BULLETIN DE LIAISON
DU
GROUPE INTERNATIONAL D'ÉTUDE
DE LA CÉRAMIQUE ÉGYPTIENNE

VII

INSTITUT FRANÇAIS D'ARCHÉOLOGIE ORIENTALE DU CAIRE
1982
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Editeur : Helen Jacquet-Gordon
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I

CLASSEMENT GÉOGRAPHIQUE DES DÉCOUVERTES

§ 1. — Abū Mīna (Grabung des Deutschen Archäologischen Instituts, Kairo).


Peter Grossmann

§ 2. — Kellia, Kôm 167 (Campagne 1982, IFAQO).


En reprenant l’examen des fragments céramiques et de quelques formes complètes recueillis en 1981 et donc provenant des pièces de l’ermitage (ermitage primitif et grand ermitage), nous avons mesuré les difficultés d’une approche céramologique dans ce type de contexte archéologique ; ici, la durée de l’occupation par les moines n’est caractérisée par aucune donnée stratigraphique, dans les bâtiments pour le moins. Il est fort peu probable que la céramique trouvée au sol dans les différentes pièces de l’ermitage ait conservé son emplacement *in situ* lors de l’abandon du couvent. De plus, après cet abandon, des réoccupations tardives, non datées cependant, sont signalées par quelques foyers dans le coin des pièces ; la céramique de l’ermitage fut alors réutilisée.

Néanmoins, la fouille de la cour, en 1982, offre des perspectives d’études non négligeables : au Nord, devant les salles 23 à 29, des sols remblayés et dammés fournissent une séquence de trois phases. L’existence d’une stratigraphie est un fait rare, à notre connaissance, pour l’archéologie des Kellia. Elle peut contribuer à la recherche d’une chronologie relative de la céramique.

D’ores et déjà, signalons, dans le remblai Nord de la cour (3e phase) une cavité rectangulaire qui contenait un dépôt de céramiques, mêlées à des ossements d’animaux et des arêtes de poissons. Sous forme fragmentaire au moment de la dépose, seize récipients furent, en majeure partie, reconstitués : quatre marmites (= Egloff, T 117, T 129-131, T 136 et une forme nouvelle), un plat creux destiné à la cuisson (= Egloff, T 90), huit amphores (= Egloff, trois T 173-4, trois T 186, deux T 187), un couvercle de marmite (T 349), une coupelle (?) incomplète et un fragment de gargoulette ; les exemplaires publiés par M. Egloff et comparables à nos récipients sont
datés des VIIᵉ et VIIIᵉ siècles. C’est le plus important ensemble de céramiques découvert dans le Kôm 167.

En outre, nous mentionnons un flaçon provenant du remplissage d’un mastaba de la cour et dont la forme n’a pas été identifiée jusqu’à présent aux Kellia : il est haut de 20 cm, au col convexe renflé ; la panse est légèrement piriforme et le pied annulaire. La pâte, fine et claire, est couverte d’un engobe orangé. Il existe à Esna un exemplaire analogue (Jacquet-Gordon, Esna, III, N 5, p. 25, pl. CXCIII, 2 et CCXXVI dans la catégorie des « bouteilles ») et qui pourrait avoir contenu de l’huile. Toutefois, notre flaçon s’en distingue par l’absence de résidus, à l’intérieur et autour du col, et de décoration peinte ; de plus, on remarque ici une amorce de filtre (?) à la base interne du col.

Enfin, un repérage des types de vases utilisés comme éléments de « mobilier » et de construction dans le Kôm 167 donne la répartition suivante :

— amphores (= Egloff T 182-3), encastrées horizontalement dans l’épaisseur des murs ; leur forme est particulièrement bien adaptée au rangement : l’embouchure, large et sans col, permet d’intro-
duire aisément la main ; la largeur à peu près constante de la panse fournit une bonne contenance à ces niches inhabituelles.

— cols d’amphores (= Egloff T 164-6), faisant office de tuyaux acoustiques entre les pièces ou d’éléments de canalisation dans la cour.

— marmites, au type non identifié, enfoncées dans le sol des pièces près des portes.

— pot, au type non identifié, encastré dans le sol de la cour : exutoire d’une canalisation, il aurait sans doute été destiné à briser la pression de l’eau et à faciliter son épandage.

Pascale Ballet
§ 3. — *Kellia* (Mission de l’Université de Genève).


Les Qouçour el-Iseila ont été occupés, pour leur plus grande extension, au 7ᵉ siècle et au début du 8ᵉ siècle, période que M. Egloff n’avait pu explorer que très partiellement. Par conséquent, les formes et les variantes nouvelles de poteries ont été nombreuses. Le catalogue de la campagne 1981 comprend 173 illustrations de poteries réparties dans tous les genres de vaisselle, 15 photos d’inscriptions gravées ou estampillées et 6 monnaies.

Parmi la vaisselle de table sigillée d’importation ou de fabrication égyptienne, presque toutes les formes étaient déjà connues, notamment à Alexandrie. Nous ne signalons d’exceptionnel qu’un plat d’imitation de la forme Egloff 6 (late roman B, ou Hayes, African
red slip n° 67), fait en pâte caractéristique du limon du Nil, c’est-à-dire rouge à vernis rouge, et une estampille de potier sur ce même genre de sigillée égyptienne se lisant : Θ K X.

Quant à la catégorie des amphores, nous avons porté une attention particulière aux variations (extrêmement nombreuses dans la période tardive, de formes et de pâte des amphores Egloff 164, Egloff 186 originaires d’Abou Mena, des amphores ovoïdes à pâte rouge Egloff 187 et des amphores égyptiennes à pâte brune Egloff 172 à 180. De nombreux dessins ont été faits ainsi que l’échantillonnage systématique des pâtes dans le but de rendre possible l’étude des lieux de production de même que celle de la chronologie détaillée des amphores de la période copte tardive et du début de l’époque islamique.

L’objectif limité du rapport préliminaire ne nous a pas permis de publier de façon complète, avec parallèles et documentation, toute la poterie recueillie. Notre fichier d’étude comprend encore environ 200 dessins que les recherches aux Kellia au cours des années prochaines permettront peu à peu de prendre en compte.

Françoise Bonnet

§ 4. — Naukratis: Results of the 1982 Season (Universities of Minnesota and Missouri).

During the summer of 1982, the Naukratis Project conducted its fourth season of archaeological survey and excavation in a 30 km. area to the north and west of the ancient city of Naukratis (Kom Ge’if) in the western Nile Delta.

Work at Naukratis concentrated again on the South Mound where previous seasons of excavation have produced extensive remains of the Ptolemaic period but nothing of the Archaic Greek architecture claimed to have been found in this area by Petrie. At the conclusion of the 1982 season, ten building phases (or sub-phases) had been identified, a fact which, when combined with the results from core
drilling beneath the present water table, appears to support Hogarth’s earlier scepticism of Petrie’s claims for the nature and date of his «Great Temenos». Work was initiated at neighboring Kom Hadid, an area evidently untouched by the earlier excavators, producing evidence for a large mudbrick building which had been decorated with painted plaster walls and a pebble mosaic floor.

Excavation was also continued at both Kom Firin and Kom Dahab. At Kom Firin, the sondages initiated in 1981 were expanded during the 1982 season, adding considerably to our knowledge of the sequence of Ptolemaic and Roman occupation in both the «citadel» and «temple» areas. At Kom Dahab, a magnetometer survey helped to locate a pottery kiln whose existence had been predicted by a computerized study of the nature and intensity of the scatter of artifacts on the surface.

In addition to these primary foci, the project also conducted brief soundings at Kom Barud and Kom Kortas, two Ptolemaic/Roman sites which had previously been detected during the regional survey. The program of balloon photogrammetry continued to document the state of preservation of archaeological sites in the survey area, while 14 additional sites were mapped, sherded, and added to the gazetteer of western Delta sites presently being compiled by the project.

William D.E. Coulson
Albert Leonard, Jr.

§ 5. — *Abousir* (Excavations of the Czechoslovak Institute of Egyptology, 1982).

The excavations of the 14th Czechoslovak Egyptological Expedition (February-May 1982) were directed by Dr. M. Verner.

Field work was concentrated on the Mortuary Temple of Raneferef (mid-dynasty 5), where a geophysical survey had previously been made.
The temple, adjoining the east side of the unfinished pyramid at Abusir, was built mostly of mud-brick. Its walls were preserved to a height of about 2 1/4 m. The northeast, southeast and northwest sections of the temple were excavated. A close study of the architectural elements of the temple made it possible to detect at least four different building phases. It appears probable that by the end of dynasty 5 the Mortuary Temple of Raneferef had fallen into disuse and eventually served as a quarry. From the Late Period onwards it was used as a cemetery.

The complicated stratigraphy containing a large quantity of sherds as well as complete pots, is dated exclusively to the 5th dynasty and corresponds with the periods of construction and functioning of the temple. The collection of pottery contains both ritual and daily types. Their situation in the stratigraphy provides an opportunity for the detailed analysis of the development of pottery at Abusir during the second half of the 5th dynasty. Very frequent are dishes, offering trays and stands of red-brown ware coated inside with a thin dark-red slip extending outside beyond the rim. Frequent also are fragments with irregular splashes of this slip on their bodies. Both because of their quantity and because of their aesthetic level this type of pottery deserves special attention in any future assessment of the ceramics of this period.

A small number of potsherds dates from the New Kingdom — including some painted wares. A small aryballos dates to the Ptolemaic period and the upper layers yielded a small quantity of pottery of Roman date.

Karel Preuss

§ 6. — *Abousir* (Fouilles de l’Institut Tchéque, 1974-1978).

Les poteries trouvées dans les fouilles de l’Institut Tchéque à Abousir entre 1974 et 1978, sur lesquelles je travaille actuellement, ne

Petr Charvát

§ 7. — Saqqāra Jeremiaskloster (Grabung des Deutschen Archäologischen Instituts, Kairo).


Peter Grossmann

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§ 8. — Saqqarah, Temple Haut de Pépi I (Mission Archéologique Française).


Dans le temple haut de Pépi Ier, les dégagements ont été menés dans le secteur au Sud du temple, en particulier sur l’emplacement des vestiges du magasin XII' et XIII' et du long couloir F'. Des fragments de poterie ont été recueillis.

A Abouab el-Qotat, dans la falaise du Bubastieion, à proximité immédiate de la maison de la mission, A.-P. Zivie a entamé le dégagement de la tombe de Aper-el, vizir du Nouvel Empire (entre le règne d’Aménophis III et celui d’Horemheb). Le nettoyage de la zone d’entrée a amené au jour de nombreux tessons de toutes les époques, dénués de signification archéologique. La sépulture elle-même a été bouleversée par les pillages et les incendies; on a retrouvé cependant des vases et des coupes intacts ainsi que des tessons peints caractéristiques de la seconde moitié de la XVIIIe dynastie ou légèrement postérieurs. Le contenu plus ou moins bien conservé (pigment bleu par exemple) de certains vases sera soumis à analyse.

J. Leclant


In Zusammenhang mit der Untersuchung des ca. 10 km südöstlich von Heluan gelegenen Staudamms im Wadi Garawi wurde aus 4 in der Nähe befindlichen Gebäuden, bei denen es sich um Arbeiterunterkünfte handeln dürfte, Keramik geborgen. Es handelt sich dabei überwiegend um Grobkeramik : Brotformen, Bierkrüge und Teller

G. Dreyer

§ 10. — Naqada (Washington State University).

An analysis of the domestic ware recovered from the excavations of Fekri Hassan at Naqada in 1978-80 is being undertaken at the Museum of Fine Arts, Boston. Comparison with domestic pottery from other predynastic Egyptian sites is planned as well as statistical, manufacturing and use-wear studies.

Peter Lacovara
Jacqueline Crowley

§ 11. — Luxor, Abou el-Goud (Excavations of the Egyptian Antiquities Organization).

Abou el-Goud is a site located south of the Mut temple on the right side of the road which leads to Luxor airport. Its area of 9 fedans belongs to the EAO.

The excavations conducted there during 1981-1982, as well as those of the previous seasons, confirm the identification of the site as a pharaonic workmen’s village occupied during the New Kingdom and the Late Period at least until the time of the 30th dynasty. These excavations have produced large quantities of sherds as well as some complete pots of various forms from stratified deposits. In general they represent household vessels such as plates and dishes, bowls
and bottles, but water pots and storage jars are also represented. Certain types are characterized by an orange of buff slip. Some are decorated with orange and blue bands while others show faint traces of a black decoration.

Mohamed el-Saghir

§ 12. — Luxor Temple (Egyptian Antiquities Organization).

During the months of February to April 1982, the Department of Antiquities undertook to clean the floor of the court between the first and second pylons in the temple of Luxor. Under a layer of about 40-60 cm. of accumulated debris, remains of the foundations of a building came to light in which were a number of reused blocks. These foundations rested on a well preserved stone floor belonging to the court of the temple. The pottery in the overlying debris is mainly late Roman and Coptic with some admixture of glazed Islamic pottery of the Fatimid and Ayubide periods (13th to 15th centuries).

Mohammed Baha’a


Localities 39, 40, 59, 59 A, and 67 were studied in the initial season of the Redware Kiln Project, spring 1982. These localities lie on low cliffs along the northwestern bank of the Great Wadi (Fort Wadi or Wadi Abou Soufian), and date to the Amratian Period (ca. 3800-3500 B.C.). Locality 59 A is abreast of the southern end of Locality 6 (a predominantly Protodynastic cemetery) and the others are further up-wadi. The five sites share a general topographic similarity in that they are all located in side gullies to the Great Wadi which might have provided natural funnels for the prevailing westerly winds,
thus facilitating hot kiln fires. The sites are characterized by dense concentrations of sherds, nearly entirely composed of untempered plum-red ware or straw-tempered roughware. The presence at these sites of large quantities of kiln wasters, slag, or burnt sherds (especially at Locality 40 — one-third by weight), similarity to nearby Predynastic kilns, and the absence of grave-like or residential character support the hypothesized kiln function.

At Localities 39, 40, and 59, surface collections of all visible rim, base, waster, and decorated sherds were made, while at Localities 59 A and 67, the smallest of the sites, all sherds were collected. The sherds were sorted according to a system developed at Hierakonpolis\(^{(1)}\). Metric and special technological data were recorded for those sherds collected at Localities 59 and 59 A. At Locality 59, the largest of the sites, these data were taken from a 20 % sample of the largest rim and base categories and 100 % of the remaining categories. At Localities 39 and 40 the number of sherds in each rim and base category was recorded with the number of wasters, joins, and black-top rims. All of the major sherd and ware categories were weighed. Locality 67 was omitted from this years study due mainly to a lack of field time.

The archaeological work undertaken at Hierakonpolis in Spring 1982 was directed by Dr. Michael A. Hoffmann and funded by a grant from the Smithsonian Institution Foreign Currency Program, administered by the American Research Center in Egypt. I would like to thank the members and friends of the Hierakonpolis Expedition who helped me this season.


Jeremy R. Geller

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Au terme de deux missions d'étude (1981 et 1982) sur la céramique du site urbain de *'Ayn Ašil* (fin de l'Ancien Empire), quelques remarques peuvent être formulées. Rappelons toutefois que notre objectif est, non seulement d'établir un corpus typologique de la céramique en cours d'élaboration, mais aussi de rechercher s'il existe une évolution des formes. Dans cette optique, nous avons privilégié l'étude exhaustive des tessons provenant de couches qui illustrent les principales phases et séquences de la stratigraphie de *'Ayn Ašil*. Nous avons momentanément laissé de côté la céramique grossière, constituée de « moules à pain », de « terrines » et de jarres de petite taille faites à la main; ainsi nous avons porté nos efforts sur la céramique fine.

Pour définir les catégories de céramique fine, nous avons adopté une classification par groupes et non par types. En effet, les obstacles à une typologie très précise tiennent d'une part au caractère très fragmentaire de la céramique, un grand nombre de rebords étant sans équivalent parmi les formes complètes du site; d'autre part, à la variété des profils pour chaque catégorie de récipients.

Ces groupes de formes sont les suivants :

— coupes sans pieds, à lèvre développée vers l’extérieur, apparentées aux « Brim Bowls » ou « Meidumschalen » de la Vallée;
— bols plus ou moins hémisphériques, parfois carénés, à lèvre arrondie;
— bassins à lèvre interne ourlée ou repliée; lorsque leurs parois sont convexes, ils peuvent être reconnus comme des bassins à ablutions associés à des aiguières;
— des récipients de stockage et de décantation, de grande taille et aux parois épaisses; la lèvre externe est en bourelet;
— des vases à col constitués d’aiguières et de jarres;
— des supports de vases.
Les pourcentages de groupes de formes ont été comparés pour chaque couche étudiée; ils ne paraissent pas témoigner d'une modification de la production céramique et de son utilisation.

Par contre, l'examen de chaque groupe de formes depuis la phase la plus ancienne (IIo) jusqu'à la phase la plus récente (IIIb) indique une évolution du profil respectif des coupes de type «Brim Bowls» et des bassins à ablutions. Cette évolution se situe au début de la phase II et non, comme on aurait pu le supposer, lors du grand remaniement architectural qu'inaugure la phase III de 'Ayn Aşîl. L'étude de tessons recueillis en 1982 dans le secteur Est du bâtiment central (couche de préparation du premier sol de la phase II) et près du mur d'enceinte de Phase III (coin Nord-Ouest) confirme cette tendance.

La modification du profil des coupes correspond, très probablement, à une maîtrise progressive des techniques de fabrication d'un atelier, qui tend vers une relative «standardisation» des formes.

Pascale Ballet

§ 15. — Qustul, Cemetery L (Oriental Institute — Nubian Expedition).

The investigation of pottery from the Oriental Institute Nubian Expedition’s excavations between Abu Simbel and the Sudan border has concentrated on the detection of traditions within the pottery of Nubia and intentionally created major groups within these traditions. The pottery is assigned to classes according to intentionally selected materials, processes, and results.

By far the most important and instructive body of ceramic material excavated in the concession is the A-Group pottery from Cemetery L at Qustul. As discussed elsewhere, the size and wealth of these tombs were so much greater than others of the same date, and the
iconographical evidence they contained is so unequivocal, we have been forced to conclude that Cemetery L was the burial place of A-Group rulers, of pharaonic character, and of Predynastic date (1).

As might be expected in such circumstances, the pottery is much more abundant and more diverse than that from other A-Group contexts. The vessels present were much more suited to display, storage, or luxury use. Indeed, coarsely-made household vessels were virtually absent from the great tombs. This archaeological experience rather parallels that of the Kerma culture in which the pottery of the great tombs has an abundance, variety, and diversity of cultural origin one would scarcely have suspected to exist were the only evidence available that from other contexts.

Two major groups could be distinguished in the material, pottery whose materials, manufacturing techniques, shapes, and aesthetic background originated in Nubia or Sudan, and those whose character was primarily northern. In some cases, imitation of northern shapes or adaptation of northern techniques occurred locally, but such occurrence was easily identified.

The most important category and the largest group of vessels from Cemetery L is the fine A-Group exterior-painted pottery. The characteristic bowls, cups and «boats» of this group have been found in small numbers in the late A-Group cemeteries as luxury vessels ever since sites were first excavated in Nubia. However, the twelve great tombs of Cemetery L yielded fragments of over 1000 different vessels, by far the most numerous ceramic category in the cemetery, and occupying much the same central position in the pottery as the fine beakers occupied in the ceramics from the great tombs of Kerma a millennium and a half later — as products of a

courtly or central tradition of potmaking \(^1\). The red-painted decoration of these vessels is also much more diverse than elsewhere; over 170 different motifs and combinations have been distinguished. In addition to the well-known geometric/linear and basketry patterns, a few vessels have simple representations as well, mostly bands of birds alternating with bands of the various linear designs. Other categories of A-Group pottery include the finer household pottery, mostly irregularly fired with simple surfaces and a few ripple-burnished pots. One group of large open bowls was painted inside (and sometimes outside as well) with aectonic designs that contrast sharply with the tightly geometric patterns of the exterior painted pottery. These less regular designs were mostly broad groups of swags, though triangular groups, vertical zig-zags and even some representational motifs occur.

Although A-Group pottery is a diverse traditional group, the silty clay, ashy temper, tapered shapes, smoothed or burnished surfaces, painted decoration, and moderate firing have all helped to distinguish it from the other two major traditions of Nubia \(^2\).

The second tradition is related rather closely to the earlier pottery of Khartoum and Shaheinab; it is not common in the present material. This, also made of silty clay, is coarser than A-Group pottery, and it apparently was given an earth temper, or it was made of more poorly sorted clay. The shapes, though tapered, differ from those of A-Group, and the surfaces are matt. Decoration is incised,

\(^1\) Ibid. The illustration on p. 18 left shows four examples. One of these is decorated with palace facades.

\(^2\) Hans-Åke Nordström, *Neolithic and A-Group Sites*. The Scandinavian Joint Expedition to Sudanese Nubia, Vol. 3 : 1. Uppsala : Scandinavian University Books, 1972. A detailed discussion of these groups is given on pp. 60-66, although the various cultural groups are intermixed. However, the fine painted pottery is said to be dungs tempered (p. 64, H 101 b, fabric II b). This writer noted angular carbon fragments and grey ashy particles instead of finely divided chaff in the breaks.
often with combinations of rocker-patterns and vertical zig-zags. The firing is also medium.

The third tradition is quite remarkable as it can be related to the most distinctive C-Group pottery a thousand years later. As with the other traditions, the clay is silty, but here it is unequivocally dung-tempered, the large amounts of finely divided grass easily visible. The walls are up to a centimeter thick, which is quite heavy for such small bowls. The bowls are very low and flattened, with sides and rims bent inward so that the rim parallels the nearly flat base. The exterior of the bowl is covered with incised designs, often white-filled, and punctate impressions or rocker-patterns were used for filling, background, or even the entire decoration. Some of the designs are geometric and many are simply overall rocker-patterns. Many bowls, however, have meandering bands left in reserve against the stamped background. In some cases, the heads and tails of serpents remain to show that this was the direct antecedent of the well-known C-Group serpent motif. The bowls were fired dark, and so lightly that some fragments began to soften when they were washed, and plant fibers frequently remain in the fabric with the shape intact.

If the three traditions of pottery in Nubia could be distinguished by materials, techniques, and aesthetic intention, they were still clearly related and differed at most steps in their manufacturing from the traditions of northern origin, Egyptian and Palestine-Syrian Early Bronze I pottery.

The Egyptian pottery belongs to the two classes originally grouped as «Late Ware» by Petrie, the hard pink and coarser chaff-faced vessels. The hard pink vessels were found in shapes characteristic

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(2) Nordström, *Neolithic and A-Group Sites*, pp. 66-67, ware family D.
of the late Predynastic Period, such as ovoid storage jars, some with rope-like bands applied, open bowls, spouted jugs, and cylinder jars with wavy incised bands (1), pottery ancestral to that found in the First Dynasty royal tombs of Egypt.

The chaff-faced pottery includes strainer jars and stands. The latter are much more common, diverse, and much larger than those previously found in A-Group Nubia. In addition, many were given incised and excised decoration, usually in simple linear or triangular patterns. Occasionally, door-shaped cutouts were made near the bottom. One stand was decorated with three clay serpents applied vertically to the exterior (2). This applied decoration is related to some of the most remarkable objects from Cemetery L, fragments of large hippopotamus figures. The largest fragment remaining is a head (3), but a hind leg and an ear were also found, in different tombs. At least one stand was rectangular; in addition to the incised and excised decoration, it was painted, with groups of wavy lines, a scorpion, two uncertain signs, and a bubalis.

Painted decoration is one of the most striking features of the Egyptian pottery found in Cemetery L. Most of the painting consists of groups of wavy lines painted in multiple-brush technique on ovoid storage jars. Several pieces, including large bowls and one storage jar as well as the stand mentioned above, have representational designs, some in unfired paint that is still vulnerable to contact with water. We have inferred from this condition that the paint was applied locally. The type of painted representation differs from the

(1) Williams, « The Lost Pharaohs of Nubia », p. 18, above right; Seele, JNES 33, figs. 17 and 20.
(2) Seele, JNES 33, fig. 16.
well-known middle Predynastic style, but this coherent group of representations will form the nucleus around which a number of vessels from Egypt and Nubia with similar painted decoration can be gathered and treated as a late Predynastic style of painted decoration. Moreover, a series of these pieces can be related to the decorated slate palettes on the one hand and the carved ivory knife handles on the other to broaden the base of our understanding of late Predynastic style generally. Indeed, they may help interpret more precisely many representational and iconographical details as well as put these documents in a much clearer chronological perspective (1).

Amid all the striking features of the Qustul pottery, the most surprising tradition whose products appeared there was Levantine. This is a small group of Early Bronze I Syro-Palestinian type jugs. They have broad piriform bodies, flat bases, and short, narrow necks flared at the rim. One handle, usually made of two strands of clay, extends from the rim to the shoulder, and there is a second small loop on the shoulder opposite. All but one of the vessels were burnished, usually with vertical strokes; some have a brown coating.

The shapes of the vessels are clearly Syro-Palestinian Early Bronze I rather than Egyptian, and they are paralleled particularly closely by pottery recently found on the Asiatic coast (2). However, the fabric of almost all the pieces is almost the same as the Egyptian hard pink (though finer), and glistening particles indicate that mica is present, hardly a feature of Levantine clays. Only one of the vessels

(1) Williams, «The Lost Pharaohs of Nubia», pp. 19-20. On p. 15 is a corrected version of the most important painted bowl; for earlier drawings of this and the other very large bowl made from photographs, see Seele, JNES 33, fig. 19.

was made of a fabric that does not resemble any from Egypt. It is coarse, grey-white to pinkish, with a gritty, almost pitted rough matt surface. In these nine or ten pieces found at Qustul, we can see a direct ancestor to the phenomenon of «Abydos ware» in the First Dynasty, and, through the possibility that some of the vessels were produced in Egypt, we also gain major new evidence for the nature of cultural interchange in this early period.

Besides presenting us with a much greater range of materials than ever found before in A-Group Nubia, the ceramics of Cemetery L offer major new insight into the varieties of human experience and the diversity of human achievement south of Egypt in this early period. In addition, the wealth and diversity of this pottery as well as the iconographic evidence it has presented are major reasons why we have identified these tombs as belonging to a prehistoric pharaonic civilization in Nubia.

Bruce Williams

§ 16. — Sedeinga, Northern Province, Sudan (Mission Archéologique Française).

La troisième campagne de la SEDAU (Sedeinga Archaeological Unit, mission au Soudan de l’URA n° 4 du Centre de Recherches Archéologiques du CNRS) dirigée par J. Leclant, s’est déroulée du 15 Février au 20 Mars 1981.

Vingt sépultures d’époque méroïtique ont été dégagées. De types divers, avec superstructures en pyramide, toutes ont été pillées, quelques-unes sans doute encore très récemment.

Le matériel recueilli est homogène, d’époque méroïtique classique. Il consiste essentiellement en poteries. Celles-ci sont le plus souvent à base globulaire et long col, parfois peintes. Les décors sont d’un heureux effet décoratif : grenouilles avec tiges végétales ansées ou avec autels et disques à cornes, serpent, motifs végétaux. Signalons
aussi deux petits vases à fond plat et anse, recueillis au bas de la
descenderie de IT9, contre le mur de fermeture de la tombe. D’autres
poteries, à pâte brune, présentent des motifs géométriques incisés.

J. Leclant

§ 17. — *El-Kadada (Soudan)* — Etat actuel de la recherche céramo-
logique.

Les six mois qui ont suivi ma mission à El-Kadada et à Khartoum
(28 janvier - 2 mars 1982) ont été entièrement consacrés à divers
travaux de laboratoire. De cette façon il sera possible d’ici la fin de
l’année de rédiger un premier rapport sur certaines propriétés physico-
chimiques de la poterie néolithique d’El-Kadada. Les résultats du
laboratoire porteront sur deux aspects fort différents de cette céra-
mique. Une première partie concernera la nature des éléments dégraiss-
sants assez grossiers (> 0,03 mm) et elle sera basée sur des observations
au microscope polarisant. La deuxième partie traitera de la compo-
sition chimique globale des tessons.

En vue de l’examen microscopique tous les objets sélectionnés
pendant mon séjour au Service des Antiquités à Khartoum ont été
préalablement imprégnés sous vide avec un polymère. Ce traitement
s’est avéré indispensable vu la fragilité et la friabilité de certains
tessons. Après une longue période de durcissement du matériel
imprégné (4 à 6 semaines) la confection des lames minces a commencé.
Elle a pris fin vers la mi-juin.

Le but principal de l’étude microscopique des lames minces est
d’examiner les éléments dégraissants de la céramique du point de
vue granulométrique et minéralogique ou pétrographique. Sur la
base de toutes ces données, une classification qui est complètement
indépendante de la typologie archéologique est établie. Un autre
aspect intéressant de l’examen microscopique réside dans le fait qu’il
apporte souvent de précieux renseignements sur l'origine de la matière première ayant servi à la fabrication de la poterie ou éventuellement sur la localisation géographique de l'atelier de production. Les premières observations microscopiques du matériel néolithique d'El-Kadada sont d'ailleurs assez prometteuses à cet égard, car elles témoignent d'une certaine diversité dans les dégraissants. Dès à présent on peut déjà avancer qu'au moins une partie des objets analysés serait originaire de lieux assez éloignés du site.

En même temps que la confection des lames minces tous les tessons ont été soumis à une analyse chimique détaillée. La méthode d'analyse était celle de l'absorption atomique et à cette fin un appareil Perkin Elmer modèle 2380 a été utilisé. L'étude s'est portée sur quatorze éléments majeurs, mineurs ou à l'état de traces (Ca, Co, Cr, Cu, Fe, K, Li, Mg, Mn, Na, Ni, Sr, Ti et Zn). Les résultats de l'analyse chimique, exprimés en pourcentages d'oxydes (ou en ppm) pour chaque élément déterminé, permettent également une caractérisation de la céramique. Un des avantages majeurs des données chimiques est qu'elles sont facilement traitables par ordinateur. Pour cette raison, toutes les données analytiques de chaque tesson d'El-Kadada ont été portées sur carte perforée. Ensuite toutes ces cartes ont été soumises à un programme d'analyse factorielle au Centre de Calcul digital de l'Université de Gand. Le résultat final de ce traitement est un dendrogramme qui représente des groupes en fonction d'un degré plus ou moins grand de similitude. Ces dendrogrammes facilitent substantiellement la comparaison des données chimiques avec celles obtenues par microscopie d'une part et avec la typologie élaborée par l'archéologue d'autre part. En ce moment une grande partie de l'information chimique concernant la céramique d'El-Kadada a été traitée de cette manière et les résultats de cette étude comparative n'attendent qu'à être mis sur papier.

Comme il est plausible que l'homme néolithique ait utilisé à un certain moment les dépôts limoneux qui bordent le Nil pour la
 fabrication de sa poterie il nous a semblé opportun d'échantillonner ces formations fluviatiles pendant notre séjour à Shendi. À leur arrivée à Gand, vers le début du mois de juin, ces échantillons ont subi au laboratoire le même traitement que la céramique. La confection des lames minces des limons s'est terminée à la fin du mois passé et les résultats des analyses chimiques viennent également de nous parvenir.

Depuis, une nouvelle série d'expériences de laboratoire a commencé dans le but de déterminer d'autres caractéristiques sédimentologiques des limons. Parmi elles il faut signaler l'étude des minéraux lourds, la granulométrie du sédiment, la teneur en matière organique, la quantité de fer libre et la composition des minéraux argileux. Pour ces déterminations, on aura recours à diverses techniques telles que la diffraction aux rayons X, la séparation au bromoforme et la balance sédimentologique à enregistrement automatique. Il est plus que probable que certaines de ces caractéristiques des limons nous serviront de référence au moment de l'interprétation des données microscopiques et chimiques de la céramique.

A la demande de Patrice Lenoble, l'analyse microscopique d'une autre série de tessons est actuellement en cours à Gand. L'objet de cette étude, qui au départ n'était pas prévue au programme de cette année, concerne la céramique méroïtique d'El-Kadada. Les premiers résultats de cette étude ne seront disponibles qu'à la fin du mois de décembre.

P. De Paepe
II

INFORMATIONS GÉNÉRALES


I am currently working on the preparation for publication of the Metropolitan Museum of Art in New York’s excavation of the cemetery around the pyramid of Ammenemes I at Lisht. The cemetery spans the XII and XIII dynasties and I am dating shafts to phases within the period on the basis of their pottery. Pottery is plentiful in the tombs and was recorded with some care and a large sample (approx. 600) from the site has been re-recorded. There are several sites of similar date, and as important in this period, in the same region to provide comparative material — Riqqeh, Hawara, Harageh, Sedment, Gureb, and aow Dahshur. At present the pottery from the shafts falls into groups characteristic of the early XII, Classical XII (Sesostris II - Ammenemes III) and early XIII Dynasty. The shafts do not provide a series of closed deposits, there is evidence of re-use and extensive robbery, so it is a matter of using pottery to indicate the date range of each tomb group, rarely of assigning groups to individual phases within the period. Nevertheless the work so far has already suggested that the number of early XII Dynasty burials was small, and the cemetery was most heavily used in the late XII - early XIII Dynasty.


Dans le cadre d’un doctorat de IIIe cycle soutenu en 1978, (Sorbonne - Paris IV, sous la direction du Professeur Leclant), j’ai effectué une thèse intitulée : « Recherches sur les Formes et les
Motifs Décoratifs des Poteries Gerzéennes », qui constitue un corpus où chaque type de décoration et de forme est défini et classé.

Farid el-Yahky
4 Thorndale Cres., Toronto,
Ontario. Canada

§ 20. — C-Group pottery in Lower Nubia (Sudan).

C-Group and Pangrave pottery from about 90 cemeteries and habitation sites in the Wadi Halfa reach will be published in a comprehensive corpus in Volume 4 of the monograph series of the Scandinavian Joint Expedition to Sudanese Nubia. The editing of this volume is now in the final stage and the finished product will probably appear in print in 1984.

Hans-Å. Nordström

§ 21. — Magnetic intensity measurements on pottery, bricks and tiles.

Variations in the earth’s magnetic field intensity over the period 3000 BC to the present day are being investigated at the Research Laboratory for Archaeology, Oxford, using small (3 mm) cores of fired ceramic material from well-dated archaeological contexts. Particular attention is being paid to the Near East with the eventual aim of establishing a reference curve to aid archaeologists in the dating of material from problematical periods; however, this is only possible for periods in which the magnetic variation is found to be strong.

Utilisation of such small samples is possible because the technique now used is based on the ultrasensitive «SQUID» cryogenic magnetometer. By means of this technique we can determine the ancient intensity of the earth’s magnetic field, at the time and location of firing, from laboratory measurements made on samples taken from
bricks, tiles and pottery sherds, or even from unobtrusive parts of a whole pot. Earlier archaeomagnetic work has been mainly concerned with ancient direction requiring the sample to be found undisturbed from its firing position. This is not necessary for ancient intensity and the range of samples is enormously widened. Also, unlike thermoluminescence, there are no restrictions regarding burial circumstances. The only requirement is that the region in which the pottery was fired be known to within a few hundred kilometres and that for a given series the catchment area be not more than 1000 kilometres across.

At the present stage we are in the exploratory phase and restricting ourselves to well-dated material in order to build up reference data. Such data is of immediate interest to geophysicists who are seeking to understand the mechanisms responsible for the generation of the earth’s magnetic field. However the preliminary results that have been obtained in the Near East indicate that during some centuries the variation in intensity was so strong that rather precise (± 50 years) magnetic dating of undated material may be feasible — once the reference curve for the area has been built up using reliably-dated material. In centuries when the variation was slower the dating will be less precise. In either case an approximate indication of the date would have to be obtained by some other method (e.g. stylistic evidence, thermoluminescence) so as to determine which portion of the reference curve is relevant.

Our present results for the Near East are based on samples taken from numerous Egyptian funerary cones and Mesopotamian stamped bricks as well as from pottery from Egypt, Israel, Cyprus and Crete. The results so far are satisfactory and are particularly promising as far as a dating application is concerned for the period 1700-1300 BC. However, for Egypt, more well-dated material is still needed, particularly for the periods 1000-700 BC and after 500 BC. We like to have between 5 and 10 samples (a variety of well-fired fabrics,
but avoiding cooking pot sherds if possible) from each archaeologically distinguishable phase. It is vital at this stage that samples of doubtful reliability (e.g. styles of a long lifespan that may be residual from an earlier period) be avoided, or at any rate indicated to us. It is the date of firing that is relevant, unless there has been a second heating such as in a destruction level.

Sampling is by means of a small, easily portable drill powered from a 12-volt dry cell. There is no damage except for a couple of 3 mm holes. These holes need not go right through as long as the sample is more than 5 mm thick. By preference the hole is drilled perpendicular to the surface of pottery though this is not always essential; close proximity to handles, bosses and other irregularities is to be avoided. In the case of bricks, corners and edges should be avoided; a brick can be sampled while it is still in position in a wall. However, there is strong advantage in doing the sampling in the Laboratory in cases when it is feasible to make temporary export of the sherds etc.

Anyone who has material which might be of use to this project is asked to contact us to discuss the work in more detail.

M.J. Aitken and G.D. Buswell,
Research Laboratory for Archaeology,
6 Keble Road, Oxford OX1 3QI, U.K.

§ 22. — Communication de l’Editeur.

Dans le numéro II du Bulletin de Liaison (1977, p. 20), Monsieur Jean Vercouter, à ce moment Directeur de l’IFAO, avait annoncé son intention de créer dans le cadre de l’Institut au Caire, un laboratoire pour l’étude et l’analyse de la céramique de la Vallée du Nil. Il m’avait demandé, à cette occasion, de rédiger une proposition préliminaire pour la réalisation de ce projet. La proposition a été faite et approuvée par lui mais diverses circonstances sont intervenues pour en empêcher la concrétisation.
Récemment, la question a été reprise par Madame Paule Posener, le Directeur actuel de l’IFAO. Sous son impulsion le projet se trouve de nouveau à l’étude; celui-ci pourrait être exécuté dans un avenir pas trop lointain.

La proposition envisage l’aménagement de locaux où se concentreront les activités de ce laboratoire, activités qui peuvent être résumées sous les trois aspects suivants :

1) Recherche individuelle sur le matériel céramique sortant des fouilles. Pour cela un équipement scientifique de base, à la portée des archéologues qui ne sont pas nécessairement des techniciens de la céramique, serait installé : microscope, balance, petit four, etc.

2) Formation progressive d’un tessonier d’étude donnant un échantillonnage des céramiques égyptiennes caractéristiques de différentes régions et de diverses époques.

3) Etablissement d’archives comprenant dessins, photos et fichiers divers concernant la céramique, ainsi que des publications de référence.

Ce laboratoire, bien entendu, serait largement ouvert à tous les chercheurs intéressés par cette discipline.

Helen Jacquet-Gordon
III

CLASSEMENT CHRONOLOGIQUE DES INFORMATIONS INCLUSES DANS LES PARTIES I ET II

Néolithique : 17.
Prédynastique : 10, 15.
   Amratien : 13.
   Gerzéen : 19.
   Groupe A : 15.
   Khartoum-Shaheinab : 15.

Ancien Empire
   IIIᵉ-IVᵉ dynasties : 9.
   Vᵉ dynastie : 5.
   Fin : 14.

Moyen Empire
   XIIᵉ-XIIIᵉ dynasties : 18.
   Groupe C : 20.
   Panggrave : 20.
   Nouvel Empire : 5, 11.
   XVIIIᵉ dynastie : 8.

| Période Tardive : 11.
| Ptolémaïque : 4, 5, 7.
| Méroitique : 16.
| Romain : 4, 5.
| Tardif (5ᵉ siècle) : 1, 6, 12.
| Chrétien : 6, 12.
   7ᵉ-8ᵉ siècles : 1, 2, 3, 7.

Islamique
   Ancien : 3.
   13ᵉ-15ᵉ siècles : 12.

Importations
   Syro-Palestinienne (Bronze ancien I) : 15.
   Céramique vernis : 1, 12.
   Four à Potier : 4, 13.
IV

PUBLICATIONS RÉCENTES SUR LA CÉRAMIQUE DE LA VALLÉE DU NIL


NON-TYPOLOGICAL APPROACHES TO CERAMIC MATERIAL

COLLOQUIUM ON ANCIENT EGYPTIAN CERAMICS II, BOSTON, APRIL 29-MAY 1, 1982

Nous publions ici des résumés de toutes les communications dont on a reçu le texte. Quant aux autres, nous n'en donnerons que les titres.

1. — New Typological Approaches to Ceramic Material.

The long standing dichotomy between Old and New World archaeology is perhaps most clearly illustrated by their respective approaches to that quintessential form of archaeological date: ceramics.

Studies of Egyptian pottery have almost exclusively focused on the temporal aspects of ceramic material and even in the case of trade wares the primary focus has been chronological.

In contrast, New World approaches to ceramic data have been varied and complex. Trade wares have been analysed not only for chronological purposes, but also to distinguish patterns of exchange on both regional and local levels.

Additional studies have been concerned with differential access to goods, marketing patterns, cultic practices and cultural affiliation as well as investigations of individual and community specialization and exchange of raw materials.

Locational analysis of archaeological material and analysis of vessel contents have been used to determine function along with textual and representational sources. Ethno-archaeology and Ceramic
Ecology have brought to light facets of pottery production, usage and exchange never guessed at and serve as «a reminder of how threadbare the archaeological record is» (Shepard, 1963: 1).

These studies have dealt with methods of manufacture, marketing and exchange, reuse and disposal, and cross-cultural impact in modern pottery producing societies.

The following papers illustrate the possibilities for using material from the Nile Valley in similar ways to investigate the dynamics of ancient Egyptian society.

Peter Lacovara

2. — The Treatment of Archaeological Ceramics.

Because archaeology is a fundamentally destructive science, it is necessary to ensure that as much evidence as possible may be retrieved from the cultural remains after an excavation. To safeguard this it is imperative that conservators be customarily included in a field team, since once a problem has been encountered it is usually too late to call for conservation assistance. Recognizing the constraints of funding, the author recommended that the conservation training programs be tapped as a source. This might also provide a second conservator to work in the field with the archaeologists, leaving the other to work full-time in the field lab. In this way objects could be guaranteed the immediate treatment and careful handling that is needed — as it is in the first few moments of exposure to a new environment that objects are in the greatest danger.

Additionally it was urged that conservation problems be anticipated prior to setting out to the field by an examination analysis of the environmental conditions of the area. This was illustrated by a discussion of the climate, geography and geology of Egypt and its effect upon ceramic materials. Through specific examples the author
pointed out the difficulties which can arise in the treatment of ceramics and glass, and cautioned against many common, but unsafe, practises.

Margaret A. Leveque

3. — Pottery Figure Vases of the New Kingdom.

Figure vases have been much discussed but attention has focused on their identity, attributes and function. It may be useful to classify them first by technique of manufacture and then to see how it relates to subject matter and provenance. The date range of most of them is 100 years from the reign of Tuthmosis III to the end of the reign of Amenophis III.

The contrast in quality and subject between these figure vases and the mass produced pottery of their time has led many scholars to consider them all to be foreign imports or of foreign inspiration. However they are part of a long Egyptian tradition of human and animal vases, going back to Predynastic times, and alien in style to the pottery of the rest of the Near East. It cannot be chance however that the fashion for them in the New Kingdom coincides with Egypt’s military expansion into the Levant and Nubia. One group of vases is clearly inspired by the elaborate metal vases with animal heads and protomes shown in tribute scenes, but the fully sculptural vases belong to local Egyptian traditions.

This difference between vases with three dimensional elements, and vases which are in effect small sculptures, is reflected in their technique of manufacture, the former being thrown on the wheel, the latter made in moulds. This discovery became the starting point for the classification. Fabric is not so useful because it is hard to identify, due to well finished surfaces and an absence of fresh breaks, and does not fit the fabric categories of the ordinary pottery of the time. However, the fabrics are certainly Egyptian, probably Nile
silt in two cases; and do not relate in any way to the well-known Cypriot, Mycenaean and Levantine fabrics circulating at the time.

The vases fall into the following groups: (1) Wheel thrown with applied sculptured elements which are finger modeled or moulded. (2) Moulded vases subdivided into (A) Those with applied elements such as necks and handles which may be wheel or hand made but which show no detailed working of the surface after removal from the mould and (B) Those with additional detail added to the surface before firing. Each of the (2) (B) vases is unique, but there is one group closely related by subject — the nursing women vases.

Group (1) includes Hathor and Bes jars and some animal vases such as the hedgehog vase from Abydos D 11 (Mace excavations) in the Ashmolean.

Group (2) (A) contains many animal (the kneeling ibex in Munich) and fish vases (in Boston and Oxford). At least six of the latter are known and seem to belong to the earlier part of the 100 year period. Another large group are female servant figures. Two of this group in Oxford from Abydos are so similar that they were certainly cast from the same mould, and one shows the remains of a side seam. The female headed flasks (in Oxford, New York, Berlin, London and Brooklyn) are the most consistent in appearance and fabric as well as technique.

Group (2) (B) contains vases of outstanding quality and individuality such as the lute player in the British Museum, and two serving women in the Ashmolean. A special group is the nursing women vases, none exactly like another, but the composition so precise that it suggests an equally precise function. The powerful symbolism of such an image must have been as efficacious as the contents of the vase. A broken vase from Sedment indicates the use of several moulds

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in addition to incised details of face and body added after drying. A vase newly acquired by the Fitzwilliam from the Wellcome collection, originally from Abydos (Garstang excavations) shows dôm nuts hanging on the bough — the bough being the body of the vase. It was made partly by hand, partly in moulds. The subject is unique.

The vases in Group (2) (B) are so striking that there is a chance eventually of characterising the work of a particular potter’s workshop, perhaps even particular men. It is already difficult to imagine that the nursing women vases are not the output of one place, but so far only two — from Sedment and Abydos — come from excavated contexts.

Janine Bourriau


Lexicographical studies of Ancient Egyptian pottery can provide us with an important body of information on vessel function. Unfortunately, little lexicographical work has been done on Egyptian vessels since the pioneering work of Balcz (1932, 1933, 1934) and Buisson (1935). Of particular interest to modern archaeologists are the functions of the various vessel classes, the range of uses for any one specific type and the cognitive typology of the ancients themselves.

For the Old Kingdom and the First Intermediate period a number of different terms for various vessels can be distinguished:

The round, wide-bottomed dšrt pot is mentioned as a container for water or wine. Examples from the tomb of Hetepheres (BMFA 37.2647, 37.2654, 37.2662 and 37.2676) appear to have been made specifically for the tomb, underscoring their ritual function.

The nmst jar appears with several different types of determinatives, but typically what is referred to, is a flat-bottomed vase with wide,
rounded shoulders and a low, flat rim. Later examples were fitted with a cap and spout. Again they seem to be a specific class of ceremonial vessel and have been labelled as containing unguents and wine.

The *swr* is translated as «drinking vessel», though it is frequently determined by the bevel-rimmed, «ceiling wax» bowl typical of the Old Kingdom.

The beer jar determinative, *hnkt*, is used as a generic determinative for a number of vessels, while *dhnít* appears to be equated with any large size vessel.

The decorative vase depicting a Hathor cow in the marshes is well known from the metal examples in the Metropolitan Museum and the Louvre. Ceramic bowls containing images of Hathor as a cow have been excavated at Hu and Deir el-Ballas. They are referred to as *šhēb* bowls, the term being derived from the word for swamp.

Another symbolic vessel is the *hnwmt* jar of the seven sacred oils. A ceramic example in Boston (BMFA 72.1379) suggests the projection on the shoulder frequently shown may represent a horizontal handle.

Edward Brovarski

5. — *Painting Style and Place Association in Most ancient Egypt.*

The earliest form of painted pottery in prehistoric Egypt, the so-called white cross-lined or C ware characteristic of the Amratian period, is preserved in many major collections without more informative documentation than that a given piece was purchased in Egypt. The principal exception to the rule, of course, is the material from Naqada. The question remains whether C ware from sites other than Naqada can be localized on the basis of style. The following remarks will suggest that a local style existed also in the Abydos area.
Naqada material for the most part is immediately recognizable by the clarity and regularity of line. In addition, the manner in which the paint has flaked off the Naqada material suggests a regional technique peculiar to C ware from Naqada and related sites. Where paint has disappeared, there remains a fugitive outline of the design so clear that the total decoration can be reconstructed without the least difficulty. This particular feature is not true of the paint on C ware vessels from other sites. On the contrary, in the region of Abydos, for example, losses of paint occur as if the paint has turned to a granular powder and crumbled from the surface. The entire design is gone or so dimly visible that reconstruction is impossible.

C ware from the region around and including Abydos exhibits stylistic and iconographic characteristics which are specific to that area. In this region, painting on C ware pots is characterized by energetic, fanciful, indeed one might say mannerist, designs. The figural scenes are full of action and dramatic tension, elements lacking entirely in designs from the Naqada region. Even more elaborate in decoration than the C ware from Abydos proper is that from the neighboring sites which form the Abydos group. These include Mahasna and most particularly the adjacent site of Nag el-Alawna. Even the shapes of the vessels are altered. The simple though often elegant vocabulary of forms seen in the Naqada region is varied here in an experimental way. One other site may be related to the Abydos group, and this site is of particular importance because it is almost certainly later than the Amratan. This is the site of Mesa’eed near Naga-ed-Der.

The group of sites allied here with Abydos, then, represents an identifiable region producing a style which continues spatially from site to site and temporally from one prehistoric subphase to the next. In general, the style is defined by emphasis on dependent cross-hatched triangles, lattices and net patterns of all kinds, whether representational or not, posturing figures, frequent appearance of totemistic animals,
and a dynamic approach to all elements within the compositions. In contrast to the essentially peaceful, pastoral mood of designs on C ware from Naqada, the pottery from the Abydos region suggests a magical or magical-religious bias which may adumbrate the function of Abydos itself. It is possible that some historical clues are to be found in the painted wares. Was Abydos already a cultic center of sorts in predynastic times?

Elizabeth Finkenstaedt

6. — *An Ethnographic Approach to East African Ceramics.* (Margot Gill).

Le résumé de cette communication n’a pas été reçu.

7. — *Aspects of Ceramic Specialization and Standardization in the New Kingdom.*

This paper deals with two aspects of ceramic specialization, namely the manufacture of amphorae and blue-painted pottery. It is suggested, for the following reasons, that both were manufactured at a limited number of centres during the XVIIIth dynasty:

*The Amphorae*

1. From the mid-XVIIIth dynasty onwards these vessels were made from one type, or group of closely related types, of clay above all others. This was a dense-bodied marl containing inclusions of siliceous and calcareous nature in equal quantities; it was fired brick red, sometimes with grey cores, when the calcareous grains became a milky-white colour.

2. This body was covered with a cream slip and polished, except in a few cases which were either cream slipped or polished.
3. Though several different shapes and sizes were made there is a remarkable uniformity of morphology and actual dimensions.

4. Exceptions are statistically few and made from any of the other clays utilized by the potters.

5. Though used to contain — transport and store — a wide range of commodities from beans to oils, they were used primarily for wine, and, to a lesser extent, beer.

The Blue-Painted Pottery

1. Though a wide range of shapes was made in this ware family from most of the available clays during the XVIIIth-XXth dynasties, the blue pigment would appear always to have been cobalt-aluminate.

2. This pigment, which may have originated in the Dakhleh-Khargeh area and/or possibly the Eastern Desert or been imported into Egypt, seems to have been comparatively rare and no deposits are now recorded in Egypt.

3. Cobalt blue, used only on the pottery and in glass and faience, was always used with red and black/brown only and fired onto the vessels (the more extensive colour scheme found on some vessels, which might be termed polychrome decorated, employs blue frit, not cobalt, and the colours were applied after firing).

4. The over-all designs applied to particular shapes were standardized; most examples of a particular shape have the same designs with the same motifs occurring in the same positions on the vessels.

5. The motifs used are those known from tempora paintings in the palaces and from the tombs of the time.

6. Though known from many sites in Egypt, also Nubia and Palestine, large deposits are restricted to Thebes (particularly Malkata) and Amarna; small deposits occur at Memphis-Sakkara,
Gurob and Abydos, all important palace sites, centres of administration or religious sites.

It is suggested that the amphorae were perhaps made in the Delta and Fayum regions, the centres of viticulture in ancient Egypt, to cater to the needs of that industry, as a few hieratic docketts would indicate. They were the transport and storage jars of the time and were distributed (full) all over Egypt, where they were subsequently re-used or kept. The blue-painted pottery, on the other hand, seems to have been made at palace sites and distributed thence, and to have been a luxury item (as far as pottery can be so considered in ancient Egypt). It may well have been made by a limited number of potters (a family or small number of families) who monopolized the use of a rare pigment. The same potters who manufactured it at Malkata during the reign of Amenophis III probably did so also at Amarna; on the abandonment of the latter site the potters may have returned to Thebes, which has yielded most of this type of pottery of a Ramesside date.

Colin Hope

8. — An Example of a Ceramic Type as a Religious Symbol. (Lynn Holden).

Le résumé de cette communication n’a pas été reçu.

9. — Ritual Pottery from el-Kurru.

Two of the early tombs at El-Kurru are at once similar to each other and architecturally unlike those around them. Nearly identical in size and plan, Ku. 19 and Ku. Tum. 6 are raised tumuli surrounded by peculiar horseshoe-shaped enclosure walls. Both yielded a type of pottery which was not found in any other tomb.
In the debris between the enclosure wall and the mound superstructure of each tomb, the expedition recovered hundred of sherds of an otherwise unknown type of painted pottery, which had evidently been produced solely for the royal funerals. This ware is notable for its crude Egyptianizing decoration using repetitive funerary subjects, particularly processions of male and female mourners, mumiform figures, or females kneeling before offering stands.

While no complete vessel was found, the fragments and vessels that could be partially reassembled indicated that they all belonged to a few standard types of amphorae and footed offering bowls. Some of these vessels were of a drab, buff fabric, with the figures painted in black, but the majority were of a polished red ware with the figures painted in white. All were wheelmade. Curiously, fragments of the rounded bottoms of the large amphorae reveal that they were made with holes in them, as if to render them useless even before the clay was dry. The fact that all had been painted with funerary scenes and that all, too, were found in small fragments inside the enclosure walls of the tomb suggest that all the vessels had been made especially for the funeral and had been deliberately smashed during or at the conclusion of the burial ceremony.

From the texts and depictions of funerals in tomb paintings and reliefs, such a ritual is actually known to have existed in Egypt. Evidently a common feature of Egyptian burials since the Old Kingdom, the ritual was known as the *sd dšrwt*, «the breaking of the red pots». Apparently the tomb, as prepared for the deceased, was first approached and circumambulated by a procession of priests and mourners. Next came the funerary cortège, bearing the burial goods and the possessions of the deceased, together with offerings of food and drink and the forelegs of the slaughtered oxen. The body of the deceased was brought forth by a new procession of priests and mourners, who were followed by others bearing, among other things, the 'red pots'. The priests and officiants next performed rites inside
the tomb, arranged the dead and his possessions, ritually purified the chambers, poured out libations of water, washed themselves and burned incense. At this point the tomb was vacated; the earth swept «to remove the footprints», and as the final act of the ceremony, all the 'red pots' were smashed at the tomb's entrance.

The Kurru 'red pots', with their Egyptian-style painted figures, have no parallel either in Egypt or the Sudan. Very odd is the fact that while Egyptian mumiform figures appear on several of the amphorae, there is no evidence of mumification in either of the tombs where this pottery was used, and it was apparent from the trenches in the burial pit in Ku. 19, at least, that the deceased had been laid, Nubian fashion, on a bed.

If it be assumed that these tombs belong to the tenth or the early ninth century B.C., the existence of the pottery clearly indicates the presence at Napata of one or more highly influential experts on Egyptian ritual. The only possible candidates for persons in this role would be the priests of Amun at Gebel Barkal. Thus, here we would seem to have good evidence to support what has long been said: that the Egyptian sanctuaries built in Kush during the New Kingdom continued to flourish during the dark centuries after Egyptian political withdrawal from the area and came to exercise a powerful influence on the local native elite and the incipient Kushite monarchy.

Timothy Kendall

10. — Problems in Neutron Activation Analysis of Egyptian Ceramics.

There are two general questions which can be asked: 'Is it Egyptian? and 'Where in Egypt was it made?'. The first question can be answered with some degree of confidence; the second is far more difficult. The reason for this appears to lie within the geological history for the various clay sources.
An obvious source is Nile alluvium. Brookhaven National Laboratory (BNL) now has some 160 samples which fall into this category and it is abysmally homogeneous from the First Cataract to the Delta. This is not surprising since the river has several hundred miles for mixing by the time it reaches the First Cataract. It had been hoped that a north/south gradation might be seen in the trace element pattern as particles settled out during transport. This effect, however, is countermanded by the east-west dispersion during the annual flood. Likewise, the Pliocene clays were laid down under homogeneous geological conditions and also look similar along the Nile.

During the Pleistocene, conditions were different with the various wadis contributing significantly to the Nile flow. The Pleistocene shales and clays (also known as marl clays) may well differ at various locations. But neutron activation is an expensive technique particularly when it is not certain that specific regions of manufacture can be identified. It would be far more worthwhile to undertake an investigation of a large number of specimens using techniques such as visual inspection with a hand lens and thin section analysis. If these techniques indicate regional differences, then trace elements analysis would be used for corroboration. Another complicating factor is that pottery can be made of a mixture of Nile alluvium and marl clay. BNL has about 100 such samples. The mixtures can occur naturally at the edges of the valley or by intent.

Two other manufacturing areas have been identified by neutron activation analysis. One is centered at Aswan where the basement complex and Nubian sandstone occur at the surface. The other is represented by sherds from Faras and Kerma, i.e., between the Second and Third Cataracts. Both groups contain only a small number of samples (about ten apiece) and should be expanded if further work is to be done with them.

Maureen Kaplan

Le résumé de cette communication n'a pas été reçu.

12. — Technological Change in Egyptian Faience.

The technology of Egyptian faience was studied in order to characterize the diversity of manufacturing techniques and to understand the chronological sequence of technological development. A survey of 600 Egyptian faience objects from Predynastic to early Roman times was undertaken using collections at the Ashmolean Museum and Boston Museum of Fine Arts. Three different methods of producing glazes and many techniques of body manufacture are described and differentiated by period. Study by optical microscopy revealed temporal differences in glaze morphology and in body characteristics, such as hardness, particle size, porosity, coloration and occasional presence of layered body structures. A number of minute samples were destructively analyzed by scanning electron microscopy with energy dispersive x-ray attachment. Laboratory tests aimed at duplicating manufacture were conducted, analyzed and compared with analysis of the artifacts.

Pamela Vandiver


In his discussion of black-topped pottery Lucas made a number of assumptions about the technology of their manufacture that manage to muddy our understanding of the real issues. First, being at pains to prove that the black colour is due to the presence of elemental carbon, he makes the somewhat staggering statement that the formation of ferrous oxide in pottery is impossible, and hence infers that the black colour must be due to carbon. Secondly, Lucas assumed that all black-topped vessels were made in an identical manner. Thus
he did not choose to distinguish between Badarian, Nubian and Kerma pottery, despite the fact that these three exhibit very different appearances, and, as we shall see, were possibly made in different ways. Finally, Lucas, along with others who have explored this topic was so busy examining the black areas to determine their mode of production that he missed the most telling feature of all these wares, namely the nature of the interface between the red and black zones.

At this stage we should, perhaps, describe the three main classes of ware just mentioned. The Badarian pottery is not made of a particularly fine body, and the surfaces are burnished but do not appear to have been given a prior dressing of any kind. The junction between the red and black areas is approximately a straight line, but in many cases may be somewhat wavy. Furthermore in some, but not all, cases there is a thin buff-grey zone that separates the red from the black areas.

In texture and finish the Nubian pottery differs little from the Badarian. Often the black zone is restricted to a narrow black band around the rim of the vessel, and in some cases, as for example the vessels excavated by Arkell in the Sudan, the junction between the black and red is dentate. The buff-grey zone of the Badarian pots is never to be seen.

The Kerma pottery, although superficially similar to the Badarian, is really very different. Of finer body, thinner, of higher burnish, and clearly coated with a highly ferruginous material prior to burnishing, the Kerma wares are evidently far more sophisticated than the Badarian. What is more, the buff-grey zone of the Badarian pots is replaced by a band of silvery, almost metallic-looking material in the Kerma vessels.

I must confess it was this latter phenomenon that first attracted my attention to the Kerma pottery, for a similar silvery metallic surface effect is to be seen as a defect in Attic wares, in the Northern Black Polished wares of the Indian subcontinent, and in the plumbate
wares of Meso-America. In all these cases the silvery patches are associated with ferruginous slips that have received a firing under reducing conditions and would therefore when unblemished be black or grey.

That this silvery zone is due at least in part to the local presence of a magnetic material in considerable quantity is very easily demonstrated. If a magnetic compass is placed on the edge of a table and, once the needle has settled, one of these pots is moved up and down vertically close to the compass it will be found that the needle remains undeflected in proximity of the red zone; slightly but not always deflected in the black zone; and strongly deflected when close to the silvery zone.

It has usually been suggested that black-topped pottery was fired rim downwards the top of the vessel being covered either by sand or some organic material such as chaff, or that the vessels were removed hot from their firing and buried in a similar material, and there allowed to cool. While such a method might have provided the results to be seen in the Badarian and Kerma wares, it seems to be beyond all reason to suppose that a dentate pattern could be produced in this way, and for Nubian wares of this description some other means must have been employed. The most reasonable explanation would seem to be that the wares were removed hot from the firing and painted with an easily charred organic matter. The viability of this proposition was put to the test by heating a number of small red earthenware flowerpots in a kiln, placing each rim downwards on a stone surface and painting with a number of substances. A sugar (syrup), a resin (colophony in turpentine), and a fat (mutton drippings) were chosen and in each case the materials were very easily and quickly applied by brush, giving comparable effects to the Nubian wares. Furthermore the effects of all three materials were so similar that three thousand years hence there would be scant criteria by which each might be distinguished.
In order to simulate the Badarian pottery it was decided to attempt burying the pottery in wheat chaff to half its depth in a crucible and firing in an electric kiln. A test piece 3" × 1" × 1/4" was made of a sandy, ferruginous clay of negligible organic content obtained from a disbanded brick works in Sussex, England, known as Pug’s Hole (and, incidentally, immortalized by Rudyard Kipling as Pook’s Hill). The test piece was lightly burnished and set as just described. The initial effect was quite dramatic, but once the flame and smoke had subsided, the kiln was allowed to rise to 750° C and was then switched off and allowed to cool.

For future experiments it was decided not to repeat the pyrotechnics of the first endeavour, and the burying of test pieces was carried out in wood ash from a domestic hearth. The ash was not fully calcined; that is to say it still contained a high proportion of charcoal. In fact the results obtained by firing the test-pieces in the two media — wheat chaff and wood ash — were to all intents identical. The buried end was black, the protruding end was red, and between the two lay an intermittent band of buff-grey colour, insufficiently magnetic to deflect a compass needle to any greater degree than the black zone.

At this point it was a matter of conjecture as to what was happening at the interface between the ash and the air above. It seemed that there was sufficient carbon in the ash to generate some carbon monoxide, which would ignite on reaching the air to provide an atmosphere that might fairly be described as neither truly oxidizing nor reducing. In short, the buff-grey colour should have been due to a condition in which the iron was partly in the higher and partly in the lower states of oxidation.

To test this hypothesis test-sherds, made as just described, were buried in a number of substances and fired, again at 750° C. Wood ash, thoroughly calcined to remove all carbon; sand, which was also calcined; an organically rich garden soil; and sand that had been milled with charcoal were chosen as media. To some extent
the results confirmed the theory. Test-pieces buried in the calcined materials not only exhibited no buff-grey zone, but the buried surfaces were a dull grey rather than an intense black. On the other hand the other test-pieces showed the buff-grey intermediate zone, while the buried parts were black.

The same body was used to imitate the Kerma pottery as in the previous experiments, but the surface was coated with an elutriated mixture of equal parts of clay and haematite and burnished heavily. Firing was first carried out in wood ash containing charcoal at 750° C. Although the colours were more intense, the results were similar to the previous trials. That is to say, the distinction between the black and red areas was marked by a grey-buff zone, which when tested proved not to be strongly magnetic. The experiment was then repeated, firing being carried out to 900° C. This proved to be a fair facsimile of the Kerma phenomenon, with a line of demarkation between red and black areas that was both magnetic and of silvery-grey appearance.

Now, while these two features, the magnetic quality and silvery appearance of the dividing zone, are obviously related, they are not necessarily caused by the same phenomenon. The only rational explanation for the magnetism is the production of a spinel such as magnetite or magnesioferrite, and it is not my intention to explore too deeply how these materials may have been formed since it is a very complex subject depending upon a number of variables including the raw materials from which one starts; the temperature; the nature of the atmosphere; and the period of time involved. Briefly, given the correct proportions of oxygen and carbon monoxide, the reduction of ferric oxide to magnetite can in theory take place at temperatures as low as 700° C. The problem is not really one of how the magnetite is formed but rather why, on cooling, it is not oxidized again to haematite, and one must assume therefore, that during the cooling phase some mechanism inhibits this oxidation.
In his study of Attic wares J.V. Noble observed similar silvery patches in some vessels to those we see in the Kerma pottery. These were observed on the black slipped areas and were attributed to excessive firing temperatures. Furthermore the silvery appearance was shown to be the optical effect of an imperfectly attached partly vitrified slip overlying a grey body; that is to say an iridescent film, somewhat similar to the films we encounter on decayed glass, overlying a body containing iron in the reduced state.

As a speculation we might suggest, therefore, that the burnished surface of the Kerma wares, being heavily fluxed with hematite, has partially vitrified, and that this layer, being relatively impervious to oxygen, would inhibit to some degree the oxidation of magnetite during the cooling phase. On the other hand it could be that during the cooling phase the medium in which the pottery was buried continued to emit sufficient carbon dioxide to inhibit reoxidation at the surface of the medium. And, of course, both factors might be involved. One other possibility would demand very sophisticated experimental determination. There is a chance that carbon monoxide evolved at the high point of firing, ignited at the air/medium interface to give a « blow-torch » effect so as to raise the temperature locally above the ambient temperature of the kiln.

This modest group of experiments, which were only a small part of a larger programme of investigation, appear to establish a number of factors necessary for the production of Badarian and Kerma wares.

First, the pottery at some stage was probably buried upside down in a medium.

Second, the medium must have contained either charcoal or some organic matter.

And third, the Kerma wares were fired to a higher temperature than the Badarian pottery.

Beyond these statements all must be speculation, but if we look for the simplest explanation involving the least demanding work from
the potters one can conclude that in both cases the pottery was buried upside down to some depth in ash prior to firing. The Badarian wares were probably fired in the open, care being taken to brush off any residual fuel from the exposed surfaces of the pottery during the cooling phase. It appears more likely that the Kerma wares were fired in a kiln of some kind, since the higher temperatures required would be difficult to attain in an open firing. Ash has been suggested as the burying medium since it is always available in plenty on pottery-making sites; but this does not preclude the possibility that it became either accidently or deliberately mixed with sand or top soil. At least some of the Nubian pottery stands apart, and could not possibly have been made in the manner in which the Badarian and Kerma wares were produced.

Henry Hodges
VI

THIRD INTERNATIONAL CONGRESS OF EGYPTOLOGY
Toronto, Canada
September 5-11, 1982

POTTERY WORKSHOP
BRIEF COMMUNICATIONS ON CURRENT CERAMIC RESEARCH

1. — Manfred Bietak: Österreichisches Archäologisches Institut, Kairo.

The following publications are under way:

1 — The Excavation and Recording of Pottery as a part of Archaeological Fieldwork. (Chapter V of the 'Introduction to Ancient Egyptian Pottery').

2 — Evaluation of Pottery Data: Classification and Type Isolation. (Chapter VI of the 'Introduction to Ancient Egyptian Pottery'. Joint authors: Dorothea Arnold and Manfred Bietak).

3 — Evaluation of Pottery Data: Chronological and Historical Interpretation. (Chapter VII of the 'Introduction to Ancient Egyptian Pottery').

The following projects with implications for ceramics are also in progress:

1 — Seriation of the round bottomed cups of the Middle Kingdom and Second Intermediate Period according to the stratification at Tell el-Dab‘a has shown a progressive limitation concerning the variability of the pottery index of this kind of container. It is now possible according to the data obtained at Tell
el-Dab’a to make cross datings. Any assemblage of round bottomed cups found together at the site with more than four examples can be fairly well dated in relationship to the stratification of Tell el-Dab’a.

2 — In combination with the seriation listed under no 1, another study is in progress concerning the Tell el-Yahudiya ware. According to the stratification at Tell el-Dab’a, 140 attributes of the Tell el-Yahudiya ware are being studied with respect to their stratigraphical occurrences and this makes possible very accurate dating of this ware in respect to the stratification of Tell el-Dab’a. Four major stages of the Tell el-Yahudiya ware starting with ± 1750 B.C. until 1550 B.C. have been differentiated so far, but there are signs that a more refined chronology can be evaluated. Spatial analysis of this pottery gives important conclusions concerning historical data and trade data in antiquity. A preliminary report will be published in MDAIK 39 or 40.

3 — A corpus of the pottery at Tell el-Dab’a ranging from the First Intermediate Period till the New Kingdom is under work by Axel Pape. This corpus includes Middle Bronze Age pottery as well as Pharaonic pottery.

4 — A publication of our complex at Tell el-Dab’a is in an advanced stage of preparation (Vol. V).

5 — Christian pottery is going to be published and evaluated in two volumes written jointly by Manfred Bietak and Mario Schwarz : ‘Die christliche Wehensiedlung von Naga es-Shema und andere koptische Denkmäler aus Sayala-Nubien’.


The Spanish Archaeological Mission in the Sudan has now finished its work in Abri (Northern Province) after four field campaigns that
completed the excavation of the great early Meroitic necropolis and a small Kerma cemetery. A preliminary report on the pottery from the first site is already published (Meroitic Newsletter n° 20, May 1980). Wheel-made jars and sherds, possibly of Egyptian origin, are related to Adams’ ware R.30 (or ARA from Qasr Ibrim) supposedly from the Aswan factories, whose initial date can now be placed in the first centuries B.C. The rest of the wares are typically Nubian, wheel-made, perhaps from around Kerma (cf. the recent Swiss excavations), and a fancy, impressed hand-made ware of great quality, that forms the bulk of the ceramic material. The Kerma pottery fits well in the recent classification from the French excavations at Sai (Gratien, Les Cultures Kerma, Lille, 1978). Wheel-made ovoid jars are possibly from the north (absence of organic temper?) but are very scarce.

3. — R. Giveon : Tel-Aviv University.

A corpus of Egyptian Middle Kingdom pottery, from the XIth to the XVIth dynasties inclusive, is being arranged by Trude Kertesz, M.A., for the Tel-Aviv University, Archaeological Department, Egyptological Section, headed by Professor R. Giveon.

The corpus is arranged according to shapes, from the open shapes (bowls) to the closed shapes (jars, hs-vases, stands). Every shape is subdivided into types, e.g., flaring bowl, flat bottomed. Every type has the following information: Site where it was found, place on the site (tomb, temple offering, residential quarter), its dating in the publication, name of publication, author, plate, figure, and observations (generally clay colour, rim, base, etc.). Every type of vessel has a sketch of its typical shape attached to the description.

The Corpus includes finds from 28 sites throughout Egypt. The study was made in 1975.
4. — Colin Hope: Victoria College, Victoria, Australia.

Malkata — Following the completion of my study of the blue-painted pottery of the XVIIIth Dynasty, which was presented at University College in 1980, I am now in the course of preparing the final publication of the pottery from the recent excavations at Malkata and the Birket Habu. The volume will largely be based upon my earlier study of the blue-painted pottery, a large percentage of which actually came from Malkata. There will be discussions of raw material, including thin-section analysis, clay utilization, morphology and decoration; some discussion of the manufacture of pottery at the site, and elsewhere will be included. The material will be compared with that from other New Kingdom sites such as Amarna, Gurob, Deir el-Medineh, etc. to isolate regional and chronological variations.

Dakhleh Oasis — With the completion of the initial stage of the Dakhleh Oasis Project — the survey — in 1983, work will begin on the final publication of the ceramics. This will be a lengthy project as the range of material is enormous: Neolithic, Archaic to Ptolemaic, Roman, Christian and Islamic. The material of the Neolithic period and of Pharaonic date is already beginning to be understood, while the Roman and Christian material is causing many problems. With the receipt of a Research Fellowship from Melbourne University I shall work upon first the material from these two periods in an attempt to produce some sequence of domestic wares. This research will utilize all available means of dating the ceramics and will incorporate a detailed study of the early frescoes from Dakhleh and Kharga Oases.

The National Gallery of Victoria — The cataloguing of this collection of Egyptian material is well under way; it includes a sizable collection of pottery. Material (pottery) from the following sites has been identified: Diospolis Parva, Dendera, Matmar, Sedment,
Harageh, Thebes. That from Diospolis Parva, of Predynastic-Archaic
date forms the majority. Anyone requiring information on this
material, or other objects in the collection should contact me at the
following address:

c/o Ms. Margaret Legge
Department of Decorative Arts
The National Gallery of Victoria
100 St. Kilda Road
Melbourne 3000, Australia

5. — Helen Jacquet-Gordon : Institut Français d'Archéologie Orientale
du Caire.

Five publication projects are under way all of which are already
well advanced:

1 — The publication of the very abundant ceramic material from
the French Institute's excavations of the Treasury of Tuth-
mosis I at Karnak North, and from all the strata which lay
above that building. This material covers the whole period
from the beginning of the 18th dynasty to early Roman times.

2 — The publication of the Middle Kingdom pottery deposit
discovered in a room belonging to the habitation site which
underlies the area where the Treasury of Tuthmosis I was
later situated.

3 — Completion of the study of the fabrics represented by the
amphorae from Deir-el-Medineh whose inscriptions have
recently been published by Ivan Koenig. The interest of this
study lies in the possibility of establishing correspondences
between the fabrics and the places of origin of the pottery as
well as between the various types of pottery and their contents.

4 — Publication of the ceramic material from the church found
in association with the Christian Hermitages of Esna West
as well as that found in the three Hermitages of Adaima, excavated subsequently by the French Institute.

5 — Publication of the ceramic material from the University of Geneva excavations at Tabo (Dongola) in the Sudan.

I am also continuing to publish the 'Bulletin de Liaison du Groupe International d'Etude de la Céramique Egyptienne'. I should like to take this occasion to encourage all those who are involved in pottery studies of whatever nature — in the field, or in the Museum, from the historical, artistic, technical or analytical point of view, to send me regularly a short notice of their work. A few paragraphs explaining what they are doing will help others with similar interests to follow the development of studies which may be of importance for their own work.


The principal focus of my recent research on pottery found in Pharaonic Egypt has been on the verification of the provenance of stray finds. This approach has entailed both historiographical and scientific investigations and indicated ways in which both lines of research can be further developed and refined. In particular the potential of organic residues in pottery from the Nile Valley for yielding information on climatic, functional and social aspects of the depositions of artefacts in Egypt remains to be fully explored.

Scientific examination of the residual contents of Late Minoan pottery purported to have been found in Egypt has given evidence of the nature of the climate in which the original substance broke down into its contemporary state, and on the identity of the matter itself. These data have helped corroborate or refute provenances based on circumstantial evidence and have shed light on the purposes of the recipients and their history of usage. Techniques of analysis
have now been perfected to the point where the material absorbed by
the porous walls of pottery vessels can also be isolated and studied.

7. — Frank Steinmann: Ägyptische Museum der Karl-Marx-Universi-
tät Leipzig.

Das Leipziger Ägyptische Museum besitzt eine grosse Zahl ägyp-
tischer und nubischer Keramik von der vordynastischen bis zur Römer-
zeit. Insgesamt waren es etwa 3000 Gefäße aus geschlossenen Fund-

Die Gefäße der vor- und frühdynastischen Zeit umfassen: 1 Stück aus Merimde (Grabung Junker 1929/30), 38 aus Negade (Grabung Petrie 1895 — umfangreichste Gruppe), 8 aus Abusir el Meleq (Grabung der DOG 1902 ... 1906), 4 aus Gau und Umgebung (Leipziger Grabung 1913/1914), 12 aus Tarchan (Grabung Petrie 1911/12), 8 aus Tura (Grabung Junker 1909/10), 23 aus Abydos

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(Grabung Petrie 1899/1900 und 1902), 31 aus Abusir (Leipziger Grabung 1910); 11 Stücke stammen aus dem Kunsthandel (vor allem dekorierte Negade II - Keramik), und bei 22 Stücken sind Herkunft und Erwerbung unbekannt.


Variations in the earth’s magnetic field intensity over the period 3000 B.C. - present day are being investigated at the Research Laboratory at Oxford using very small (3 mm) cores of fired ceramic material from well-dated archaeological contexts. Particular attention is being paid to the Near East with the eventual aim of establishing a reference curve to aid archaeologists in the dating of material from problematic periods; however, this is only possible for periods in which the magnetic variation is found to be strong. Samples have already been taken from numerous Egyptian funerary cones and Mesopotamian stamped bricks (with the co-operation of the British Museum and the Ashmolean Museum) as well as from pottery from Israel, Cyprus and Crete.

The results so far are satisfactory and are particularly promising as far as a dating application is concerned for the period 1600-1100 B.C. However, for Egypt, more well-dated material is still needed for the periods 1300-700 B.C. and after 500 B.C.

Anyone who has material which they feel could be of use to this project is asked to contact one of the above named to discuss the work in more detail.


Elephantine — (Excavations by the DAI in cooperation with the Schweizerisches Institut für Bauforschung, directed by W. Kaiser).
Pottery has been found from practically all periods of Pharaonic and Late Roman - Early Christian times. A publication of the Late Roman - Early Christian pottery is being prepared by Robert Gempeler, and is nearing completion. The documentation and interpretation of the Old Kingdom pottery is being undertaken by Robert Avila, and that of the Middle Kingdom pottery by Peter Bayerlein. In all three cases the pottery in question comes from stratified contexts in the town. Cemetery pottery is found in the Necropoliș to the north-west. It dates mainly from the First Intermediate Period and the Early 12th dynasty. This pottery is being studied by S. Seidlemayer.

*Qurneh temple of Seti I* — (Excavations of the DAI, directed by Rainer Stadelmann). A publication of the pottery found in the temple precincts (mainly Late Period) by Carol Myerswoiec is going to press.

*Dahshur, Northern Pyramid of Sneferu* — (Excavations of the DAI, in cooperation with the Egyptian Organisation of Antiquities, directed by R. Stadelmann). Pottery of the time of Snefru is found all around the temple. Special mention is deserved for a number of ovens or kilns.

*Dahshur, pyramid of Amenemhat III* — (Excavations of the DAI, financed by the Deutsche Forschungsgemeinschaft, directed by Dieter Arnold). The pottery is being studied by Dorothea Arnold. A comprehensive overall report will appear in *MDAIK* 38. The results show that pottery of the late 12th and mid-13th dynasty can be distinguished. Differences are found in the proportions of the hemispherical cups (vessel indices more than 140 = 12th dynasty; under 145 = 13th dynasty), in the proportions and contour of middle sized jars (12th dyn. : globular shapes; 13th dyn. : slender bag-shapes) and in the appearance of new types, especially in marl-clay fabrics (oval plates with incised decoration, various types of jars, etc.) in the 13th dyn.
Merimda — (Excavations of the DAI, financed by the Deutsche Forschungsgemeinschaft, directed by Josef Eiwanger). Finds of the new excavations including pottery of the lower stratum (I) are ready for publication. Author: J. Eiwanger. A remarkable find of the last season was that of a terracotta head of a man (11 cm high), painted yellow and red, with the hair incised, which was probably mounted on a mace.

General Ceramology — A publication of various ceramological studies, among which the analysis of ceramic materials predominates, has just appeared under the Title: "Studien zur altägyptischen Keramik", ed. Dorothea Arnold, Verlag Philipp von Zabern, Mainz, 1981. Authors are: Dorothea Arnold, Martin Blauer, Janine Bourriau, Josef Frechen, Colin Hope, Helen Jacquet-Gordon, Maria Hopf, Walter Noll and Josef Riederer.


Work continues on the pottery from the French Institute's excavations in the Kharga Oasis with particular emphasis on the Late Roman pottery, i.e., Red Slippered wares, its origin and local variations.


A meeting of the Group is planned for mid-late September 1984 in the Fitzwilliam Museum, Cambridge. Anyone interested in writing a paper for the meeting should contact Janine Bourriau.

The Introduction to Ancient Egyptian Pottery — Progress report.

To avoid further delay in the appearance of this long projected work it has been decided by the editors that the chapters now complete
should appear as individual fascicles, and the introductory chapters as a separate volume to appear at the same time.

Part I will consist of the following chapters:

‘Potters in their setting: techniques and traditions of manufacture’ by Dorothea Arnold.
‘Ceramic technology: clays and fabrics’ by H.-Å. Nordström.
‘The recording of pottery as part of archaeological fieldwork’ by M. Bietak.
‘Evaluation of pottery data: classification and type selection’ by Dorothea Arnold and Manfred Bietak.
‘Evaluation of pottery data: Chronological and historical interpretations’ by Manfred Bietak.
‘Glossary and Shape Terminology’ by D. Arnold, M. Bietak and H. Jacquet-Gordon.

Part II will consist of the following chapters which will appear as individual fascicles. Other fascicles will appear as they are completed to fill the gaps.

‘Prehistory: From Naqada I to the end of the Archaic Period’ by Joan Crowfoot-Payne.
‘Palestinian Pottery imported into Egypt from earliest times to the end of the Old Kingdom’ by Ruth Amiran.
‘The Old Kingdom’ by Barry Kemp.
‘The First Intermediate Period to Dynasty XIII’ by Dorothea Arnold.
‘Dynasty XIII to the death of Tuthmosis I’ by Janine Bourriaux.
‘The pottery from Malkata’ by Colin Hope.
‘Amphorae of the New Kingdom’ by Colin Hope.
‘Pottery of the Ramesside Period’ by Colin Hope.
'From the 21st dynasty to the Ptolemaic Period' by Helen Jacquet-Gordon.
'Mycenean Pottery from Egypt' by Martha Bell.
'Cypriote Bronze Age Pottery from Egypt' by Robert Merrillees.
'Cretan Bronze Age Pottery from Egypt' by Barry Kemp and Robert Merrillees.
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