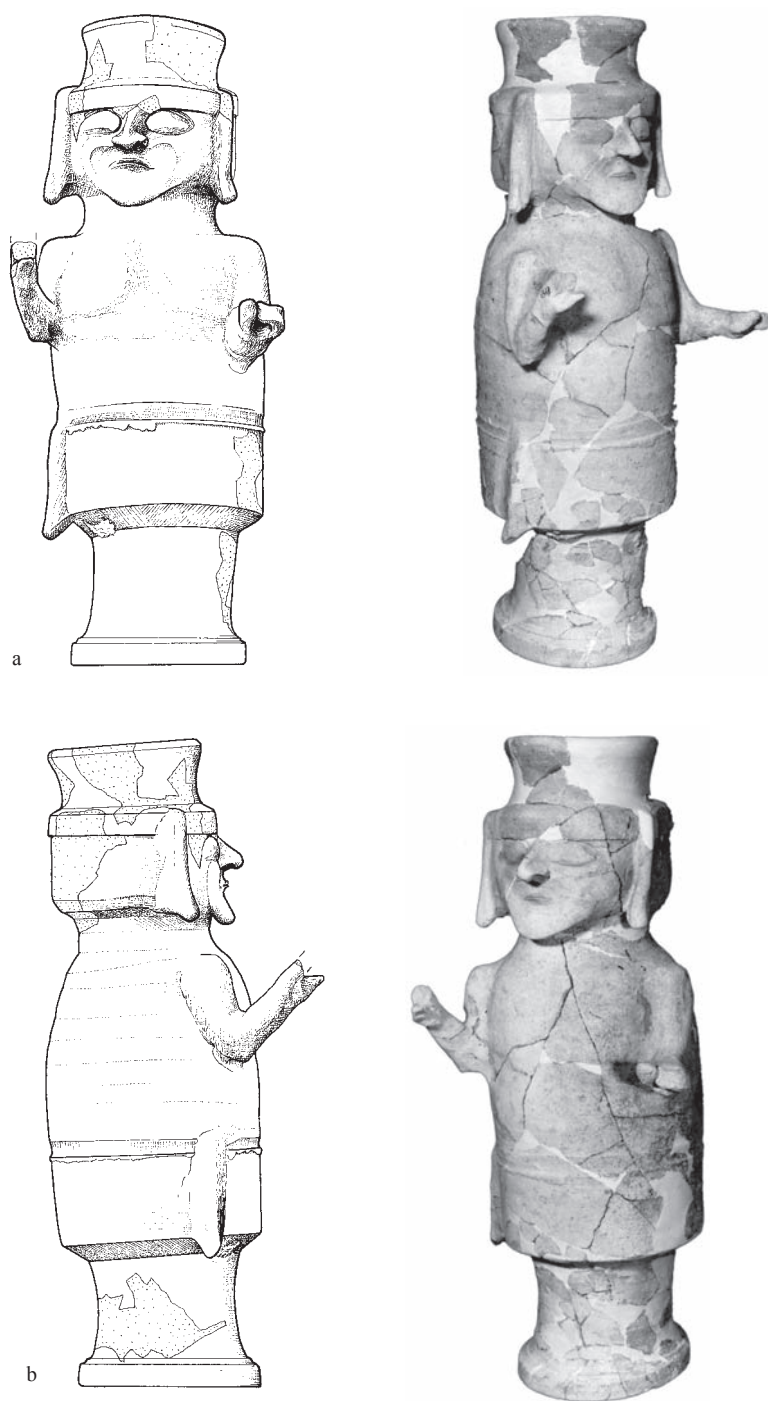


Fig. 7. Anthropomorphic Statue No. 1.

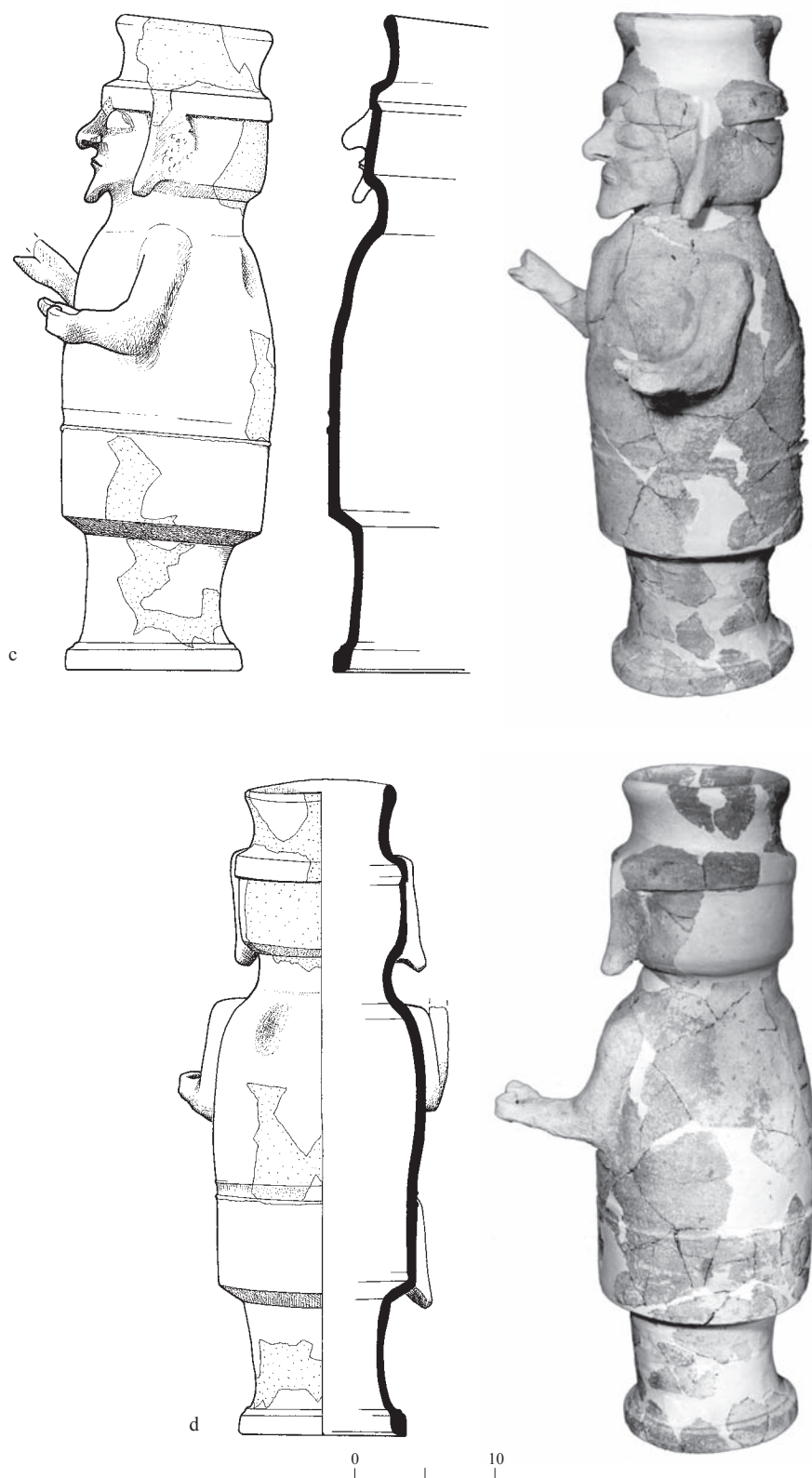


Fig. 8. Anthropomorphic Statue No. 1 (cont.).

the right forearm is sharply bent upward. The left arm and hand are completely preserved and two fingers of the outstretched hand meet to form a circle that could have grasped an object. The only extant part of the right arm is what appears to be the thumb.

Comparisons.— A similar headdress is found on the head of the tri-horned goddess at Qitmit (Beck 1995:78, Fig. 3.53). Eyes of a similar shape may be found at Qitmit (Beck 1995: Fig. 3.21) and a fragment of a head with similar eyes and nose, as well as a somewhat analogous headdress, was found at Tell Busayra in Transjordan (Bennett 1974: Pl. VIIIA, upper left). Mouths created in the same manner as in Statue No. 1 are found on numerous figurines at Ashdod (Dothan 1971: Fig. 65:8) and Qitmit (Beck 1995: Fig. 3.46); a similar technique was employed on the earlier anthropoid coffins from Deir el-Balah (Dothan 1979: Pls. 115–117). Similar beards occur at Qitmit (Beck 1995: Fig. 3.19). Ammonite stone statues from Jordan show a similar type of garment that is tied with a belt from which two tassels hang (Barnett 1951: Pls. 10, 11; Ibrahim 1971: Pls. 1–3). The uplifted right arm of our figure is interpreted by Beck (1996:105) as a gesture of greeting or blessing. The raised right hand composition is a well-known motif on clay and bronze figurines throughout the Levant during the second and first millennia BCE (Beck 1995:115). Seeden (1982:119–120, Figs. 20; 25) defines three groups of statues with their right arm raised in greeting and their left arm holding an object that is generally not preserved. Her Groups IV and V represent seated gods and goddesses and Group VI portrays a standing goddess. The numerous clay statues found at Ayia Irini include a large figure of a priest with his right arm raised in greeting (Karageorghis 1993: Pl. XII).

Cat. No. 2. Female Playing a Lyre Statue

Reg. No. 2619, IAA No. 95-47, Figs. 9, 10.

Body diam. 15 cm, H 36 cm.

Yellowish buff surface, dark gray core.

Description.— The figure has a broad base (diam. 17 cm), ascending in two tiers that taper up to a height of 15 cm from the bottom. At this point, the statue widens (width c. 15 cm) and continues upward to the shoulders (height 27 cm from the base). The narrower neck is relatively short and the head above it is wide (width c. 10 cm, height 5 cm). The figure narrows once again, terminating in a rounded rim above the forehead (height c. 5 cm). The head is short in relation to the body, being one-sixth of the figure's height.

The headdress consists of a pair of curled locks that frame the sides of the face and a wide veil at the back, which covers the neck and adjoins the back. The side locks extend from a headband that encircles the head above the eyes, crossing the bridge of the nose and hiding the eyebrows. The figure lacks ears. The eyes are formed by light upward pressure, creating depressions into which elliptical clay pellets were set, as in Statue No. 1. The short nose is upturned and lacks nostrils. The mouth is a clay patch applied below the nose and the groove delineating the lips is absent. The smooth-shaved, rounded chin is slightly tapering toward the center. The lack of a beard indicates that this is, most likely, a female figure wearing a long robe. As in Statue No. 1, the legs and feet are covered. The arms, hugging the torso, are bent at the elbow and the hands are close to each other but do not touch. The right hand grasps a small oval-shaped disc that can be identified as a plectrum. The left hand is missing. An elongated ridge between the two hands along the chest had originally something attached to it. Additional traces of an attachment are visible below the neck. It appears that this had been a musical instrument and the figure represents a lyre player. The lyre—a string instrument held against the left shoulder—is played with the fingers of both hands or with a plectrum held in the right hand.

Comparisons.— Depictions of lyre players are known from various sites throughout the Levant (Beck 1995:165). The lyre is

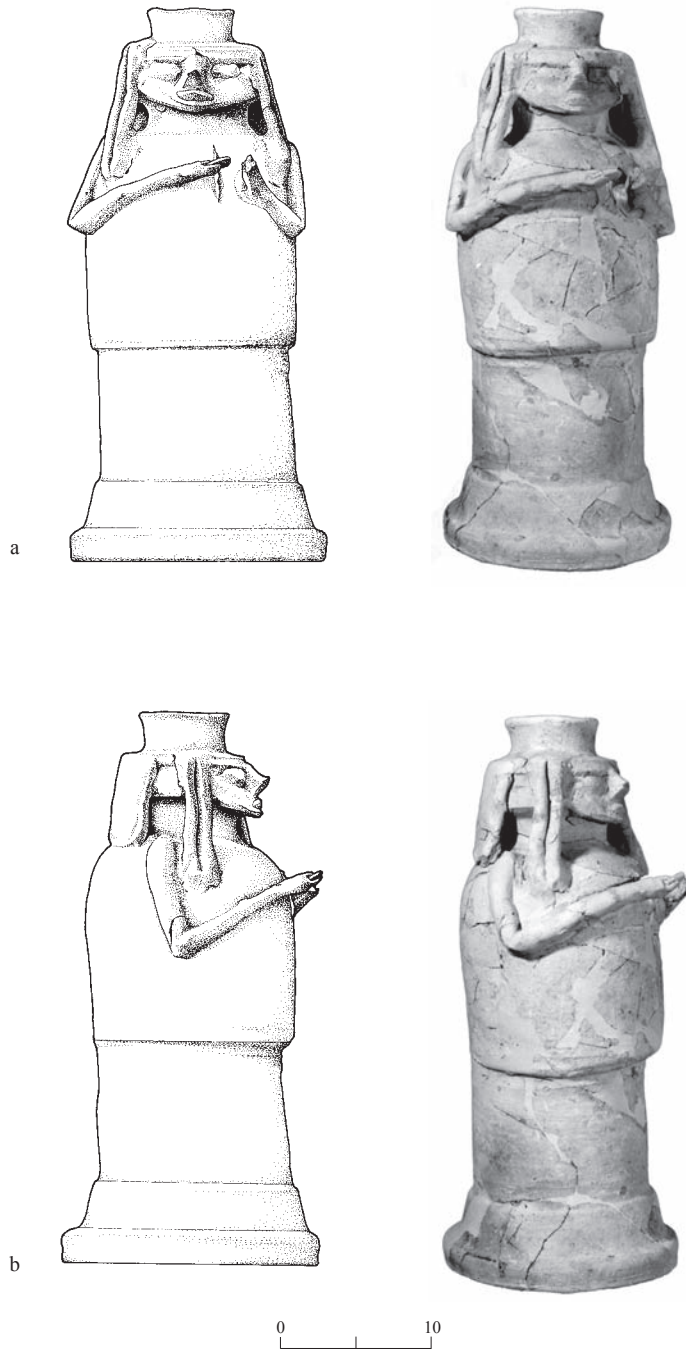


Fig. 9. Anthropomorphic Statue No. 2.

considered an important instrument, as Braun (2002:145–146) has noted: “The iconography of the lyre confirms the elite role enjoyed by this instrument and by lyre players with regard

to cult power and high culture.” Figurines depicting lyre players that hold a plectrum in their right hand are found at Kourion (Young and Young 1955:20, Pl. 4:120, 121). These

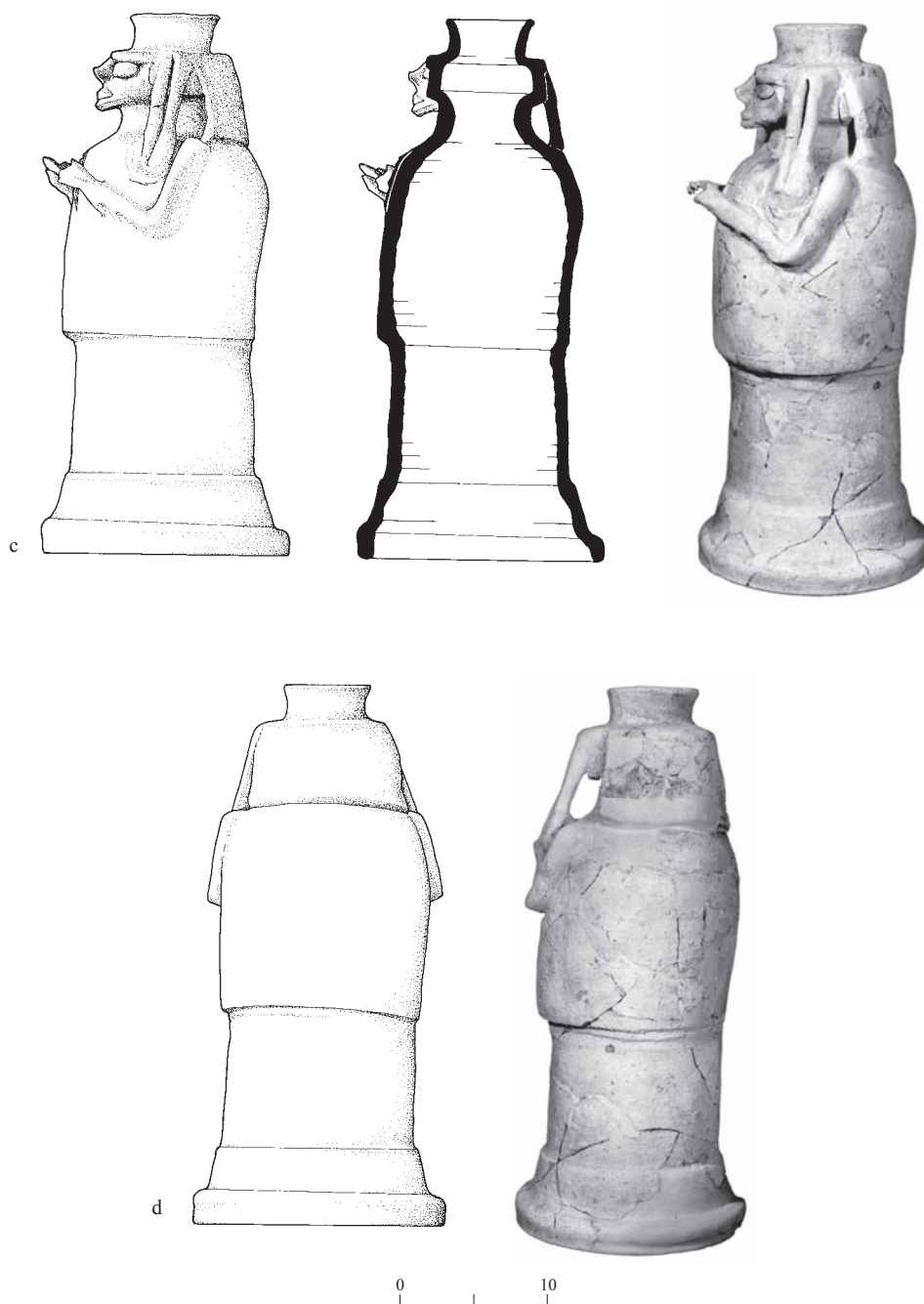


Fig. 10. Anthropomorphic Statue No. 2 (cont).

are wheel-thrown, with handmade nose and hands added separately. They were produced at this site from the eighth to the sixth centuries BCE. A ceramic relief, dating to the beginning of the second millennium BCE, was found at

Tel Esmar (Parrot 1961: Fig. 378); it depicts a male strumming the strings of a lyre held in his right hand. Female lyre players with side curls, such as our figure, have been found in Cyprus (Karageorghis 1998: Pl. XLV:8.9). A similar

headdress, although with a single curl in front, as well as a wide 'veil' in the back, is seen on a ceramic figurine of a female tambourine player from Tomb B at Shiqmona, dating to the ninth–eighth centuries BCE (Elgavish 1993).

Cat. No. 3. Bearded Male Statue

Reg. No. 2620, IAA No. 95-48, Figs. 11, 12.

Diam. 22.5 cm, H 47 cm.

Yellowish green and pink surface, uneven core whose color ranges from red to greenish, inclusions, red-painted decoration.

Description.— The flaring base (diam. 18 cm, height 8 cm) widens to a barrel-shaped body (max. diam. 22.5 cm, height 18 cm from the base). At this point, a stepped ridge forms a kind of waistband and above it, the body decreases in width toward the neck and widens again for the head (height 8 cm, height from the base 40 cm), which is relatively short in comparison to the body, being about one-sixth of the entire height.

Encircling the back and sides of the head are twelve vertical hair locks made of long solid bands of clay. They are attached to the upper part of the head, but not to the neck, although they adjoin the back of the figure. Two prominent clay strips of semicircular shape are applied as ears on both sides of the face near the eyes, which are formed by two slight depressions, with thin strips of clay that create an oval frame around them; the strip of the left eye is missing. A clay pellet, applied to the center of each eye socket, is perforated and represents the pupil. It seems that this perforation had been filled with some other material. The prominent, hawkish nose has a bump and two indentations on its bottom, demarcating the nostrils. The mouth is a broad strip of clay attached below the nose. It has a deep groove, creating a pair of thick, slightly parted lips. A long triangular beard with a rounded edge is attached below the mouth. Two small knobs that recall nipples are applied to the upper chest of the bearded figure. The two arms are thick clay coils, attached at the rounded shoulders. The right arm descends,

bends at the elbow and rises again, with the forearm joining the right side of the chest. The hand is flat and facing up and the fingers are spread open and marked by incisions. The palm holds a small carinated bowl of the 'Assyrian' type, which is well known in the Negev and in Transjordan (Freud and Beit-Arieh 1995:212, Fig. 4.11:9). Only the beginning of the left shoulder is preserved and traces of attachment are apparent. The left arm is drawn back, bent at the elbow and the preserved part of the forearm extends forward; the hand holds a broken clay tablet. The part that grasps the tablet is attached to the side of the body by way of an L-shaped shelf that protrudes from the torso. The hand itself is eroded and no traces of fingers are visible. As the tablet is broken, it can not be determined whether it is a writing tablet or some other object.

Decoration.— The figure was entirely covered with various painted designs. Traces of red paint appear on the eyes and the lips, and a line is drawn between the nose and the mouth. The chin is painted with stripes that depict a beard and spots of paint appear on the curly hair. Traces of red-painted patterns from the neck to the bottom of the figure designate the robe. The chest is adorned with a net pattern and to its left are two vertical lines that flank dots. A similar net pattern can be found on the back of the right shoulder. A horizontal red band encircles the figure's waist and apparently depicts a belt. The lower part of the figure has faded traces of a different pattern. The net pattern is also painted on the bowl, held by the figure's right hand.

Comparisons.— The nose and beard of the figure recall the statue from Qitmit (Beck 1995:113, Fig. 3.16). Similarly shaped eyes can be found on anthropoid coffins from Deir el-Balah (Dothan 1979:50, Fig. 118) and similarly shaped ears are noted on a vessel fragment from Qitmit (Beck 1995:98, Fig. 3.65:105). The same headdress, carved in stone, is seen on the statue of *Yrḥ Ezer* from 'Amman (Dornemann 1983:157–158, Fig. 92:3). Such a



Fig. 11. Anthropomorphic Statue No. 3.

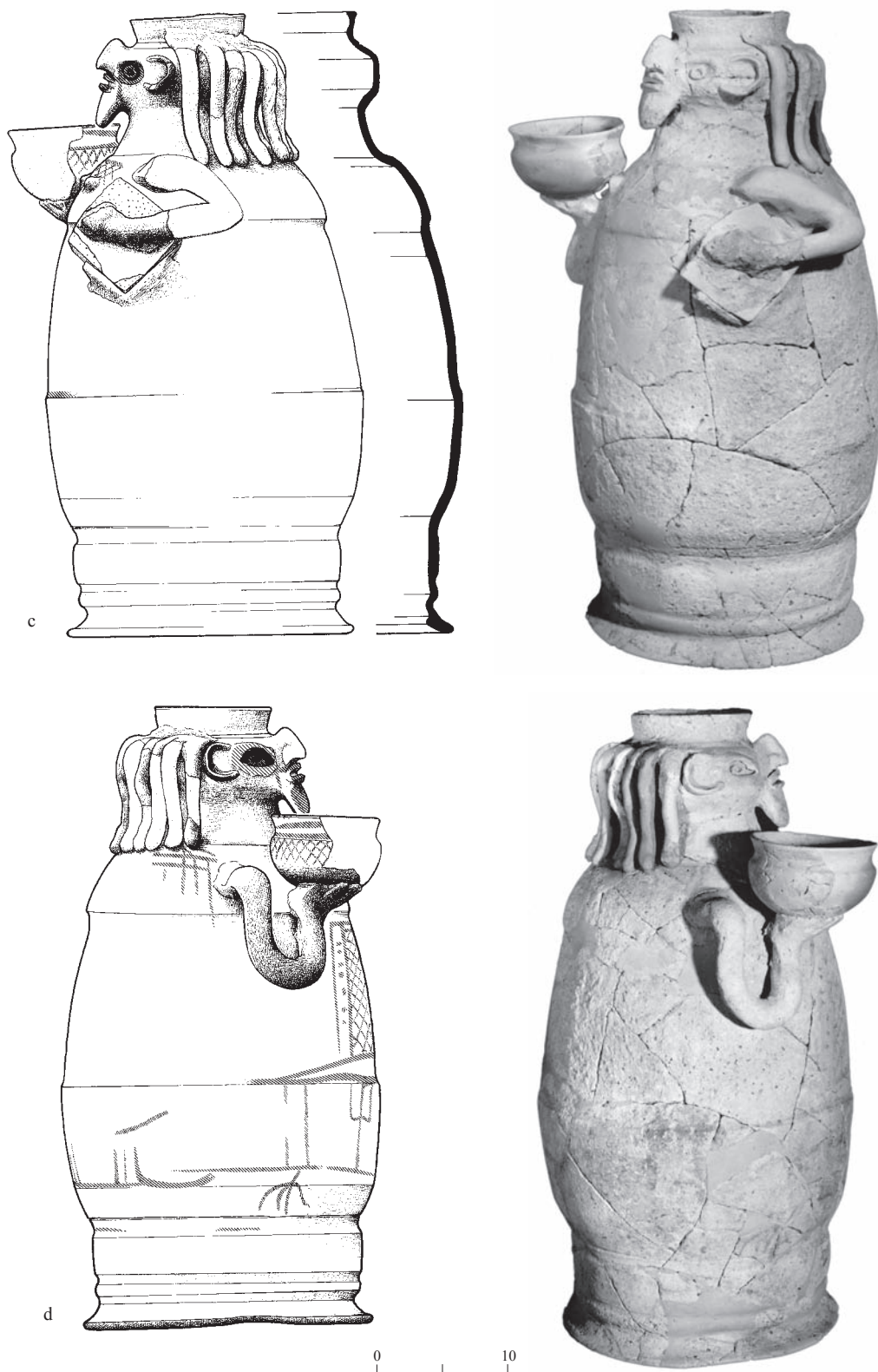


Fig. 12. Anthropomorphic Statue No. 3 (cont.).

hair arrangement, carved on Neo-Hittite stone orthostats at Karatepe in Turkey, is termed “Aramaean ringlets” (Akurgal 1962:136–139, Pl. 142). A female-shaped clay rattle has similar curls around its head (Fox and Roskop 1999–2000:8–9, Fig. 3). A similar hand holding a lamp has been found on an anthropomorphic figure from Ibiza (Ferron and Aubert 1974:134, Pl. 88). The tablet held by the figure’s left hand recalls scribes who generally appear in reliefs and statues, holding a writing tablet and utensils (Akurgal 1962: Pls. 131; 138). The technique of attaching an element with the aid of a shelf that adjoins the body is common to the rounded stands from Qitmit (Beck 1995:41).

Human figures that hold bowls appear as early as the fourth millennium BCE (Ziffer 1999:194, Fig. 172). During the second and first millennia BCE, statues of enthroned rulers, holding a bowl in their right hand, are known from the Syro-Palestinian realm (Ziffer 1999:195–196). The raised bowl is a symbol of power and royalty (Ziffer 2005:138–139) and figures of seated humans or gods who lift a bowl in one hand appear in various banquet scenes in the glyptic and relief art of the second millennium BCE. A massive stone statue of a king, holding a bowl in his right hand, was found at Malatya and is dated to the end of the eighth century BCE (Akurgal 1962: Pls. 106, 107).

A painted net pattern depicting a garment was found at Qitmit (Beck 1995:115–116, Fig. 3.24). The same pattern adorns the clothing of female musicians who appear on an ivory pyxis of Phoenician style from Nimrud (Barnett 1957: Pls. XVI, XVII, S3). Another similar net pattern depicting clothing was found at Kuntillat ‘Ajrud (Beck 1982:37, Fig. 16), as well as on the figurine of the “Traveler” from Tell es-Sa‘idiyeh (Pritchard 1968:26–27). The pattern of two parallel lines flanking dots is also found at Qitmit and Kuntillat ‘Ajrud, where it apparently designates the decorated fringes of the figure’s robe (Beck 1995:115–116, Fig. 3.26:d, e). Although the traces of decoration on the lower part of Statue No. 3 are unclear, it is

possible that a small part of a lotus chain pattern is depicted on the back of the robe. A faience plaque found in the temple of Ramses III shows a Syrian captive wrapped in a garment whose lower part has the same pattern (Pritchard 1954: Fig. 54). A similar pattern, although not related to clothing, appears on a wall mural at Kuntillat ‘Ajrud (Beck 1982:57, Fig. 22). Daviau (2001: Fig. 5) describes two anthropomorphic figures discovered in her excavation at Site WT13 in Wadi a-Thamad: “There were painted lines and bands visible on the back that might represent clothing” (Daviau 2001:322). Although the traces of clothing on the Hazeva statue are not always clear, they resemble depictions of clothing in the Middle East and particularly, in Qitmit and Kuntillat ‘Ajrud. This pattern seems to represent a style of apparel that was common throughout the region (Beck 1996:105, Fig. 3).

Discussion and Summary

The three anthropomorphic statues are wheel-thrown, open on both ends and their facial features and body parts are handmade, separately applied to the body. Statue Nos. 1 and 3 are male, while Statue No. 2 depicts a female.

Each of the figures has a different headdress. Statue Nos. 1 and 2 have a prominent headband above the eyes that encircles the entire head. While Statue No. 1 has two triangles that frame the face, Statue No. 2 has a pair of curls on each side of the face and the hair on the back is shaped like a broad veil that descends to the shoulder. Statue No. 3 has twelve hair locks descending from the back of the head down the upper back. Ears appear only on Statue No. 3, shaped as semicircular small coils. The eyes of all three figures are formed by gentle upward pressure that created slight indentations for the eye sockets, to which clay pellets were applied; the pellet in Statue No. 3 was perforated and a clay coil surrounded the eye. The noses are hawkish and prominent; the nose in Statue No. 3 has two indentations that depict the nostrils. The mouths are formed by

a clay coil, incised with a broad, deep groove that marks the lips. Statue Nos. 2 and 3 widen at the base, while the base of Statue No. 1 is slightly narrower than its body. The clothing of all three figures was shaped by the potter on the wheel as the figure was being formed. The robe of Statue No. 1 is tied with a belt around the waist, the knot on the right side. The long robe of Statue No. 2 is also tied with a belt around the waist, whereas the long robe of Statue No. 3 is decorated with red-painted designs that depict the clothing details.

Each figure holds an attribute in its hand. The bearded male of Statue No. 1 holds in his left hand an object that did not survive, while the upper part of his broken right hand is raised, apparently in a gesture of greeting. The female in Statue No. 2 holds a plectrum in her right hand and, judging by the traces of attachment on her body, she held a musical instrument in her left hand, apparently a lyre. The bearded male in Statue No. 3 holds an offering bowl in his right hand and a broken tablet in his left. A morphological similarity is apparent between Statue Nos. 1 and 2, while Statue No. 3 is somewhat different.

Anthropomorphic statues similar to those from Ḥaẓeva were first uncovered in Israel at Qitmit, where they were dated to the end of the seventh and the beginning of the sixth centuries BCE (Beit-Arieh 1995:303).

Anthropomorphic statues have been found in sites throughout the Mediterranean basin. Numerous statues, excavated in the temple of Ayia Irini in Cyprus, were dated to the eighth–seventh centuries BCE. This cache includes exceptionally tall statues, alongside medium-sized and small figures. Additional statues were found at the Maniko temple in Cyprus, dating to the sixth century BCE (Karageorghis 1977) and at Kourion (Young and Young 1955). A large number of statues were discovered at Punic sites, such as Carthage, Ibiza, Sardinia and Sicily, dating to the seventh century BCE (Moscati 1988:340–343; Ferron and Aubet 1974:253–276). The Punic statues (height 20–30 cm), particularly those

of Type 1c from Carthage (Ferron and Aubet 1974: Pls. 30, 31), are similar to the figures from Ḥaẓeva. This type is open on the top and the bottom and its facial features are attached separately. The Punic figures are nude, unlike the clothed Ḥaẓeva figures. Ferron and Aubet (1974) contend that from the seventh century BCE onward, the Punic statues were influenced by the Phoenicians who occupied Cyprus at that time. They further argue that the anthropomorphic figures from Cyprus show influences from the Mesopotamian, Syrian and Asia Minor spheres, as well as from the Aegean arena, which in turn, was influenced by the appearance of such figures in Egypt during the early New Kingdom, when significant interconnections existed between Egypt and Crete.

In recent years, additional clay figures have been recovered from excavations in Syria and Jordan. A clay anthropomorphic figure that closely resembles the shape and dimensions of Statue No. 3 from Ḥaẓeva was found at Tell Boueid in Northern Syria (Suleiman 1995:164, Fig. 12). This figure was found together with a stone statue and a stone altar in a building that is dated by the excavator to the eighth century BCE. A survey conducted at Site WT13 in the vicinity of Khirbat al-Mudaynah in the Moab region of Jordan (Daviau 2001:321–322, Figs. 5, 6) yielded several figures dating to the Iron Age, which resemble those from Ḥaẓeva, although they are smaller in size (Daviau 2006:24–25, Fig. 4).

II. HOLLOW CYLINDRICAL STAND WITH APPLIED ANIMAL AND HUMAN FIGURES (CAT. NO. 4)

Cat. No. 4. Reg. No. 2875, IAA No. 95-101, Figs. 13–16.

Rim diam. 10 cm, body diam. 19 cm, base diam. 21 cm, height 51 cm.

Greenish yellow surface, ranging from pinkish red to light yellow, pink core, inclusions.

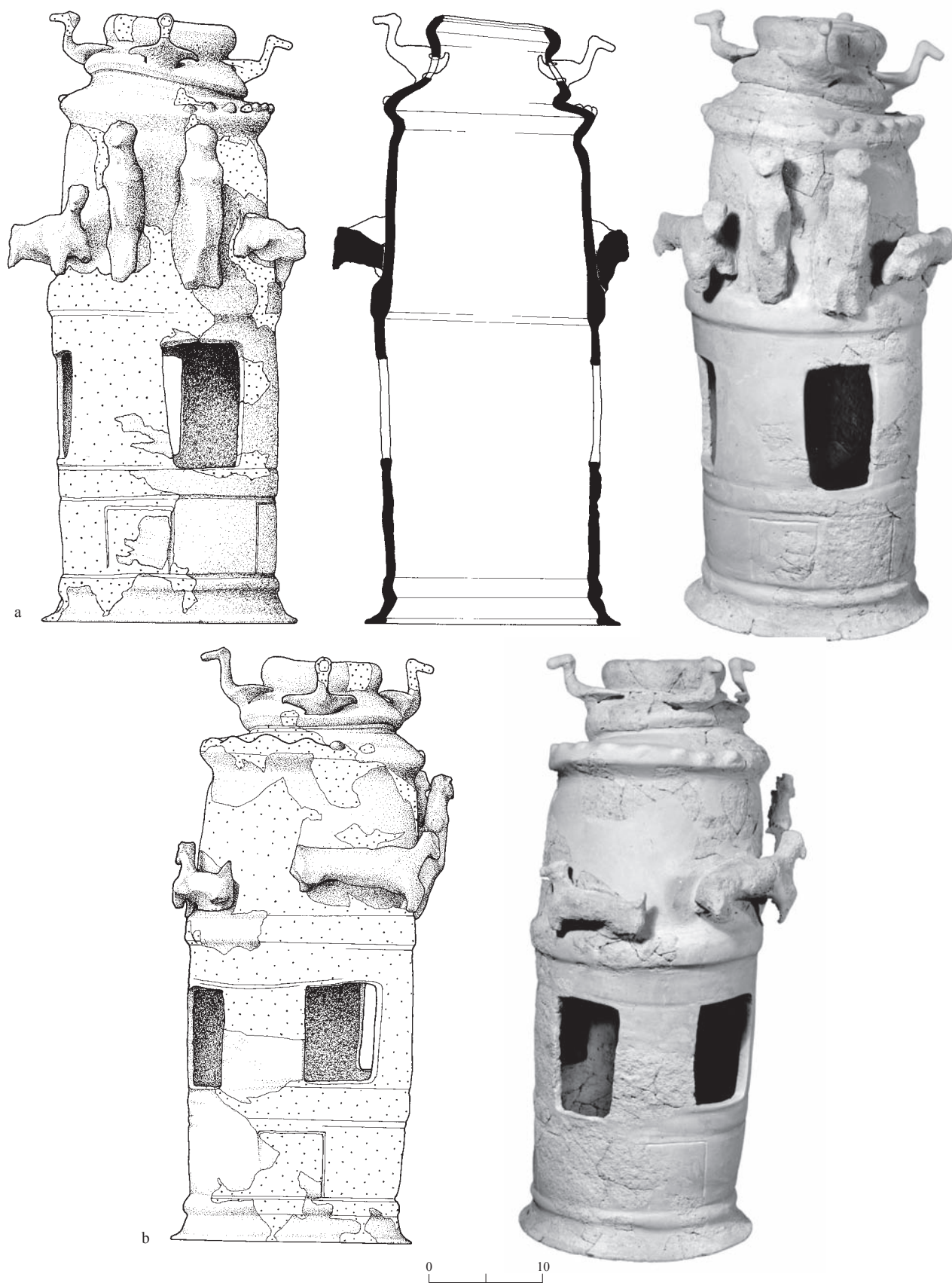
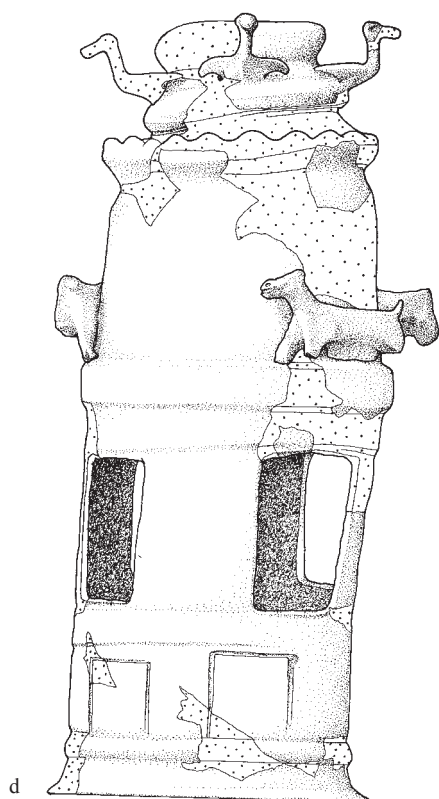
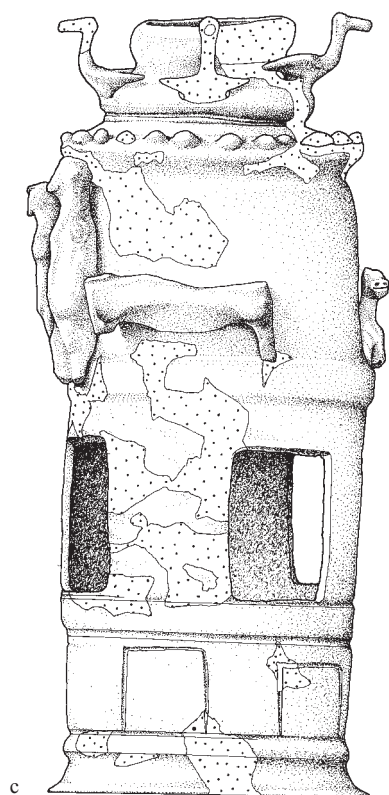


Fig. 13. Stand No. 4.



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Fig. 14. Stand No. 4 (cont.).

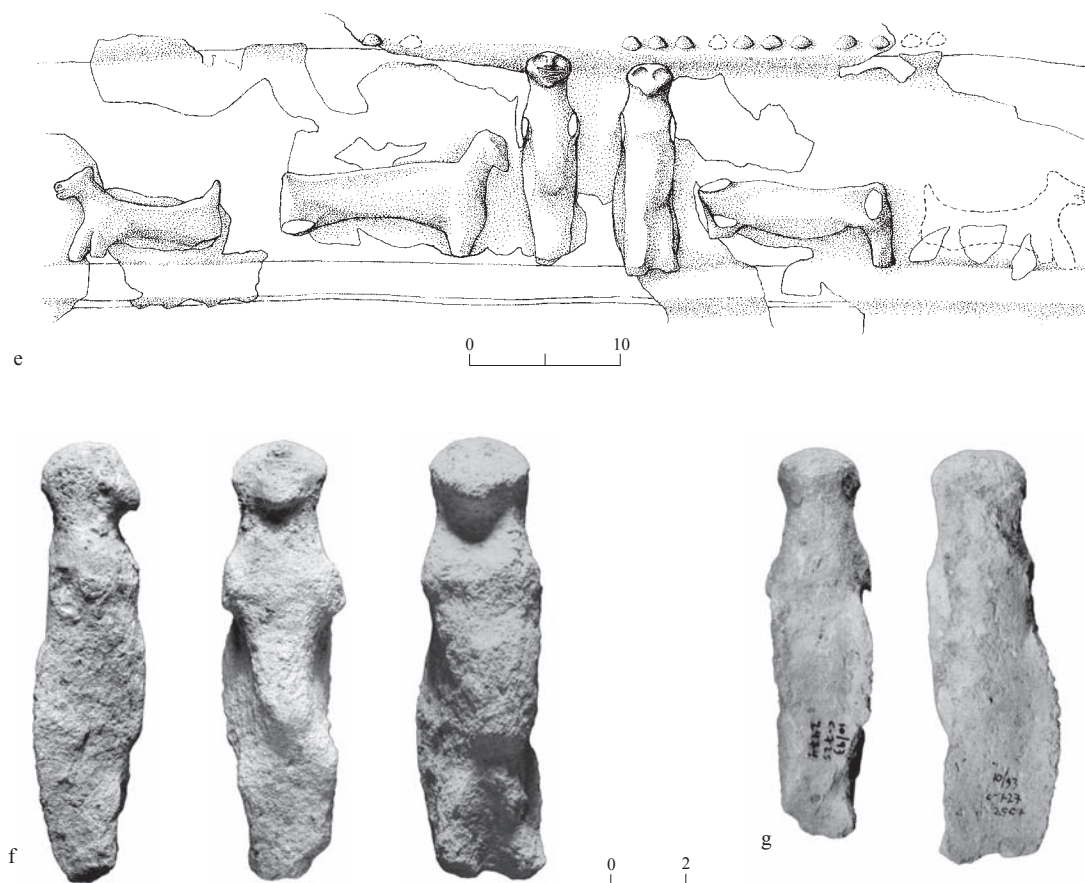


Fig. 15. Stand No. 4 (cont.).

Description.— The stand has four sections divided by prominent ridges. The first and lowest ridge (width 1 cm) is set above the flaring base (height 2.5 cm). The second ridge (width 2 cm) is flattened and set 7 cm above the first section. The third ridge (width 2.5 cm) is set 13.5 cm above the second section, and the fourth and highest ridge, set 13 cm above the third section, is rounded, most prominent, and decorated with small round button-like discs that are attached at equal distances. Some of the discs are missing and only their negatives are visible. The stand narrows down (diam. 12.5 cm) above the fourth ridge and then, it slightly swells to form a neck, which is the fourth section, terminating in an inverted rim.

Four squares (5×5 cm) are incised on the first section, between the first and second ridges; traces of red paint are visible on some of these squares. Four rectangular windows are cut out in the second section, between the second and third ridges. The third section has a frieze of molded figures that are symmetrically positioned. Four small rectangular windows are cut out in the fourth section and small bird figurines are inserted in them.

Two human figures, facing front, are positioned in the fore part of the frieze in the third section, flanked by two elongated animals (Fig. 13:a). Two smaller animals, only one of which is preserved, are applied to the back (Figs. 13:b; 14:c, d). All the applied figures are

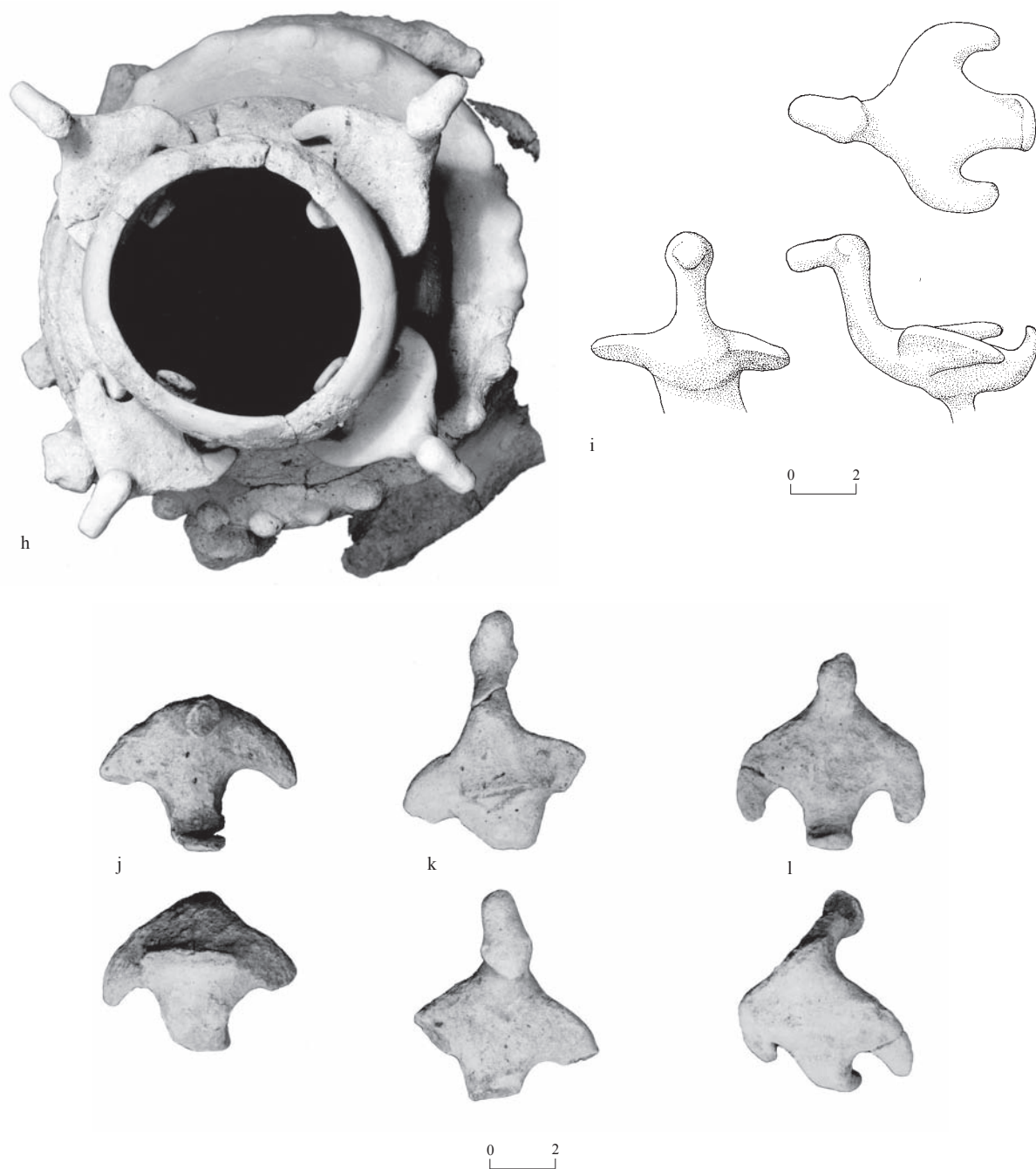


Fig. 16. Stand No. 4 (cont.).

solid and handmade of clay. The two human figures stand erect; their backs are joined to the stand and were deliberately smoothed to facilitate attachment (Fig. 15:e-g), and their feet are placed on the ridge. The figures are

badly eroded so that details are difficult to discern and it is impossible to determine their gender. Despite the schematic rendering, slight differences between them can be observed. Both have barely visible eye sockets and a triangular

chin. The left figure has a prominent nose, with two horizontal incisions below it. The hands are broken. It has a protruding stomach and apparently wears a robe that covers the legs. The wider right figure has also a protruding stomach and a pair of short legs can be seen.

An animal with an elongated body and four legs is positioned to the left of the left figure; its head is turned to the right, facing the standing human figure. To the right of the right human figure is yet another animal, similar to the former one but missing its head. A third, smaller animal is applied to the back; its head is turned to the left, while its hindquarters face the back of the animal located to the left of the figure on the left side. The head of this smaller animal has two perforations for nostrils, an incision depicting the mouth and a pair of ears, as well as a small uplifted tail. It appears that a fourth small animal faced this animal on the left; its sole extant remains were traces of attachment to the back side of the stand, identical in shape to the joining traces below the animal on the right. All the animals are shown in profile; two of their legs are attached to the stand, whereas the other two are left in the air. It is clearly visible that the hind leg and foreleg of the animals closest to the stand were smoothed to enable direct application.

This scene is symmetric and centers around two erect standing human figures, facing front. Large animals flank the figures, facing them. Behind are two smaller animals, facing each other, whose hindquarters are directed toward the large animals. The two large animals were identified as cattle, a bull or a cow; the broken horns prevent the differentiation. The small animal was identified as a goat or sheep.³

Four small rectangular windows are cut low into the fourth and highest section of the stand, below the rim. The tails of birds are inserted into these windows, as if they emerge from the stand, while their heads face outward and their wings are outstretched (Fig. 16:h, i). The birds have long necks, their heads are shaped like truncated cylinders and their outspread wings are stretched backward (Fig. 16:j-l).

Only three birds, each one bearing traces of attachment, were preserved; the fourth bird was reconstructed. Traces of red paint are noted around the small windows and near the rim. The head of the birds does not closely resemble that of a dove, although most scholars contend that the latter is the most common bird found on incense stands and model shrines throughout the Levant. Professor Eitan Tchernov (per. comm.) suggested that these birds were not doves, but rather eagles, depicted in the course of spreading their wings.

Comparisons.— Discs similar to those on the fourth ridge adorn the upper part of many stands, as well as the cornice of model shrines, i.e., at Megiddo (Loud 1948: Pls. 251, 252) and Bet She'an (Rowe 1940: Pl. LVIII:3). Margueron (1982:89) noted that these 'buttons' or knobs also appear on model shrines from Meskene-Emar and argued that they can be explained as the ends of wooden beams.

Birds are naturally depicted on the upper part of stands, as at Bet She'an (Rowe 1940: Pl. XLIII:1-3). Depictions and figurines of birds are known as early as the fourth millennium BCE and appear in all religions during all periods (Ziffer 1998:37*-47*).

Wheel-thrown stands adorned with human and animal figures in relief are well known in antiquity and appear in various regions. The figures were either handmade or mold-made and then attached to the stand. An early example, dated by the excavators to the third millennium BCE, was discovered in a shrine at Tell Chuera (Moortgat 1965:17-23, Pls. 7-11). It is a rounded clay stand, open on both ends, with ten preserved figures attached to it. Two human figures appear in the center of the frieze; one is a nude female, facing front, with a hawkish nose, prominent breasts and a pillar-shaped lower body. The other figure is a male in profile. These figures, interpreted as deities by the excavators, are flanked on both sides by animals that appear to be goats, and a shepherd holding a lamb in his arms is seen among them. A stand, topped with a bowl and decorated with

a row of animals in procession, was found at Byblos (Dunand 1939:273, Pl. 139). A stand with attached mold-made human figures was found in Stratum VII at Alalakh (Woolley 1955: Pl. 58:a, b). A stand from Ugarit, dating to the Late Bronze Age, has applied human, animal and bird figurines (Courtois 1969: Fig. 5a–d). A fenestrated stand from Tell Frey in Syria is topped with a bowl and adorned with animal heads, apparently bulls and birds that are attached to its base (Fortin 1999: Fig. 291). This stand is dated to 1300 BCE. A square-shaped stand, dating to the tenth century BCE, was found at Pella in Transjordan; it is decorated with two nude female figures standing on lion heads (Potts, Colledge and Edwards 1985: Pl. 42). A stand from Kition, dating to the Archaic period, shows a woman standing in a window and surrounded by birds (Gjersted 1948:171, Fig. 37:30).

Finds from Iron Age I in Israel include stands with human, animal and bird figures. Cylindrical stands and model shrines, found at Bet She'an, are adorned with human, animal and bird figures (Rowe 1940: Pls. 14:3; 16A:1; 17:1, 2; 56A:2, 3; 57A:1, 2). A stand from Megiddo (Loud 1948: Pl. 145:15) bears two attached human figures. Tell Qasile yielded a cylindrical stand with human figures that are formed by a different technique, as well as a stand with two attached animals (Mazar 1980: Figs. 23, 24). A stand from Beit Ulla has a frieze of human heads (Amiran and Perrot 1972:56–58).

Similar stands are known from Iron II contexts; for example, two stands from Ta'anakh that are dated to the tenth century BCE bear molded human and animal figures (Beck 2002:393, Fig. 1; 403, Fig. 8). The 'Musicians' Stand' from Ashdod, dating to the tenth century BCE, is decorated with figures of musicians that are attached inside windows; three animals in procession are incised in the register above the windows (Dothan 1977; Ben-Shlomo 2005:180–184, Figs. 3.76–3.78). A stand fragment with a male figure in relief from the City of David is dated to the tenth–

ninth centuries BCE (Shiloh 1984: Fig. 23). Numerous stands, dating to the end of Iron II, were found at Qitmit. Most were broken and had animal, bird and human figures attached to them. In her study of these stands, Beck (1995:179–180, Figs. 3.2–3.7) noted: "Stands to which most of the animal and human figurines have been attached, constitute the main item of cult furniture in the shrine."

Summary

Due to the eroded state of the figures, it is impossible to determine their gender, nor is it possible to discern whether they depict humans or gods. It is also difficult to establish the exact species of the animals that flank the figures, although it seems likely that they represent bulls and not cows. The small animals in the back are apparently goats and the birds represent, in all likelihood, eagles. The 'buttons' attached to the ridge above the frieze possibly represent the edges of wooden beams from the ceiling or the roof, similar to those that appear on model shrines.

In her analysis of the cult stand from Ta'anakh, Beck (2002:407–413) notes that it can be interpreted as a model of a horizontal structure with several rooms, whose most important interior space is represented in the upper section. An analogy to such a form can be seen in a wall painting from Court 106 in the palace of Mari (Beck 2002:409, Fig. 15), dating to the eighteenth century BCE.

It is feasible that the stand from Hazeva also represents a model shrine divided into four sections, each depicting a room. The third and upper register, which contains the symmetric scene of two human figures, two bulls and two goats, is the most important, topped with four birds in the fourth section.

III. CYLINDRICAL STANDS, OPEN ON BOTH ENDS (CAT. NOS. 5–10)

Six cylindrical stands, four complete and two broken, were found. Only one of the complete

stands (No. 5) has rectangular windows; it is impossible to determine whether the broken stands were fenestrated.

Cat. No. 5. Reg. No. 2674, IAA No. 95-100, Fig. 17.

Diam. 19.5 cm, H 45.5 cm.

Greenish surface and core, many inclusions.

Description.— Pairs of incised lines that create ridges encircle the lower body. Four wide windows and two narrow ones, adjacent to each other, are cut above the upper pair of incised lines. A prominent ridge (width c. 3 cm) is found above the windows, and higher up is an upper and smaller ridge at the base of the cylindrical tapering neck, which is 5 cm high.

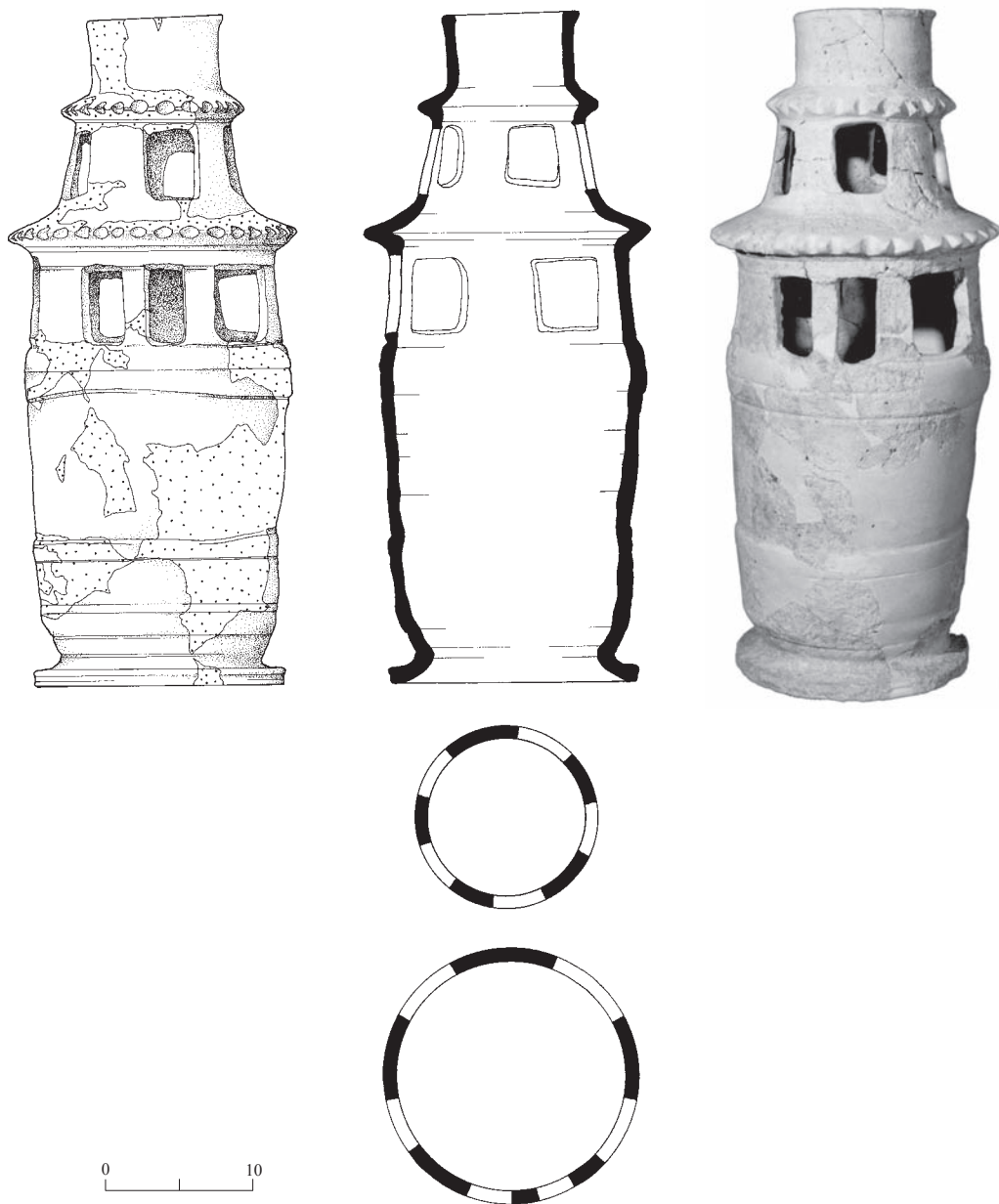


Fig. 17. Cylindrical Stand No. 5.

Round notches are carved into both ridges. Five smaller rectangular windows are cut into the panel between the two ridges.

Cat. No. 6. Reg. No. 2676, IAA No. 95-162, Fig. 18.

Diam. 14 cm, H c. 45 cm.

Greenish yellow surface, reddish core, greenish and yellowish inclusions.

Description.— Two fragments of the upper and lower parts do not join due to erosion, but are reconstructed in the line drawing. The deep

incised lines around the body create flat ridges, and a ridge with rounded notches separates the body from the neck.

Cat. No. 7. Reg. No. 2672, IAA No. 95-98, Fig. 19.

Diam. c. 16 cm, H 36 cm.

Yellowish buff surface, red core, white inclusions.

Description.— The stand has a flaring base and five semicircular ridges surround the body; the three lower ridges are set close together. Above

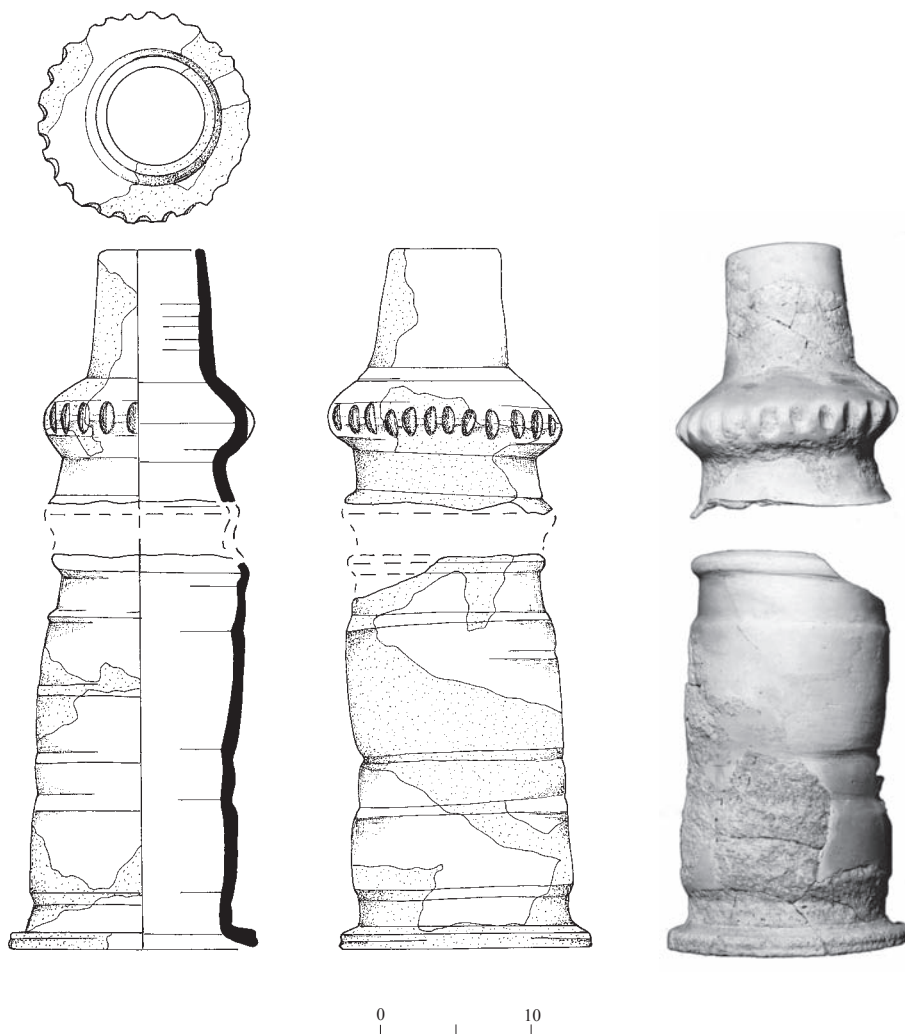


Fig. 18. Cylindrical Stand No. 6.

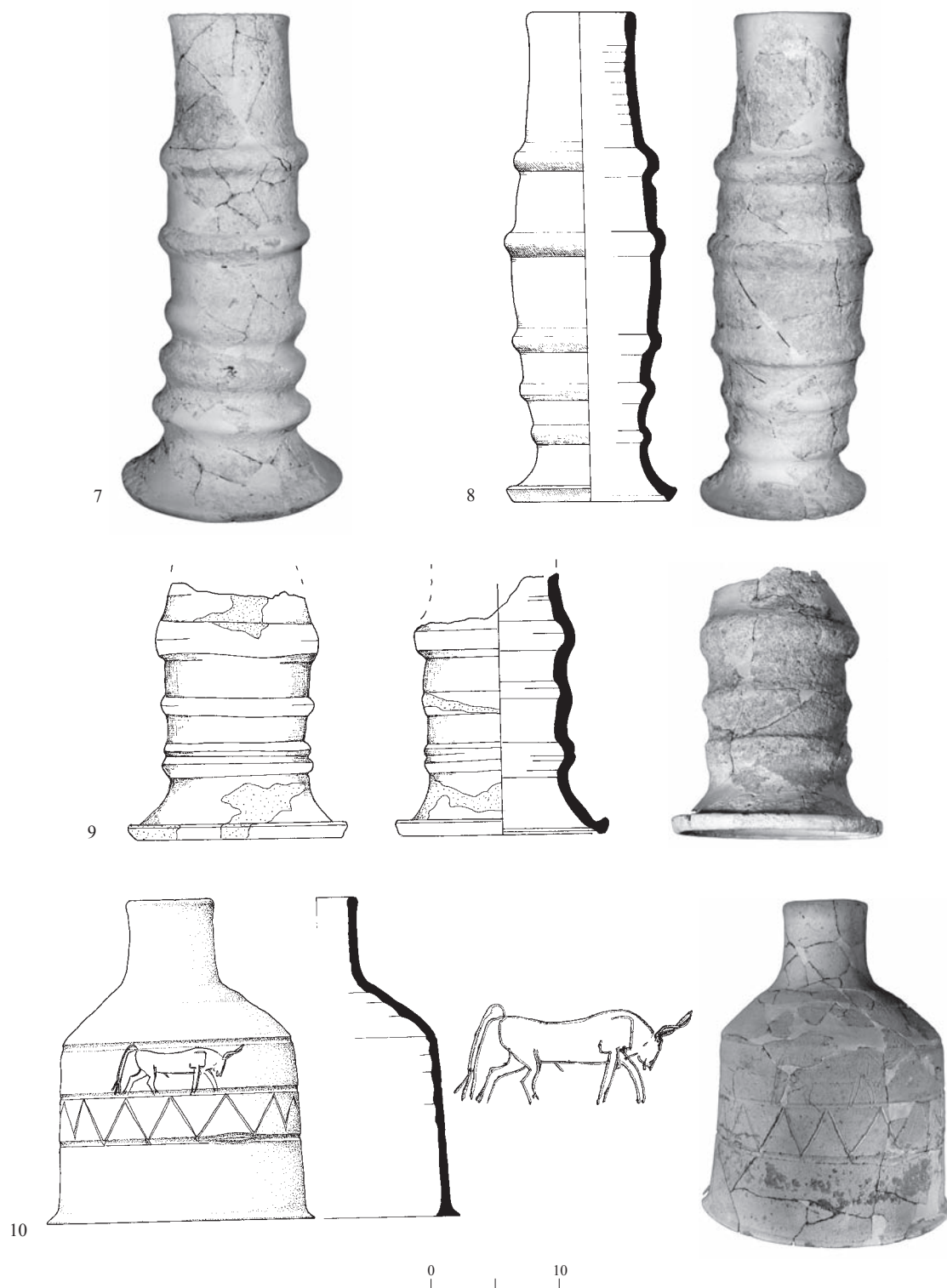


Fig. 19. Cylindrical Stand Nos. 7-10.

the uppermost ridge, the cylinder tapers toward an upright neck that stands 10 cm high and terminates in a rounded rim.

Cat. No. 8. Reg. No. 2673, IAA No. 95-99, Fig. 19.

Diam. 13 cm, H 38 cm.

Yellowish surface, red core, white inclusions.

Description.— This stand is very similar to Stand No. 7. It has a flaring base and five ridges along its length. The three lower ridges are more spaced out than on Stand No. 7, whereas the two upper ridges on Stand Nos. 7 and 8 are equally distanced. The upright neck of this stand also terminates in a rounded rim.

Cat. No. 9. Reg. No. 2671, IAA No. 95-97, Fig. 19.

Diam. 12.5 cm.

Yellowish buff surface, red core, light orange inclusions.

Description.— Only the lower part of the stand survived. It highly resembles Stand Nos. 7 and 8 in its flaring base and the three rounded, spaced ridges around the lower body.

Cat. No. 10. Reg. No. 2670, IAA No. 95-96, Fig. 19.

Diam. 19 cm, H 25 cm.

Greenish surface, reddish brown core, white inclusions.

Description.— This unique stand, although part of this group, is bell shaped with an incised bull. It has a flaring base and thin walls, which taper gradually toward a very narrow neck that terminates in a rounded rim. Two registers of equal size that are marked by shallow grooves encircle the body. A grooved zigzag pattern encompasses the stand on the lower register and a 'goring bull' is delicately incised on the upper register. The incision is flat and precise, depicting all the bull's limbs—horns, tail and sexual organs—in a charging position. The bull's rendition indicates a

marked artistic ability and imparts a special significance to it.

Summary

Cylindrical stands, open on both ends, many fenestrated, were used in the Ancient Near East beginning in the third millennium BCE and were very common in Canaan during the second millennium BCE. Numerous stands, dating to the eleventh–tenth centuries BCE, were found at Megiddo, Bet She'an, Tel Ta'anakh, Tel 'Amal, Tell Qasile, Ashdod and Lakhish (Mazar 1980:93–94, nn. 32–51, and see summary and comparisons therein). Contrary to the many stands that appeared throughout the country in Iron I, their numbers drastically decreased during Iron II. Fragments of several fenestrated stands were found at Hazor (Yadin et al. 1961: Fig. 248:24), dating to the ninth century BCE, as well as the 'Musicians' Stand' from Ashdod (Dothan 1971: Fig. 44:14; Ben-Shlomo 2005:180–184). A complete stand with triangular windows, dating to the seventh century BCE, was recovered from Jerusalem (Kenyon 1971:120, Pl. 85) and an almost complete stand with rectangular windows, dating to the end of the Iron Age, was retrieved from Tel Halif (Seger and Borowski 1977:162). A non-fenestrated stand was discovered in Be'er Sheva', Stratum II (Aharoni 1973: Pl. 76:2) and a non-fenestrated stand with ridges was found in the Lakhish sanctuary (Aharoni 1975: Pl. 43.4:6). Noteworthy are the numerous cylindrical and non-fenestrated stand fragments from Qitmit, dating to the seventh century BCE (Beck 1995: Fig. 3.14:10–22). A stand with decorated ridges is known at Tel Rimah (Oates 1974: Pl. 28:3), dating to the eighth century BCE.

Stand No. 10 is unique in its bell shape, as well as in the incised motif of a goring bull. The bull or calf represents the storm god and appears in the iconography of the Levant from the Middle Bronze Age onward (Beck 1996:109). A first millennium BCE example from Tell Beit Mirsim Stratum A (Albright

1943:44, Pl. 28:5, 6) appears on a jug fragment, painted with concentric circles that are flanked by two goring bulls, which resemble the bull from 'En Ḥaḡeva.

The bull resembles cultic statues of the storm god himself, or an attribute of his, which were unearthed at numerous sites throughout Syria and Israel (Mazar 1982:30–32). It is possible that the bull depicted on the 'En Ḥaḡeva stand represents a god who was affiliated with the temple.

IV. FENESTRATED STANDS TOPPED WITH A BOWL (CAT. NOS. 11–27)

This group includes cylindrical stands that are open at the bottom and have two to five windows cut into their sides. Above the windows, the body tapers toward a neck onto which a wide open bowl is attached. The seventeen stands frequently appear in pairs and can be subdivided by shape. All stands, apart from two (Stand Nos. 22, 23), bear traces of soot on the rim of the bowl. The height in the description below refers to the entire stand, including the bowl; the diameter refers to the stand, followed by the diameter of the bowl's rim.

Cat. No. 11. Reg. No. 2625, IAA No. 95-52, Fig. 20.

Diam. 16 cm, H 34 cm, bowl diam. 22 cm.

Greenish surface and core, many inclusions.

Description.— The stand has a flaring base and two ridges above it. Four windows are cut around the middle part of the stand. A large X is incised in the space between two of the windows; a line is marked at the base of the X, which apparently marks the front of the stand. Two ridges above the windows are incised; the lower bears a zigzag pattern and the upper is carved with vertical notches. The narrowed neck of the stand is topped by a bowl, whose thickened string-cut base was inserted into the neck and stabilized with smeared clay. A denticulated band is attached below the rim of

the bowl and traces of soot are visible on the bowl's rim.

Cat. No. 12. Reg. No. 2626, IAA No. 95-53, Fig. 21.

Diam. 16.5 cm, H 34 cm, bowl diam. 23 cm.

Greenish surface and core, many inclusions.

Description.— Very similar to Stand No. 11, it has a flaring base, with two ridges above it. Four square windows are cut above the upper ridge and a large X is incised between every two windows. Four small square windows are cut in the space below every two large windows. Two ridges above the large windows are incised; the lower has a zigzag pattern, whereas the upper is carved with upright parallel notches. A rounded bowl is attached to the stand's narrowed neck in a similar method as in Stand No. 11. A denticulated band is attached below the rim of the bowl, which bears traces of soot.

Cat. No. 13. Reg. No. 2623, IAA No. 95-50, Fig. 22.

Diam. 13.5 cm, H 35 cm, bowl diam. 25 cm.

Yellowish surface, dark yellow core.

Description.— This stand has a flaring trumpet base. Four rectangular windows, one of which is within an incised frame, are cut above a ridge at the top of the base. A prominent ridge above the windows is incised with vertical notches. The rounded bowl attached to the narrowed neck has an everted denticulated rim.

Cat. No. 14. Reg. No. 2624, IAA No. 95-51, Fig. 23.

Diam. 15 cm, H 24 cm, bowl diam. 23.5 cm.

Greenish surface, greenish gray core.

Description.— The stand has a short body with a slightly flaring base and four ridges above it, separated by incised lines. Four rectangular windows are cut above the ridges; the space above the windows, up to the neck, is plain. The bowl has an interior omphalos base; its



Fig. 20. Stand No. 11.



Fig. 21. Stand No. 12.



Fig. 22. Stand No. 13.

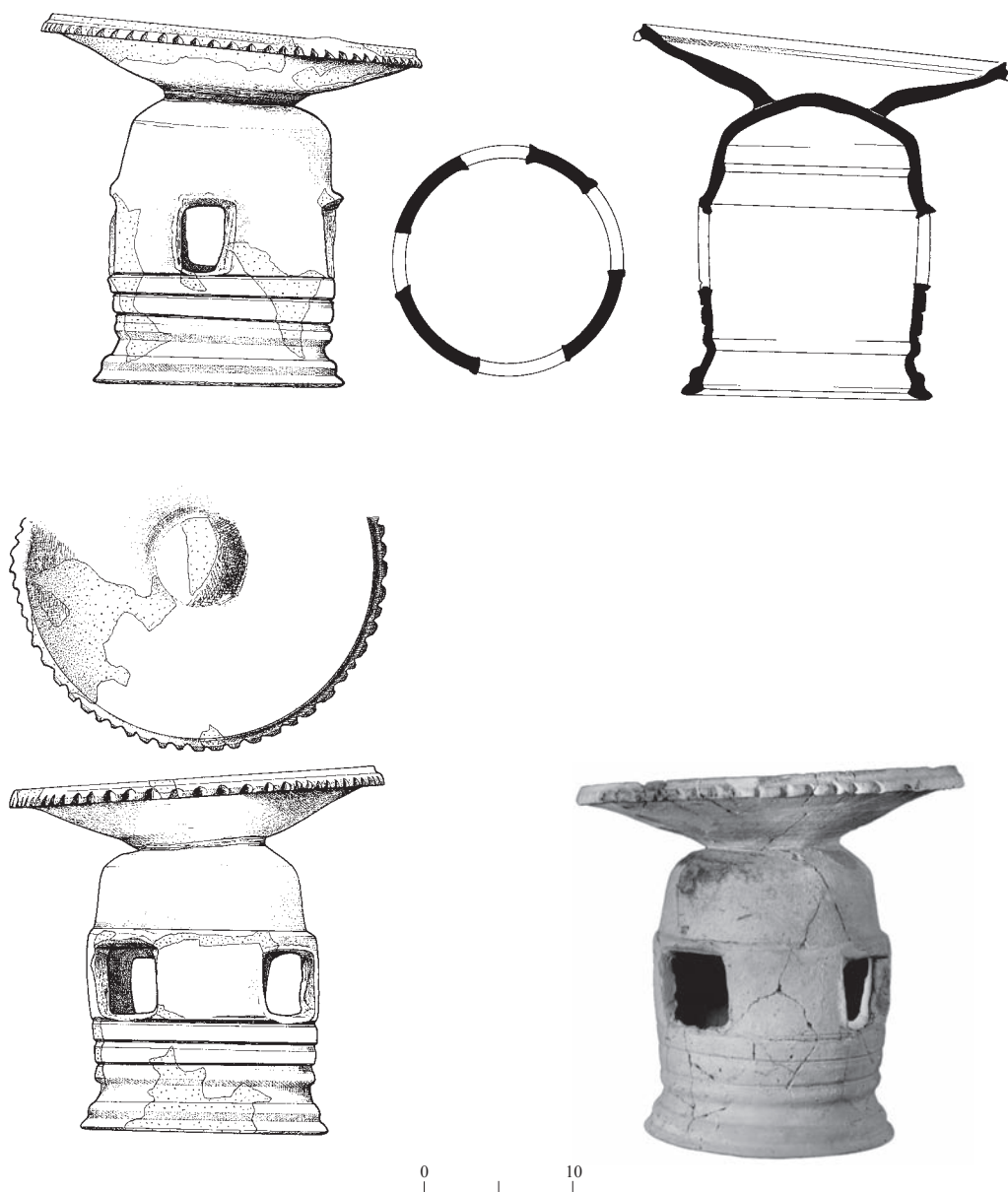


Fig. 23. Stand No. 14.

walls are oblique and the rim is everted and encircled by a denticulated ridge below it.

Cat. No. 15. Reg. No. 2633, IAA No. 95-60, Fig. 24.

Diam. 15 cm, H 30 cm, bowl diam. 24 cm.

Yellowish surface, grayish yellow core, greenish and pink inclusions.

Description.— The stand has a flaring base with a vertical, ridged edge. Three grooves encompass the body above the base and are topped by a ridge, 2.5 cm wide. Four rectangular windows are cut above the ridges and are topped with an additional ridge. Above it and toward the narrowed neck, three additional grooves encircle the body. The open bowl has an everted rim.

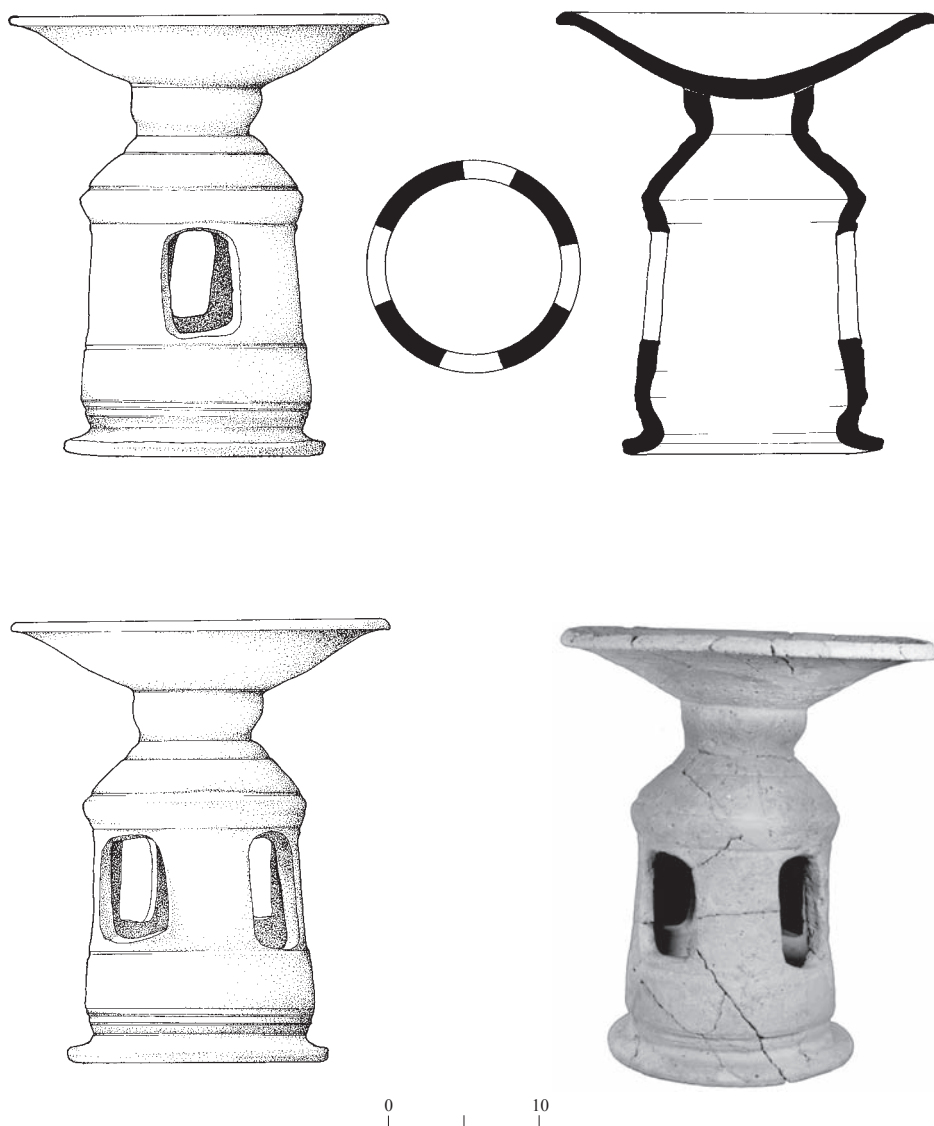


Fig. 24. Stand No. 15.

Cat. No. 16. Reg. No. 2634, IAA No. 95-61, Fig. 25.

Diam. 15 cm, H 29 cm, bowl diam. 22.5 cm.
Yellowish surface, greenish yellow core, inclusions.

Description.— The flaring base is grooved on the edge. Three concentric grooves above the base form ridges. Four rectangular windows

are cut into the middle space between the lower ridges and the narrow ridge above the windows. Three grooved lines encircle the body above the narrow ridge and toward the narrowed neck. The open bowl has an everted rim.

Cat. No. 17. Reg. No. 2691, Fig. 25.

Diam. 15 cm.

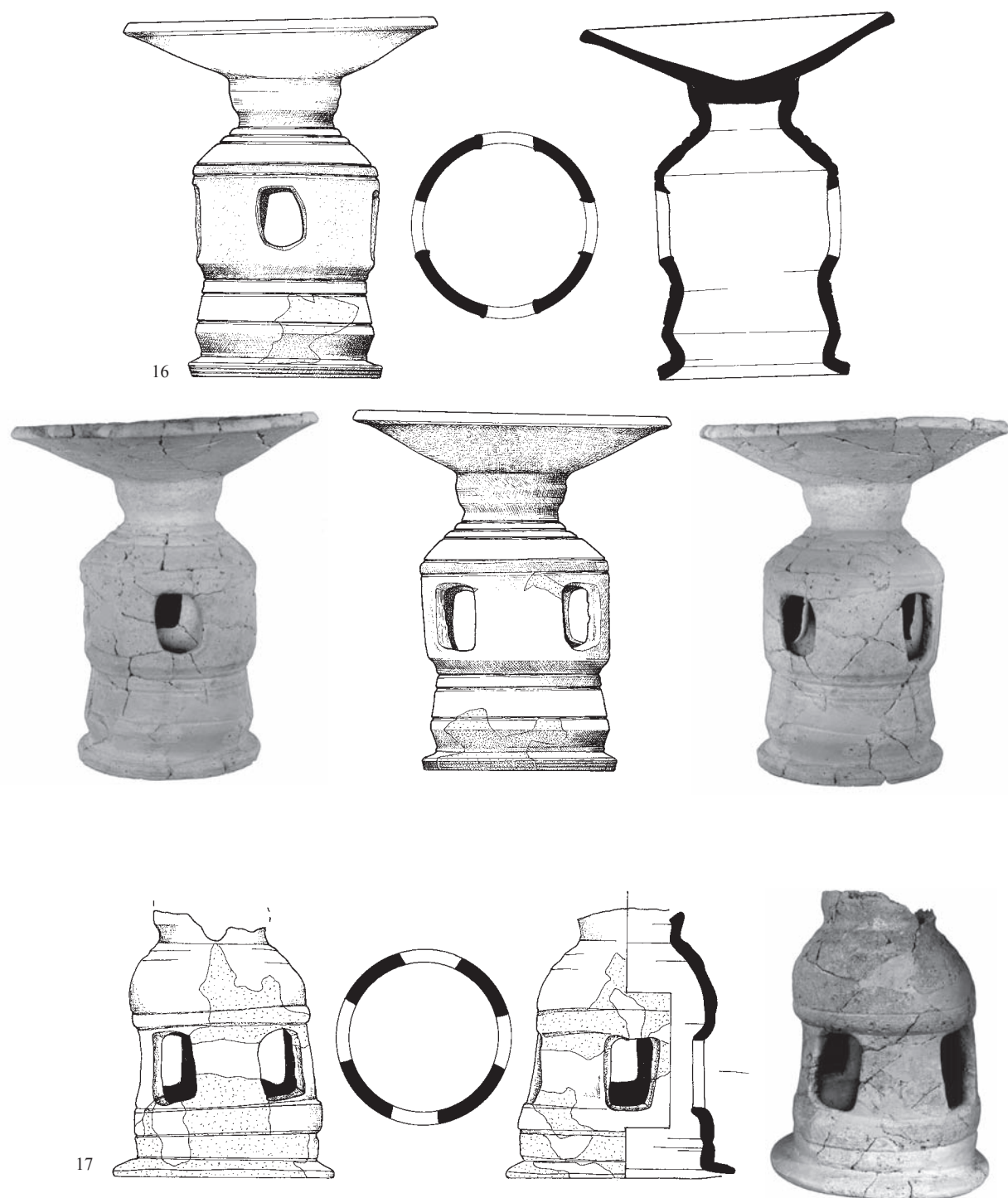


Fig. 25. Stand Nos. 16, 17.

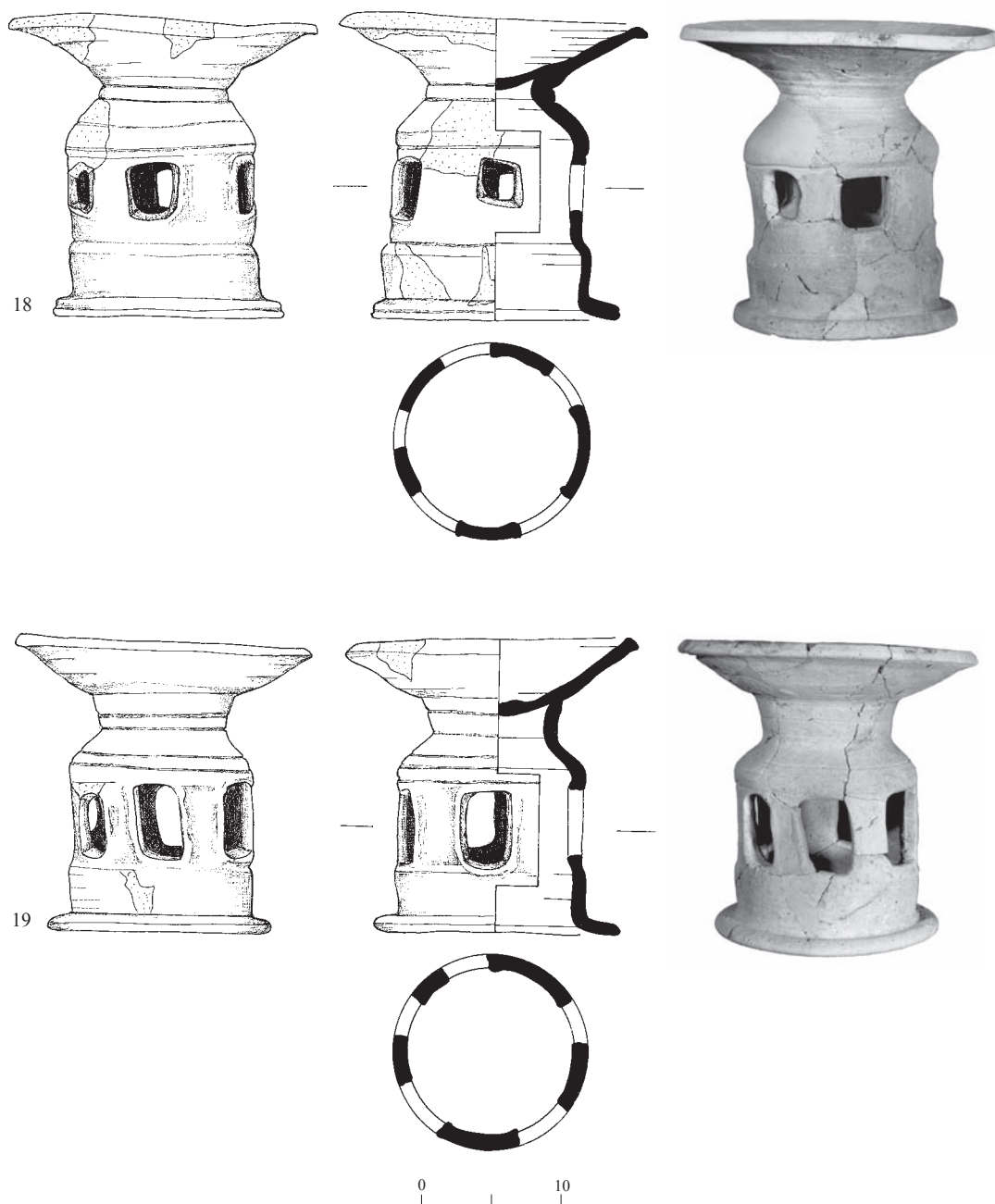


Fig. 26. Stand Nos. 18, 19.

Yellowish surface, yellowish gray core, inclusions.

Description.— The flaring base is grooved. Two ridges above the base are topped by four rectangular windows, which are surmounted by an additional ridge. The shoulder is rounded

and the narrowed neck is broken. The lower part of the stand is similar to Stand Nos. 15 and 16. The bowl is missing.

Cat. No. 18. Reg. No. 2629, IAA No. 95-56, Fig. 26.

Diam. 14 cm, H 21 cm, bowl diam. 21.5 cm.

Yellowish surface, pinkish yellow core, inclusions.

Description.— The flaring base is grooved. A wide ridge above the base is topped by five windows: two rectangular and three square. A narrow ridge above the windows is topped with two encircling grooves around the rounded shoulder. The short neck is bordered by two grooves. The open bowl has an everted rim.

Cat. No. 19. Reg. No. 2630, IAA No. 95-57, Fig. 26.

Diam. 14 cm, H 21 cm, bowl diam. 21.5 cm.

Yellowish surface, pinkish yellow core, inclusions.

Description.— The flaring base is topped by a wide ridge and above it are five rectangular windows, topped by a narrow ridge at the bottom of the shoulder. Two incised grooves encircle the neck. The open bowl has an everted rim.

Cat. No. 20. Reg. No. 2632, IAA No. 95-59, Fig. 27.

Diam. 12.5 cm, H 20 cm, bowl diam. 22.5 cm.

Yellowish surface, pinkish yellow core, inclusions.

Description.— The flaring base is grooved and has a wide shallow ridge above it. Five rectangular windows are cut above the ridge, topped by an additional ridge at the base of the shoulder. The neck is encircled by two incised lines. The open bowl has an everted rim.

Cat. No. 21. Reg. No. 2631, IAA No. 95-58, Fig. 27.

Diam. 14 cm, H 20 cm, bowl diam. 21.5 cm.

Yellowish surface, yellowish pink core, inclusions.

Description.— The flaring base is grooved and topped by a shallow ridge. The rectangular windows above are topped with another narrow ridge at the base of the shoulder. Two lines are

incised around the neck. The open bowl has an everted rim.

Cat. No. 22. Reg. No. 2635, IAA No. 95-62, Fig. 28.

Diam. 9 cm, H 17.5 cm, bowl diam. 23 cm.

Light yellow-greenish surface, reddish black core.

Description.— The stand has a trumpet base with two antithetic rectangular windows. An incised line encircles the base, leveled with the bottom of the windows; a higher incised line is slightly below the top of the windows. A distorted open bowl with a sharply everted rim that lacks traces of burning is attached to the stand.

Cat. No. 23. Reg. No. 2636, IAA No. 95-63, Fig. 28.

Diam. 10 cm, H 18.5 cm, bowl diam. 27.5 cm.

Light yellow-greenish surface, reddish black core.

Description.— The stand has a wide flaring base and two rectangular windows. Two incised lines, leveled with the bottom and top of the windows, encircle the stand. The open bowl is very wide and has a sharply everted rim and no traces of burning.

Cat. No. 24. Reg. No. 2622, Fig. 28.

Light yellowish green surface, reddish black core.

Description.— The lower part of the stand with two windows has been preserved; the bowl is missing. This fragmentary stand is very similar to Stand Nos. 22 and 23.

Cat. No. 25. Reg. No. 2627, IAA 95-54, Fig. 29.

Diam. 10 cm, H 21.5 cm, bowl diam. 23 cm.

Yellowish surface, pinkish yellow core.

Description.— The stand has a flaring base with two ridges and a distended body with four

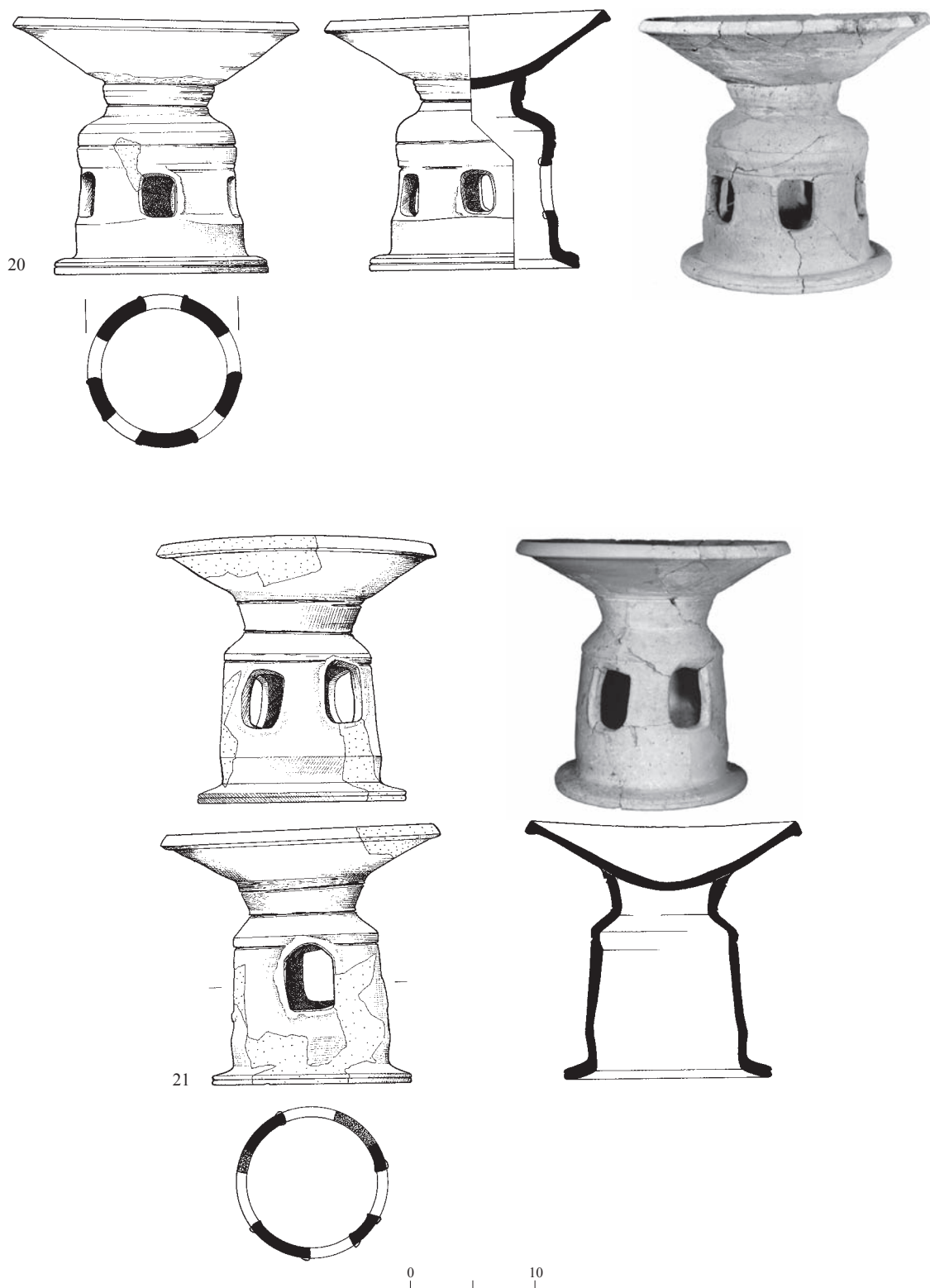


Fig. 27. Stand Nos. 20, 21.

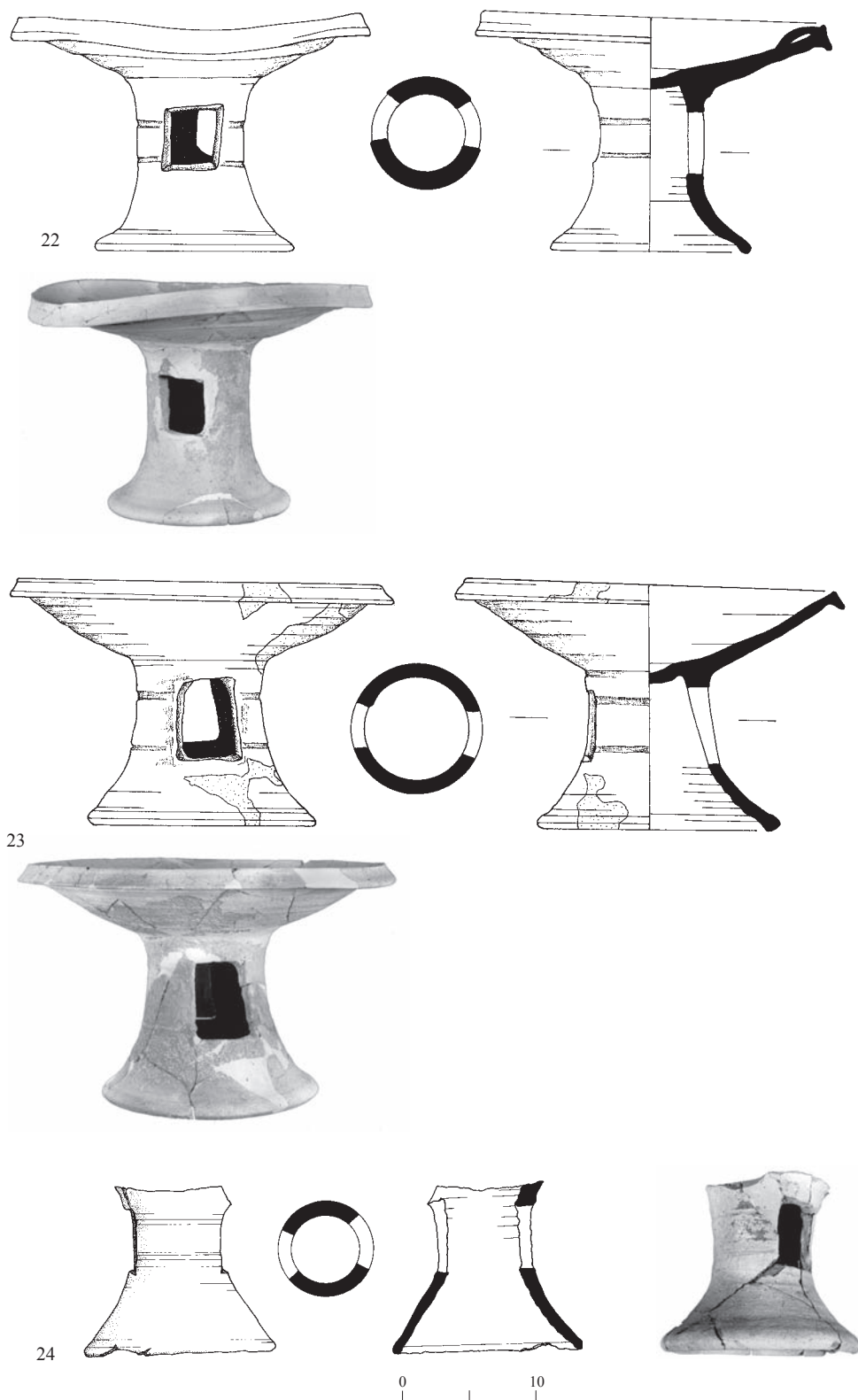


Fig. 28. Stand Nos. 22, 23, 24.

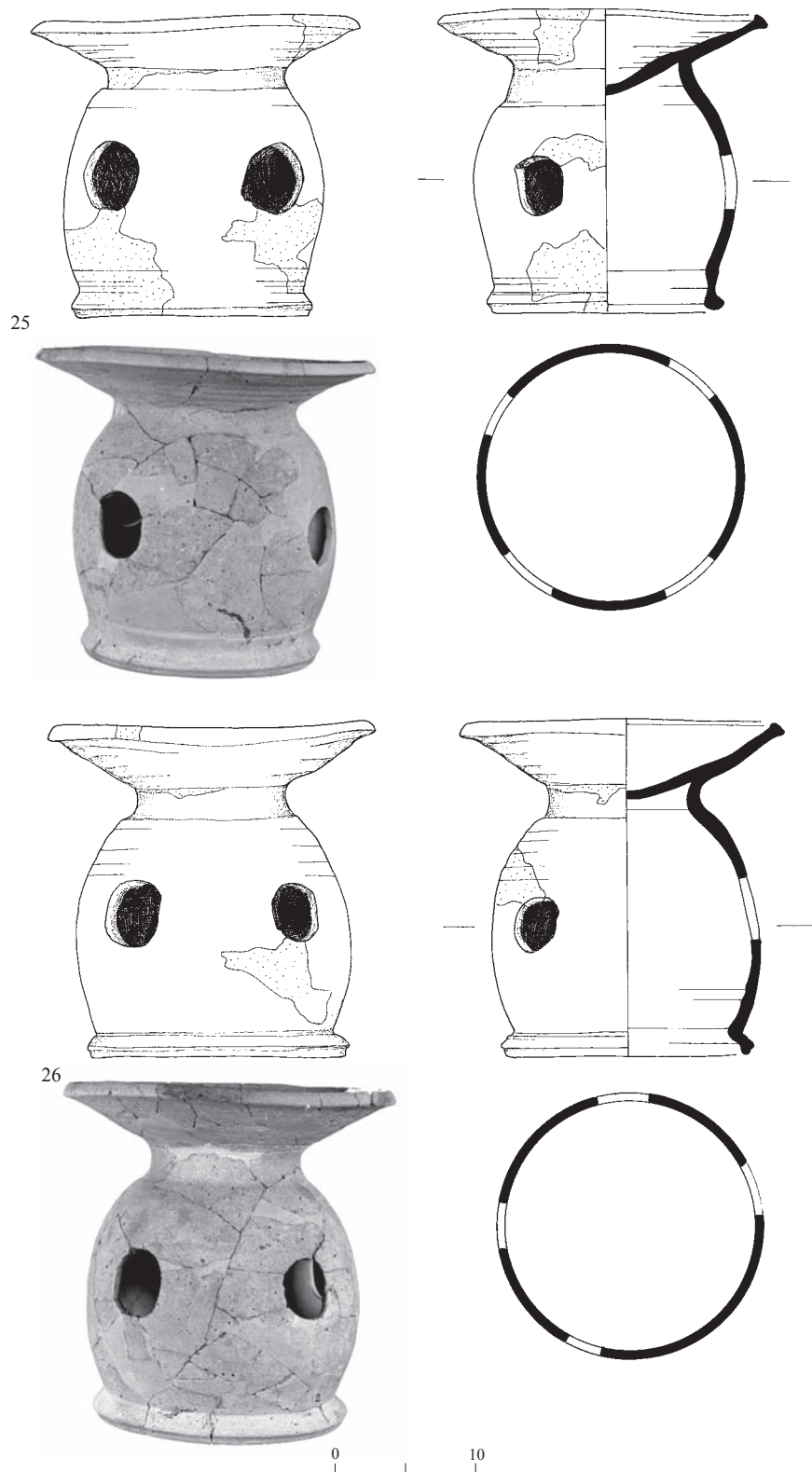


Fig. 29. Stand Nos. 25, 26.

round windows cut in its center. The open bowl attached to the wide neck has an everted rim.

Cat. No. 26. Reg. No. 2628, IAA No. 95-55, Fig. 29.

Diam. 19.5 cm, H 24 cm, bowl diam. 23 cm.

Yellowish surface, dark gray core.

Description.— This stand has a flaring base with two ridges and a distended body with four rounded windows cut in its center. The open bowl attached to the neck has an everted rim.

Cat. No. 27. Reg. No. 2669, IAA No. 95-95, Fig. 30.

Diam. 19 cm, H 22.5 cm, bowl diam. 30 cm.

Yellowish buff surface, dark gray core.

Description.— This stand is uniquely shaped. It has a flaring base and a central panel between two rounded ridges, into which four rectangular windows are cut. The large straight-sided bowl attached to the narrow neck has a rounded rim. A slight rounded depression in the center of the bowl's interior is surrounded by a shallow channel, which has traces of some clay attachment.

Summary

Most of the fenestrated stands with bowls on top can be paired. The pairs have both similar and dissimilar features. The bowl's rim in four of the stands (Nos. 11–14) is denticulated; two of these—Stand Nos. 11 and 12—form a pair. Stand No. 13 is of the same height and decoration as the former pair. The pair of Stand Nos. 15 and 16 is of the same shape and fabric, and Stand No. 17 resembles this pair. Stand Nos. 18–21 are alike and constitute additional pairs/triplets. Stand No. 21 has four windows, while all the rest have five. Two additional pairs are Stand Nos. 22 and 23 and Stand Nos. 25 and 26. Stand No. 27 is unique in its dimensions and proportions. All the stands, except for Stand Nos. 22 and 23, bear traces of soot only on the rims of the bowls,

indicating that they were apparently used for the same ritual.

Stands with bowls on top, either fenestrated or not, are known from the third millennium BCE onward (see summary in Mazar 1980:94, nn. 52–62). Clay stands appear in Israel as early as the Chalcolithic period, e.g., at Azor (Perrot 1961: Pl. 19:16, 17, 20) and Giv'atayim (Sussman and Ben-Arieh 1966: Fig. 6:3). A stand of the same type from Tell Mardikh-Ebla (Fortin 1999: Fig. 292) dates to the third millennium BCE. A similar stand from Byblos is decorated with an animal frieze in relief (Dunand 1939: Pl. 139). Two other stands dating to 1300 BCE were unearthed at Tel Frey in Syria (Fortin 1999:290–291): one has a rounded bowl and the other, a square bowl. The Late Bronze Age temple at Tell Deir 'Alla yielded a stand with four windows and a bowl on top (Franken 1992: Fig. 4-14:11).

Similar stands dating to the eleventh–tenth centuries BCE were retrieved from Dor (Stern 2000:96, Fig. 47), Ta'anakh (Sellin 1904: Fig. 81, upside down), Hāzor Stratum XI (Yadin et al. 1961: Pl. 204:1) and Tel 'Amal Stratum IIA (Levy and Edelstein 1972: Fig. 16:7), as well as from Ashdod, where the renowned 'Musicians' Stand' was discovered (Dothan 1970:310) and from Beit Aula (Amiran and Perrot 1972:56–58). Somewhat different fenestrated stands with bowls on top, dating to Iron II, were found at Tel Zafit (Ornan 1986:105). To the best of my knowledge, no fenestrated stands with bowls on top dating to the eighth–seventh centuries BCE have been published. Yet, seventeen such stands at 'En Hāzeva constitute 20% of all the objects recovered from the favissa. Despite the chronological gap between Iron I–early Iron II and the end of Iron II, these stands undoubtedly maintain the local tradition that continued intermittently from the third millennium BCE.

Incised decoration appears on stands from early periods and can be found on Iron Age stands, such as those from Bet She'an (Rowe 1940: Pl. LVIA: 4) and Pella (Potts, Colledge and Edwards 1985: Pls. XLI, XLII). An incised

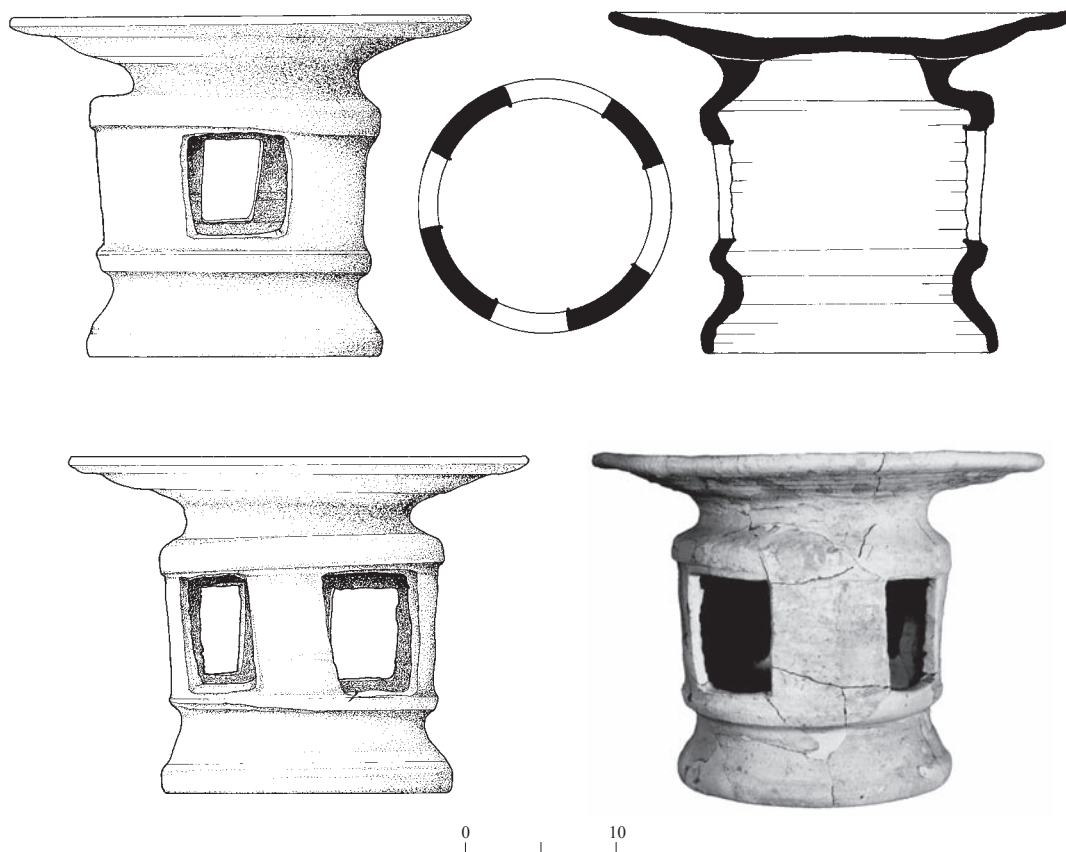


Fig. 30. Stand No. 27.

zigzag pattern, resembling that on Stand Nos. 10 and 12 from 'En Hazeva, is depicted on a stand from Pella (Potts, Colledge and Edwards 1985: Pl. XLII: RN72066).

V. BOWLS WITH A DENTICULATED FRINGE (CAT. NOS. 28–38)

Eleven bowls of this group were found; their shape recalls a footed funnel. All these bowls are carinated with vertical, slightly flaring sides, as well as a denticulated fringe along the carination. The cylindrical foot, which is very narrow in relation to the bowl's diameter, is attached to the exterior center of the bowl, whose base is imperforated. The shape of the foot indicates that this vessel was unable to stand on its own and the narrow foot was used as a peg that was inserted into another vessel,

possibly a cylindrical stand open on both ends. It should be noted that the number of bowls is close to that of the stands, including the three anthropomorphic stands and Stand No. 4 (eleven bowls versus ten stands). All these bowls bear traces of burning on the interior center of the base, e.g., Bowl No. 38 (Fig. 34). The height in the following description relates to the entire vessel, height of the foot relates to the peg and the diameter, to the bowl's rim.

Cat. No. 28. Reg. No. 2640, IAA No. 95-67, Fig. 31.

H 12.5 cm, H of foot 5 cm, rim diam. 15.5 cm. Light yellow surface, reddish pink core.

Description.— The short foot flares at the base. The straight sides of the bowl are slightly flaring and the flat-topped rim is everted. The

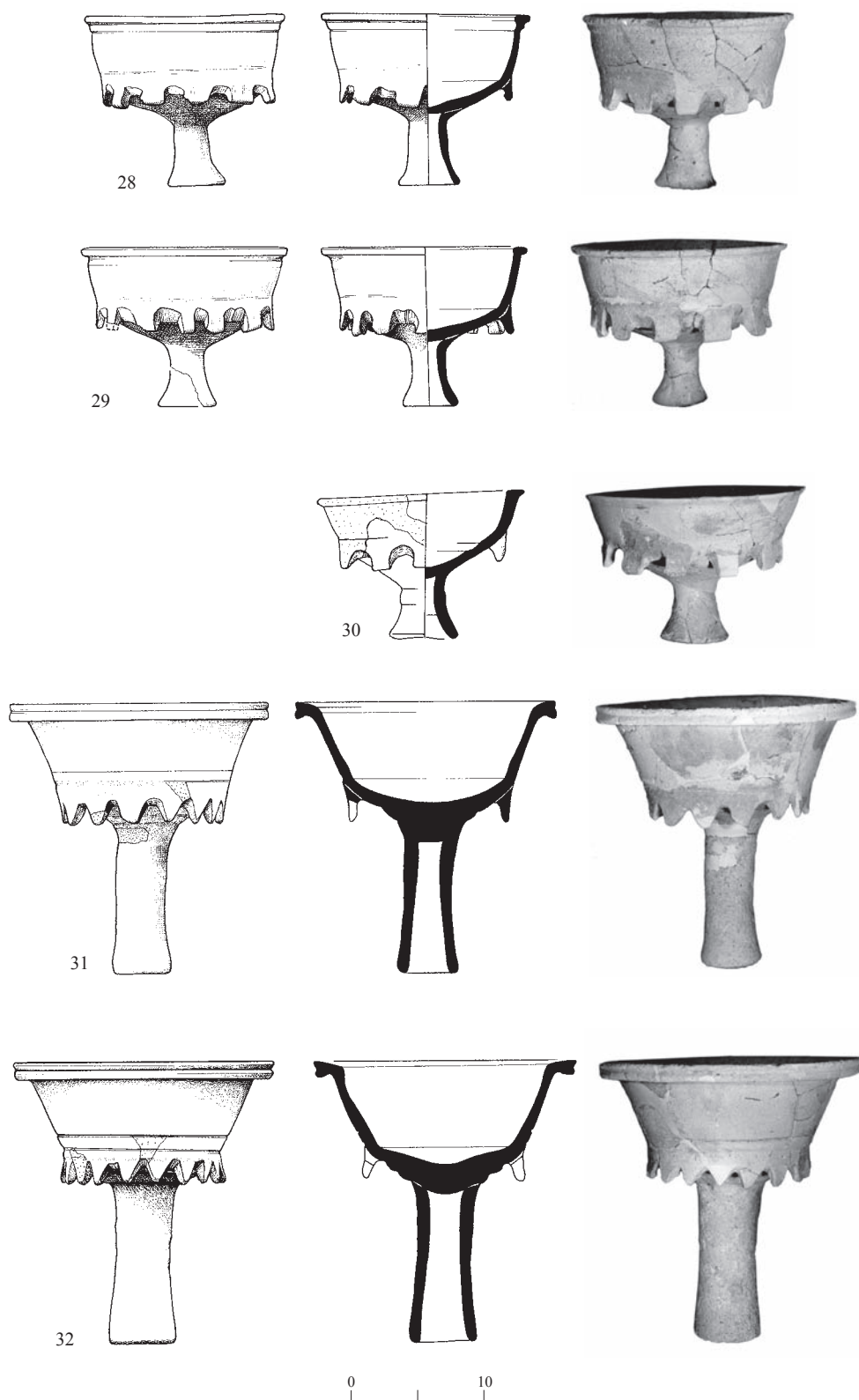


Fig. 31. Denticulated Bowl Nos. 28-32.

petals of the denticulated fringe are square and wide, whereas the relatively wide space between them is cut in a curve. Traces of black soot are visible on the interior center of the bowl.

Cat. No. 29. Reg. No. 2641, IAA No. 95-68, Fig. 31.

H 12 cm, H of foot 5 cm, rim diam. 15.5 cm.

Yellowish surface, reddish pink core.

Description.— The short foot flares at the base and the carinated bowl has an everted rim. Square-shaped wide petals, with a relatively wide space between them, cut in a curve. Traces of black soot are noted on the interior center of the bowl.

Cat. No. 30. Reg. No. 2642, IAA No. 95-69, Fig. 31.

H 11 cm, H of foot 4.5 cm, rim diam. 15.5 cm.

Greenish yellow surface, pink core.

Description.— The short foot flares out and the carinated bowl has a slightly everted rim. The petals are similar to those of Bowl Nos. 28 and 29. Traces of black soot are found in the interior center of the bowl.

Cat. No. 31. Reg. No. 2645, IAA No. 95-72, Fig. 31.

H 20.5 cm, H of foot 11.5 cm, rim diam. 19.5 cm.

Greenish buff surface, reddish core, inclusions.

Description.— The foot is long and narrow. The carinated bowl has an everted rim with a beveled and grooved edge. The 'petals' are triangular. Above the petals, two lines are incised around the body of the bowl. Traces of black soot are found in the interior center of the bowl.

Cat. No. 32. Reg. No. 2646, IAA No. 95-73, Fig. 31.

H 21 cm, H of foot 12 cm, rim diam. 20 cm.

Greenish buff surface, reddish core, inclusions.

Description.— The foot is long and narrow. The bowl has an everted and grooved rim. The petals are triangular, with two incised lines above them and around the bowl. Traces of black soot are found in the interior center of the bowl.

Cat. No. 33. Reg. No. 2639, IAA No. 95-66, Fig. 32.

H 17.5 cm.

Red surface outside, greenish gray surface inside, red core, inclusions.

Description.— The foot is broken. The carinated bowl has an everted and grooved rim. The petals are triangular and have two incised lines above them and around the bowl. Traces of black soot are seen on the interior center of the bowl.

Cat. No. 34. Reg. No. 2637, IAA No. 95-2637, Fig. 32.

Rim diam. 18.5 cm.

Greenish yellow surface, gray brown core.

Description.— The foot is broken and the bowl has an everted and grooved rim. The triangular sharpened petals lack the two incised lines above them. The center of each petal is perforated. Traces of black soot are visible on the interior center of the bowl.

Cat. No. 35. Reg. No. 2638, IAA No. 95-65, Fig. 32.

H 16 cm, H of foot 10 cm, rim diam. 15 cm.

Buff to pink surface, pink core, inclusions.

Description.— The foot is narrow. The bowl has a flat everted shelf rim. The petals are cut as sharp triangles. Traces of black soot are seen on the interior center of the bowl.

Cat. No. 36. Reg. No. 2674A, IAA No. 95-100, Fig. 33.

H 23 cm, H of foot 15 cm, rim diam. 19 cm.

Light yellow surface, greenish gray core, inclusions.

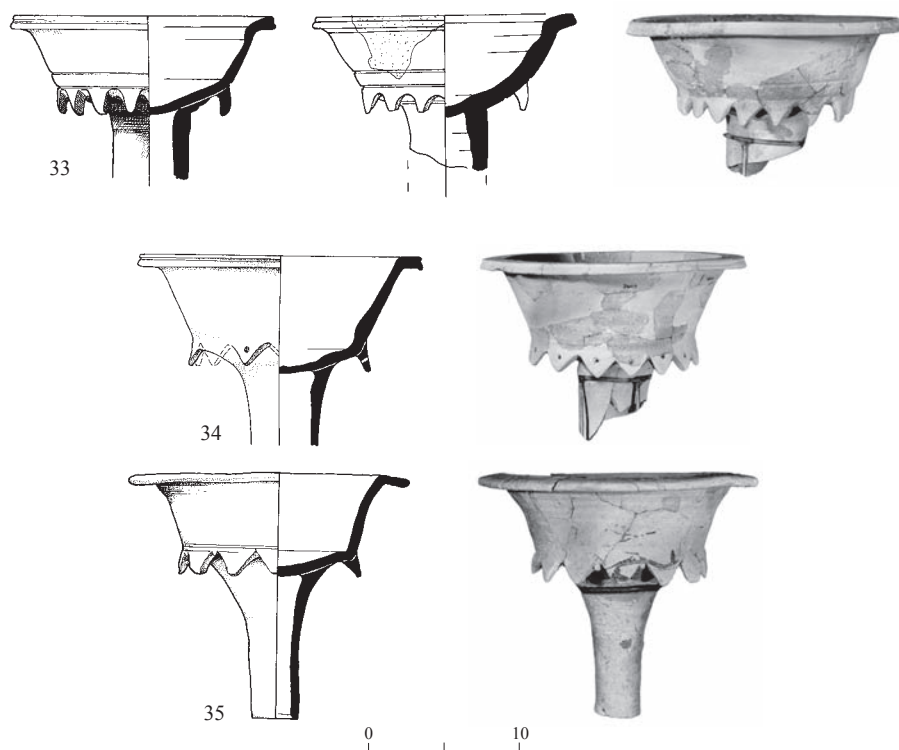


Fig. 32. Denticulated Bowl Nos. 33–35.

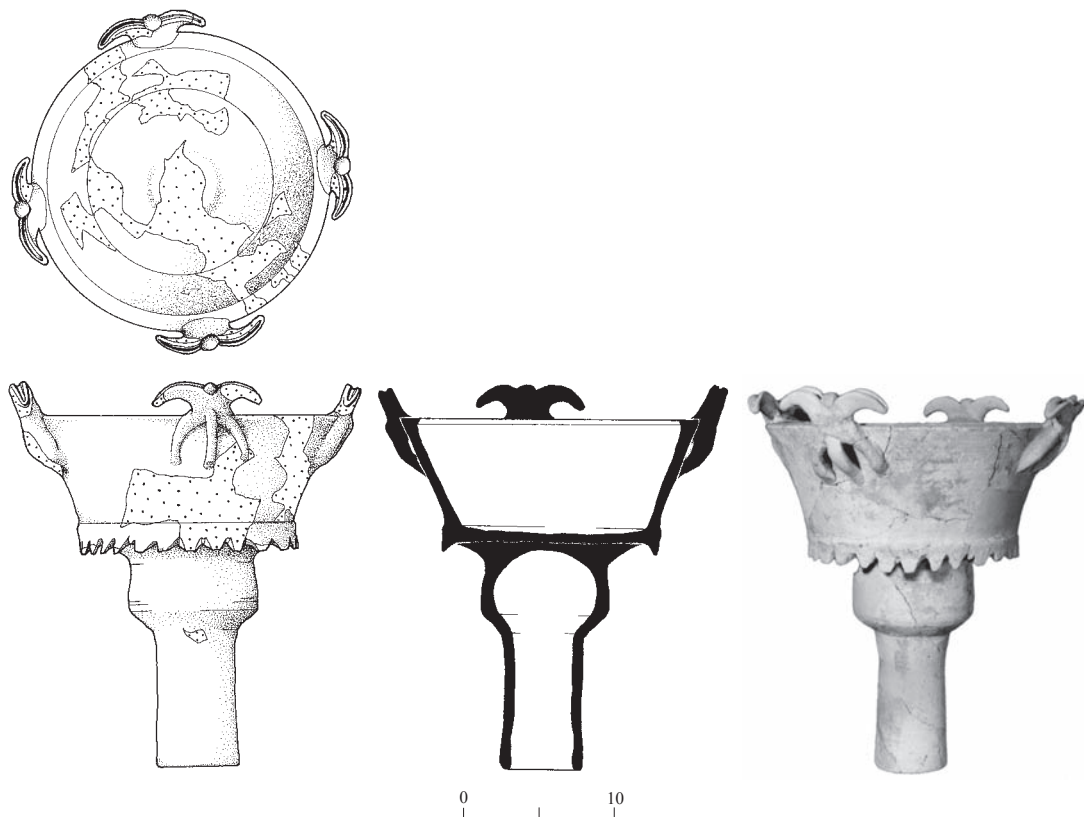


Fig. 33. Denticulated Bowl No. 36.

Description.— This bowl is larger than the others. The top of the narrow foot is swollen before joining the base of the bowl. Signs of incisions are discerned on the swollen part of the foot. The petals are knife-cut to form truncated triangles and a slight ridge is seen above them. The bowl has straight sides and a triangular rim, to which four decorations of lotus buds are attached in equal distances. Traces of black soot are noted on the interior center of the bowl.

Cat. No. 37. Reg. No. 2643, IAA No. 95-70, Fig. 34.

H 18.5 cm, H of foot 7 cm, rim diam. 25.5 cm. Greenish yellow exterior surface, greenish gray interior, pink core, inclusions.

Description.— The foot of this bowl is relatively short compared to the bowl's width; it has a rounded ridge in its center that forms a kind of thickening. The bowl is carinated and has a wide everted shelf rim. A row of petals extends from a wide ridge around the carination. The petals are wide and shaped like triangles with rounded ends. The space between the triangles is cut in a curve. Three dark brown painted bands of uneven width encircle the upper side of the bowl. The petals are also painted in the same color. Traces of black soot are discernable on the interior center of the bowl.

Cat. No. 38. Reg. No. 2644, IAA 95-71, Fig. 34.

H 18.5 cm, H of foot 9 cm, rim diam. 25 cm. Yellowish pink surface, pink core, inclusions.

Description.— The foot, bowl and petals are identical to those of Bowl No. 37. A perforation is pierced above the curved cuts between the petals and below the ridge. The bowl is entirely painted with a dark brown net pattern, bordered by two lines. The same pattern is applied to the petals as well. Groups of short vertical lines are painted in dark brown on the rim. Traces of black soot are visible on the interior center of the bowl.

Summary

Some of the denticulated bowls appear in pairs or triplets, like the group of stands with bowls on top. Bowl Nos. 28–30 are similar in dimensions and fabric. Bowl Nos. 31 and 32 make an almost identically shaped pair. Bowl No. 33 slightly resembles Bowl Nos. 31 and 32. Bowl Nos. 34 and 35 are similar in shape. An additional pair, Bowl Nos. 37 and 38, are painted on the exterior. Bowl No. 36 is unique in shape, depicting four lotus buds around its rim. Bowl Nos. 34 and 38 have small pierced-through holes in or slightly above the petals.

Bowls with a narrow foot and a denticulated decoration, dating to the eleventh–tenth centuries BCE, were unearthed at Megiddo (May 1935: Fig. 7; Pls. XIX: p5083, p4748; XX: p6056; Lamon and Shipton 1939: Pls. 33:15; 38:1; 80:8), Tel 'Amal (Levy and Edelstein 1972: Pl. XXI:2), Lakhish (Aharoni 1975: Pl. 43:1) and Tel Dor (Gilboa 1989: Fig. 2:17). Similar bowls dating to the ninth century BCE were found at Tel Kisan (Briend and Humbert 1980: Pl. 51:6, 7) and in the temple of Stratum X at 'Arad (Herzog et al. 1984: Fig. 15). A fragment of such a bowl was documented at Tell Kazel in Syria, dating to the seventh century BCE (Gubel 1995: Fig. 1:a). Similar bowls without decoration were found in various sites throughout the country (see summary in Mazar 1980:100).

Denticulated fringes are found on other vessels, at sites in the south of Israel, e.g., Tel el-Far'a South, in a tomb dated to the tenth century BCE (Petrie 1930: Pl. 38:T2), Tel Jamma, where it was possibly used as an incense bowl (Petrie 1928: Pl. 49:18 E), Qitmit (Freud and Beit-Arieh 1995:253, Fig. 4.24), Tel 'Ira (Beit-Arieh 1999: Fig. 6.97: 1), Tel 'Aro'er (Biran and Cohen 1981) and Kadesh Barne'a (Cohen and Bernick-Greenberg 2007, 1:170, Type EK 1; 2: Pl. 11.79:12, 13). Dating to the end of Iron II, this decoration appears in Transjordan at Busayra, Tawilan and Tell el-Kheleifeh (Oakeshott 1978:21, 67). A vessel fragment bearing a similar decoration has

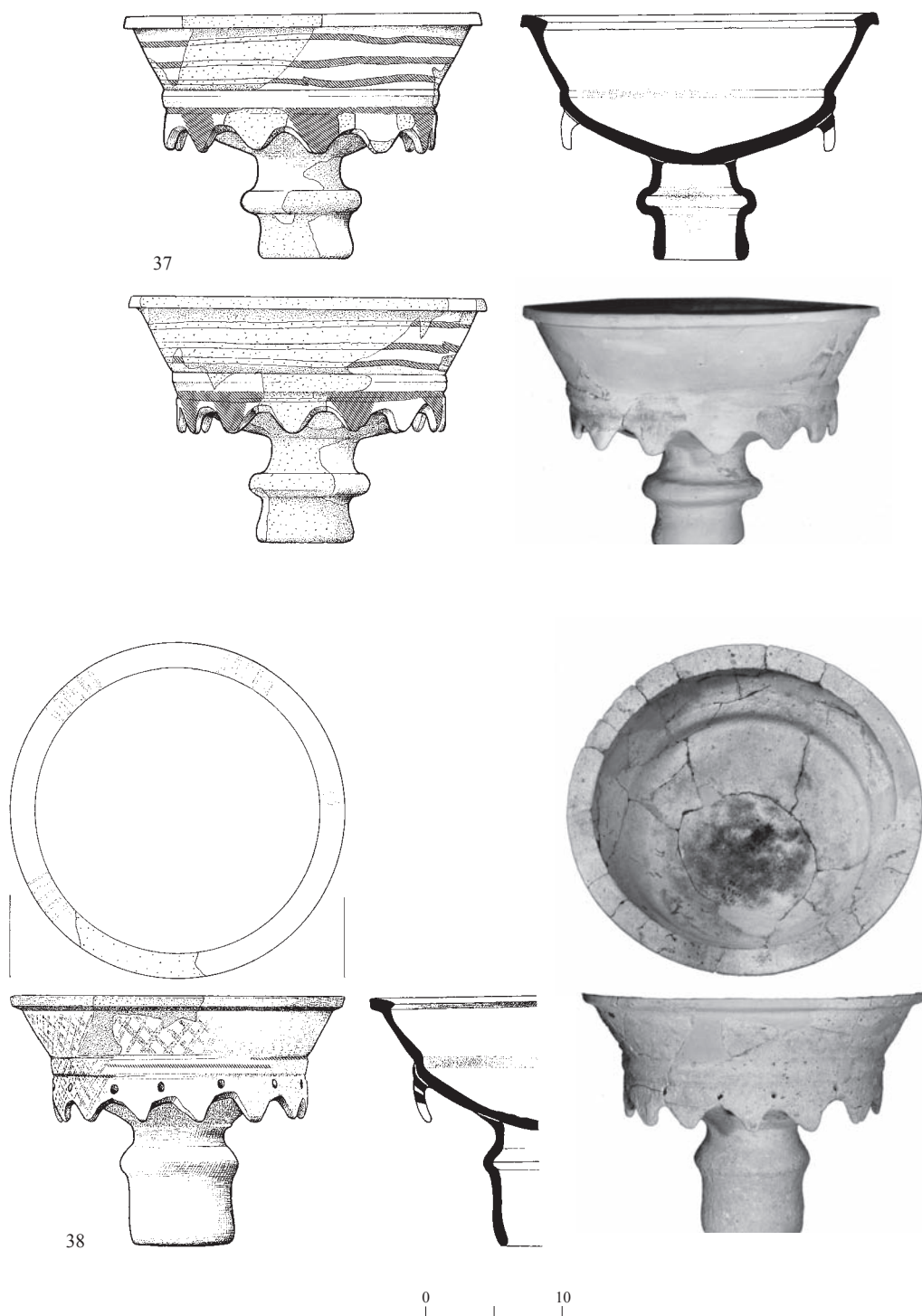


Fig. 34. Denticulated Bowl Nos. 37, 38.

been found in Moab, in a temple at Site 13 in Wadi ath-Thamad (Daviau and Steiner 2000:13).

Denticulated decoration appears on c. 20% of the cultic vessels from 'En Ḥaẓeva; it is a variation of the 'stylized pendant petal' motif that first appeared on stands and incense bowls in the eleventh century BCE (Daviau and Steiner 2000:13). As all the bowls bear traces of soot in their center interiors, it is evident that they had been used in the temple for the same kind of ritual. Two bowls with traces of soot in their center interior were found in the sanctuary at Lakhish (Aharoni 1975:20).

The lotus buds on the rim of Bowl No. 36 are comparable to a lotus bud on the rim of a bowl from Megiddo (Schumacher 1908: Pl. XXXIX:g), and a similar lotus bud was discovered in the excavations at Busayra (Bienkowski and Sedman 2001: Fig. 13.6). Lotus buds, as on the bowl from 'En Ḥaẓeva, appear on many other objects of Phoenician style. Beck (1996:106) suggested that it points to relationships between 'En Ḥaẓeva, Qitmit and the Levant.

VI. GOBLETS (CAT. NOS. 39–51)

This group contains thirteen goblets, which have a high trumpet base that constitutes about half of the total goblet height. The bowl on top of the foot is deep and has straight, slightly flaring sides and a rounded rim, except for Goblet Nos. 49 and 51, whose rims are sharply everted. The goblets can also be paired.

Cat. No. 39. Reg. No. 2659, IAA No. 95-85, Fig. 35.

Rim diam. 13.5 cm, H 16 cm.

Light yellow clay, pink core, white inclusions.

Description.— The goblet has a narrow trumpet foot that is slightly higher than the bowl. The walls of the bowl are thin and the rim is rounded. The interior center of the base is somewhat depressed.

Cat. No. 40. Reg. No. 2657, IAA No. 95-38, Fig. 35.

Rim diam. 13.5 cm, H 15.5 cm.

Yellowish green clay, white inclusions.

Description.— This goblet is similar in shape and size to Goblet No. 39. Its foot is thicker and wider and the rim is slightly more everted.

Cat. No. 41. Reg. No. 2652, IAA No. 95-70, Fig. 35.

Rim diam. 12.5 cm, H 13.75 cm.

Yellowish green clay, white inclusions.

Description.— The goblet has a narrow foot with a flaring bottom. The bowl widens at an angle and flares slightly upward. The interior center of the base is slightly depressed.

Cat. No. 42. Reg. No. 2654, IAA No. 95-80, Fig. 35.

Rim diam. 12 cm, H. 13.75 cm.

Greenish gray clay, grayish red core.

Description.— The goblet is similar to the others, although its foot is slightly shorter.

Cat. No. 43. Reg. No. 2655, IAA No. 95-81, Fig. 35.

Rim diam. 11.25 cm, H 15 cm.

Yellowish clay, pink core, inclusions.

Description.— The trumpet base of this goblet has a flat edge. Three incised lines encircle the side of the bowl above the base and the rim of the bowl is rounded.

Cat. No. 44. Reg. No. 2656, IAA No. 95-82, Fig. 35.

Rim diam. 12 cm, H 13.75 cm.

Light yellow clay, pinkish core, white inclusions.

Description.— The trumpet base of this goblet has a flat edge. Three incised lines encircle the side of the bowl above the base.

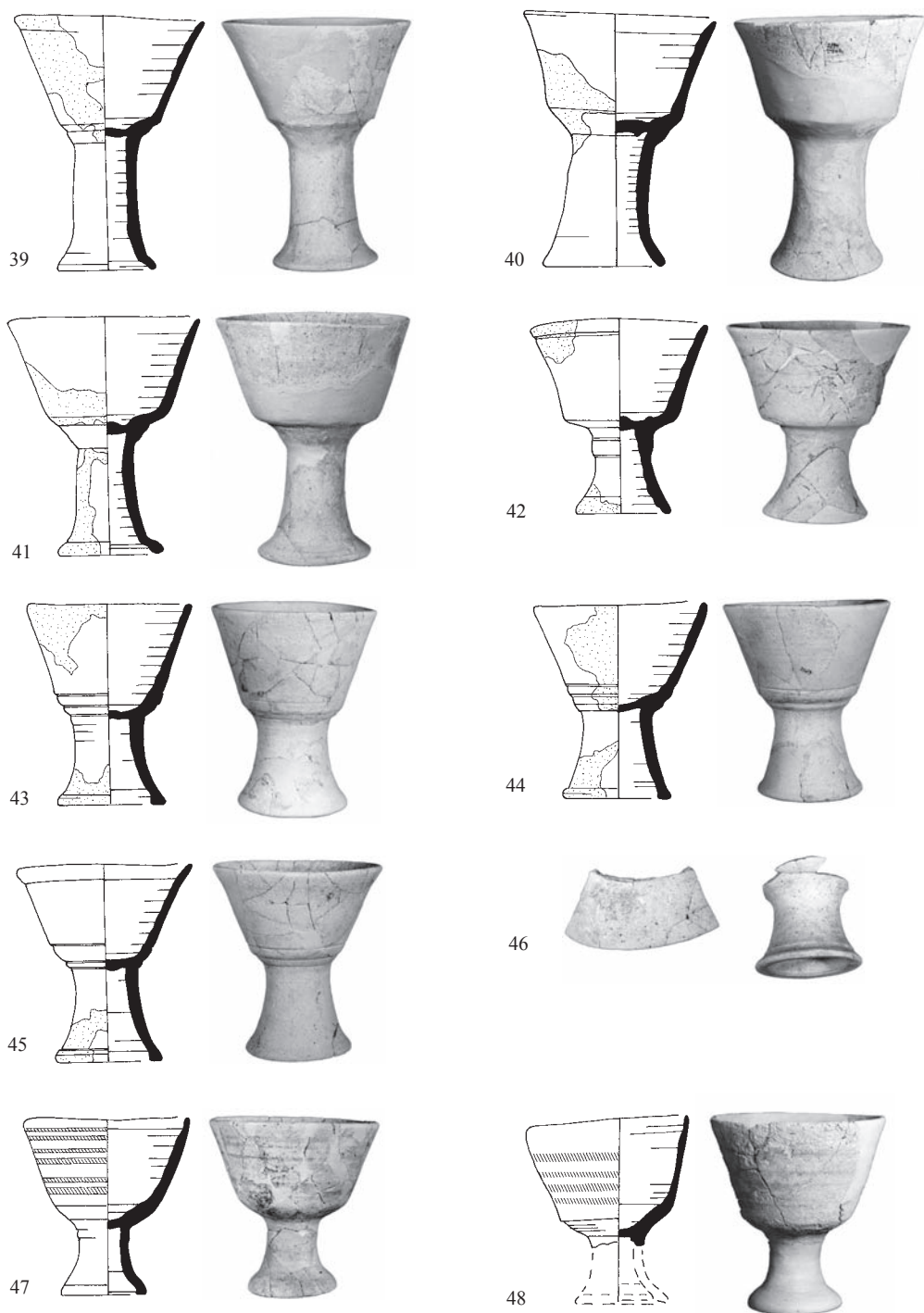


Fig. 35. Goblet Nos. 39–48.

Cat. No. 45. Reg. No. 2658, IAA No. 95-84, Fig. 35.

Rim diam. 12.5 cm, H 14 cm.

Yellowish clay, pink core, inclusions.

Description.— Similar in shape to goblet Nos. 43 and 44, although the third upper incised line is farther up than in the two other goblets.

Cat. No. 46. Reg. No. 2563, Fig. 35.

Rim diam. 13.75 cm, H 12.5 cm.

Greenish clay.

Description.— This goblet is broken; only the base and upper part of the bowl are preserved. The base is similar to Goblet Nos. 43–45.

Cat. No. 47. Reg. No. 2660, IAA No. 95-86, Fig. 35.

Rim diam. 11.25 cm, H 12.5 cm.

Greenish clay.

Description.— The goblet's foot is wide at the bottom and narrows to a cylinder as it straightens up. Six black-painted, parallel lines

are applied to the exterior of the bowl and its rim is rounded.

Cat. No. 48. Reg. No. 2662, IAA No. 95-88, Fig. 35.

Greenish clay.

Description.— The foot of this goblet is broken and the bowl is similar to Goblet No. 47. Four black-painted parallel lines are applied to the exterior of the bowl. Traces of soot are visible on the rim and may have been present on the interior base as well.

Cat. No. 49. Reg. No. 2661, IAA No. 95-87, Fig. 36.

Rim diam. 14 cm, H 13.75 cm.

Greenish clay, inclusions.

Description.— This goblet has a somewhat different shape. Its base is wider and its rim is similar to that of denticulated Bowl No. 34. The rim is everted and its edge is grooved in the center. Clear traces of burning can be seen from the middle of the goblet up to the rim.



Fig. 36. Goblet Nos. 49–51.

Cat. No. 50. Reg. No. 2692, Fig. 36.
Orange clay; inclusions.

Description.— The base is broken and missing. The bowl is round-sided with a rounded rim and appears to be the upper part of a goblet.

Cat. No. 51. Reg. No. 2651, IAA No. 95-78, Fig. 36.
Rim diam. 11.5 cm.
Orange clay.

Description.— The goblet's foot is missing. The bowl is shallow, with a flat shelf rim. It is white slipped and decorated with six groups of three black vertical lines on the rim.

Summary

Goblet Nos. 39–41 are similar and possibly make a triplet. Goblet No. 42 is similar to the former three goblets, although its foot is shorter. Goblet Nos. 41 and 42 have a low depression in the interior center of the bowl. Goblet Nos. 43–46 are similar, all having incised lines around the lower part of the bowl. The similar Goblet Nos. 47 and 48 are decorated with black-painted lines and both bear traces of soot. Goblet No. 49 is shaped differently than the others.

Amiran (1969:213) differentiated between chalices, having an open shallow bowl and a high foot and goblets, which consist of a deep bowl and a shorter foot, so that the ratio between the bowl and the foot is 1:1. This criterion was used to define these vessels as goblets. The goblet reached the peak of its development in the Late Bronze Age and continued into the Iron Age. Goblets of the Early Iron Age come from Megiddo (Lamon and Shipton 1939: Pl. 33:9, 10) and Tell Abu Hawam (Hamilton 1935:30, No. 170). Comparisons to the goblets from 'En Hazeva, dating to the end of the Iron Age, could not be found, as well as to the fenestrated stands of Group IV; in other words, comparative material dating to the seventh–sixth centuries BCE is not available, although analogies dating to the Late Bronze and Early Iron Ages occur.

Hence, despite a gap of some 300 years, the local tradition continued undisturbed.

Black-painted lines, as appear on Goblet Nos. 47 and 48, are common at sites in the Negev and Transjordan. They are discerned on many vessels from Tawilan, Busayra and Ezion-Gever in Edom, fewer vessels in Moab and 'Ammon (Hart 1995:53) and various vessels in the Negev, i.e., at Qitmit (Freud and Beit-Arieh 1995:252–253).

VII. PERFORATED AND IMPERFORATED TRIPOD CUPS (CAT. NOS. 52–55)

Four cups were found: three are perforated, one is not. Perforated Cup No. 55 is attributed to this group, although it has a disc base and no handle.

Cat. No. 52. Reg. No. 2648, IAA No. 95-75, Fig. 37.
Light yellow clay.

Description.— The cup has a tall, wide neck, a double rim and a globular body. A handle extends from the upper rim to the body. The vessel stands on three knobbed feet that are attached to the base. Two rows of small holes are pierced below the base of the neck. The inner rim is inverted and perforated. Traces of soot can be seen along this rim. No comparisons were found for the double rim of this cup.

Cat. No. 53. Reg. No. 2647, IAA No. 95-74, Fig. 37.
Grayish yellow clay, inclusions.

Description.— This cup is similar in shape to Cup No. 52, although it lacks the inverted rim and is imperforated.

Cat. No. 54. Reg. No. 2649, IAA No. 95-76, Fig. 37.
Orange pink clay.

Description.— The cup is wider and squatter than the previous two. It has two rows of holes

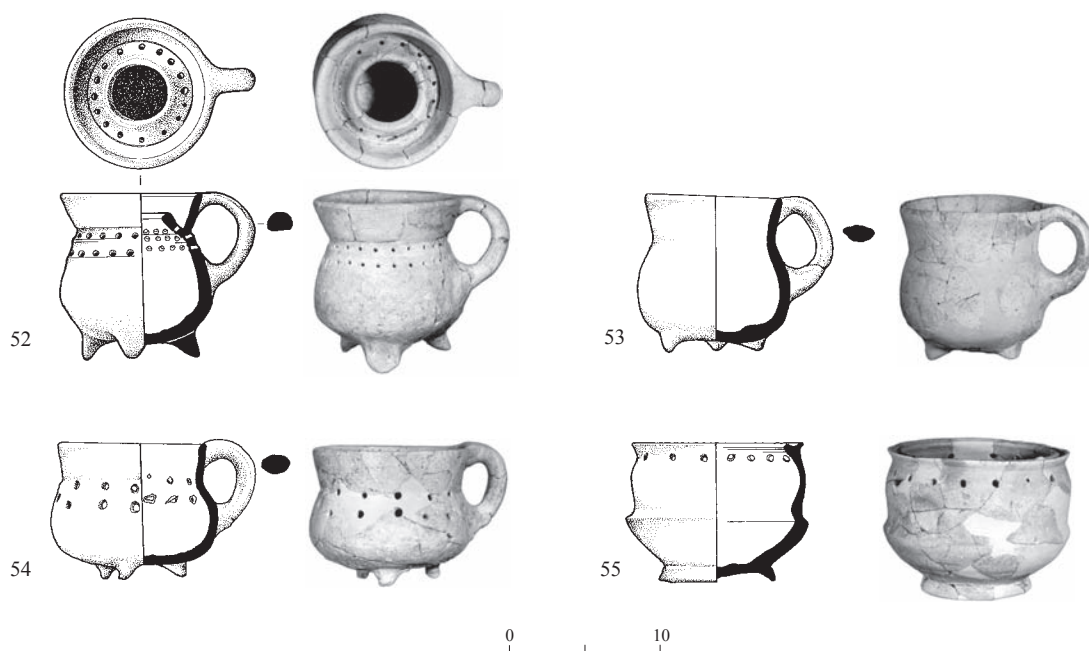


Fig. 37. Tripod Cup Nos. 52-55.

at the base of the neck and three knobbed legs are attached to its base.

Cat. No. 55. Reg. No. 2650, IAA No. 95-77, Fig. 37.

Reddish orange clay, gray core.

Description.— This vessel lacks handles and is different from the other three cups. It stands on a ring base and has a carinated body with a wide shelf rim that is split in its center. One row of holes is pierced below the rim.

Summary

Tripod cups, with or without perforations, appear in several variations at many sites throughout the Middle East. Zwickel (1990:3-61) summarized the typological and regional distribution of these vessels and determined the date of their appearance at each site. The earliest examples in Lebanon and Syria were found at Tell Gasil (Zwickel 1990:16-17, nn. 60, 61, Pl.

45:2-7) and Kamid el-Loz (Zwickel 1990:16, nn. 64, 65, Pl. 47:1-34), dating to c. 1200 BCE. In his opinion, the origin of these vessels, which were used for incense, should apparently be sought in the north. The cups continued to appear in Israel and Transjordan until 500 BCE and examples were found at Qitmit (Freud and Beit-Arieh 1995: Fig. 4.3:26-28).

VIII. BOWLS WITH A SINGLE HANDLE (CAT. NOS. 56, 57)

Cat. No. 56. Reg. No. 2667, IAA No. 95-93, Fig. 38.

Pinkish orange clay, inclusions.

Description.— A shallow, wheel-thrown bowl, having straight sides, a slightly everted rim and a thick, string-cut base. A long, crude, handmade loop handle extends from the rim and is attached to the bowl's side below it. The handle is sloppily made and bits of clay are stuck to the bowl.

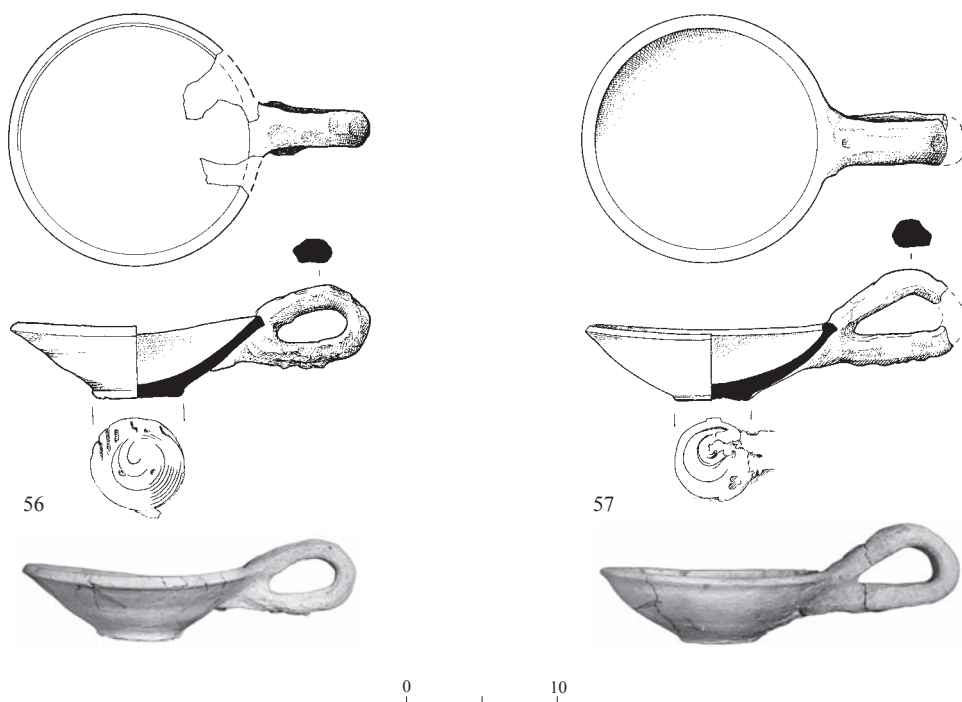


Fig. 38. Bowls with Single Handle Nos. 56, 57.

Cat. No. 57. Reg. No. 2668, IAA No. 95-94, Fig. 38.

Orange clay, inclusions.

Description.— This bowl is very similar to Bowl No. 56. It too is wheel-thrown, with slightly rounded walls, a thickened rim and a string-cut base. The handle is identical to that of Bowl No. 56.

Summary

These two very similarly shaped bowls with a handmade loop handle have no comparisons at other sites. A somewhat similar handle, attached to a carinated bowl, was found at Tell el-Khelief (Pratico 1993: Pl. 26:4). Recently, lamps with similar handles were recovered from a favissa at Yavne (Kletter and Ziffer 2010:172, Figs. 5, 6).

IX. BOWLS (CAT. NOS. 58–63)

Six bowls were found in the assemblage, each one of a different shape.

Cat. No. 58. Reg. No. 2664, IAA No. 95-90, Fig. 39.

Pinkish clay, inclusions.

Description.— A shallow bowl with straight sides, a slightly everted, rounded rim and a flat, string-cut base.

Cat. No. 59. Reg. No. 2665, IAA No. 95-91, Fig. 39.

Light yellowish clay.

Description.— A slightly carinated bowl with an everted rim and a flat base.

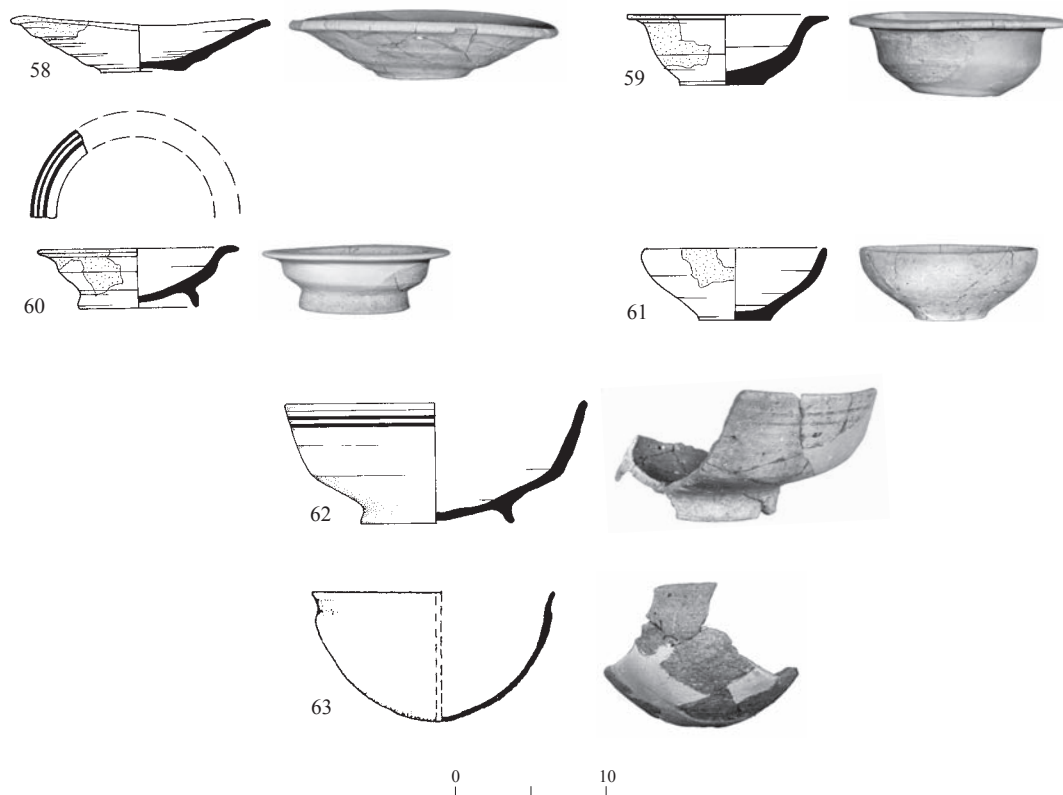


Fig. 39. Bowl Nos. 58–63.

Cat. No. 60. Reg. No. 2666, IAA No. 95-92, Fig. 39.

Orange clay, inclusions.

Description.— A carinated bowl with an everted rim and a ring base. Three black lines are painted along the edge of the rim.

Cat. No. 61. Reg. No. 2663, IAA No. 95-89, Fig. 39.

Greenish clay, inclusions.

Description.— A bowl with rounded sides, a rounded rim and a flat base. Traces of soot are visible on the interior center of the bowl.

Cat. No. 62. Reg. No. 2690, Fig. 39.

Pink clay, inclusions.

Description.— A carinated bowl with a rounded rim and a ring base. Two black lines are painted below the rim.

Cat. No. 63. Reg. No. 2480, Fig. 39.

Orange clay, inclusions.

Description.— A bowl with a rounded base and rounded sides, carinated on the upper part.

Summary

Comparisons for Bowl No. 58 occur at Qitmit, dating from the second half of the seventh to the beginning of the sixth centuries BCE (Freud and Beit-Arieh 1995:255, Fig. 4.11:4) and at Be'er Sheva' Stratum II (Aharoni 1973: Pl. 69:9). Stratum VI at Tel 'Ira, dating to the second half

of the seventh and the sixth centuries BCE, provided comparisons for Bowl Nos. 59 and 61 (Beit-Arieh 1999:174, Fig. 6.100:3 [59]; Pl. 6.61:2 [61]). Comparisons for Bowl No. 60 are found at Kadesh Barne'a, Citadel No. 2 (Cohen and Bernick-Greenberg 2007, 2: Pls. 11.67:11; 11.92:12) and at Busayra (Bennet 1974: Fig. 15:5, 8), dating from the end of the eighth to the sixth centuries BCE. Bowl No. 63 is found in the Negev and in Transjordan from the seventh century BCE on (Freud and Beit-Arieh 1995:212, Fig. 4.11:9). Bowl No. 62 can be compared to a bowl from Tawilan (Hart 1995:53, Fig. 6.3:13). The painted black lines on Bowl Nos. 60 and 62 are typical of pottery in Edom, Moab and 'Ammon, as well as in the Negev.

X. POMEGRANATE-SHAPED PENDANTS (CAT. NOS. 64–69)

Six pomegranate-shaped pendants were found: three are shaped like ripe pomegranates and three, like pomegranate buds. All have perforated suspension attachments.

Cat. Nos. 64–66. Reg. Nos. 2684–2686, IAA Nos. 95-111, 112, 113, Fig. 40.

Pink clay, inclusions.

Description.— These three pendants, made of very fine clay, are shaped like squat hollow balls, with indentations all around, representing ripe pomegranates. A pierced strip of clay is attached to the base and can be used to suspend the pomegranates with their top facing downward. The rims of the pomegranates are broken and missing.

Cat. Nos. 67–69. Reg. Nos. 2687–2689, IAA Nos. 95-114, 115, 04-3703, Fig. 40.

Gray surface.

Description.— Three solid pomegranate buds. The body is round, with a four-leaf crown at the top, which encloses a small clay ball in the center. A pierced strip of clay is attached

to the base, allowing the pomegranates to be suspended.

Summary

The holes in the center of each petal on denticulated Bowl No. 34 and above each petal on denticulated Bowl No. 38 apparently served to suspend the pomegranates (see reconstruction in Fig. 40).

Various pomegranate-shaped vessels, made of metal, ivory, faience, glass, alabaster or clay, have been found in Egypt and Cyprus, as early as the Late Bronze Age (Mazar 1980:116–117, 135, n. 11–22; Börker-Klähn 1957–1971:617–621; Beck 1995:160–161). Pomegranate-shaped vessels from the Late Bronze Age, made of metal, ivory or clay, were found in Israel, including pendants and vessels meant for suspension, such as the pomegranates from Tel Shera' (Eliezer Oren, pers. comm.), dating to the end of the Late Bronze Age, and from Tell Qasile (Mazar 1980: Fig. 46), dating to the Early Iron Age. Ivory pomegranates dating to the Late Bronze Age were recovered from Fosse Temple III at Lakhish (Tufnell, Inge and Harding 1940: Pl. 20:25, 26) and in Tomb 100 at Tell Beit Mirsim (Ben-Arieh 2004: Fig. 2.45:144). A similar ivory pomegranate dating to the Iron Age was found in Tomb Z V at Akhziv (Dayagi-Mendels 2002:17, Fig. 3.6:5). A pomegranate attached to the interior of a bowl was found in the excavations of Lahav, dating to the ninth–eighth centuries BCE (Seger and Borowski 1977:166). Pomegranates attached to chalices were documented at Qitmit (Beck 1995: Fig. 3.105).

Pendant pomegranates of metal were found on metal tripods from Ras Shamra (Schaeffer Forrer 1956:267, Figs. 232; 238), Tel Nami (Artzy 1994: Fig. 10) and at various sites in Cyprus (Catling 1964: Pl. 32:a–f). Similar pendant pomegranates were unearthed at Megiddo, Stratum VIA (Yadin 1975:224). Pendant Pomegranates Nos. 67–69 closely resemble the metal pendant pomegranates, and it seems reasonable to assume that these clay

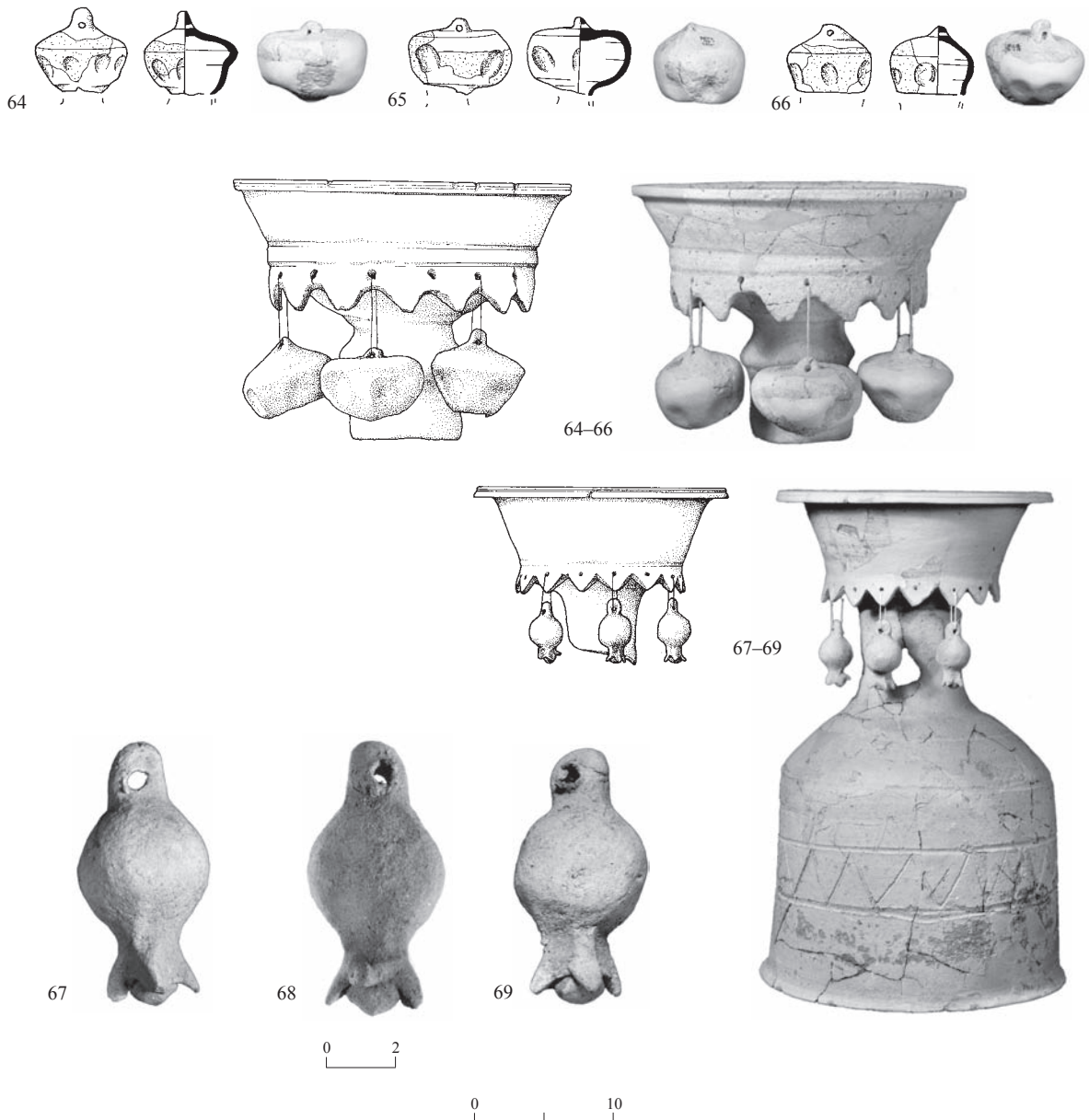


Fig. 40. Pomegranate Nos. 64–66, 67–69

pendants represented an inexpensive substitute for the more expensive metal ones.

While most of the pomegranates have been found in temples, some were recovered from tombs and were even depicted on burial stelae in North Syria, Anatolia and Carthage (Börker-Klähn 1957–1971).

XI. SMALL CUBIC STONE ALTARS (CAT. NOS. 70–75)

Six altars carved from limestone were found.

Cat. No. 70. Reg. No. 2682, IAA No. 95-108, Fig. 41.

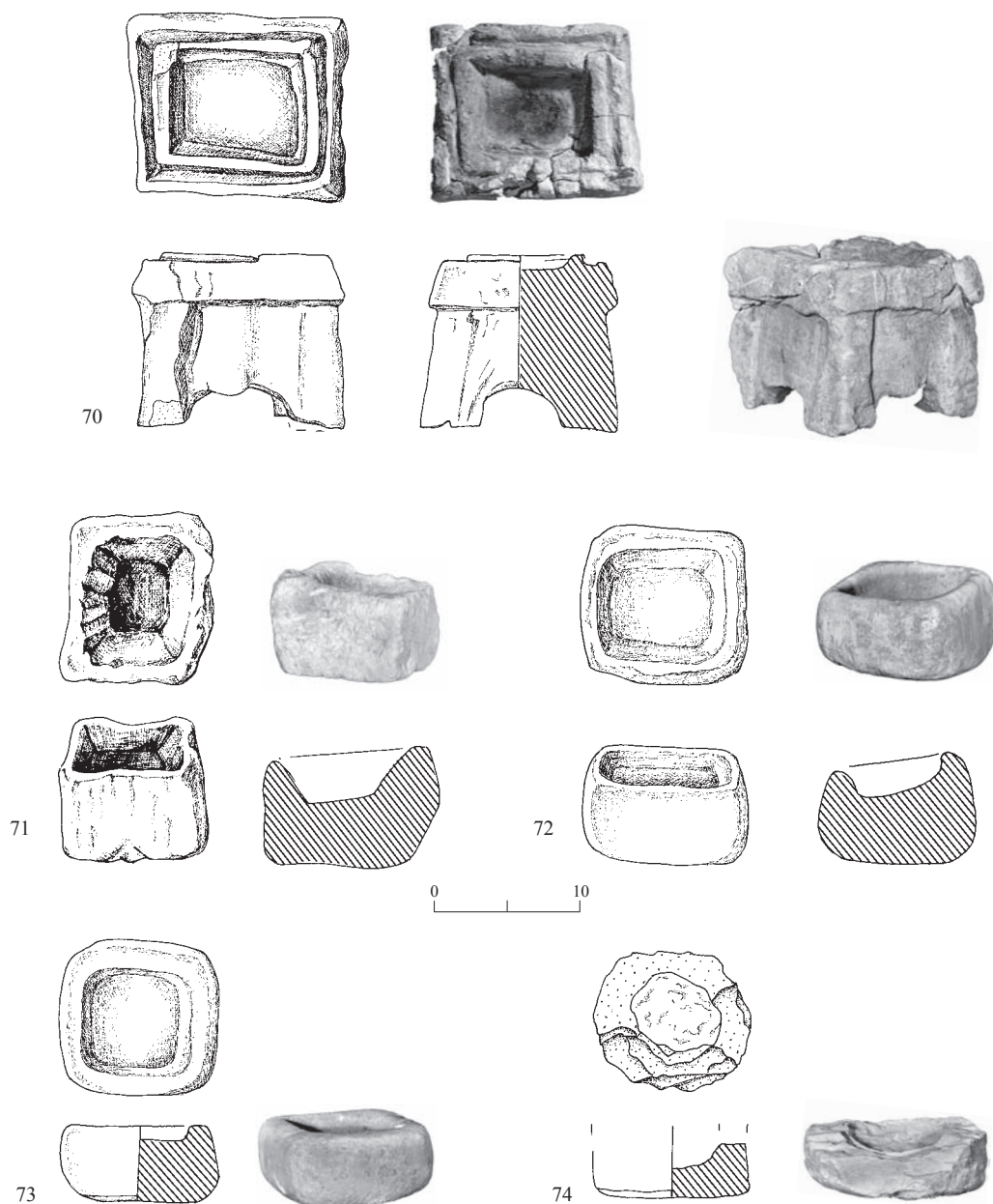


Fig. 41. Small Cubic Stone Altar Nos. 70–74.

Upper surface 13×15 cm, H 12 cm.
White limestone.

Description.— The small stone altar has four short square legs. A wide prominent frame is carved below the rim, which is flat and has a channel cut around it, forming a kind of gutter.

A shallow depression in the top surface of the altar has traces of burning.

Cat. No. 71. Reg. No. 2678, IAA No. 95-104, Fig. 41.

Upper surface 10.0×12.7 cm, H 8.7 cm.
White limestone.

Description.— The small altar is square. A square depression, some three 3 cm deep with a rounded rim, is carved into its top. Chisel marks are visible on the body.

Cat. No. 72. *Reg. No.* 2679, IAA No. 95-105, Fig. 41.

Upper surface 10.0×11.4 cm, H 7.5 cm.

White limestone.

Description.— The small altar is square, with rounded corners and smoothed sides. It has a square depression with a rounded rim on the top surface. Remains of paint are visible on the exterior face of the walls and traces of burning are seen in the depression.

Cat. No. 73. *Reg. No.* 2780, IAA No. 95-106, Fig. 41.

Upper surface 10.7×11.4 cm, H 5 cm.

Red sandstone.

Description.— The shape is square, with rounded corners and a square depression on top. It is red slipped on the outside and on the rim. Traces of burning are seen in the depression.

Cat. No. 74. *Reg. No.* 2677, IAA No. 95-103, Fig. 41.

White limestone.

Description.— This small altar is broken and only the lower part has been preserved. It is shaped like a rounded stone bowl. Its walls are vertical; their height is unknown.

Cat. No. 75. *Reg. No.* 2681, IAA No. 95-107, Figs. 42, 43.

Base 7.5×8.0 cm, upper surface 8×11 cm, H 9.5 cm.

Stone.

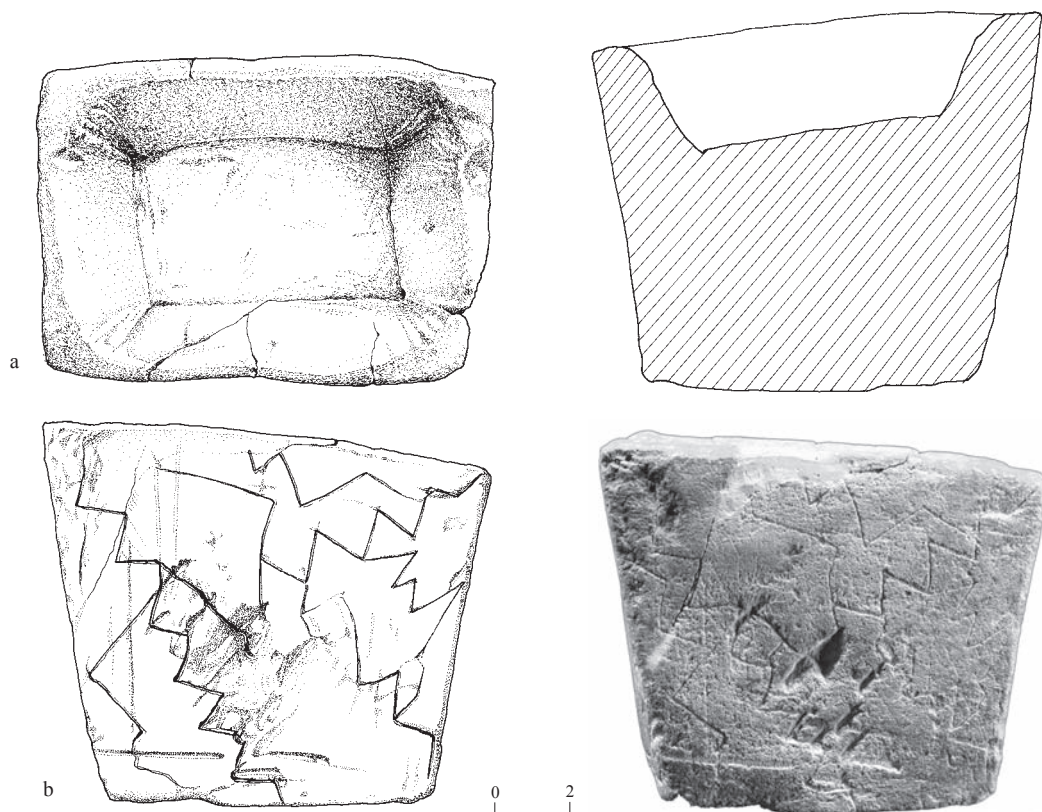


Fig. 42. Small Cubic Stone Altar No. 75.

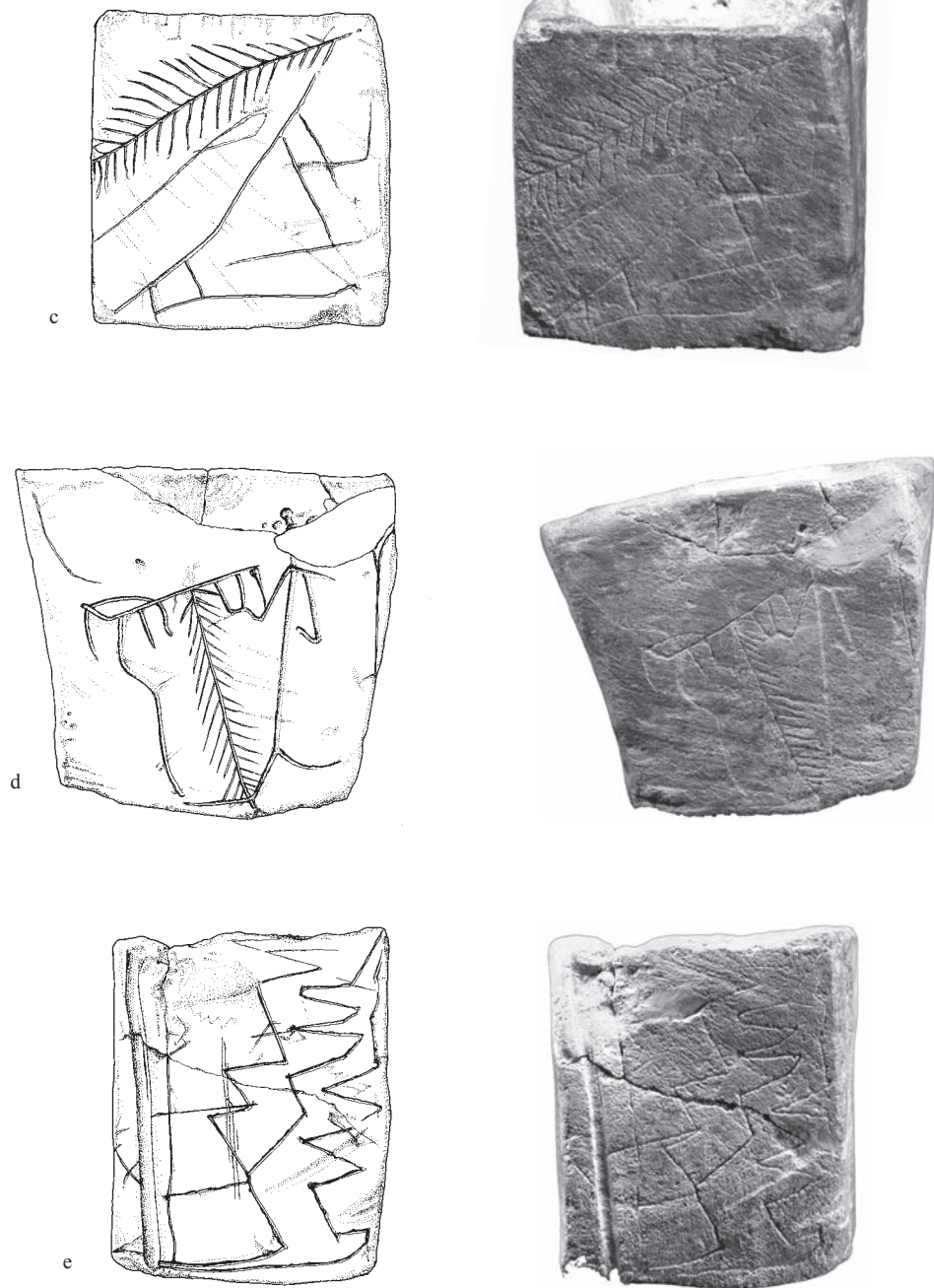


Fig. 43. Small Cubic Stone Altar No. 75 (cont.).

Description.— This small altar is square and lacks legs. It has slightly flaring vertical sides. Traces of burning are visible in the depression. The altar, painted red on the outside, is decorated with incisions on all four sides.

Summary

Small cubical altars have been found in Israel, Mesopotamia, North Syria, Cyprus, South Arabia and Transjordan. These altars appear mainly in the south of Israel at the end of the Iron Age and during the entire Persian period until the Hellenistic period (Stern 1982:192, 194; Zwickel 1990:62–109; Cimbalista 1997).

Analogies to Altar No. 70 from the Persian period were found at Horbat Ha-Ro'eh (Cohen and Cohen-Amin 2004: Fig. 113:8). Altar No. 73 can be compared to altars found in Be'er Sheva' (Cimbalista 1997:49, Pl. III) and in Cave I in Jerusalem (Holland 1977: Fig. 9:21, 22). Altar No. 75 is similar to altars from Lakhish (Tufnell 1953: Pls. 60:8; 68:2, 4).

These altars were used to burn incense. This can be deduced from the inscription

found on an altar from Lakhish, in which the word "lebonah" (frankincense) is mentioned (Tufnell 1953:358–359, Pls. 49:3, 68:1; Stern 1982:185, n. 116). Names of perfumes are listed on altars from South Arabia (Stern 1982:187, No. 127). Traces of soot on the altars from 'En Hazeva support this function of incense burning.

XII. STONE HUMAN STATUE (CAT. NO. 76)

Cat. No. 76. Reg. No. 2683, IAA No. 95-110, Figs. 44–46.

L 35 cm, W 31 cm, D 12 cm.

Stone.

Description.— This dressed and smoothed stone statue was uncovered during the dismantling of stones in the favissa. The excavator, Amir Ganor, wrote in the daily log of December 4, 1993: "Under Stone No. 29, a dressed and smoothed stone was found. The stone was given the number 29B and fell to pieces when being removed. A human head was made out on its inner side, as well as a kind of schematic shoulder. The stone was removed



Fig. 44. The stone human statue, *in situ*.

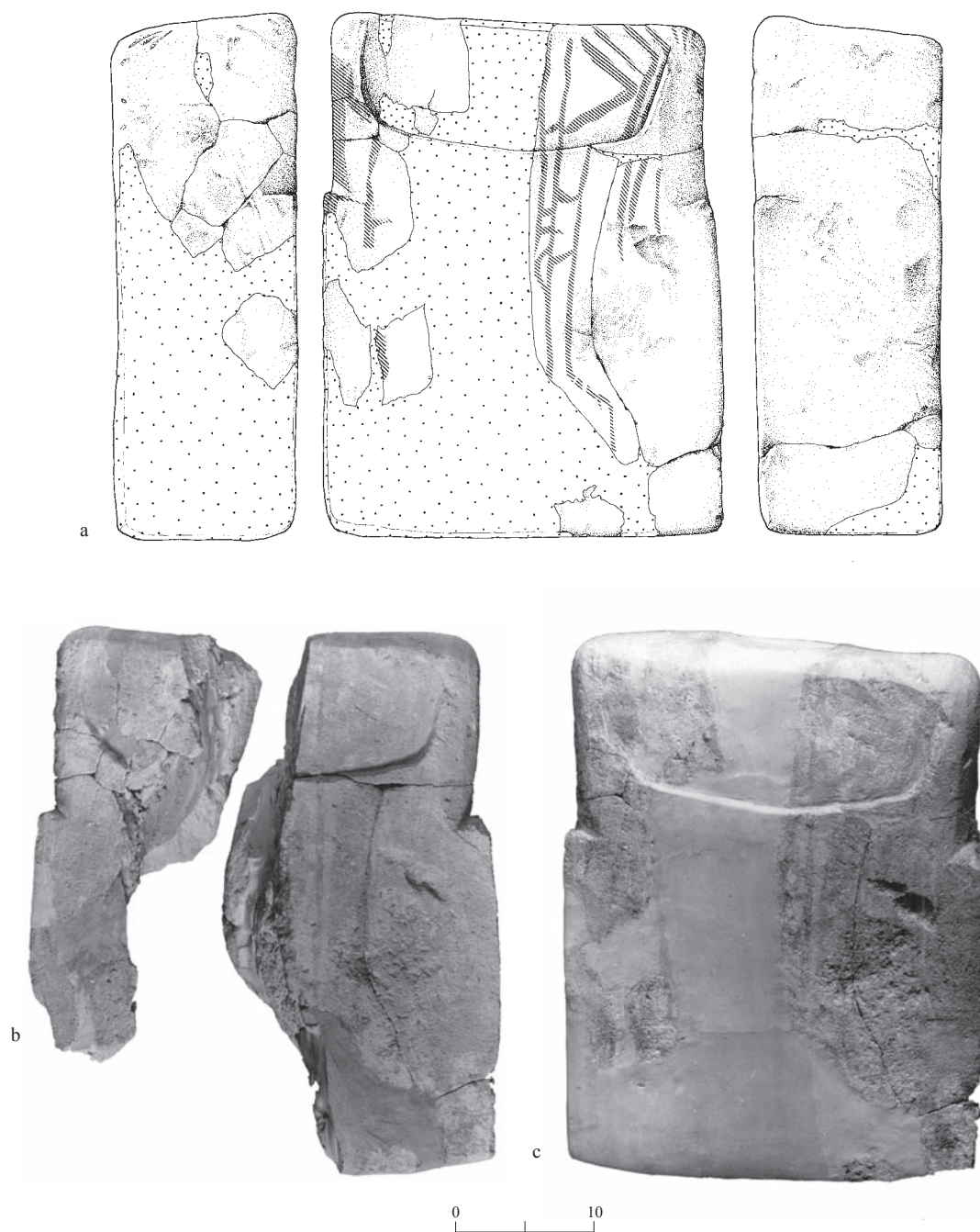


Fig. 45. Stone Human Statue No. 76.

and sent for restoration.” Field photographs show part of the stone, recalling the shape of a statue, with additional broken stone fragments lying nearby (Fig. 44). With concentrated effort, the restorer managed to put together two parts

that did not connect, subsequently joining them with plaster to form one statue (Fig. 45:c; see Ben-Gal, this volume). The reconstruction of the statue was based on the symmetry between the two uneven parts. At the top of the statue,



Fig. 46. Stone Human Statue No. 76 (cont.).

a small flat depression was scratched in the plaster (Fig. 46:d), approximately where the head of the statue should have been positioned.⁴

A wide shallow depression in the upper front of the statue is flanked on each side by what appears to have been two arms, bent at the elbow and facing inward, toward each other (Fig. 45). The shoulders are rounded and slightly raised. A 'step' is carved into both sides of the statue below the frontal depression. The 'steps' are diagonally cut only into the front, causing the statue to look narrower above them and simulating a kind of waist. Traces of a rounded bump can be seen on the upper right part of the statue, where the stone is broken; this perhaps alludes to the beginning of the neck. The base of the statue is flat and has no legs, similar to the three anthropomorphic clay figures recovered from the favissa. Beck (1995:180) noted that most of the anthropomorphic statues from Qitmit had no legs as well. The rectangular-shaped back of the statue is roughly finished and appears straight along the sides (Fig. 46:e). The upper part of the front and both sides of the statue are smoothed. Traces of a red-painted design are visible on the upper part of the front (Fig. 46:a, b). A two-line inscription, written in red paint, appears on the narrow upper right side (Fig. 45).⁵ The partially erased inscription is difficult to decipher (see Naveh, this volume).

The few traces of painted design on the front of the statue apparently depict its clothing. The upper part of the design appears only in the frontal depression and stops short of the arms on both sides. The pattern is composed of vertical lines, running from top to bottom, which are occasionally crossed by horizontal bands. Additional traces of linear red-painted design are visible on the top part of the statue, as well as on the shoulders and sides. The poor state of preservation precludes a clear reconstruction of the clothing type and the painted design; however, apparel delineated by painted decoration appears on Statue No. 3 of the assemblage. A similar design is found on the clothing of the 'Traveler' from Tell es-Sa'idiyeh (Pritchard 1968:26–27).

Comparisons.— Precise comparisons for this statue are not available. Two basalt statues of a man and a woman (height c. 85 cm) were found near the gate in the city wall of Stratum V at Alalakh (Woolley 1955: Pl. 44:a, b). They are carved out of a rectangular flat stone, with a round head—into which the eyes, nose and mouth were cut—and two arms that adjoin the body and are bent at the elbows, turning inward toward each other. A line that designates the waist is marked beneath the arms and below it, the male and female genitalia are noted. These figures recall the statue from 'En Ḥazeva, although the latter was found broken and its head missing. The statues from Alalakh depict nude figures, while the 'En Ḥazeva statue is clothed. Howard-Carter (1970:40) presented a collection of roughly made stone statuettes from numerous sites in north Mesopotamia, Syria, south Turkey, Israel and 'Aqaba. She divided them into three general forms: rectangular slabs, amorphous squat lumps and semi-naturalistic corporeal shapes. She contended that "these figures are in fact guardian spirits." Most of the 'rectangular slab' category statues lack legs and recall the shape of the 'En Ḥazeva statue.

It seems that the 'En Ḥazeva statue is an anthropomorphic figure whose present broken state makes it impossible to determine whether it originally had a head. As the statue does not bear any divine symbols and we know that inscriptions can be found on statues of worshippers, it is feasible that the statue can represent either a divinity or a worshipper.

A different interpretation that views the statue as a *mazzeva* was suggested by Beck (1996:107–114), who stated: "It seems that a bull's head is represented on the limestone stele from 'En Ḥazeva—the horns in low relief are clearly visible, while the rest of the head is hardly discernible."⁶ However, it is clear today that the line drawing based on the photograph from the exhibition catalogue is incorrect, as the remains of the inscription and design on the statue had not been identified at that time.

STONE *MAZZEVOT*

Many stones (c. 50; width 0.15–0.55 m, max. height 1.2–1.4 m) were discovered in the favissa. They were arranged in rows and were superposed in three courses, with fragments of clay and stone cultic vessels (see above) between them. Most of the stones were unworked, and only several were dressed. The stones were probably related to the temple and its ritual. It seems that they had been consecrated in the eyes of those who chose to bury them. It can be surmised that most of these stones served as *mazzevot*, while some probably served as altars or offering tables. Unfortunately, it is impossible to reconstruct the original position of the *mazzevot* before they were removed and buried in the favissa. As traces of plaster were discerned on a number of stones, Cohen and Israel (1995:25) claimed that they had been part of the walls of a squared U-shaped Edomite temple that was open on one side.

A sacred precinct dating to the Middle Bronze Age has been recently discovered at H̄azor. It contained rows of *mazzevot* of unworked stones, with a flat stone near each one, serving as an offering table (Ben-Ami 2004). Despite the chronological gap, it is possible to learn from this precinct about the position of the *mazzevot* at 'En H̄azeva.

Favissas containing stone *mazzevot* and dating to the Iron Age have been found at several sites in Israel. At the 'Arad temple, two stones in the Holy of Holies have been buried and plastered over (Aharoni 1967:247, Pl. 46B). A *mazzeva* (width 0.95 m, height 1.2 m, depth 0.6 m) was found in the Stratum V shrine at Lakhish. Two favissas were found near this *mazzeva*, one of them, dating to Stratum IV, yielded nine broken stones, which were reconstructed to form at least four *mazzevot* (Aharoni 1975:30–31, Pl. 17:10–16). Numerous *mazzevot* have been recorded throughout the Ancient Near East from prehistoric times until the later periods by Mettinger (1995:143–167), who listed other sites that yielded *mazzevot*, including Bet

Shemesh, H. Qitmit, the "Bull Site" in Samaria, Tirza, Megiddo, Ta'anakh and Tel Dan, and concluded that "the above survey of materials commends the view that cultic activities focused on *mazzevot* were practiced by the population of Iron Age Palestine including the Israelites; this holds not only for Iron Age I but also for Iron Age II" (Mettinger 1995:166).

Excavations at Tel Rehov exposed a complex with standing stones in Area E, which served as a holy precinct and dated to the tenth–ninth centuries BCE. Mazar (1999:14) stated that "the standing stones can be interpreted as *mazzevot* standing on a ritual platform. The flat stone in front of the platform may be an offering table." *Mazzevot* dating to the Iron Age were also found in the excavation at Khirbat el-Mudayna in Transjordan (Daviau and Dion 2002).

The terms *mazzeva* or *mazzevot* appear frequently in the Bible, for example Genesis 28:18 or Exodus 14:4. Graesser (1972) suggests that the term *mazzeva* should be employed for stones that do not bear an inscription or a relief, as opposed to stelae on which such features are carved. In Graesser's view, both the plain and the inscribed stones served the same function.

Uzi Avner (2002) investigated 207 sites with *mazzevot* in the Negev and Sinai. Most of the *mazzevot* (height 0.5–1.5 m) were natural unworked stones and they dated from the sixth to the third millennia BCE. Auxiliary furniture, such as offering tables, hearths or altars of various types, were found in conjunction with the *mazzevot* (Avner 2002:65–88). In light of the biblical and historical sources, Avner (2002:95) concluded that a *mazzeva* can serve multiple functions, and he divided *mazzevot* into four types: (1) commemorative stones for both individuals and events; (2) witnessing *mazzevot* for both treaties and vows; (3) ancestral *mazzevot*; and (4) *mazzevot* for gods. Avner (2002:96) suggested that the earliest *mazzevot* in the desert represented gods or ancestral spirits. As the *mazzevot* interred in the 'En H̄azeva favissa were found together with cultic objects used in the temple, it may be surmised that

they belonged to Avner's fourth type, namely *mazzevot* for gods. These stones represented a theological, non-iconographic, abstract approach to a deity without physical form.

COMPARISON BETWEEN ḤORBAT QIṬMIT AND 'EN ḤAẒEVA

Ḥorbat Qiṭmit was the first site to yield a cultic assemblage and anthropomorphic statues similar to those found at 'En Ḥaẓeva. Analogy between the finds from these two sites can aid in identifying the deities of the temple whose furniture was stored in the favissa, as well as clarifying the use of the cultic vessels and their date.

The 'En Ḥaẓeva favissa contained complete cultic vessels, alongside stones that were used in the temple. At Qiṭmit, fragments of anthropomorphic statues, figurines and other cultic vessels, which could barely be restored into complete specimens, were scattered all over the site, together with everyday ceramic vessels. Despite its poor state of preservation, Qiṭmit had a larger and much richer variety of statues, figurines and cultic vessels (Beck 1996:103).

The Stands

The most common vessel at Qiṭmit is the wheel-thrown cylindrical stand, open on both ends, to which animal and human figures are attached. Almost no freestanding figures or statues were found at Qiṭmit, as most of them had traces of attachment to the stands, which unfortunately were, for the most part, not preserved (Beck 1996:103). Unattached figures were not found at 'En Ḥaẓeva and only one fenestrated stand (Cat. No. 4) had molded figures attached to it—two humans, four animals and four birds. These are the only figures recovered from 'En Ḥaẓeva, unlike the substantial number of human and animal figures from Qiṭmit. The mode of the figures' attachment at 'En Ḥaẓeva also differs from that at Qiṭmit. The 'En Ḥaẓeva figures were fastened directly at their back, while the Qiṭmit figures were mostly placed on narrow shelves that protruded from the stands. The cylindrical

shape and wheel-thrown technology of the 'En Ḥaẓeva stand differs from the stands of Qiṭmit. In addition to the stand with the figures, many fenestrated stands without decoration were found at 'En Ḥaẓeva, while only a few fragments of fenestrated stands were recovered from Qiṭmit (Beck 1995:219, Figs. 4.4:1, 7; 4.24:1).

The Anthropomorphic Statues

Three complete statues were found at 'En Ḥaẓeva, while two very fragmentary statues were restored at Qiṭmit. Despite the high degree of similarity between the statues from both sites, particularly in the attached body parts, i.e., the nose, mouth, ears, eyes and coiffure, differences are visible. The statues at Qiṭmit are composed of two vessels, the lower one being an upside-down storage jar whose neck serves as its base, and the upper vessel attached to its top is a neck-less krater (Beck 1996:104–105).⁷ The body of the statues from 'En Ḥaẓeva was thrown on the wheel, as the potter widened and narrowed the vessel from bottom to top and onto which the body parts and facial features were joined. The base of the 'En Ḥaẓeva statues flares out, while the base of the Qiṭmit statues is narrow in relation to the statue's body.

Statue No. 23 at Qiṭmit (Beck 1995: Fig. 3.16) has a goatee beard under its lower lip, which associates it with Transjordan (Beck 1995:186). Such a goatee was not found at 'En Ḥaẓeva. The apparel details of Statue Nos. 1 and 2 from 'En Ḥaẓeva have an affinity to Ammonite stone statues from Jordan (Barnett 1951: Pls. 10; 11).

The decorative motifs on the clothing of the clay statues at both sites are similar. The gesture of a hand raised in greeting also appears at both sites and relates them to the art of the Levant and Mesopotamia, where it appears on statues of deities and worshippers (Beck 1996:105).

Mazzevot

Only one *mazzeva* was found at Qiṭmit (Beit-Arieh 1995: Fig. 2.14), while numerous *mazzevot*, as well as a stone statue, were discovered at 'En Ḥaẓeva.

Thus, despite the affinity between Qitmit and 'En Ḥaẓeva, many differences between the two sites are still evident. Beck compared the finds from Qitmit to the material culture of Judah, the southern Shephelah, Phoenicia and Transjordan, reaching the conclusion that "in more ways than one Horvat Qitmit is well rooted in the religious iconography of the Near East in general and of the Levant in particular" (Beck 1995:189). Beck contended that the temple at Qitmit was not Judean, but rather Edomite and that the deities worshipped were the Edomite god *qws* and the goddess Astarte/Ishtar. This is based on the Edomite inscriptions found at the site, in which the god *qws* is mentioned (Beck 1995:185–190). In another article that compared Qitmit and 'En Ḥaẓeva, Beck (1996:102–112) concluded that the temple at 'En Ḥaẓeva was Edomite and the Edomite storm god *qws* was worshipped there. This was based mainly on the stone statue with a pair of horns, which Beck identified as a *mazzeva*. As I noted above (see n. 6), Beck's description of horns on the supposed *mazzeva* is incorrect. While Beck identified the god and goddess worshipped at the Qitmit temple, we are unable to identify the deities venerated in the 'En Ḥaẓeva temple.

DISCUSSION AND SUMMARY

The finds from the favissa constitute a hoard of special vessels, along with stones that were used as *mazzevot*, offering tables and altars. These cultic paraphernalia served in a temple that operated at the site at the end of the Iron Age, before being buried in a trench dug intentionally for this purpose. The finds can be divided into two main groups: elaborate cult objects and simple cult objects.

Elaborate Cult Objects

The special vessels that afford an opportunity to study the iconography of the temple include three anthropomorphic statues (Cat. Nos. 1–3), one stand with attached human, animal and bird figures (Cat. No. 4), a stone statue

with traces of paint and an inscription (Cat. No. 76), an incision of a goring bull on the side of Stand No. 10, pendant pomegranates (Cat. Nos. 64–69), lotus buds on the rim of Bowl No. 36 and the numerous *mazzevot*, which, for the most part, were made of unworked stones.

Anthropomorphic Statue No. 1 holds an object in its left hand that has not been preserved, and its right hand is raised in a gesture of greeting. Statue No. 3 holds an offering bowl in the right hand and a tablet in the other hand, and Statue No. 2 is a lyre player, indicating the important role of music in the temple ritual. None of the figures bears symbols of divinity, indicating they may have represented worshippers. The figures were brought to the temple as votives, portraying the worshipper and serving as a substitute for the person who patronized the temple, in keeping with the tradition known from Mesopotamia as early as the third millennium BCE (Beck 1995:181). The comparisons for the stances and attributes of the three figures indicate their affinity to the art of the Ancient Near East in general and to that of the Levant in particular.

Stand No. 4 is unique in its molded elements, with well-defined four registers. A frieze that encompasses the stand in the third register contains pairs of human and animal figures attached in a symmetric composition. This might possibly be a model shrine, with the human figures at its top, perhaps representing a pair of deities. There might be a correlation between the double representation of the figures on this stand and the fact that most of the cultic vessels in the favissa appear in pairs.

A unique object in the assemblage is the stone statue (Cat. No. 76) with traces of painted apparel and an inscription, which might represent a human figure, although the head is missing. The statue's present state of preservation prevents us from detecting divine symbols and thus, it cannot be determined if it represents a deity or a worshipper. The inscription is difficult to decipher (see Naveh, this volume).

The charging bull depicted on the unique bell-shaped Stand No. 10 is well executed, shallowly incised, indicating a high level of artistic skill. The bull as the storm god himself or as his attribute is a frequent motif throughout the Ancient Near East. It is difficult to estimate whether the bull on the stand represents the deity worshipped in the temple.

Pomegranates are a symbol of fertility in the Ancient Near East and the Classical world, reflecting life and renewal. Pomegranates appear among the attributes of the fertility goddess in Syria, Anatolia, Cyprus and Israel (Beck 1995:160).

The numerous *mazzevot* in the favissa apparently represent deities; they are an abstract theological, non-iconographic perception, showing a formless deity.

Simple Cult Objects

Most of the objects belong to this category. The finds comprise vessels whose shape is usually designated as cultic, including 65 pottery vessels, divided into eight groups: 6 cylindrical stands open at both sides; 17 fenestrated stands with bowls on top; 11 bowls with a denticulated fringe; 13 goblets; 4 perforated and imperforated tripod cups; 2 bowls with a single handle; 6 bowls; and 6 small stone cubic altars.

Many of these vessels appear in pairs, which may be associated with the paired figures on Stand No. 4, as postulated above. The fenestrated stands form 25% of the entire assemblage, whereas 20% of the vessels bear denticulated decoration.

A large number of vessels bear traces of burning that indicate they were in use before being buried. It is interesting that the bowls on top of the fenestrated stands bear traces of burning on their rims. It is assumed that a twig or a wick had burned the rim of the bowl, but not its interior (see Stand No. 16; Fig. 25). Unlike the bowls atop the stands, all the denticulated bowls bear traces of burning in their interior center. It seems that the fenestrated stands with bowls on top were stationary, positioned in one

place during their use, whereas the incense bowls with a narrow foot that could not stand on their own were held by hand and possibly transferred from place to place during the ritual act. It should be noted that the number of incense bowls is equal to the number of stands open on both ends, including the anthropomorphic statues and Stand No. 4; it is possible that the bowls were placed on top of these stands and statues during the rites (Fig. 47). Although the substance burned in these bowls could not be identified, it seems to have been incense of different kinds. Traces of burning were also noted inside two of the goblets and on some of the small stone altars.

Comparisons for the six ordinary bowls in the favissa are found at sites in the Negev and Transjordan, dating to the seventh and beginning of the sixth centuries BCE. These bowls aid in dating the assemblage to the end of Iron II.

Several questions arise from the study of the assemblage. Were the vessels produced singly, in pairs or even in triplets? Who produced them? Were they made by the worshippers who brought them to the temple for the rites? Or did the service people of the temple prepare them and either hand or sell them to the worshippers, when they came to the temple for the ceremonies?

Summary

The finds from the 'En Hazeva favissa are well grounded in the religious iconography of the Ancient Near East in general, and the Levant in particular. Although not many, the elaborate objects, especially the anthropomorphic statues, the stone sculpture, and Stand No. 4 with attached figures in relief, do not represent Judean art style, but rather show a similarity to the finds from Qitmit, which are defined as Edomite. Naveh's conclusion (see Naveh, this volume) that the inscription on the stone sculpture is not Judean, but rather Aramaic or even Edomite, supports the hypothesis that the ritual under discussion is not Judean. Due to the poor preservation of the stone statue and



Fig. 47. Bowls placed atop Statue Nos. 1-3.

the eroded condition of the pair of figures on Stand No. 4, it is impossible to identify the deity worshipped at the temple and the affinity of the temple to any particular religion cannot be established.

The petrographic analysis has shown that all the vessels were locally made (see Cohen-Weinberger, this volume) and thus, must have been used by people who lived in the vicinity. Based on the Edomite inscriptions found at Qīṭmit, Beck (1996:111) attributed the finds from Qīṭmit and 'En Ḥazeva to the Edomite religion, which was followed by the dwellers

of the Negev and the 'Arava, although no similar finds have been found in Edom proper.

The recent discovery of similar anthropomorphic statues in North Syria and Moab, and none in Edom itself, makes it difficult to resolve the question of associating the finds from the 'En Ḥazeva favissa with the Edomite religion. Future discoveries of additional inscriptions and other finds will hopefully aid in determining the identity of the people who used the cultic assemblage from the 'En Ḥazeva favissa.

NOTES

¹ The excavations at 'En Hazeva, conducted on behalf of the Israel Antiquities Authority, were directed by Rudolph Cohen and Yigal Yisrael from 1987 to 1995 (Permit Nos. A-1468, A-1529 and A-1619; License Nos. G-42/1990, G-104/1991, G-58/1992, G-10/1993, G-3/1994 and G-2/1995). The favissa was excavated in 1993. I thank the excavators and the director of the Israel Antiquities Authority at that time, the late Amir Drori, who granted me permission to publish the assemblage from the favissa. Amir Ganor and Oded Feder supervised the excavation of Area C, where the favissa was found; Israel Vatkin, Nissim Kolelle and Dov Porotzki were the field surveyors and the field photographers were Nahshon Sneh and Sandu Mendrea. Michal Ben-Gal skillfully restored the finds, which were photographed by Tsila Sagiv, Clara Amit and Mariana Salzberger. The artifacts were drawn by Marina Keller, Rachel Graff, Leonid Rickman and Noga Ze'evi. The final plans were prepared and drawn by Natalia Zak. Thanks are due to Lilly Gershuny, editor of the manuscript, and Rachel Kudish-Vashdi, series editor.

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The manuscript was submitted for publication in 2006. No updating of the references was made,

excluding Cohen and Bernick-Greenberg 2007; Kletter and Ziffer 2010.

² The description of the temple itself will be published separately by the excavators.

³ Our thanks are extended to the late Prof. Eitan Tchernov for his aid in identifying the animals.

⁴ This depression was subsequently smoothed and deepened when the statue was being prepared for exhibition at the Israel Museum. It looks misleadingly like a bowl, although it is actually no more than a shallow depression in the plaster reconstruction.

⁵ The inscription and the painted design were not discerned, neither during the excavation or the restoration process, nor when the material was prepared for the Israel Museum exhibition in 1995. Only when I began to work on the publication of the material, did I detect several drawn lines; with the aid of special photographic methods, I was able to discover parts of the inscription and the design. I wish to extend my sincere thanks to Osnat Klein of the Forensic Laboratory of the Israel Police, to Michael Magen of the Israel Museum and to Mariana Salzberger and Tsila Sagiv of the Israel Antiquities Authority.

⁶ It should be noted that Beck's request to personally examine the statue was denied and thus, she was forced to depend on the photograph that appeared in the catalogue of the Israel Museum exhibition for her interpretation.

⁷ To the best of my knowledge, statues whose base is an upside-down storage jar were only found at Qitmit.

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