

POTTERY FROM THE MAMLUK–EARLY OTTOMAN AND LATE OTTOMAN PERIODS FROM KHIRBAT YAMMA (YAḤAM) WITH INSIGHTS ON REGIONALISM AND IMPORTS

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INTRODUCTION

An excavation conducted in 2009 at Khirbat Yamma (Yaḥam), in the northeastern Sharon plain, yielded a small but important pottery assemblage (see Massarwa 2017).¹ Aside from a few sherds dated to the late Ottoman period and associated with Stratum I at the site, the pottery uncovered in the excavation dates from the Mamluk and the early Ottoman periods (fourteenth–sixteenth centuries CE); it seems to represent a rural village. The limited area excavated, the relatively poor state of preservation of the living surfaces and the small number of sealed loci determined the methodology employed for the study of the pottery. Accordingly, the assemblage is presented typologically, and its dating is based on parallels from well-dated sites. Nevertheless, the assemblage provides new insights into the pottery, including imported vessels, used by the inhabitants of rural sites in the Sharon plain during the Mamluk and early Ottoman periods.

The Mamluk-period pottery is quite typical of the region. For the most part, the typology and citations here are based upon Avissar and Stern (2005); therefore, type descriptions are brief, and parallels are made only to nearby key sites and to reports published after 2005 (Fig. 1). The relevant sites in the Sharon plain and in near proximity to the site are el-Burj el-Aḥmar (Pringle 1986), Khirbat Burin (Kletter and Stern 2006), Khirbat Ibreika (Yannai 2006) and Tell Jatt (Yannai 2010). Other sites referred to include Naḥal Ḥaggit (Seligman 2010) and Yoqne‘am (Avissar 2005) to the north, Khirbat Ka‘kul (Boas 2006) and Khirbat ‘Adasa near Jerusalem (Khalaily and Avissar 2008), the city of Ramla (Cytryn-Silverman 2010) and Khirbat el-Ni‘ana (Vincenz and Sion 2007).

The presence of early Ottoman pottery at the site is apparently due to the continuous occupation of the Mamluk-period buildings. The Ottoman-period assemblage is dated to the sixteenth century CE based upon the presence of well-dated Italian imports and the absence of tobacco pipes, which first appeared in our region in the seventeenth century CE. The transition from Mamluk to Ottoman rule in this area occurred in 1516. However, since material culture is not usually affected immediately by a change in regime, there was a continuation in the manufacture, distribution and consumption of most

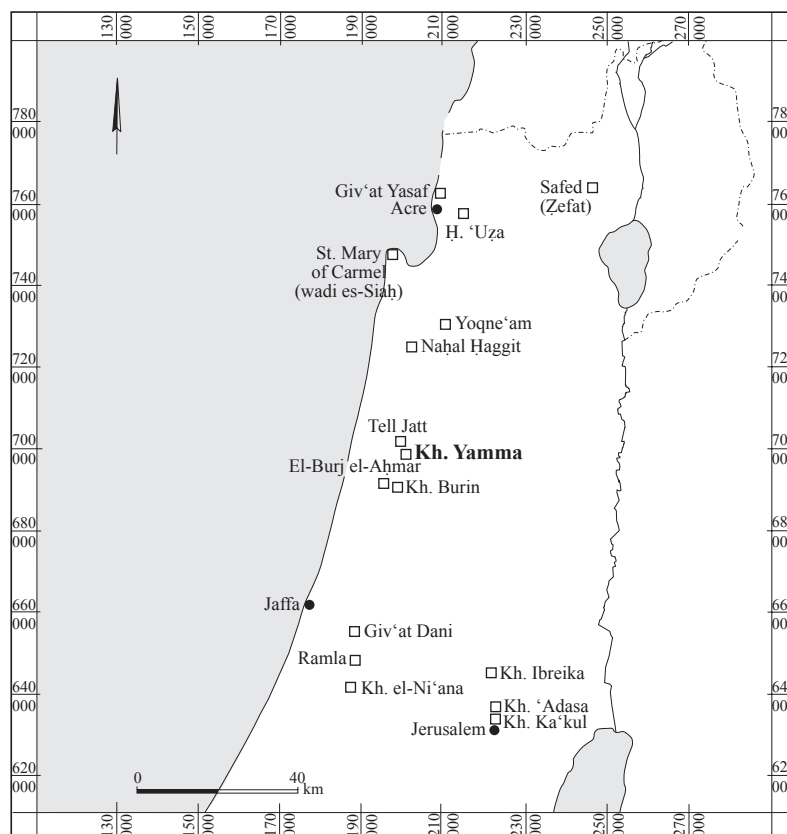


Fig. 1. Sites mentioned in the article.

pottery types. The only identifiable change is the increase in imported glazed wares—mainly from Italy and Spain—from the transitional period onwards (Milwright 2000). Ceramic assemblages from well-defined stratigraphic layers that date from the fifteenth and sixteenth centuries CE are relatively scarce in the archeological record. The near absence of such assemblages, which are essential for further understanding of this transitional period, can apparently be attributed to a combination of two factors: (1) until recently, remains from these periods were not studied in the same manner as they are today, and (2) buildings from these periods were often used over long periods of time, making it difficult to separate the various occupation phases, especially since floors were mostly of beaten earth. In addition, older buildings, occasionally with a flagstone floor, were in many cases reused with no accumulation of remains (see Walker 2009:38). Unfortunately, this seems to be the case at Khirbat Yamma, further supporting the decision to discuss the Mamluk and the early Ottoman pottery as one group. When presenting specific types that seem to be of a later date, this will be noted.²

THE MAMLUK AND EARLY OTTOMAN PERIOD

HANDMADE WARES (Fig. 2:1–6)

The handmade wares include cooking pots (Fig. 2:1–4) and painted wares (Fig. 2:5, 6).

Cooking Pots (Fig. 2:1–4).— These globular cooking pots have a short, everted rim and no neck (Fig. 2:1, 2). Their horizontal, pulled-up ear handles are either horseshoe shaped (Fig. 2:3) or pointed (Fig. 2:4). The fabric is quite coarse, and the vessels are burnished on the exterior; two (Fig. 2:2, 4) have a red-slip coating. Calcite particles were dissolved on the surface of one of the cooking pots (Fig. 1:3), indicating that an acid liquid had been in contact with the inner wall of the pot.³ Soot marks covered the lower part of the exterior and the handle, indicating that the pot was used on an open fire.

These handmade cooking pots are common in Mamluk-period assemblages, mainly from central and southern Israel. In the Galilee and the Golan this type is quite scarce, and the common type is a wheel-made cooking pot (Avisar and Stern 2005:92, Type II.2.1.5; Tsioni 2010:229, Fig. 6:4). Handmade

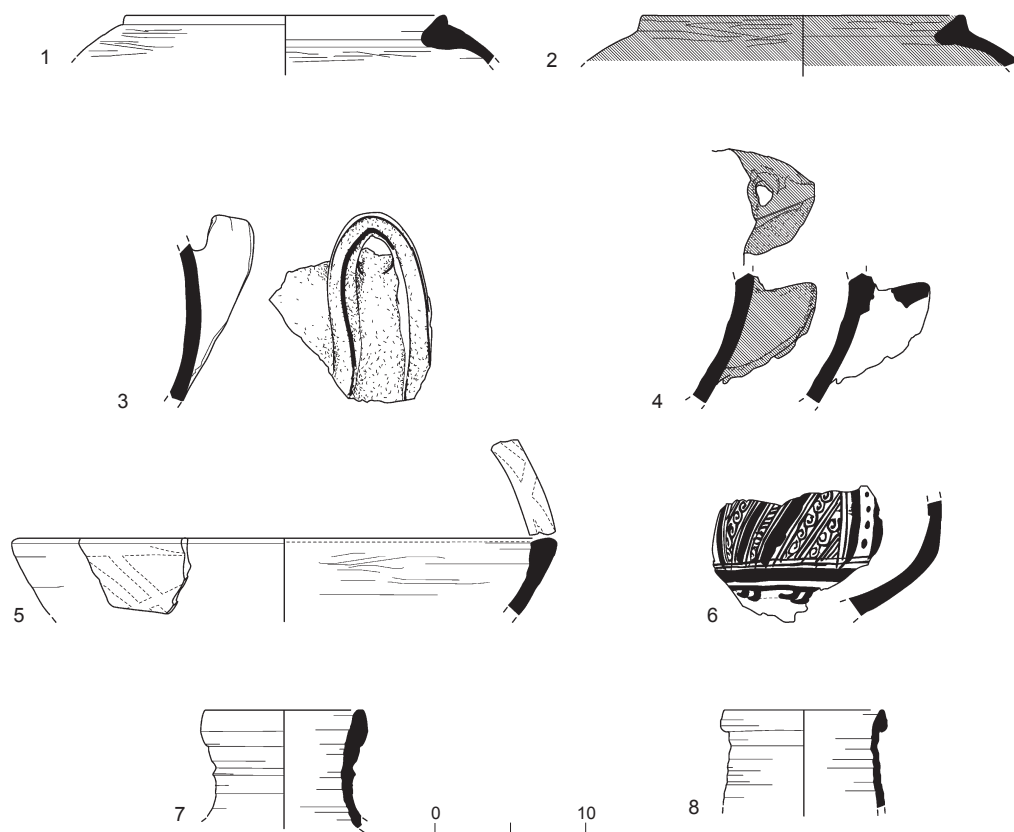


Fig. 2. Handmade and wheel-made wares.

◄ Fig. 2.

No.	Form	Part	Locus	Basket	Description
1	Handmade cooking pot	Rim	130	1039/1	Dark reddish gray 10R 4/1 fabric, pale red 10R 6/3 ext. Some white inclusions and small calcite particles. Many voids. Burnished ext.
2	Handmade cooking pot	Rim	138	1046/1	Dark reddish gray 10R 4/1 core, pale red 10R 6/4 ext. Many white and gray inclusions. Small calcite particles. Many voids. Red slip and burnish on ext.
3	Handmade cooking pot	Handle	212	2013/2	Dark reddish gray 10R 4/1 core, pale red 10R 6/4 ext. Many white and gray inclusions. Small calcite particles. Many voids. Soot marks on lower part of sherd and handle
4	Handmade cooking pot	Handle	212	2013/1	Reddish gray 10R 6/1 core, pinkish white 10R 8/2 ext. Some white inclusions, quartz particles and many voids. Red slip on ext.
5	Handmade large bowl	Rim	116	1022	Light red 2.5YR 6/8 fabric. Some brown and red inclusions, and some white grits. Ext. burnished, with white painted lines
6	Handmade jug	Body sherd	212	2012/2	Pink 2.5YR 8/4 fabric. Some brown and white grits and inclusions and quartz particles. Many voids. Pinkish slip on burnished ext. and geometric painted design in black and red
7	Wheel-made jar	Rim	121	1032	Red 2.5YR 5/6 fabric. Pinkish white 10R 8/2 ext. Some white inclusions and grits
8	Wheel-made jar	Rim	211	2012/8	Reddish brown 2.5YR 5/3 fabric. Some white inclusions

cooking pots were found in the Sharon plain at el-Burj el-Aḥmar (Pringle 1986:139–140, Fig. 41:1), Khirbat Burin (Kletter and Stern 2006:182–183, Fig. 13:1–3), Tell Jatt (Yannai 2010:50*, Fig. 2:14) and Khirbat Ibreika (Yannai 2006:43*, Fig. 7:11). They were also unearthed in Bet She'an, Yoqne'am, Giv'at Dani, Jerusalem and Pella (Avisar and Stern 2005:94–95, Type II.2.2.1, Fig. 40:2, 7), Naḥal Ḥaggit (Seligman 2010:133–136, Fig. 3.15:11, 12, 17), Khirbat Ka'kul (Boas 2006:76, Fig. 2), Khirbat 'Adasa (Khalaily and Avisar 2008:114, Fig. 15:1), Ramla (Cytryn-Silverman 2010:124, Pl. 9.30:7) and Khirbat el-Ni'ana (Vincenz and Sion 2007:47, Fig. 15:3–9).

Geometric Painted Wares (Fig. 2:5, 6).— These wares consist of a large bowl and a jug. The bowl (Fig. 2:5) has slightly curved sides and a flattened rim. It is made of a different fabric—in color, texture, inclusions and grits—than that of the usual handmade wares. The sherd is completely burnished, and the rim and the exterior were decorated with a white-painted linear design. This color scheme is rare; the common scheme is a light-colored body and a dark-painted design, such as on the jug in Fig. 2:6. Bowls and sherds of closed vessels made of a similar fabric with similar surface treatment and decoration were found at Yoqne'am, where they were dated to the Crusader period, and in Tripoli (Avisar 2005:50, Fig. 2.12:2). In the context of our excavation, it seems that our bowl should be dated to the Mamluk period. The globular jug (Fig. 2:6) is a well-known type (Avisar and Stern 2005:113, Type II.4.4.1, Fig. 47). The coarse fabric was covered with a pinkish slip, burnished on the exterior, and a geometric decoration in black and red was painted over it. Vessels with a bichrome decoration are usually rare. Their color scheme may be black and red, as it is here

(Yoqne‘am—Avissar 2005:72, Fig. 2.23:6), or red and white (el-Burj el-Aḥmar—Pringle 1986:140, Fig. 41:6; Khirbat Burin—Kletter and Stern 2006:183, Fig. 14:3).

Medieval handmade vessels made their first appearance in the Levant (modern Israel, Lebanon, Syria and Jordan) during the eleventh century CE, but were popular mainly from the twelfth to the fourteenth centuries CE. They are largely found in rural villages, and are quite rare in urban contexts (see Kletter and Stern 2006:180–181). In the literature, they are often referred to as Hand-Made Geometric Painted Wares (HMGPW), and are known throughout the region (Johns 1998:69). In Israel, numerous examples were discovered, mainly at rural sites (Avissar and Stern 2005:88, 113, Types II.1.4.2, II.4.4, Figs. 38:6–10; 47; 48; Khirbat Ka‘kul—Boas 2006:76–83, Figs. 3–6; Naḥal Ḥaggit—Seligman 2010:136–137, Fig. 3.16:1–6; Ḥorbat ‘Uẓa—Stern and Tatcher 2009:130–133, Fig. 3.20). Quantitative studies of pottery from these sites demonstrate that handmade wares are the most common type in assemblages dated to the Crusader and Mamluk periods. In the eastern Sharon it is illustrated at Khirbat Burin (Kletter and Stern 2006:180) and at el-Burj el-Aḥmar (Phase D; Pringle 1986:139–140), and in western Galilee—at Ḥorbat Bet Zeneta, a thirteenth-century CE rural village located 7 km southeast of ‘Akko (Getzov 2000:97*), and at Khirbat Din‘ila, a village dated to the Mamluk period (only unpainted wares; Stern 2014:73–75).

UNGLAZED WHEEL-MADE WARES (Fig. 2:7, 8)

Jars.— Two common bag-shaped jars were found. The jar in Fig. 2:7 has a thickened rim, a ridged neck and a light-colored slip. Similar jars were unearthed mainly in the central and the southern parts of the country, for example at Khirbat Burin (Kletter and Stern 2006:186, Fig. 16:6), Naḥal Ḥaggit (Seligman 2010:138, Fig. 3.17:11), Khirbat Ka‘kul (Boas 2006:83–85, Fig. 8:55–56), Khirbat ‘Adasa (Khalaily and Avissar 2008:114–115, Fig. 16:1), Ramla (Cytryn-Silverman 2010:122–123, Pl. 26:5), Khirbat el-Ni‘ana (Vincenz and Sion 2007:38, Fig. 11:4–11), Yoqne‘am, Jerusalem, Emmaus-Qubeibeh, Khirbat Bireh and Tell ‘Arqa (Avissar and Stern 2005:100–102, Type II.3.1.3, Fig. 42:4). Boas (2006:83) has suggested that this type of jar was produced in and around Jerusalem—an assumption that has to be further investigated.

The jar in Fig. 2:8 has an out-folded rim and a high, straight neck, slightly ribbed. This form seems to continue the local Crusader-period jar, but is made of the typical Mamluk-period red fabric. Similar jars were found at Khirbat Burin (Kletter and Stern 2006:186, Fig. 16:8), Naḥal Ḥaggit (Seligman 2010:138, Fig. 3.17:5), Yoqne‘am (Avissar 2005:70–71, Fig. 2.22:2), Khirbat el-Ni‘ana (Vincenz and Sion 2007:38, Figs. 25, 26) and Ḥorbat ‘Uẓa (Stern and Tatcher 2009:136–137, Fig. 3.22:6).

MOLD-MADE OIL LAMPS (Fig. 3)

An almost whole lamp (Fig. 3:1) and two fragments of mold-made slipper lamps—a rear, upper half with a bent handle (Fig. 3:2) and a lower part with a burnt wick hole (Fig. 3:3)—were found. Their fabric is either reddish brown or light brown. They belong to a well-known, locally produced and widely distributed type, which has been dated to the Mamluk period (Avisar and Stern 2005:128, Type III.2.1.2, Fig. 53:2–4; Hadad 2002:112–114, Type 45). These almond-shaped lamps have a flat base, a small filling hole and a curved handle attached to the top of the lamp, forming a loop. The channel between the filling hole and the wick hole is either absent (Fig. 3:1) or indicated by three lines (Fig. 3:3). The decoration on the lamp in Fig. 3:2 consists of simple linear designs of the usual repertoire for this type. The lamp in Fig. 3:1, however, has a slightly different decoration, with a rather unusual feature: a rosette between the filling hole and the wick hole. Similar lamps were found in Mamluk-period assemblages at sites in the Sharon plain, such as el-Burj el-Aḥmar (Pringle 1986:145, Fig. 47), Khirbat Burin (Kletter and Stern 2006:188,

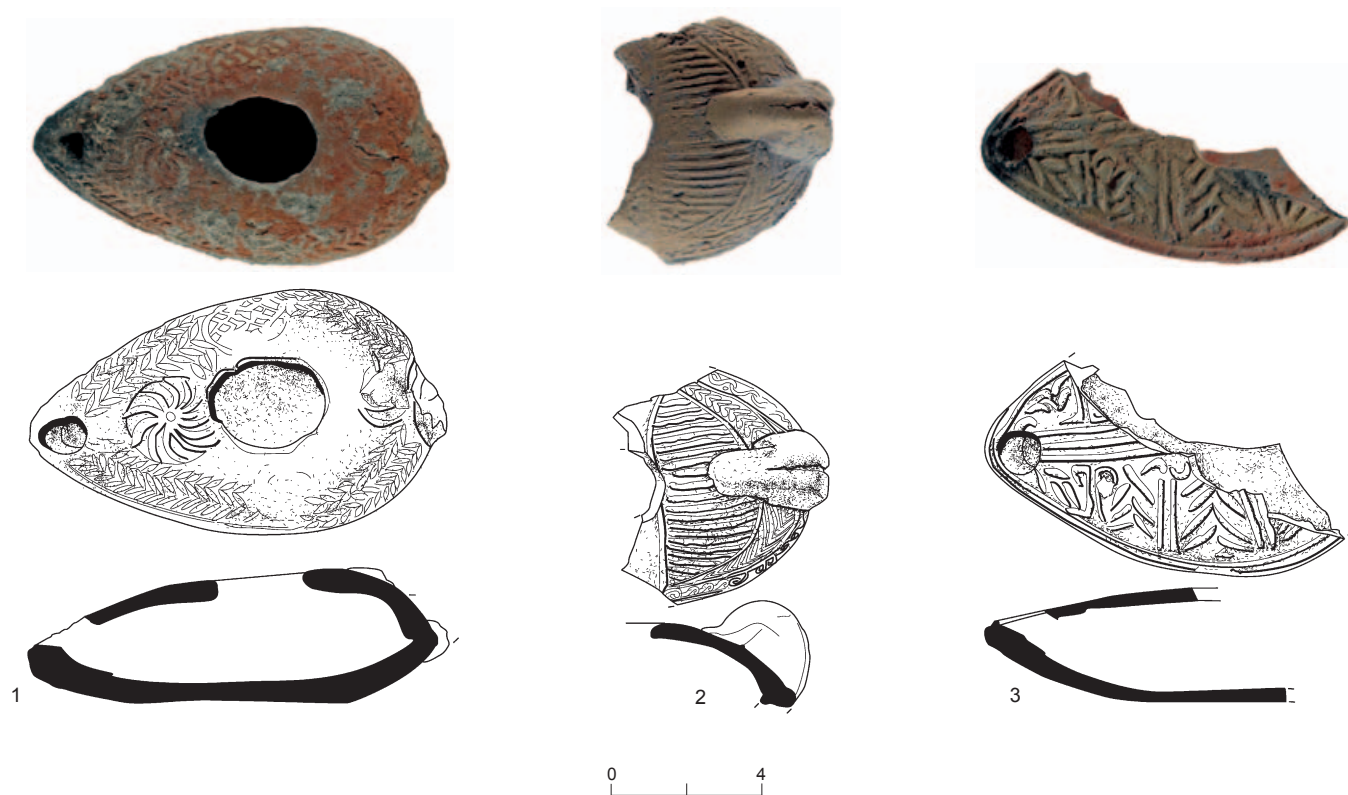


Fig. 3. Mold-made oil lamps.

No.	Locus	Basket	Description
1	124	1034	Reddish brown fabric
2	132	1053	Light brown fabric
3	311	3009	Light brown fabric

Fig. 17:3–6), St. Mary of Carmel Monastery in Wadi es-Siaḥ (Pringle 1984:97, Fig. 5:9), Yoqne‘am (Avissar 2005:79, 81–82, Fig. 3.2), Naḥal Ḥaggit (Seligman 2010:140, Fig. 3.18:1), Khirbat Ka‘kul (Boas 2006:95, Fig. 19:118–124), Khirbat ‘Adasa (Khalaily and Avissar 2008:116, Fig. 17:1), Ramla (Cytryn-Silverman 2010:130, Pl. 9.33:2, Photo 9.46) and Khirbat el-Ni‘ana (Sussman 2007:69–70, Fig. 9:61, 62, and see there a similar rosette motif).

GLAZED TABLE WARES (Fig. 4)

Various glazed table wares, mostly bowls, have been uncovered. The local wares clearly outnumber the imported wares, although this is not reflected in Fig. 4.

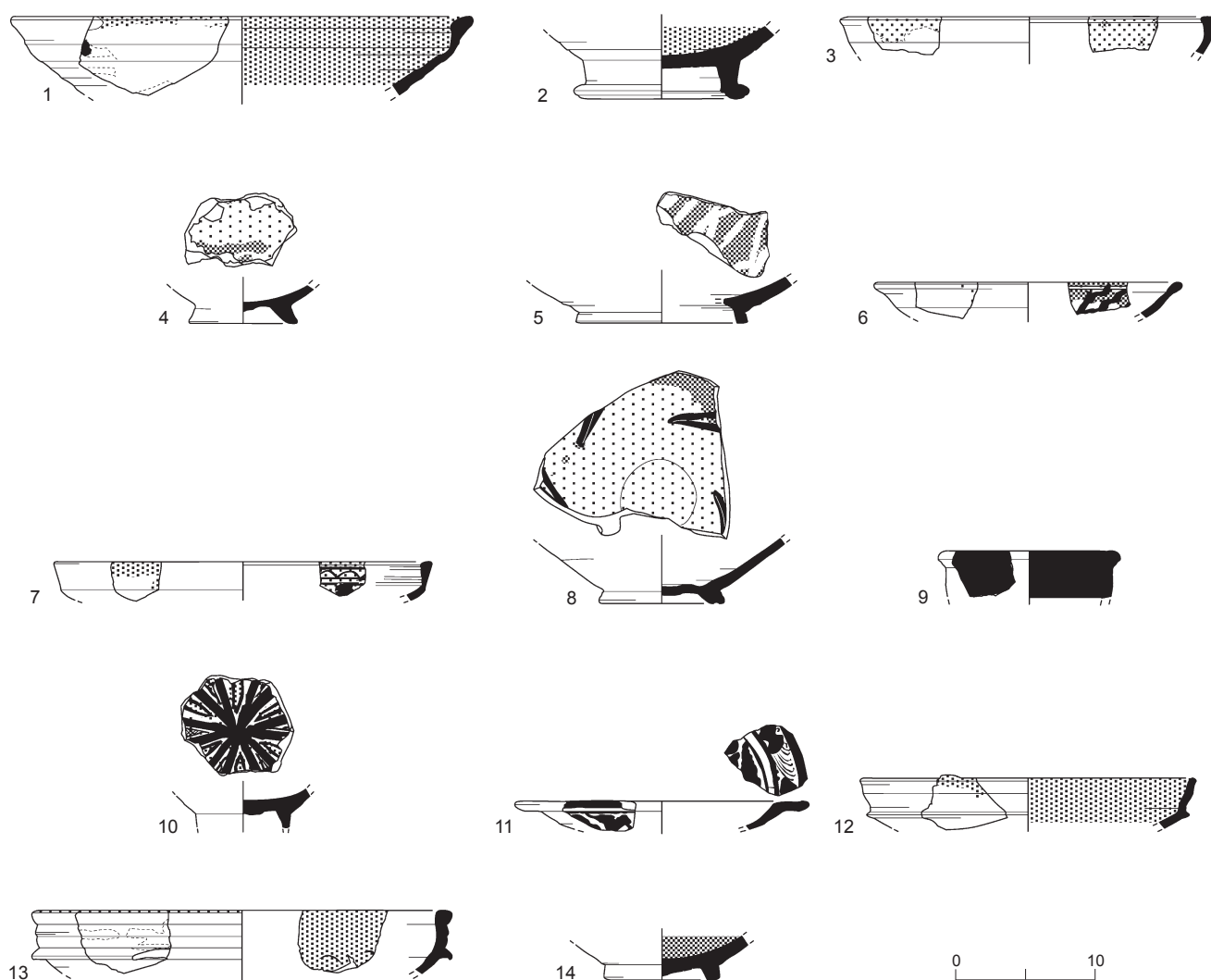


Fig. 4. Glazed bowls.

◄ Fig. 4.

No.	Part	Locus	Basket	Description
1	Rim	130	1039/9	Light red 2.5YR 6/8 fabric. Some white and brown grits. Very pale brown slip under shiny green glaze on int. and extending over the rim
2	Base	121	1055	Red 2.5YR 5/8 fabric. Many white and brown grits and some white inclusions. White slip under yellow glaze on the int.
3	Rim	116	1027	Light red 2.5YR 7/6 fabric. Many small white grits and some white inclusions. White slip under yellow glaze on int. and extending over the rim. Green splashes of glaze on ext.
4	Base	309	3009	Red 2.5YR 5/6 fabric. Some white and brown grits. White slip under yellow glaze and green splashes of glaze on int.
5	Base	115	2019	Red 2.5YR 5/6 fabric. Some white grits and inclusions. White slip painted lines under a yellow glaze on int.
6	Rim	139	1047	Red 2.5YR 5/6 fabric. Some white grits. White slip under yellow and green glaze on int. and extending over the rim. A gouged and incised design on int.
7	Rim	116	1022	Reddish brown 2.5YR 4/4 fabric. Some white grits and quartz sand. White slip under yellow and green glaze on int. and extending over the rim. A gouged and incised design on the int.
8	Base	119	1025	Red 2.5YR 5/8 fabric. Some white and brown grits. White slip under a yellow glaze with a gouged design and green glaze splashes on int.
9	Rim	210	2017	White soft paste fabric. Black painted design under transparent turquoise glaze on ext. Glaze on int.
10	Base	303	3004	White soft paste fabric. Black and blue painted design under transparent glaze on int.
11	Rim	302	3001	White soft paste fabric. Light to dark blue painted design under a transparent colorless glaze on int. and ext.
12	Rim	110	1014	Red 2.5YR 5/8 fabric. Pink 2.5YR 8/4 ext. Many white grits and white inclusions. Many minute mica flacks. Dark yellow glaze on int. and extending over the rim
13	Rim	200 Top soil	2001	Light red 2.5YR 6/8 fabric. Some large black inclusions. Many minute mica flacks
14	Base	209	2009/1	Light red 2.5YR 6/8 fabric. Some large brown inclusions and white grits. Many minute mica flacks

Local Glazed Bowls

The local glazed bowls are decorated in various techniques: monochrome glazed, slip painted, sgraffito or gouged.

Monochrome Glazed Ware Bowls (Fig. 4:1, 2).— The bowl in Fig. 4:1 has a thickened, outturned rim and a slight carination. It is coated with thick, white slip and shiny green glaze on the interior. This type of bowl has a high ring base (Fig. 4:2) with an outturned, guttered foot, coated with white slip under yellow glaze on the interior. This type of rim was common in Mamluk-period assemblages and in nearby sites, such as el-Burj el-Aḥmar (Pringle 1986:148–149, Fig. 49:50, 51), in a late fourteenth-century CE context, and at Tell Jatt (Yannai 2010:48*, Fig. 2:2), Naḥal Ḥaggit (Seligman 2010:128–129, Fig. 3.14:4), Yoqne‘am, ‘Afula and Wadi es-Siaḥ (Avissar 2005:54, Fig. 2.14:1, 3; Avissar and Stern 2005:14, Type I.1.4.2, Fig. 5:1–6). The high ring base along with the guttered rim seem to date from the end of the Mamluk to the early Ottoman periods.

Monochrome Glazed Bowls with Green Splash (Fig. 4:3, 4).— Two bowls with monochrome yellow glaze and splashes of green glaze were found. The bowl in Fig. 4:3 has a flat, thick rim with a slightly curved profile. A similar bowl was unearthed at Khirbat Burin (Kletter and Stern 2006:190, Fig. 19:4). This type of bowl is somewhat similar to Avissar and Stern's Type I.1.4.1 (Avissar and Stern 2005:12, Fig. 4:1, 2). It has a slightly out-turned, low ring base (Fig. 3:4), which seems to be the common base in Mamluk-period bowls (see Avissar and Stern 2005:17, Fig. 6:3).

Slip Painted Glazed Bowls (Fig. 4:5).— This type is represented by a low ring base, and is decorated with a slip-painted linear design under yellow glaze. The bowl was made of red fabric. Bowls of this type were very common in the Mamluk period and were found at various sites throughout the Levant (Avissar and Stern 2005:19–21, Type I.1.6.1, Fig. 7:1–8; Khirbat Ka'kul—Boas 2006:92, Fig. 17:110; Ḥorbat 'Uza—Stern and Tatcher 2009:147–148, Fig. 3.26:3–12; Naḥal Ḥaggit—Seligman 2010:128–133, Fig. 3.14:11, 12). These bowls are also present in most Mamluk-period assemblages from the Sharon plain, for example at el-Burj el-Aḥmar (Pringle 1986:149–151, Fig. 50:64–69), in a thirteenth–fourteenth century CE context, at Khirbat Burin (Kletter and Stern 2006:190–191, Fig. 19:9, 10) and at Khirbat Ibreika (Yannai 2006:41*, Fig. 7:3).

Yellow and Green Gouged Wares (Fig. 4:6–8).— Fine sgraffito and gouged designs with splashes of green glaze over yellow monochrome glazed background constitute another decoration scheme. The incised designs include wide, gouged wavy lines on the body (Fig. 4:6) and thin, horizontal wavy lines on the rim (Fig. 4:7). This type is found mainly at inland sites throughout the Levant (Avissar and Stern 2005:16–18, Type I.1.5.2, Fig. 6:5–7; see also Milwright 2003:87–88, Map 1, 103–104, Table 1; Cytryn-Silverman 2010:126, Pl. 9.32:10–11), and in most sites in the Sharon plain, such as Khirbat Burin (Kletter and Stern 2006:192, Fig. 20:7, 8), Tell Jatt (Yannai 2010:48*–50*, Fig. 2:5, 6) and Khirbat Ibreika (Yannai 2006:41*, Fig. 7:2).

The Yellow and Green Gouged Ware was probably produced in workshops in the southwestern Levant, as attested by its distribution and by the petrographic analysis of bowls from Karak (Mason and Milwright 1998:181, Fig. 3:18) and from Khirbat Din'ila (Sample P5.3; Shapiro 2014:106, 109). Interestingly, the petrographic analysis showed that the same geological formations in Northern Israel were used as the source of raw material for the bowls from both sites. It is impossible to determine if they were produced in the same workshop, but there is a high degree of likelihood that they were made in the same region.

The Yellow and Green Gouged Ware clearly dates from the Mamluk period. It has been suggested that it was produced between the early thirteenth and the late fourteenth or perhaps the early fifteenth centuries CE (Milwright 2003:85, 87). However, the archaeological record implies that its production began only in the late thirteenth century CE, after the fall of the second Latin Kingdom of Jerusalem in 1291, as

it is absent in Crusader-period contexts (e.g., in 'Akko; Stern 2012) but present in clear post-Crusader contexts, such as at Belvoir and Wadi es-Siah (Pringle 1984:106; Gabrieli and Stern, in preparation). The appearance of this type was most likely associated with the cessation of importation of decorated glazed tableware—mainly from Cyprus, northern Syria and Italy—due to the fall of the Latin Kingdom and the resulting change in maritime trade routes. It is unclear until when this ware continued to be produced, but most scholars agree that it was sometime in the late fourteenth and fifteenth centuries (Avisar and Stern 2005:16; see also Milwright 2003:85, 87). New evidence from the excavation at the castle in Safed (Zefat) shows that this type was in circulation at least until the mid-fifteenth century CE, as bowls of this type were found together with a hoard of 37 silver coins (19 Mamluk and 18 Venetian coins) dated to the second quarter of the fifteenth century CE (Barbé and Damati 2005). However, this type is absent at several sites that yielded Mamluk pottery, such as Yoqne'am, Jerusalem (Avisar and Stern 2005:18) and Horbat 'Uza (Stern and Tatcher 2009). It seems that further research regarding this type is required.

Imported Glazed Bowls

The imported glazed bowls include regional imports from Syria and maritime imports from Italy.

Soft-Paste Wares (Fig. 4:9–11).—Fragments of vessels made of Soft-Paste Wares, called also Syrian Under-Glaze-Painted Wares, were found (Avisar and Stern 2005:25–33, Type I.2.3). Their fabric is friable and white, and they were made of a soft paste—a mixture of crushed quartz, white clay and glass-frit. The alkaline-based glaze did not preserve well, and acquired an iridescent film similar to that found on glass vessels. The forms include a rim of a closed vessel (Fig. 4:9), a high ring base of a bowl (Fig. 4:10) and a bowl with a ledge rim (Fig. 4:11). Each of the forms is decorated with a distinct scheme, indicating a slightly different chronological range. The closed vessel in Fig. 4:9, apparently a jar, is decorated with a black-painted design under a turquoise transparent glaze, and dates from the mid-twelfth to the thirteenth centuries CE (Avisar and Stern 2005:26, Type I.2.3.1). The high ring base in Fig. 4:10 has a black-painted design with turquoise-blue paint filling the outlined pattern, under a transparent, colorless glaze. The design divides the bowl into twelve segments and is similar to a design on a bowl from Bet She'an (Avisar and Stern 2005: Fig. 12:3). This was the most popular decoration scheme from the thirteenth to the fifteenth centuries CE, with a *floruit* in the fourteenth century (Avisar and Stern 2005:28–29, Type I.2.3.3). The ledge-rim bowl in Fig. 4:11 is clearly an imitation of Chinese Ming Porcelain, in both form and decoration. The design is floral, painted in various shades, spanning from light to dark blue under a transparent, colorless glaze. This type is rarely found in Israel and is dated from the end of the fourteenth to the fifteenth (Avisar and Stern 2005:29, Type I.2.3.4), or sixteenth centuries CE (Cytryn-Silverman 2010:125).

The Soft-Paste Wares (Avisar and Stern's Types I.2.3.1 and I.2.3.3) were produced in various centers in Syria and Egypt, and were quite widespread throughout the Levant (Avisar and Stern 2005:25–33; Boas

2006:88, Fig. 11:77; Cytryn-Silverman 2010:125–126, Pl. 9.32:14–20, Photos 9.32–9.34). In the Sharon plain, they were found in Mamluk-period assemblages, such as at el-Burj el-Aḥmar (Pringle 1986:150–153, Fig. 51:80–86), in a thirteenth–fourteenth century CE context, at Khirbat Burin (Kletter and Stern 2006:195, Fig. 22), as well as at Khirbat Ibreika (Yannai 2006:42*–43*, Fig. 7:5) and at Tell Jatt (Yannai 2010:50*, Fig. 2:10). Two sherds painted in blue under transparent colorless glaze (Avissar and Stern's Type I.2.3.4) were uncovered from the fourteenth century CE stratum at el-Burj el-Aḥmar (Pringle 1986:154, Fig. 51:87). Additional sherds of this type were uncovered at Wadi es-Siaḥ (Pringle 1984:107, 109, Fig. 9:78, 79) and in Ramla (Cytryn-Silverman 2010:125–126).

Northern Italian Glazed Bowls (Fig. 4:12–14).— Three sherds belonging to two different vessel types are presented here. The sherd in Fig. 4:12 is a carinated bowl with an extending ridge at the shoulder, covered with brownish yellow glaze on the interior. The sherds in Fig. 4:13 and 14 belong to green-glazed bowls, decorated with carelessly thin sgraffito incisions, protruding ridges on the upper exterior from the shoulder up to the rim, and a low ring base. The form and glaze of these bowls and the mica in their fabric associate them with well-known Italian production centers. It is thus very likely that they were produced in Venice or its surroundings, as attested by the finds there (see Saccardo 1996:365, Pls. III:35; III:42).

Italian glazed carinated bowls similar to the one in Fig. 4:12 were found in Israel at Safed, Giv'at Yasaf, Wadi es-Siaḥ, Khirbat Burin (Kletter and Stern 2006:196–197, Fig. 23:2), Khirbat Ibreika (Yannai 2006:43*, Fig. 7:6), Giv'at Dani and Ramla (Cytryn-Silverman 2010:128, Pl. 9.32:1, 2), as well as in Tripoli and in a Venetian assemblage from Split (Avissar and Stern 2005:73–74, Type I.9.6, Fig. 31:7, 8). Italian monochrome Sgraffito bowls similar to the ones in Fig. 4:13 and 14 were uncovered at Giv'at Yasaf, Wadi es-Siaḥ, Jerusalem and Ramla (Cytryn-Silverman 2010:129, Pl. 9.25:1, 2, Photos 9.38–9.41), Khirbat el-Ni'ana (Vincenz and Sion 2007:32, Fig. 7:5–8) and Mazor (Gudovitch 1998: Fig. 107:5), as well as in Split (Avissar and Stern 2005:73, Type I.9.5, Fig. 31:4–6). In Ramla, these two types of Italian glazed bowls were found in a clear late fourteenth–early-sixteenth century CE context (Cytryn-Silverman 2010:129), indicating that this type was in use over a long period of time in Israel. The excavation at Khirbat Yamma supports this suggestion. It thus seems that its presence should not be restricted to the fourteenth and fifteenth centuries CE, as was previously suggested (Avissar and Stern 2005:73, Type I.9.5).

THE LATE OTTOMAN PERIOD

Gaza Ware (Fig. 5).— Two late Ottoman-period sherds were uncovered at the site: a rim fragment of a jar (Fig. 5:1) and a spout of a jug (Fig. 5:2). Both are made of the typical dark Gaza Ware fabric. The folded rim of the jar with a thumb-indented ridge is very common (Salem 2009:34–35, Fig. 4.2:9, 10). The spout

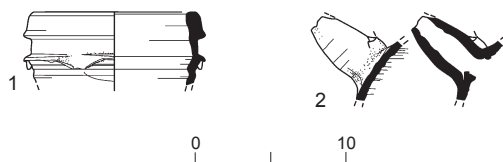


Fig. 5. Gaza Ware.

No.	Form	Part	Locus	Basket	Description
1	Jar	Rim	111	1013	Gray 5YR 5/1 fabric. Some white inclusions
2	Jug	Spout	110	1014	Gray 5YR 5/1 fabric. Some white inclusions

of the jug probably belongs to an *ibriq*—the typical contemporary drinking vessel. Remains of a handle can be seen right above the spout (Salem 2009:35, Fig. 4.4:4).

This well-known group of pottery was produced in and around the city of Gaza, as well as in Fallujah and Khan Yunis, from the eighteenth to the early twentieth centuries CE (Salem 1999:77; 2009; Milwright 2000:196; Israel 2006). The dark gray to black fabric was achieved by a special firing technique that utilizes a kiln with a small opening, which fired the vessels in a reduction atmosphere. The common vessels produced from this fabric were jars, jugs and bowls. Avissar (2009:9) and Salem (2009:39) suggested that there are indications that Gaza Ware began to appear in the late fifteenth–sixteenth centuries CE, although clear stratigraphic excavations are still needed to prove this. In southern Palestine, Gaza Ware was widespread and comprised the majority of the pottery assemblages (Ustinova and Nahshoni 1994:173, Fig. 14; Israel 2006; Avissar 2009:11–13, Figs. 2.8:7–9; 2.12; Salem 2009:27–29). This ware is also found occasionally in northern Palestine, for example in ‘Akko (Stern 2016), Yoqne‘am (Avissar 2005:76–78, Fig. 2.26:2, 9; 2009:9, Fig. 2.3:1) and Ti‘innik (Ziadeh 1995:218).

DISCUSSION

The Mamluk- and early Ottoman-period pottery (fourteenth to sixteenth centuries CE) from the excavation at Khirbat Yamma (Yaḥam) was presented here typologically, since the paucity of sealed loci prevented precise dating of the different phases within the structures. Nevertheless, the pottery assemblage associated with these structures provides a framework for dating their construction and use, and here lies its significance.

Four main features characterize the pottery assemblage from the excavation at Khirbat Yamma: (1) all cooking pots are handmade; (2) most of the jugs are handmade and of geometric painted ware; (3) the local glazed bowls are common types in the southern Levant; and (4) imported Italian glazed bowls are present. By comparing the pottery assemblage from Khirbat Yamma with contemporaneous pottery from rural sites in other geographical regions, both to the north and to the south, several interesting insights regarding these features come to light.

1. Cooking Pots

In the Galilee, handmade cooking pots are almost entirely absent, or are very rare, indicating that wheel-made pots were preferred (see e.g., Giva‘t Yasaf—Stern 1999:130–132; Khirbat Din‘ila—Stern 2014:80–84, Fig. 6). In contrast, and as shown above, handmade cooking pots are the most common type in the Sharon plain (el-Burj el-Aḥmar, Khirbat Burin, Tell Jatt and Khirbat Ibreika) and at more southern sites (Khirbat Ka‘kul, Khirbat ‘Adasa and Giv‘at Dani). The border zone, where both hand- and wheel-made cooking pots appear, can be drawn somewhere between Wadi es-Siaḥ (Pringle 1984:95, 99, Figs. 3:2–4; 5:24; Gabrieli and Stern, in preparation) and Yoqne‘am. At the latter, both types were counted and found to occur in similar quantities (Avissar 1996:136–138, Types 10 and 11, Figs. XIII.97; XIII.98; 2005:63–66, Figs. 2.18:11; 2.20:1–4). Interestingly, at Naḥal Ḥaggit, slightly south of Yoqne‘am, only handmade cooking pots appear. Although the shape of both types is on the whole similar—a globular body—there are a few differences between them. The wheel-made pots have a rather high neck, whereas the handmade ones are usually neck-less; the form and the wall thickness of each type varies due to the different fabric from which it was made. All of these characteristics must have influenced the way the heat was diffused within the cooking pot and, consequently, how slowly or quickly the food would cook. The differences between the two types of cooking pots deserve further study, as does the geographic distribution of each type. This is particularly interesting as it seems that regional variations in food preparation may be associated with different types of cooking traditions.

2. Jugs

Only a few jugs were found in this excavation, and most were handmade and geometrically painted. Whether or not this is a coincidence remains unknown, as wheel-made jugs are common in many of the ceramic assemblages cited here.

3. Local Glazed Bowls

Milwright (2000:195–196) and Walker (2009:41–42) have demonstrated that the production of glazed bowls in our region continued from the Mamluk into the early Ottoman period (sixteenth century CE). Nevertheless, the workshops where these vessels were produced have not been identified. Unfortunately, a petrographic analysis of the bowls from our excavation could not be performed. At present, only three studies of petrographic analysis of Mamluk-period pottery have been published: two from sites in Jordan (Karak—Mason and Milwright 1998; Khirbat Faris—Abu-Jaber and al Saa‘d 2000) and one from a site in western Galilee (Khirbat Din‘ila—Shapiro 2014). A comparison of the data indicates that similar types of glazed bowls were produced in different regions. Some were produced at close proximity to the site, and others were brought from a slight distance, as were the Yellow and Green Gouged Wares, which were produced in northern Israel (see above). Although these initial petrographic studies have begun to shed

light on the production, distribution and consumption of similar glazed wares, they also suggest that more work of this nature is needed to gain a better understanding of Mamluk-period pottery.

4. Imported Glazed Bowls

The Soft Paste Wares found at the site were probably brought from Syria. It is possible that they were produced in Damascus, as were the Soft Paste Wares examined in the Karak petrographic study (Mason and Milwright 1998:185).

The presence of Northern Italian glazed bowls at Mamluk-period rural sites is becoming evident as more and more assemblages are studied and published.⁴ For some time now it has been assumed that Italian pottery arrived with Italian merchants, whose main commercial interest was to purchase cotton and other agricultural goods produced in the southwestern Levant (Stern 1999:134; 2009:232; 2014:100; summarized in Walker 2010:125–126). It has been thus expected that larger quantities of Italian pottery would be found in villages closer to the Mediterranean Sea, such as Tell er-Ras (Giv‘at Yasaf; Stern 1999:128–132), whereas smaller quantities would be found in more isolated, inland villages, such as Giv‘at Dani (Lazar 1999:128*, Fig. 2:7) and Khirbat Din‘ila (Stern 2014:93, Fig. 11:4–6). However, with the information we have accumulated to date regarding the occurrence of Italian imports at inland rural sites, these preliminary assumptions should be reexamined.

As demonstrated above, these imports were found in four villages in the Sharon plain—Khirbat Yamma, Khirbat Burin, Tell Jatt and Khirbat Ibreika—and in three villages in the vicinity of Ramla—Giv‘at Dani, Khirbat Ni‘ana and Mazor—as well as in the town of Ramla itself. Italian imports have also been published from sites in northern Israel, namely Giv‘at Yasaf, Wadi es-Siah and Safed. In addition, unpublished information collected by the author regarding pottery assemblages from northern Mamluk-period sites has shown that out of 34 sites 12 yielded Italian pottery, although in a few cases it amounted to only one, very small sherd.⁵ This clearly indicates that Italian imports were found at about a third of the sites, and therefore this phenomenon is much more widespread in inland rural villages than previously presumed. However, it should be noted that the percentages of these wares in the assemblages are very small, and the reasons for their distribution and consumption remain unclear. It would therefore be intriguing to trace the socio-economic networks by which the Italian ceramic imports found their way to these various Mamluk villages.

It is unclear whether the Italian ceramic imports arrived directly, with the Venetian merchants who came to buy agricultural goods, or in some other, indirect way. Contemporary documents support the former hypothesis, as they indicate that the Italian merchants, namely Venetians who dominated this trade, purchased cotton directly from the local peasants (Amar 2003:155), thus suggesting close contacts between the two groups. Other indications for these contacts come from numismatic evidence. Two silver

hordes of Mamluk and Venetian coins found in Safed—a mid-fifteenth century CE hoard from the Citadel and a mid-fourteenth century CE hoard from the el-Wata quarter⁶—clearly testify to intensive commercial activity by the Venetian merchants in an inland location during this period (Robert Kool, per. comm.).

As to the ports of entry, the harbors of ‘Akko and Yafo, the two principal gateways to the Mediterranean Sea, were not fully functional as ports after their destruction at the fall of the Crusader Kingdom—in the late thirteenth century CE in the case of ‘Akko (Pringle 2009:24–26) and in the mid-fourteenth century CE in the case of Yafo (Pringle 1993:266). Nevertheless, some maritime activity did take place during the Mamluk period. Once again, some evidence comes from numismatic finds: a hoard dating from the mid-sixteenth century CE—80 silver Mamluk and Ottoman coins and three Venetian coins, two gold and one silver—found in the ruins of Apollonia-Arsuf (Tal and Baidoun 2010; note that the Venetian coins are slightly earlier). The presence of Venetian coins in this hoard may suggest that Venetians landed in the Holy Land not only at the harbors of ‘Akko and Jaffa, but also at various mooring spots along the coast, such as Apollonia.

The excavation at Khirbat Yamma has thus provided a humble addition to our knowledge of the modes of distribution, circulation and consumption of the Northern Italian glazed bowls within the Palestinian countryside—an issue that is yet to be studied.

CONCLUSIONS

The present study of the Mamluk–early Ottoman pottery from Khirbat Yamma addresses the most basic aspects of pottery studies, such as the typology and chronology of the wares. However, a quick examination of the pottery types in the Khirbat Yamma assemblage highlights the need for further, comprehensive studies of similar assemblages in an attempt to reconstruct the material culture of the rural villages within the Mamluk province of Bilad el-Sham. The brief observations offered here are just one example of what systematic studies of well-dated Mamluk and early Ottoman ceramic assemblages can offer. New avenues of research may include networks of production and exchange, site function, standard of living, cultural identity and diet (Kletter and Stern 2006:208; Walker 2010:123–128; Stern 2014). Moreover, it is quite clear that comparisons between urban and rural ceramic assemblages would be fruitful for any further analysis of the social and economic history of the region.⁷

A rural site that is comparable to Khirbat Yamma is Giv‘at Dani (Lazar 1999), which seems to be similar in history, stratigraphy and ceramic assemblage. Most of the pottery found at Giv‘at Dani is local, with one exception: a fragment that seems to be an Italian import (Lazar 1999:128, Fig. 2:7), which is almost identical to the vessel in Fig. 4:12. The site at Giv‘at Dani has been identified by Grossman as one of the villages mentioned in the Ottoman tax registers of 1596 (see Lazar 1999:127*).⁸ It is, therefore, suggested to re-date its pottery assemblage to the early Ottoman period and extend its time-span to the sixteenth

century CE. The site at Giv'at Dani was probably abandoned shortly thereafter, and, like Khirbat Yamma, had a much later occupation phase characterized by Gaza Ware

In conclusion, the ceramic assemblage from Khirbat Yamma appears to be typical of a village that existed in the fourteenth and fifteenth centuries, and as late as the sixteenth century CE. The excavated structures seem to have been first settled in the fourteenth century CE, as no pottery dating from the thirteenth century CE was found. The closing date of this assemblage has been established as the sixteenth century, based upon the presence of the soft-paste ware (Fig. 4:11) and the Italian imports (Fig. 4:12–14), as well as the absence of tobacco-smoking pipes, which made their first appearance in the seventeenth century CE. Apparently, the Ottoman conquest of this region of Bilad el-Sham in 1516 brought no change in material culture, as the administrative structure of the Mamluk rule was kept intact (Walker 2009:40–41). In addition, Ottoman tax registers of the year 1596 provide evidence of the continuation of settlement at Khirbat Yamma, listing its population at 18 Muslim households and 5 bachelors (Hütteroth and Abdulfattah 1977:138). It is thus very likely that the buildings exposed in this excavation were inhabited during that time.

The founding of Khirbat Yamma may be associated with the relative prosperity that must have lasted for several decades following the conquest of this region by Baybars in 1265, and his allocation of Mamluk amirs to some 37 villages in the former Frankish seigneurie of Caesarea (Amitai-Preiss 1997:281). The small amount of Gaza Wares provides evidence of the resettlement of the site in the nineteenth century, as was the case at other sites that lay abandoned since the sixteenth century CE (Grossman 1994:181–183).

NOTES

¹ The article was written in 2012, and therefore does not refer to studies published since, such as Gabrieli, Ben-Shlomo and Walker 2014. I would like to thank Amit Re'em (the district archaeologist) and Durar Massarwa for inviting me to study the pottery from this excavation, as well as Marina Shuiskaya, who drew the pottery. My deepest thanks go to Shoshana Israeli for her dedicated editing of the article and to Dafnah Strauss for her constructive suggestions.

² Pottery quantification, even from small excavations, can be useful for comparing ceramic assemblages and understanding them better (see Kletter and Stern 2006:197–200). Unfortunately, due to time restrictions, no pottery quantification was undertaken in this excavation.

³ I would like to thank Anastasia Shapiro for pointing out this feature, and for identifying the calcite and quartz particles on the handmade wares.

⁴ Other types of Italian wares have been found in other excavations; these will not be discussed here. In addition, it seems that some Italian glazed imports were previously found and published, but unfortunately have not always been identified as such (see e.g., Gudovitch 1998: Fig. 107:5; Vincenz and Sion 2007:32, Fig. 7:5, 6, 8, 9).

⁵ As a medieval pottery specialist working at the Israel Antiquities Authority, I have been engaged for the past two decades in consulting archeologists regarding the ceramic finds from their excavations. I have thus been fortunate to observe and record the pottery types unearthed at numerous and varied sites.

⁶ I would like to thank Robert Kool, of the IAA coin department, for sharing this information with me. The publication of his studies of both hoards is forthcoming.

⁷ Ceramic assemblages of Mamluk–early Ottoman urban centers are quite rare; the only assemblage published thus far is from Ramla (Cytryn-Silverman 2010). The publication of assemblages from IAA excavations in Jerusalem and Safed are in preparation.

⁸ Lazar (1999:127*) brings two alternate suggestions for the village's name from Ottoman tax registers.

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