

BULLETIN DE LIAISON

DU

GROUPE INTERNATIONAL D'ÉTUDE
DE LA CÉRAMIQUE ÉGYPTIENNE

XVII

INSTITUT FRANÇAIS D'ARCHÉOLOGIE ORIENTALE DU CAIRE

1993

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Nous rappelons aux auteurs qui contribuent à ce *Bulletin de liaison* que la date limite pour la réception des manuscrits est fixée au 1^{er} octobre de chaque année.

D'autre part, nous prions les auteurs de bien vouloir fournir à l'éditeur des dessins à l'encre de Chine sur calque ou sur papier plutôt que des photocopies de qualité médiocre qui demandent à être retouchées.

Directeur de la publication : Helen JACQUET-GORDON.

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CLASSEMENT GÉOGRAPHIQUE DES DÉCOUVERTES

§ 1.

Buto. Tell el-Fara'in. Late Period.

(*DAI*, Cairo)

A further study season took place in March-April 1992, with the assistance of Andrea Klug and Silke Grallert, work this year being confined to Late Dynastic sherds from the *DAI* excavations. Lyla Brock was present for a part of the season adding to the corpus of drawings. A broad typology has now been devised for much of the sequence in the area north of Sekhmawy village, most rim-sherds have been marked with their diameters and further progress has been made towards the final detailed typology. The rim-diameters are required, together with a note of the surviving length of the circumference, for the calculation of the vessel-equivalents of each type. It is the proportion of each type in the total assemblage which will eventually characterise the assemblage itself, and the changes in these proportions through time, together with the introduction of new types and the disappearance of old, which will chronicle the history of the ceramics over the years.

The sequence identified last year has been confirmed and material from the deep trench TVII incorporated into the series; the squares adjacent to TIX have also now been considered. The major excavation area contained large buildings founded upon filled pits; the sherd evidence now proves the fills to be all of a single date and we deduce that the pits were filled as a single operation. Sunken jars, which are the only vessels so far positively identified as belonging to the primary occupation phase of the buildings, resemble jars of

types present as sherds in the fills, proving that it was recent spoil that was used for the levelling process. A brief consideration of the pottery from the excavations to the south of Sekhmawy seems to demonstrate a similar process taking place at the same time, pointing to a major construction operation in this area of the Tell. The pottery was identified as of "about Dynasty XXV" (*BCE XVI*); political practicalities now point to a date early in the reign of Psamtek I.

Subsequent pottery phases, still to be examined in detail, should span the following 200 years.

Excavations will restart in 1993 but we hope to be able to continue work on the previously excavated material.

Peter FRENCH and Janine BOURRIAU.

§ 2.

Tell el-Maskhuta. Hyksos Pottery.

Between 1978 and 1985, five seasons of excavation were undertaken at Tell el-Maskhuta by a University of Toronto expedition, directed by J.S. Holladay, Jr.¹ Maskhuta is located in the eastern Delta, between Tell el-Retabah and the modern city of Ismailia, in the eastern half of the Wadi Tumilat. The earliest material unearthed at the site dated to the Second Intermediate Period and consisted of burials and a settlement belonging to an intrusive Canaanite Middle Bronze Age culture. After this Second Intermediate Period/Middle Bronze Age (SIP/MBA) occupation, the site lay abandoned until Saite times. As a consequence of this occupational profile, the ceramic corpus belonging to the SIP/MBA material could be distinguished easily: there was no contamination from earlier material, and later pottery (from unsealed contexts) was sufficiently distinctive to enable its elimination without difficulty.

Final study and publication of the pottery and stratigraphy from the SIP/MBA, or "Hyksos," layers from Tell el-Maskhuta are

1. For a preliminary report on the excavations, see J.S. Holladay (1982).

on-going at the Wadi Tumilat Laboratory in Toronto. The following summarizes a preliminary review of the SIP/MBA pottery undertaken in conjunction with my doctoral dissertation, completed at the University of Chicago.

Initial study indicates that although some stylistic and form changes occurred over the various phases of the SIP/MBA occupation at Maskhuta, these developments were not extensive. The ceramic corpus therefore can be treated largely as a whole; major characteristics and developmental trends are presented below.

Fabric and Manufacturing Technique.

The most common local ceramic fabrics at SIP/MBA Maskhuta were manufactured from both Nile silt and marl or desert clays. The majority of the local fabrics, both silt and marl/desert, was unusually sandy when compared with pottery from elsewhere in Egypt.² Less sandy fabrics also occurred occasionally. Very hard, very dense and "metallic" wares were exceptional.

A variety of marl/desert clays was used in the SIP/MBA ceramic repertoire. These clays, which fired harder and denser than Nile silt, produced pottery in a range of colors of which the most common were, in descending order of frequency, orange, varying shades of buff, grey, and green. Kiln wasters of orange-firing marl clay also were found at Maskhuta, providing concrete evidence of local pottery production.

Marl/desert clays and Nile silt tended not to be used for the same ceramic forms. Individual vessel types showed a marked but rarely exclusive preference for particular types of clays or fabrics. For example, cooking pots, cups, platter bowls, ring stands, Tell el-Yehudiyah ware (TYW) juglets, black and red polished juglets, beakers, and certain groups of jars were manufactured predominantly of Nile silt. More specifically, the ubiquitous, mass-produced, flat-bottomed cups [Fig. 1] generally had an organic (dung, probably from ash) temper with comparatively little sand and occasional

2. Dr. Dorothea Arnold, personal communication. I would like to thank Dr. Arnold for taking the time to review some of the Maskhuta pottery and for sharing her encyclopedic knowledge of Egyptian pottery with me.

white calcium carbonate inclusions. In contrast, the hole-mouth cooking pots [Fig. 2 a] were made from a very sandy silt and had few if any visible organics or carbonates in the fabric.

Carinated bowls, a small jar form about the same size as the flat-bottomed cups (nicknamed "jarlets" by the expedition artists), wide-mouth jars [Fig. 2 b] and a number of other jar types were mostly manufactured of marl or desert clays. Interestingly, if a vessel occurred in the non-normative fabric for its type, some effort seems to have been made to ensure the proper finished appearance. Thus, for example, platter bowls made of marl clay were usually slipped red to provide the appropriate exterior look of a Nile silt; a carinated bowl manufactured from silt would be given a white slip to emulate a marl/desert clay.

Non-local fabrics at Tell el-Maskhuta seem to have originated in Cyprus, Palestine, Upper Egypt, and possibly Syria. Of particular importance is a large group of biansulate storage jars [Fig. 3] probably imported (presumably along with their contents of olive oil or wine) from Syria-Palestine; these were characterized by an un-Egyptian fabric with large white to grey calcite/limestone inclusions. A second group of clearly distinguishable imported wares, represented by only a few examples, consisted of Cypriote White-Painted VI juglets. These were present in both the early and late settlement strata and have been found elsewhere in Egypt in contexts dating to the second half of the Second Intermediate Period and the early Eighteenth Dynasty (Merrillees, 1968, p. 146). Some of the White-Painted VI juglets were genuine Cypriote imports; others appeared to be imitations, probably manufactured in Palestine.

The bulk of the SIP/MBA pottery from Maskhuta was made on a fast wheel. Consistent exceptions include one type of cooking pot [Fig. 4] and one group of very large bowls, both handmade of Nile silt, as well as the common wide-mouth jar [Fig. 2 b]. The latter was made of marl clay, usually having a handmade body and wheel-turned rim. Several of the more common forms, such as the flat-bottomed cups (round-bottomed cups were extremely rare at Maskhuta) and some of the TYW juglets, exhibited signs of careless manufacturing and finishing. In particular, the cups were often lop-sided, dented, and uneven.

Surface treatment was usually simple and rarely extensive. Exteriors were commonly somewhat rough. Vessels were often wet-smoothed with a cloth or something similar; sometimes the marks of wheel finishing are visible. Paring or scraping was a technique used consistently but not invariably in shaping cup and some small jar and juglet bases, as well as in manufacturing the bases of ring stands. Wheel-thrown, string-cut bases are also comparatively common. A considerable number of forms have folded-over rims, sometimes turned to the interior, more often to the exterior.

A deep, dark red slip (see Rice, 1987, p. 149 sq. for a definition and discussion of slip), sometimes applied as a thick coating and sometimes as a very thin, almost indistinguishable one, is common on many Nile silt forms. The slip was in some cases applied to all or most of the vessel body, and in others only to the rim area. The slipped portions of the pot are sometimes burnished, but more often not. When applied to closed forms, the slip typically coats the interior of the neck and rim as well as the exterior. An additional decorative band of even darker red, sometimes burnished, can also occur on the rim of slipped vessels. Occasionally on some vessel types (jars, small jars, and cups), and more commonly on others (hole-mouth and other jar types), this red band around the rim is accompanied by the application of a white rather than a red slip on the exterior body of the vessel. A smeared decoration of red over white slip also occurs sometimes (particularly on the flat-bottomed cups). In general, however, white or cream slips are not common among the pottery forms manufactured from Nile clays.

Marl clay fabrics typically were not slipped, or only exceptionally in red. Instead, these fabrics often produced a white self-slip or "scum" surface; however, on occasion an additional white or cream slip was applied.

Burnishing, when it occurs, appears most often on Nile silt fabrics, and mainly on bowls or small closed forms. However, burnishing is not a standard treatment for any of the forms except for the red and black polished juglets (by definition), the TYW juglets [Fig. 5 a], and the red star bowls [Fig. 5 b]. Other than these, platter bowls are the form most often burnished in whole or in part, followed by other bowl types. Pattern or radial hand burnishing occurs on some

of the platter bowls, and a red-slipped and burnished cross — a potter's mark? — is found in the center of the exterior base of two small vessels. The few fine wares from the site are also usually burnished, and a few of the jar forms have a plain burnished rim.

Extensive combing of the vessel body is unusual. Selective combing, in the form of parallel horizontal or wavy lines or both, occurs periodically, particularly on vessels made of marl clay. This type of treatment is most common on jar shoulders, but is also found on the exteriors of a few small to moderately sized bowls.

Punctate decoration occurs only on the TYW juglets. Applied plastic decoration is very rare but does occur. Cord marks, mostly the result of manufacturing technique, but occasionally decorative (as in the case of small bowls), appear on carinated bowls, very large bowls, and other bowl forms, as well as on a few jars. Incised marks, for the most part apparently potters' marks, sometimes are found on the rims of jars (most commonly the larger Egyptian wide-mouth jars), as well as on their handles and bodies, and more rarely on bowls or cups.

Painted decoration occurs only occasionally in the pottery repertoire. Painted vessels consisted mainly of small bowls, jugs, and juglets and the odd storage jar. Many, if not most, of the painted pieces appear to be imports or imitations of imported wares.

Characteristics of Vessel Form and Shape.

There is a heavy utilitarian emphasis in the SIP/MBA pottery from Tell el-Maskhuta. Fine plain wares are virtually non-existent and decorated wares are notable for their comparative scarcity. Forms are drawn from Syrian, Palestinian, Egyptian, and independently evolved local eastern Delta traditions. Simple shapes predominate over elaborate ones. The more common forms are often rich in subtle shape variations, making boundaries between sub-types and occasionally even types difficult to demarcate (especially when dealing with fragmentary sherd material rather than whole pots). In general, the earlier strata have a more limited range of vessel types in smaller sizes. The later occupation phases contain a richer variation of forms, and the large and massive bowls and jars occur in greatest numbers in these layers.

Base forms are varied. Following Canaanite (as opposed to Egyptian) traditions, flat bases and bases forming a continuum between disc and low ring categories are the most common. Round, pointed, and slightly convex bases occur only occasionally. High ring or pedestal bases are extremely rare, button bases are confined to juglet forms, and stump bases do not seem to occur. The thickness of the base itself can range from very thick to extremely thin; smaller forms sometimes have bases so thin that a hole has worn through the fabric at the center of the base. In the earlier strata, simple flat bases predominate, but by the latest strata low ring and disc bases are the most numerous.

Forms with inverted rims (other than the common hole-mouth) or long necks are relatively uncommon. Jars tend to have everted rims and short or minimal necks. Following Egyptian (as opposed to Canaanite) traditions, handles are rare. They occur primarily upon Syro-Palestinian type storage jars (some imported, some made locally), juglets, and the occasional jug. Spouts are exceptional.

The most common forms during this period at Maskhuta are flat bottomed cups, carinated bowls, platter bowls, ring stands, handmade and hole-mouth cooking pots and a wide-mouth jar with a squared-off, externally folded rectangular rim. There is no specialized lamp form: the bases of broken bowls, cups, or small jars were used for this purpose.

The crude, flat-bottomed, handmade MBIIA cooking pots [Fig. 4] predominate in the earlier strata, although some hole-mouth forms already are present. The handmade cooking pots have all but disappeared by the later phases when the hole-mouth form [Fig. 2 a] becomes the cooking pot of choice.

The black and red polished juglets as well as the punctate or grooved Tell el-Yehudiyah ware (TYW) juglets [Fig. 5 a] all fall late in the typological sequence and are characteristic of forms current in MBIIIB rather than MBIIA (Bietak, 1985; Kaplan, 1980). At Maskhuta, unlike Dab'a (Bietak, 1985, p. 335 sq.) a substantial number of fragments of TYW vessels was found in settlement strata as well as in burials; the larger TYW juglet forms occurred only in occupational contexts.

Discussion.

Taken as a whole, the assemblage of the SIP/MBA pottery from Tell el-Maskhuta bears closest resemblance in forms and in manufacturing techniques to Middle Bronze Age Syria-Palestine. The overwhelming predominance of wheel-made vessels with flat, low ring or disc bases; the deep red slip, often unburnished; the radial and pattern burnishing of platter bowls; the cooking pot types; the majority of the carinated and platter bowl shapes; the juglet forms; the Syro-Palestinian storage jars, and a number of the other jar types all bespeak Levantine origins. The repertoire is heavily un-Egyptian, with notable exceptions, and, in broad terms, fits most comfortably with customs current to the North.

However, the absence or rarity of a considerable number of ceramic features and forms usually considered typical of the Syro-Palestinian MBA is also striking. These include (but are not restricted to): gutter rims, double or triple stranded handles, high ring or pedestal bases, thin-walled fine wares, dipper juglets, shoulder-handled jugs, triangular-rim cookpots, goblets, vases, closed carinated bowl forms, rilled rim bowls, kraters, lamps, and elaborately profiled jar rims.

Thus, it must be stressed that this primary cultural connection with the Levant consists only of a general, macro-level resemblance. Comparison with any of the major pottery groupings from Syria or Palestine in the MBA demonstrates individual points of contact, most frequent with MBIIB Palestine, but no more. The total *assemblage* of SIP/MBA pottery from Maskhuta does not correspond closely to any other published pottery assemblage from either Palestine or Syria. Nor can the Maskhuta repertoire be considered typical of any of the proposed chronological subdivisions (A, B, or C) of the MBA. Rather, the pottery is eclectic in terms of both its geographical and temporal affiliations with Syria-Palestine. Northern, Syrian forms appear side by side with southern, Palestinian forms, and MBIIA types are associated with MBIIB types in ways that do not occur in the Levant. Indeed, there is a unique cast to the Maskhuta pottery corpus that warns us against a too facile lumping with categories and divisions used for Levantine pottery.

The Egyptian influence in the SIP/MBA pottery corpus from Maskhuta is more limited than the Levantine, but still substantial. In terms of form, it includes wide-mouth storage/water jars [Fig. 2 b], beakers [Fig. 6 a], ringstands [Fig. 6 b], everted lip bowls, and some of the carinated and platter bowl varieties. In terms of manufacturing technique, it includes pare-cutting and scraping, which occur frequently on beaker, ringstand and cup bases and seem to be techniques more commonly used in Egypt than in Syria-Palestine. Comparison with Thirteenth Dynasty pottery from Dahshur (Arnold, 1982) indicates a number of similarities between the two pottery repertoires.

Along with Egyptian and Syro-Palestinian influences on the pottery, the Maskhuta corpus also reflects the development of local eastern Delta ceramic types. Thus, for example, the red star platter bowls have evolved from the MBIIA red cross platter bowls. A characteristic flat bottomed cup and small jar form develop. Both handmade and hole-mouth cooking pots preserve their general Levantine forms, but the types current at Maskhuta exhibit subtle yet distinctive differences in shape and decoration from their Syro-Palestinian prototypes. A more rigorous typological analysis probably will demonstrate that some of the jar and bowl types are also local variants. Above all, the selective adoption and amalgamation of Levantine and Egyptian ceramic traits indicates the growth of a dynamic eastern Delta pottery tradition. Perhaps most symbolic of the melding of the two cultural traditions are the affiliations of the most basic domestic pottery: the cooking pots belong to Syria-Palestine, the wide-mouth water jars are at home in Egypt.

The SIP/MBA pottery from Maskhuta is thus an eclectic aggregate of four basic elements: 1) a dominating but now generalized Syro-Palestinian heritage; 2) occasional points of specific form contact with Syria and with Palestine; 3) selected Egyptian ceramic traditions and forms; 4) new, locally evolved ceramic elements.

The only other sites with published pottery assemblages directly comparable to that from Maskhuta are the contemporaneous eastern Delta sites of Tell el-Yehudiya and Tell el-Dab'a. The common material culture of these sites, typified by their distinctive pottery repertoire, suggests that what is involved is the development of an eastern Delta, or Hyksos, branch of the Canaanite cultural tree.

The Hyksos material culture represents the southernmost, and presumably latest, extension of the Levantine Middle Bronze Age culture. It incorporates elements of a dominating Syro-Palestinian cultural tradition with Egyptian and locally evolved cultural traits and in its totality is *sui generis*.

Neither the earliest formative stage nor the latest degenerative phase of this short-lived eastern Delta Canaanite culture seem to be attested at Maskhuta. To date, evidence of these has been found only at Tell el-Dab'a. The pottery from Maskhuta seems to be characteristic of a middle phase of Hyksos occupation and probably reflects the culture at the height of its powers. The Maskhuta settlement most likely belonged to at least a second generation of Canaanite immigrants. Enough time has elapsed that a distinctive eastern Delta material culture has evolved from its original Canaanite roots, but not enough time has gone by for that culture to become engulfed by the conservative and more powerful indigenous traditions of its adopted Egyptian homeland.

Carol A. REDMOUNT.

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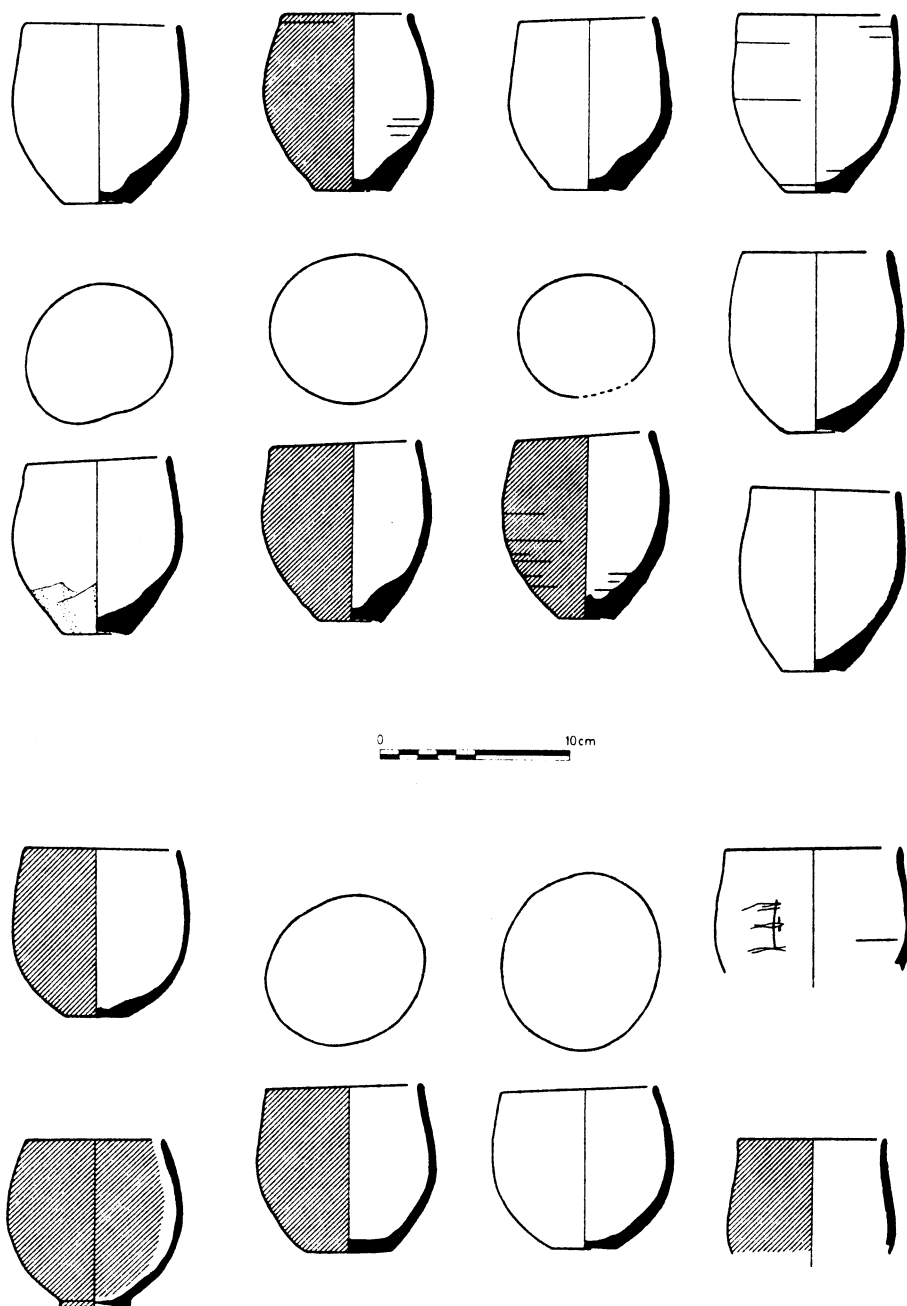


Fig. 1

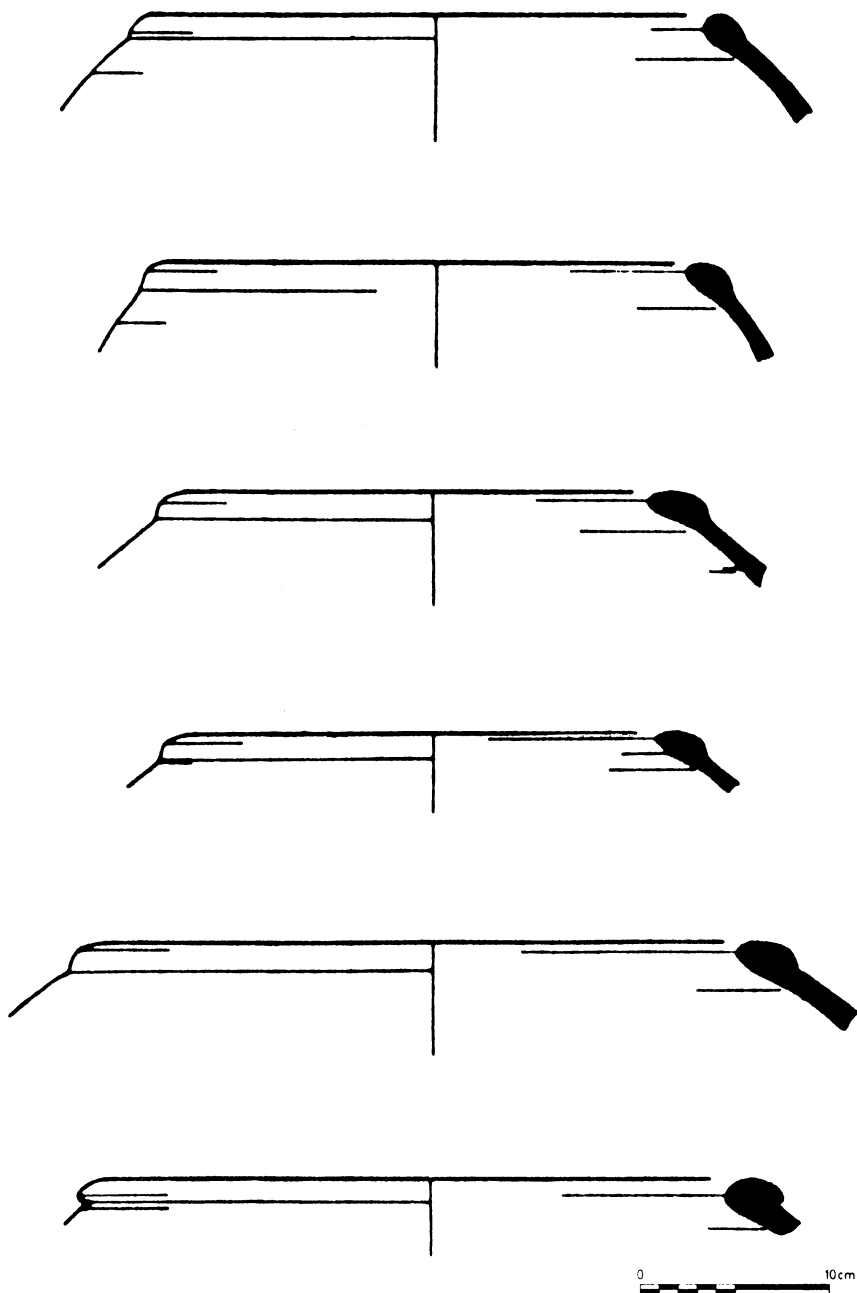


Fig. 2 a

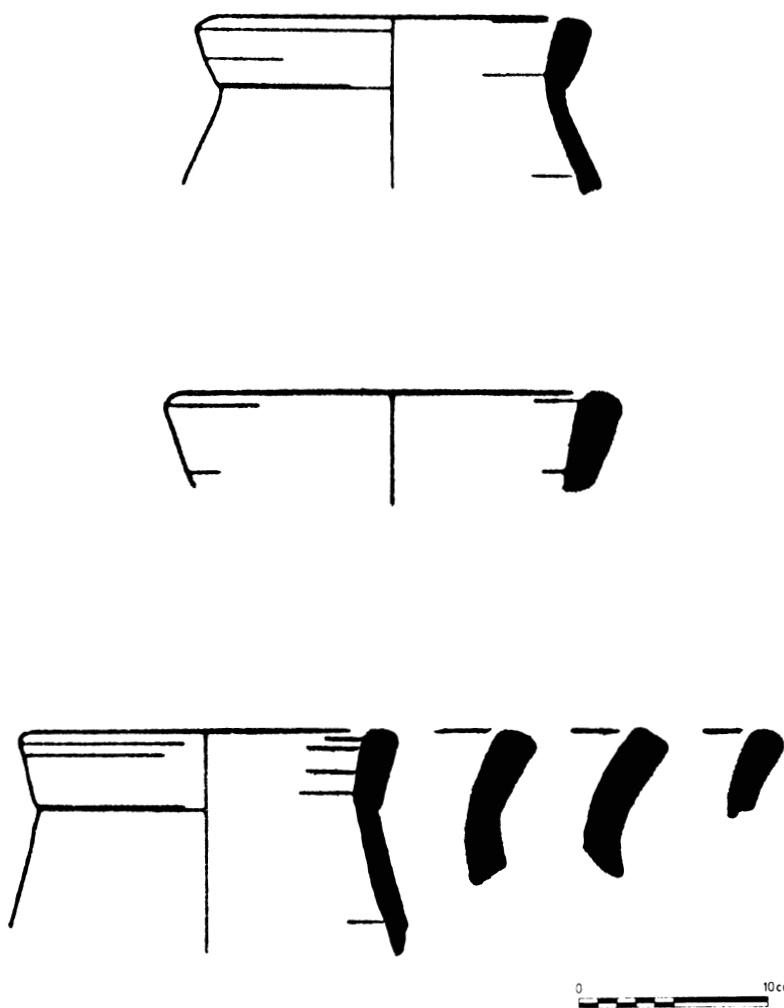


Fig. 2 b

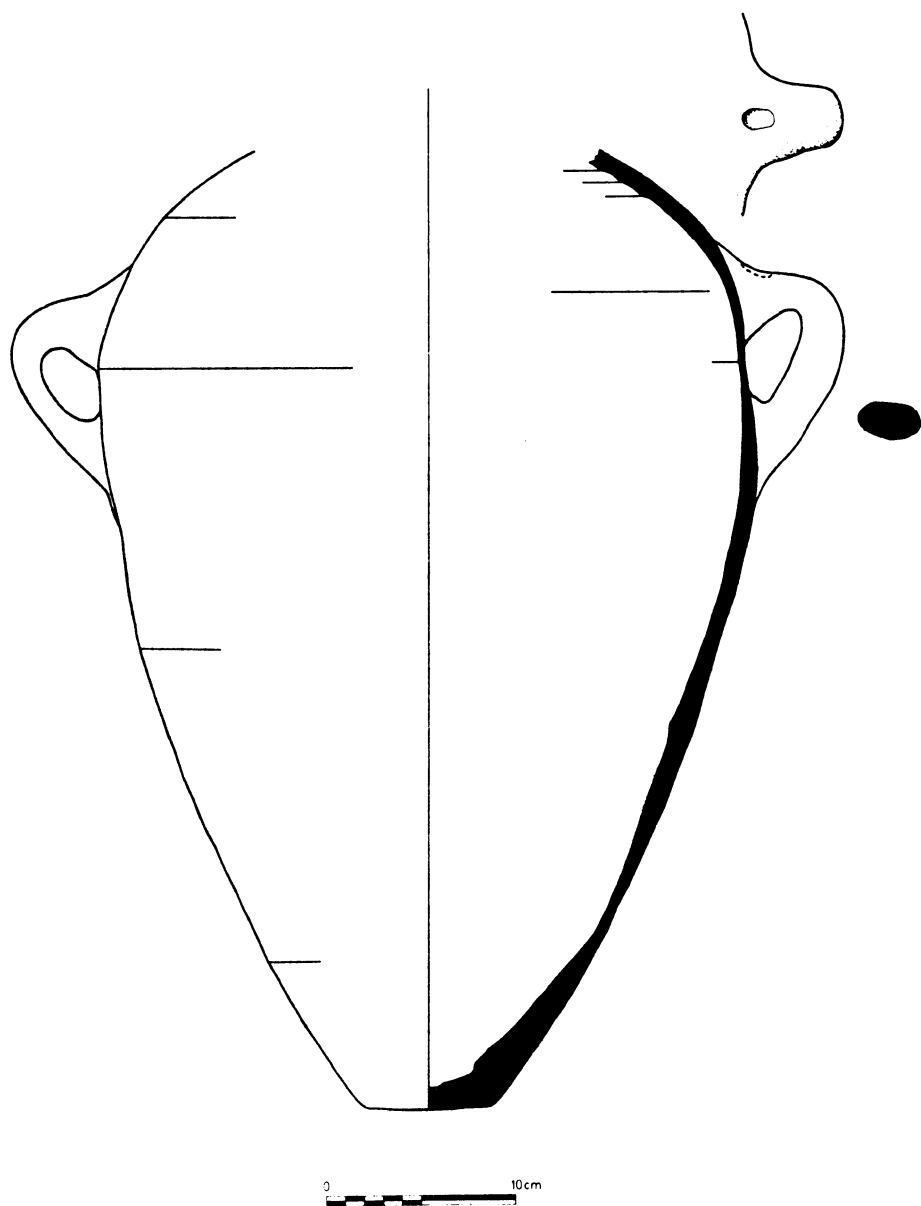


Fig. 3

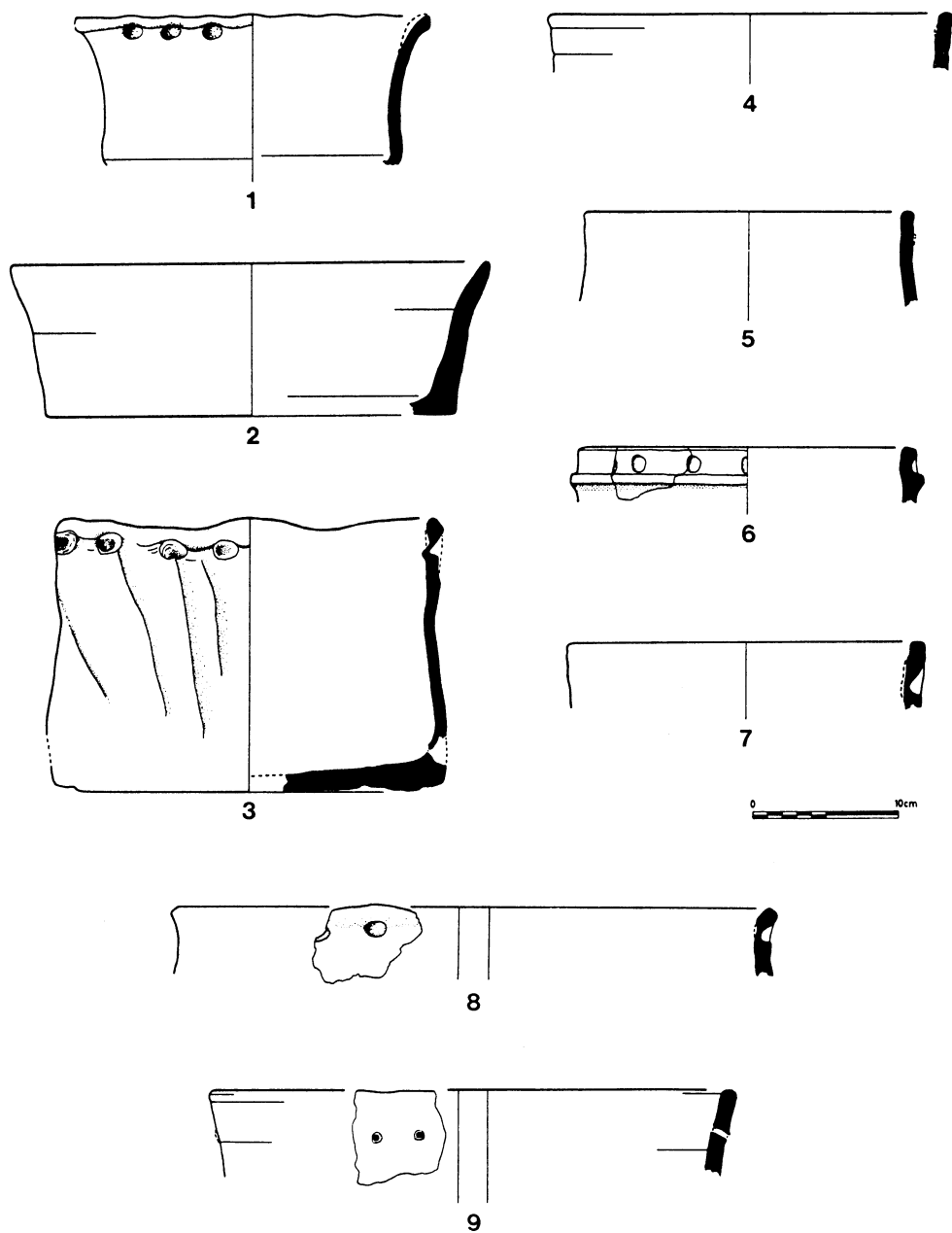


Fig. 4

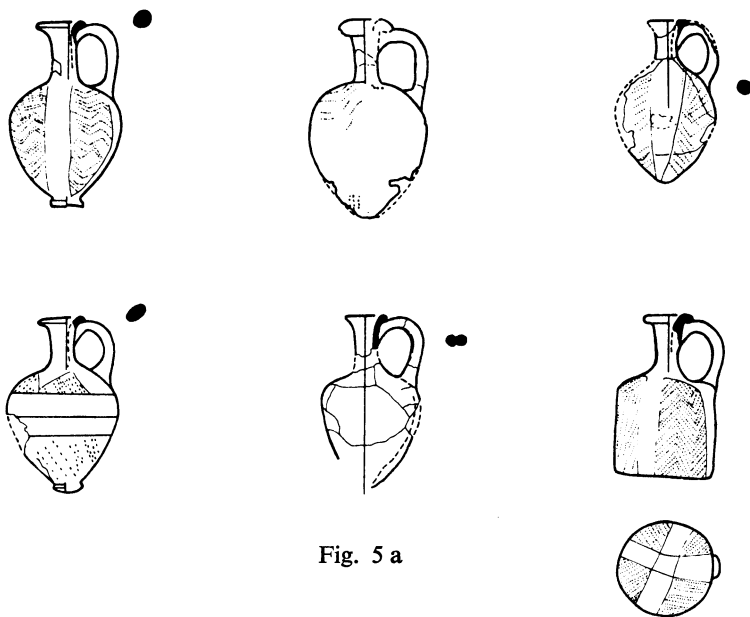


Fig. 5 a

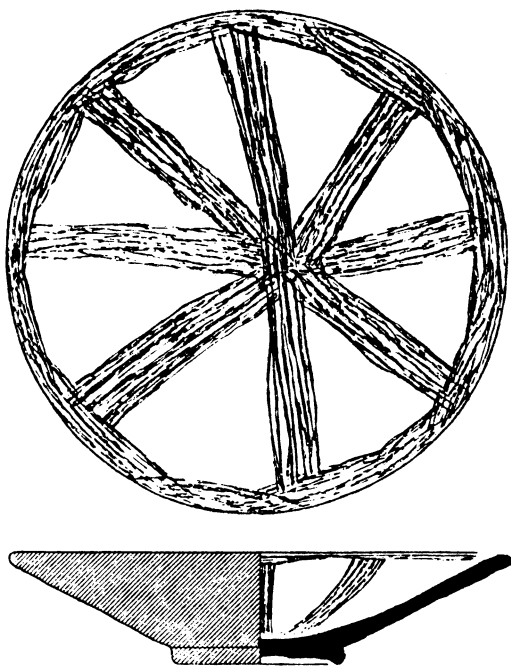


Fig. 5 b

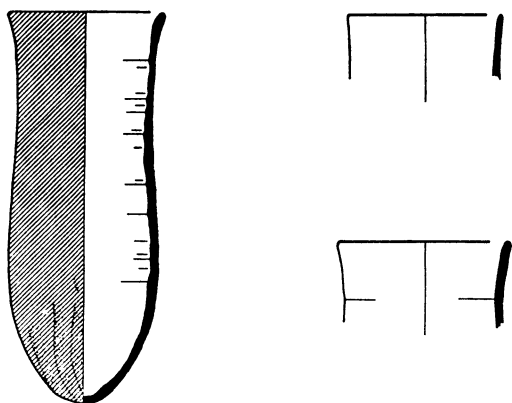


Fig. 6 a

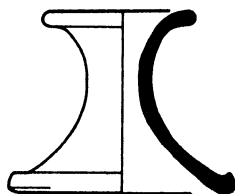


Fig. 6 b

§ 3.

Tell el-Herr (Nord-Sinaï).

(Université de Lille III et Organisme des antiquités égyptiennes)

De mi-septembre à mi-novembre 1991 et du 6 septembre au 30 novembre 1992, la Mission archéologique franco-égyptienne de Tell el-Herr a effectué deux campagnes de fouilles sur ce site du Nord-Sinaï, à la pointe nord-orientale du Delta du Nil ancien. Durant ces périodes, un grand bâtiment à caissons de l'époque gréco-romaine a été dégagé, ainsi que les casemates des murs d'enceinte nord et ouest du fort romain; le sondage stratigraphique pratiqué au nord-est du tell a également été élargi.

La céramique ramassée durant ces deux campagnes de fouilles appartient aux types déjà signalés¹, étagés de l'époque perse à la période byzantine. Elle comporte toujours une part importante de vases importés: amphores de Méditerranée orientale, de Palestine, céramique vernissée attique de la fin du V^e siècle av. J.-C., mortiers chypriotes pour les types les plus courants, sigillée chypriote et quelques vases à parfum de même origine semble-t-il.

La céramique en argile du Nil, datée des niveaux perses, est assez variée: assiettes au large fond aplati et aux parois évasées terminées par une lèvre simple ou à la convexité légèrement marquée; bols de cuisson à la panse hémisphérique, à l'ouverture refermée munie d'une petite lèvre convexe; jarres à la panse sphérique, à l'ouverture étroite bordée d'un col vertical à trois renflements; petits vases à la panse sphérique, sans col, terminée par une lèvre évasée au profil triangulaire et nantis d'une anse verticale appliquée sur la lèvre et l'épaule, ou encore des vases Bès pour ne citer que les plus fréquents, tous généralement polis ou couverts d'un "wash" rouge foncé.

À l'époque hellénistique, on retrouve les formes d'assiettes très répandues en pâte grise, aux surfaces polies ou recouvertes d'engobe gris foncé ou rouge, soit évasées avec une lèvre rentrante peu marquée, soit à la panse arrondie, l'ouverture refermée et une lèvre dans le prolongement; aux mêmes niveaux appartiennent des bassins, à la

1. Cf. les articles parus dans le *CRIPEL* 10, 1988, p. 23-55, le *CRIPEL* 12, 1990, p. 71-83 et les *BCE* XI, 1986; XII, 1987 et XIII, 1988.

large lèvre débordante, en argile du Nil, recouverts d'un épais engobe rouge, et des petites jarres à anse en argile Qena/Ballas.

La typologie locale de Tell el-Herr est en voie d'achèvement. Les autorités égyptiennes et l'Organisme des antiquités égyptiennes — que nous remercions vivement — ayant autorisé la sortie de cent échantillons à des fins d'analyses, celles-ci sont en cours au Laboratoire de géologie de l'université de Gand, sous la direction du professeur P. de Paepe; elles ont pour but essentiel de différencier productions locales de celles importées de la vallée du Nil, de composition légèrement différente, aussi bien que des régions limitrophes. La céramique de Tell el-Herr correspond généralement exactement, pour des niveaux équivalents, aux céramiques mises au jour lors des prospections réalisées pour le Survey du Nord-Sinaï, de 1989 à 1992.

Brigitte GRATIEN (CNRS).

§ 4.

Memphis, Kôm Rabi'a.

(Egypt Exploration Society)

A study season began at Memphis on the 5th October and will continue until the end of November 1992.

The pottery team consisted of Janine Bourriau (Cambridge University), Barbara Ditzé (Hamburg University), Kathryn Eriksson (Sydney University), Irmgard Hein (Vienna University), Paul Nicholson (Sheffield University) and Margaret Serpico (London University).

The aim of our work this year is to record in detail the pottery from contexts immediately before and after the beginning of the XVIII Dynasty, particularly the pottery from the sand layer which underlies the New Kingdom levels. The ceramic evidence collected so far indicates that an abrupt change, influencing shape, fabric, decoration and pottery technology, took place only at the beginning of the New Kingdom. The pottery of the Second Intermediate Period, in contrast, showed a slow and steady evolution but no fundamental difference from that of the Middle Kingdom. This observation, noted in last year's report (*BCE* XVI), has important implications for the understanding of the site, and needs to be

tested against all the available evidence. Since Irmgard Hein works also at Tell el-Dab'a, we are using the opportunity to compare the pottery from the two sites. It is already clear that there are considerable differences during the Second Intermediate Period but that it is the appearance of the same types at both sites which marks the beginning of the XVIIIth Dynasty.

The sampling procedure used to select the diagnostic sherds we record for each deposit has been described in earlier reports; we have now decided to enlarge the random sample size slightly to take better account of the small contexts. We use the following table to determine the size of our random sample :

- Contexts containing 15 or fewer rim sherds: take all
- Contexts containing 16-29 rim sherds: take 15
- Contexts containing 30-75 rim sherds: take 20
- Contexts containing 76-199 rim sherds: take 25
- Contexts containing over 200 rim sherds: take 30.

In addition to the random sample, we collect a purposive sample which includes all diagnostics that may help us to characterise the deposit, but this material is not included in the statistical analysis.

It will be interesting to see in the contexts we are currently studying, the proportion of New Kingdom to Middle Kingdom in each random sample. It is likely that the New Kingdom sherds will first appear in the purposive sample.

The study of pottery fabrics of the New Kingdom by Janine Bourriau and Paul Nicholson (see *BCE XVI*) will be continued later in the season with attention focusing on the Nile silt fabrics and the coarse ware amphorae imported from Palestine.

Kathryn Eriksson's study of the Cypriote pottery is continuing, together with a study of the Mycenaean pottery. The latter consists of sherds from approximately 21 vessels, all closed forms, such as stirrup jars and pilgrim flasks, except for one sherd from a kylix. The material ranges from early XVIIIth Dynasty to the Ramesside period, most of it belonging to LHIIIA2 or LHIIIB. There is one rim sherd from an early XVIIIth Dynasty deposit (reign of Amenhotep I) which is either LMI or LHI.

Janine BOURRIAU.
October 1992.

§ 5.

Memphis. Temple of Apis.

(Canadian Institute in Egypt)

During the period from November 1991 to January 1992 further work was carried out towards the publication of the pottery from excavations undertaken at this site between 1982 and 1986. The study of a selection of representative material was almost finished; the corpus of drawings was completed and some ware descriptions written.

An outline of the site layout was given in an earlier volume of the *Bulletin*¹. The work carried out in 1991 largely confirmed the conclusions stated there and added the following information. It is now known that sherds of the Persian Period occur in the compartments of the Upper Terrace of the foundation platform as well as in those of the Lower Terrace, albeit in much smaller quantities (only a small part of the Lower Terrace was examined in detail in 1984 and 1986 and this may not be representative of the whole). The bulk of the pottery from the excavated fills of both terraces is confirmed to be of the Third Intermediate Period, some of it late enough to include examples of the Late Period marl series generally agreed not to begin until the VIIIth century B.C. [Fig. 1, n^{os} 1 and 2]. Considerable quantities of sherds of the Old Kingdom were also present, together with a few from the Middle and New Kingdoms, mixed throughout with much later material; these are all considered to have been redeposited.

The *terminus post quem* for the filling of the compartments depends on the date of the Persian Period sherds. The repertoire is very restricted, consisting almost entirely of red-slip jars of a few related forms [Fig. 1, n^{os} 3 and 4] probably to be placed in the earlier or middle years of the 5th century B.C., before the appearance of the full range of Persian forms. Thus the foundation compartments could have been filled and sealed by pavements at any time after this date².

1. *BCE* XIV, 1990, 10 sq.

2. A more detailed assessment of the evidence for a construction date in the IVth century B.C. is in *JEA* 76, 1990, p. 141-147; Pls. VI-VII.

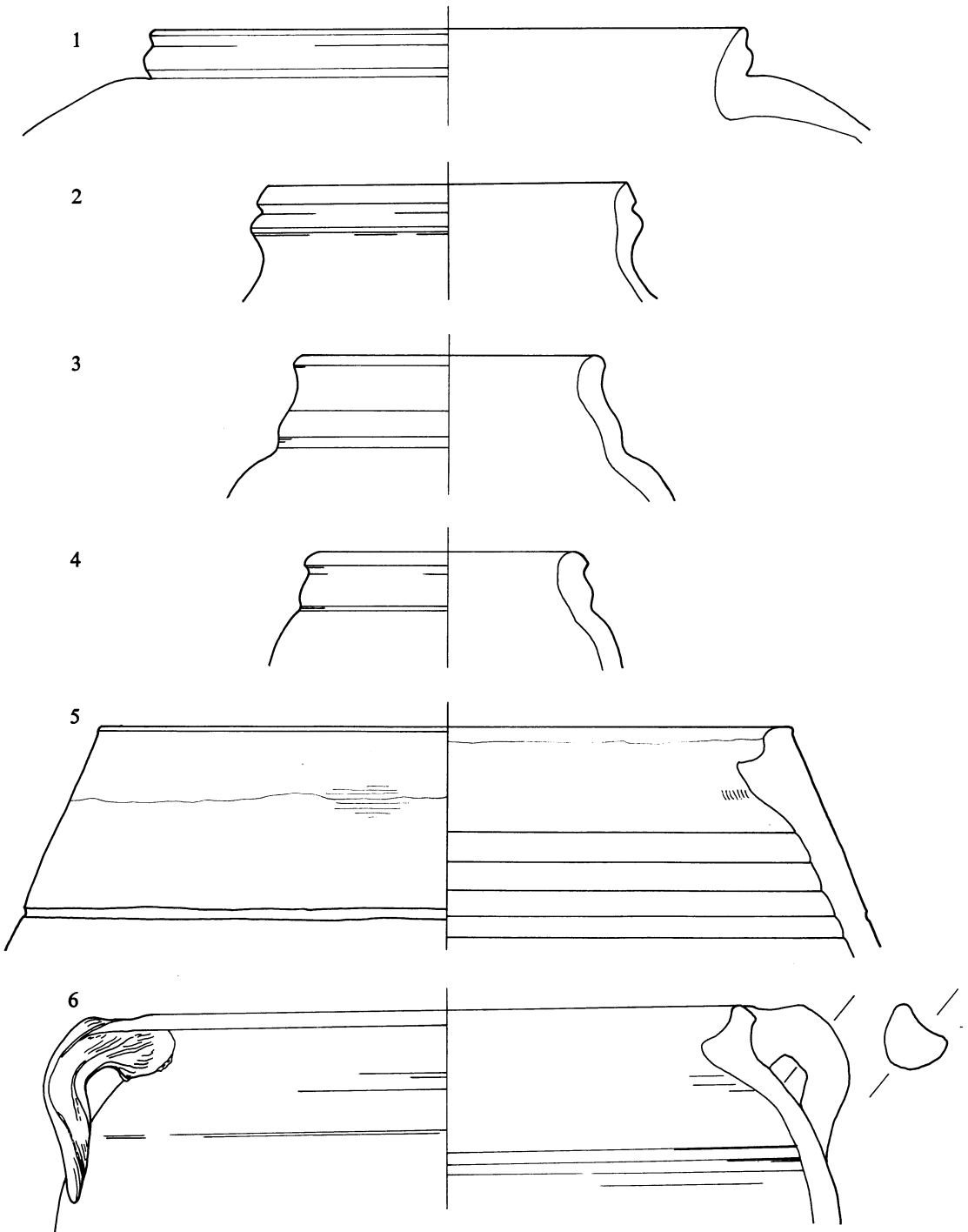


Fig. 1

(Éch. 1/2)

Ptolemaic sherds were very few indeed, coming only from surface or disturbed contexts. This observation, and the absence of pottery of the XXXth Dynasty/Second Persian Period, would be consistent with a building in use for non-domestic purposes at this time.

The final pottery phase, apart from a few 'stray' late Roman sherds from the surface³, is an apparently domestic occupation at a low economic level. The presence of cooking pots of early Roman type [Fig. 1, n^{os} 5 and 6] differing from anything seen at the Saqqara Anubieion (where occupation ceases in the mid-1st century A.D.) suggests the late 1st to very early IInd century A.D. This date is supported by associated small finds including glassware and pottery lamps with embossed handle designs, datable to about A.D. 100. The narrow range of types points to a short duration at the site. Although the remainder of the Ptah Temple enclosure has not been investigated (the Apis precinct lies in its south-west corner) the presence of Roman pottery is in itself remarkable in this part of Memphis where nothing later than the first half of the Ptolemaic period is usually to be found.

Peter FRENCH and Michael JONES.

§ 6.

Abydos, Kôm al-Sultân.

(The Pennsylvania-Yale Expedition)

In fall of 1991 excavations of the Abydos Settlement Site Project began at Kôm al-Sultan directed by Matthew Adams. Here test excavations were already carried out by Dr. David O'Connor in 1979.

In this first excavation season architectural layers of Old Kingdom and First Intermediate Period of basically domestic purpose were discovered.

These earlier levels were covered by an enormous sherd packing that contained dramatically mixed pottery fragments of many periods

3. Late Roman occupation over destruction levels was mostly removed by earlier excavators, but survives *in situ* in isolated contexts; *JARCE* 24, 1987, p. 37-43.

of ancient Egyptian pottery production, *i.e.* from the First Intermediate to the Late Roman Period. Remarkable is the lack of Middle Kingdom and Early New Kingdom pottery which gives evidence for shifts in the occupation continuity at Abydos.

The First Intermediate Period and Old Kingdom levels cover a representative area including several architectural units belonging to settlement occupations. The pottery of these layers represents a good sample of a continuous ceramic production through a considerable time span. It will allow comparisons to be made between settlement and cemetery pottery, since these periods were — until now — mainly known from cemetery sites and it will give evidence for the development of pottery types from the Old Kingdom to the First Intermediate Period and will underline local particularities. Especially well preserved and undisturbed room inventories can give information on the functional organization of an early settlement, since the main interest of this project will be an analysis of the socio-economic and political organization of the settlement of Abydos.

Due to the surprising quantities of excavated pottery, further study will be necessary to reveal detailed results.

E. Christiana KÖHLER.

§ 7.

Abydos, Umm al-Qa'ab. Grab des Qa'a.

(Grabung des Deutschen Archäologischen Instituts, Kairo)

Im Rahmen der Nachuntersuchungen des DAI im Königsfriedhof der I. Dynastie in Umm al-Qa'ab/Abydos wurde in der 7. Kampagne (Frühjahr 1991) mit den Arbeiten am Grab des Qa'a begonnen. Es konnte aufgrund seiner Lage am südwestlichen Rand von Umm al-Qa'ab vermutet werden, daß das Fundgut dieses Grabes relativ wenig durch die Grabungen Amelineaus und Petries mit dem anderer vermischt worden war. Funde von Siegelabrollungen, anhand derer eine solche Verlagerung am eindeutigsten nachweisbar ist, zeigen dementsprechend auch eine relativ geringe Durchmischung mit dem Material des östlich anschließenden Grabes des Semerchet und des

im Nordosten befindlichen des Den. Bislang weist nur eine Siegelabrollung ('Adjib) auf weiträumigere Verlagerungen hin; sie könnte jedoch auch aus dem Grab des Semerchet, des Nachfolgers des 'Adjib, stammen. Ein ähnliches Bild dürfte auch für die Keramik zu erwarten sein.

Die Keramik stammt aus der Füllung des Grabes selbst und aus den das Grab teilweise überlagernden, ca. 3 m hohen Halden, die sich aus dem Aushub früherer Grabungen zusammensetzen. Sie spiegelt — wie nicht anders zu erwarten war — im Großen und Ganzen das von Petrie dokumentierte Repertoire wieder. Den bei weitem größten Anteil bilden Gefäße aus Nilton. Weit weniger häufig sind Gefäße aus Mergeltonen; Importe, zumeist Vertreter der *Abydos-ware*¹, sind nur sporadisch vertreten.

Eine der beiden zahlenmäßig größten Gruppen innerhalb der Keramik aus dem Grab des Qa'a sind Brotformen, bei denen sich mehrere Typen unterscheiden lassen: Es herrschen Brotformen mit rundem Boden vor, die einen Durchmesser von bis zu 50 cm aufweisen [Abb. 1, 2]². (Petrie, 1900, Pl. XLIII, p. 145-148; Jacquet-Gordon, 1981, Type A1). Ebenfalls vertreten sind einige wenige mit Standfläche (Jacquet-Gordon, 1981, Type A2).

Ovoide Gefäße aus Nilton bilden die zweite sehr stark vertretene Gruppe (Petrie, 1900, Pl. XLI). Sie sind nach ihrer Größe grob zu unterteilen: Die größeren sind ca. 45 cm hoch mit einem maximalen Durchmesser von ca. 25 cm und besitzen ein Fassungsvermögen von ca. 9 l [Abb. 3]. Die kleineren messen ca. 35 cm in der Höhe (max. Durchmesser ca. 20 cm) und fassen ca. 3,8 l. Ihre Oberfläche zeigt deutliche Hinweise auf die Herstellungsweise: Druckspuren und Fingereindrücke oder Streichspuren unterhalb der Schulter und über dem Boden deuten darauf hin, daß diese an die Wandung angesetzt wurden. An Rand, Hals und Schulter dagegen sind horizontale Spuren zu erkennen. Die Oberfläche außen weist in einigen Fällen vertikale und diagonale "Besenstriche" auf. Einige ovoide Gefäße, hauptsächlich der kleineren Variante, sind außen besser geglättet und mit einem *self slip* überzogen.

1. Petrie 1901, Pl. LIV; *id.* 1902, Pl. VIII.

2. Die Keramik wird im Maßstab 1 : 4 wiedergegeben.

Den kleinen, gut geglätteten und mit einem Überzug versehenen ovoiden Gefäßen aus Nilton entsprechen Gefäße gleicher Größe und Form aus Mergeltonen [Abb. 4]. Ihr Fassungsvermögen von ca. 4,6 l übersteigt das der Niltongefäße, da die Mergelgefäße keinen zusätzlichen Ausstrich mit Nilschlamm als Abdichtung benötigten.

Ebenfalls aus Mergel- oder Nilton gefertigt sind hohe schlanke Gefäße mit spitzem Boden (Petrie, 1900, Pl. XXXIX/5-7). Die Exemplare aus Nilton sind mit sehr feinem Häcksel gemagert und — im Gegensatz zu allen anderen Niltongefäßen — sehr hart gebrannt. Wülste treten häufig auf der Schulter und oberhalb des Bodens auf. Auf der Schulter sitzen bei einigen Gefäßen vor dem Brand eingeritzte Marken oder — bei Mergelgefäßen — umlaufende Dekorfriese. Letztere sind oft mit einem roten oder braunen Überzug versehen.

Weitere Vorratsgefäße stellen ovoide Gefäße mit Standfläche dar [Abb. 5]. (Petrie, 1900, Pl. XLII/61-66). Sie bestehen aus Nilton mit Magerung aus Sand und Häcksel unterschiedlicher Größe. Druck- und Drehspuren im Gefäßinneren geben Hinweise auf den Herstellungsprozeß, während das Äußere dieser Gefäße durchweg gut geglättet und mit einem roten Überzug versehen ist. Bei einigen Exemplaren ist dieser Überzug zusätzlich streifig poliert.

Eine große Bandbreite bieten flache Teller (Petrie, 1900, Pl. XLIII/142-143), die sowohl sehr grob gemagert und ohne Überzug als auch aus feinem Nilton mit einem roten, streifig polierten Überzug auftreten können. Das *gros* weist jedoch auf der Innenseite einen nicht polierten, auf den Rand der Außenseite übergreifenden roten, seltener cremefarbenen, Überzug auf. Gemein ist den Tellern nur, daß sie sehr unregelmäßig gearbeitet sind. Stark verzogen sind auch Schüsseln aus Nilton, von denen nur wenige Fragmente vorliegen. Ebenfalls aus Nilton bestehen zylindrische Scheingefäße (?) mit ausladendem Rand [Abb. 6]. (Petrie, 1900, Pl. XLIII/128-129), die den "Grubenkopfnägeln" aus Buto zwar ähneln (von der Way, 1986, p. 248 sq., Abb. 3/7), zu diesen jedoch Unterschiede in Form und Oberflächenbehandlung aufweisen. *hz*-Vasen treten als kleine gedrungene (Petrie, 1900, Pl. XLII/67-68) wie auch als hohe schlanke Formen auf (Petrie, 1900, Pl. XLIII/111-114). Deckel sind nur

in einer relativ geringen Anzahl vorhanden (Petrie, 1900, Pl. XLIII/137-139), da zum Abdecken der diversen Vorratsgefäße neben Stoff/Leder auch Keramikscherben und Nilschlammfropfen Verwendung fanden.

Neben der aus der Zeit der Grablege stammenden Keramik tritt in großen Mengen spätzeitliche Keramik zutage: Nördlich und westlich des Grabes wurden ausgedehnte Lager von sich noch *in situ* befindenden Schälchen (Qa'ab) freigelegt, denen der Fundort seinen Namen verdankt [Abb. 7a-d]³. Wohl zeitgleich mit den Schälchen ist ein zweihenkliges Gefäß [Abb. 8] sowie einige schlanke hohe mit leicht eingezogenen Seiten, die aus der 25. Dynastie stammen dürften.

Im Gegensatz zu den spätzeitlichen Schälchen, von denen eine Vielzahl *in situ* aufgefunden wurde, kam Keramik des Neuen Reiches nur aus der Verfüllung des Grabes zutage. Hierbei handelt es sich um weit ausladende Schalen mit Schnurabdruck und z.T. schwarz verkohlter Innenseite [Abb. 9]. Den Schalen lassen sich wahrscheinlich Topfständer zuordnen (Petrie, 1900, Pl. XL/14-15), von denen einige Fragmente geborgen werden konnten.

Unklar ist bislang die Datierung einiger zylindrischer Becher aus Nilton [Abb. 10]. (Wohl Petrie, 1900, Pl. XLIII/132-136), die aufgrund ihrer Machart (deutliche Drehrillen innen und außen, Bodenbearbeitung) sicherlich nicht aus der Frühzeit stammen. Nahe liegen dürfte ein Ansatz in der 3. Zwischenzeit, doch fehlen mir bislang entsprechende Parallelen.

Im Zuge der 8. Kampagne (Frühjahr 1992) wurde die Freilegung des Grabes des Qa'a abgeschlossen, doch liegen weitere, die Keramik betreffende Ergebnisse noch nicht vor. Im Rahmen der weiteren Keramikbearbeitung soll versucht werden, neben einer Materialbeschreibung eine Zuweisung einzelner Keramiktypen zu bestimmten Raumgruppen zu treffen, um ein detaillierteres Bild vom — nicht nur keramischen — Inventar eines frühzeitlichen Königsgrabes zu erhalten. Ob sich dieses Ziel jedoch erreichen lassen wird, bleibt abzuwarten, da das Fundgut innerhalb des Grabes nicht nur durch

3. Deponierungen von Keramik sind in Umm el-Qa'ab in ähnlichen Ausmaßen bereits von Naville, 1914, Pl. XIX festgestellt worden.

die Grabungen Amelineaus und Petries, sondern bereits in pharaonischer Zeit durch Grabräuber sowie spätere Kultaktivitäten stark umgelagert worden ist.

Eva-Maria ENGEL.

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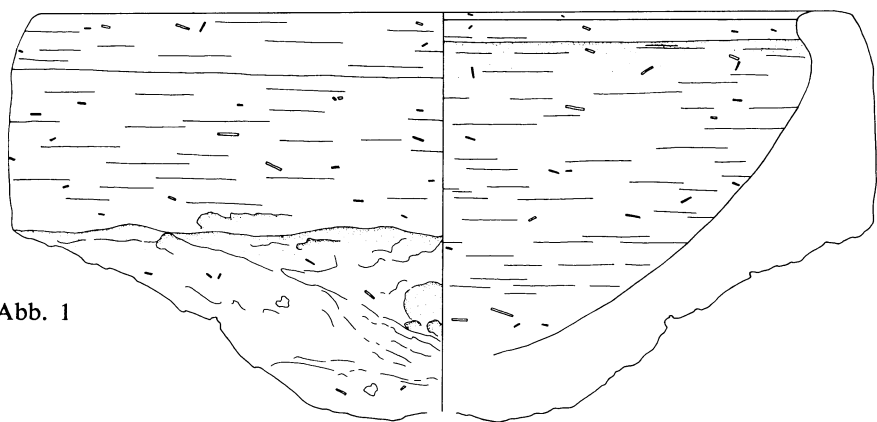


Abb. 1

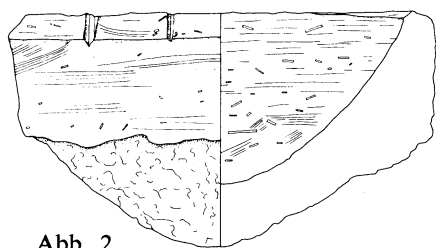


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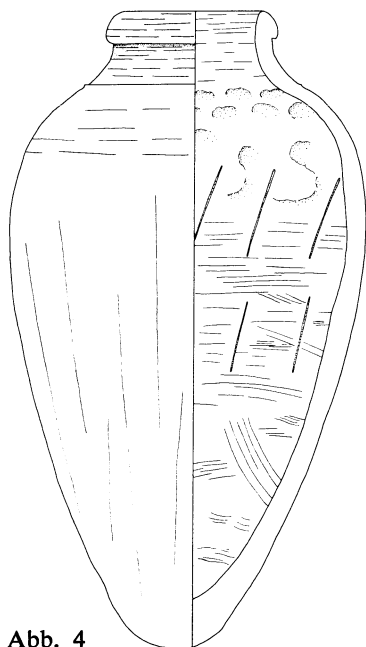


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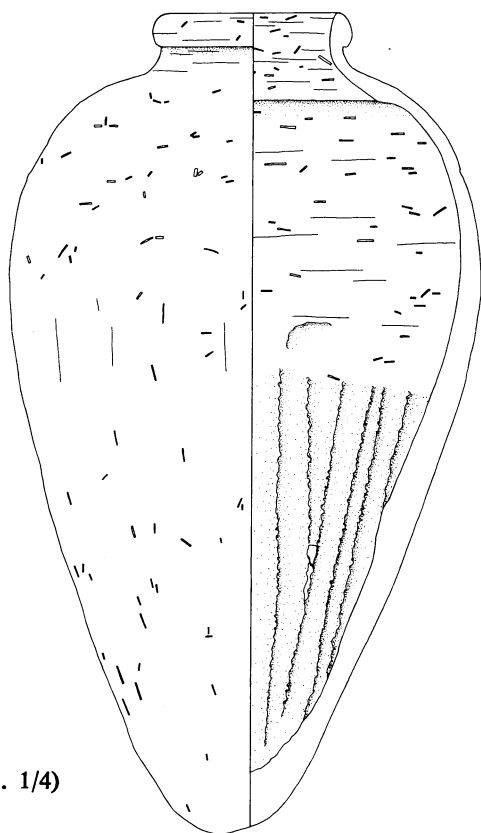


Abb. 3

(Éch. 1/4)

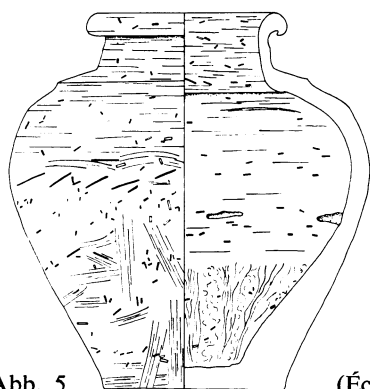


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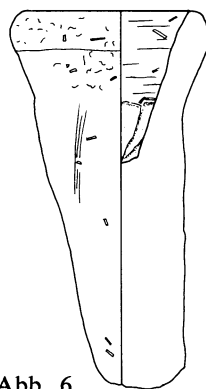


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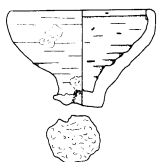
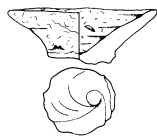
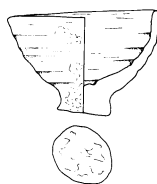
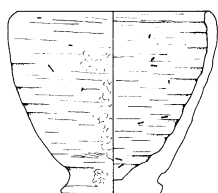


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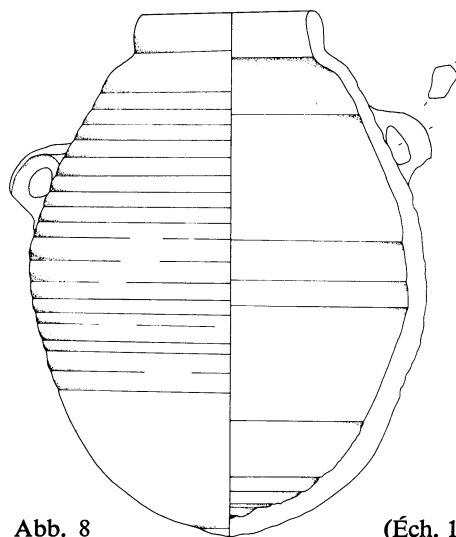


Abb. 8

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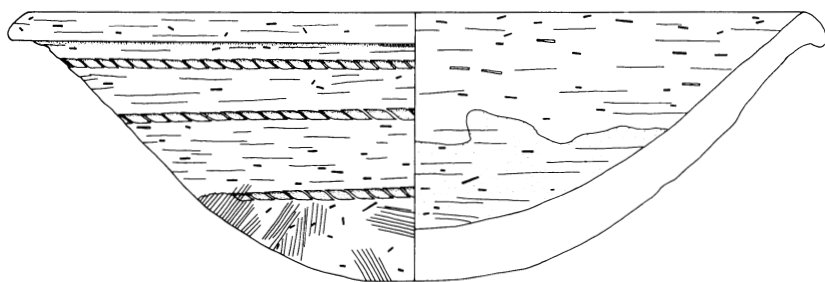


Abb. 9

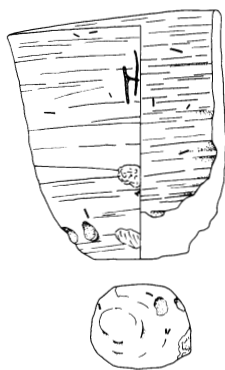


Abb. 10

(Éch. 1/4)

§ 8.

Mons Claudianus.

(IFAO)

Excavation at Mons Claudianus during January 1992 allowed ceramics from four main areas to be investigated. These included three areas within the fort (northeast, west and south annex), together with material from a *sondage* adjacent to the well. The pottery from the well and the fort provided good examples of the main assemblage types previously represented at Mons Claudianus.

The pottery from the well comprised Trajanic material, similar to that recovered from the southern *sebkha* during the 1987-1989 seasons. It is characterized by the large number of Dressel 2-4 amphorae (both imports and those produced in the region of Alexandria), thin-walled pottery (frequently with barbotine decoration) and Egyptian Red Slip ware. In contrast, areas within the fort, which were later in date and extended into the early Antonine period, tended to produce fewer imports and barbotine wares, although these patterns must be tested in more detail against the quantified data. Both areas, and therefore chronological horizons, shared a range of cooking and table wares and common Egyptian amphorae.

The south annex was particularly rich in ceramic finds and many complete vessels were recorded, representing both typical and more unusual forms. A large number of nearly complete Nile-silt amphorae were found in fort west, which enabled the capacity of the typical almond-rimmed form to be measured at *c.* six litres.

The most important ceramic find of the season was the base and rim/handle of a small micaceous amphora (often referred to as Late Roman Amphora 3) produced in Asia Minor. This particular vessel belongs to the earlier variant of the type, with a single handle, current until the end of the IVth century A.D. The type was widely distributed throughout the Roman world and was the one major exported amphora type not previously represented at Mons Claudianus; its presence completes the range of imports one would expect at a site of this date.

Roberta TOMBER.

(Museum of London Archaeology Service)

§ 9.

Karnak-Nord.

(IFAO 1992-1993.)

Nous avons décidé de suspendre les fouilles sur le site du Moyen Empire pendant la saison 1992-1993 pour pouvoir nous concentrer sur la publication des travaux antérieurs. Les volumes *KN VII* concernant les installations antérieures et postérieures au Trésor de Thoutmosis I^{er}, et le volume *KN VIII* qui groupera tous les documents inscrits en pierre (statues, stèles et blocs décorés réutilisés) trouvés dans ces strates étant bientôt prêts à l'impression, c'est à la préparation du volume sur la céramique que cette saison sera consacrée. Nous y présenterons la céramique trouvée au cours de la fouille du Trésor.

1. Une typologie générale couvrant les périodes depuis le commencement de la XVIII^e dynastie jusqu'au début de l'époque romaine.
2. Une étude des céramiques trouvées dans les dépôts de fondation de Thoutmosis I^{er}.
3. Une étude des céramiques recueillies dans les dépôts d'époque ramesside trouvés entre la couche de destruction du Trésor et les constructions de la XXI^e dynastie.
4. Une présentation de l'ensemble de la céramique peinte du Nouvel Empire trouvé sur le site.
5. Une note sur la céramique noire d'époque ptolémaïque, imitation locale de la céramique hellénistique contemporaine.
6. L'identification des fragments de céramique d'importation : chypriote, canaanéenne, mycénienne, grecque, étrusque et Kerma.

Helen JACQUET.

§ 10.

Tombe d'Amenemopet (T 276). Gournet Mouraï.

(IFAO mars 1992.)

L'étude de cette tombe, située sur la colline de Gournet Mouraï, est menée par Luc Gabolde.

Bien que minoritaires parmi l'ensemble de la céramique provenant du caveau d'Amenemopet, quelques céramiques, caractérisées entre

autres par un décor peint en rouge et noir, appartiennent à la première phase de la XVIII^e dynastie et ne semblent pas postérieures au règne de Thoutmosis III (on signalera un vase schématiquement anthropomorphe : chevelure peinte ondulée face et revers, visage appliqué dont il ne reste que les traces d'arrachement sous le rebord du vase, seins marqués par de petites protubérances arrondies). Quelques autres exemplaires peuvent être datés plus globalement du Nouvel Empire, certains de la fin de la XVIII^e dynastie et de l'époque ramesside (en particulier des fragments de vases à décor en peint rouge, bleu et noir).

Un lot de céramiques de Basse Époque, principalement constituées de jarres et de quelques jattes, constitue la masse documentaire la plus abondante du caveau. Quelques formes connaissent des parallèles avec la céramique tardive d'Amarna, datée de la XXV^e dynastie par P. French (*Amarna Reports* III, p. 147-188), sans que l'on puisse affirmer que toute cette documentation tardive est à dater exclusivement de cette période. Ici encore, comme à la vallée de l'Aigle, apparaissent quelques témoins d'époque romaine, mais surtout la présence notable des céramiques byzantines, dont les amphores brunes (*Late Amphora* 7) et des gargoulettes.

Pascale BALLET.

§ 11.

Thèbes.

(IFAO, janvier et mars 1992)

« Tombeau suspendu » de la Vallée de l'Aigle (janvier 1992).

La fouille du « tombeau suspendu » de la vallée de l'Aigle, menée par Luc Gabolde et Hassan Ibrahim Amer, visait à rechercher les premiers temps de l'occupation de cette tombe originale et controversée. D'un accès difficile, puisqu'elle est située à une vingtaine de mètres du niveau du sol, elle est constituée de deux chambres, comprenant un matériel bouleversé d'ossements, de bandelettes et de céramiques.

La diversité des périodes d'occupations successives est en grande partie attestée par la céramique. Quelques fragments d'amphore du Nouvel Empire contribuent à situer la première occupation de la tombe; il paraît difficile actuellement, d'après la céramique exclusivement, d'en préciser davantage la date et de vérifier l'hypothèse selon laquelle ce type de tombe pourrait être parmi les plus anciennes de la nécropole royale de la XVIII^e dynastie.

La grande majorité des céramiques est datable de la Basse Époque, représentée en particulier par les jarres à pâte calcaire, bien connues dans la région thébaine. Pour un lot de céramiques, un certain nombre d'indices et de parallèles me semblent militer en faveur d'une période avancée de la Basse Époque, le IV^e siècle av. J.-C. notamment, si l'on se fonde sur les conclusions de P. French et de H. Ghaly concernant la céramique trouvée près de la chaussée d'Ounas à Saqqara (*CCE* 2, 1991, p. 93-124). Des *sega* sont soit à dater de cette période, soit de la période ptolémaïque (des productions apparentées sont connues dans les oasis de Kharga et de Dakhla; nos exemplaires pourraient en provenir). Quelques céramiques romaines, peu abondantes, ont également été repérées. Enfin, un ensemble non négligeable de céramiques d'époque byzantine (amphores brunes *Late Amphora* 7, quelques céramiques fines et des gargoulettes) clôt les phases de réoccupation de cette tombe.

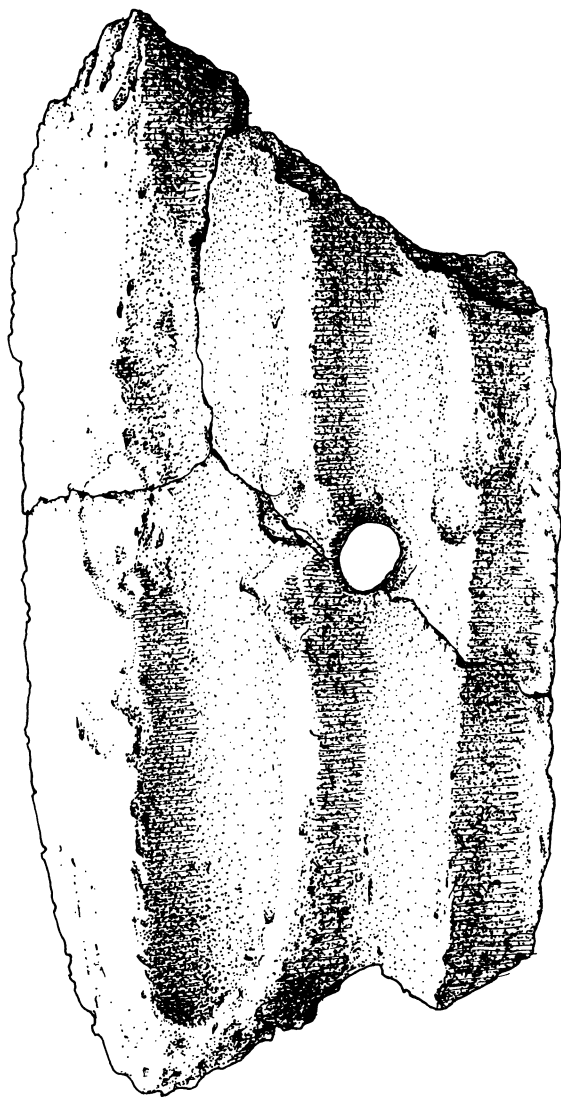
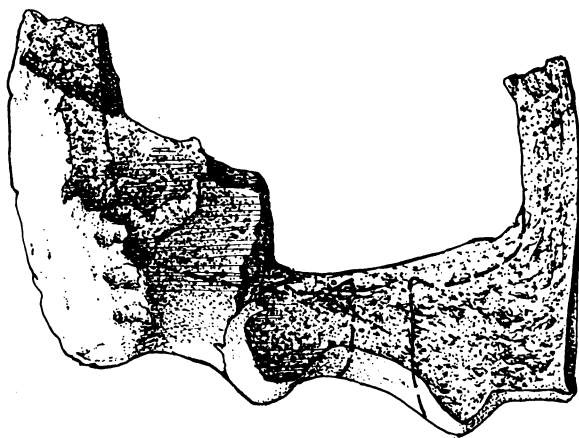
Pascale BALLET.

§ 12.

Hierakonpolis. 1992 Season.

(University of South Carolina)

After the death of the director, Michael Hoffman, the American expedition to Hierakonpolis resumed in January 1992 with a survey and study season under the joint directorship of Walter A. Fairservis and James O. Mills. Further reconstruction and study of the pottery (and other artifacts) from the tombs at Locality 6, excavated from 1979-1985, was undertaken by the present writer in preparation for publication. Part of an unusual artifact from Tomb 1 (Naqada III) was partially reconstructed and then drawn by the archaeological



Pottery Sculpture from Tomb 1, Locality Hk 6.

illustrator, Christine Wilson. There are fragments of two others from the cemetery and part of another has now been identified by Joe Majer from earlier excavation of the settlement site Locality 11. The pottery sculpture from Tomb 1, made in straw tempered Nile silt (HK ware I), is possibly part of a box, or offering stand. It is 21.2 cm long, 11.5 cm high and the remaining side section of the right side is 8.2 cm wide. The object has a flat base and a long side with two wide, shallow grooves following an S-shaped meander which culminates in three incised lines (? four digits) on the upper front edge. These "hands" or "feet" were presumably repeated on the missing left front edge. The upper surface is slightly convex, the interior hollow and there is one circular perforation through the centre of the long side. Any comparative material, or a possible identification for this object, which readers of the *Bulletin de liaison* can bring to my attention would be gratefully acknowledged.

Barbara ADAMS

§ 13.

Dakhleh Oasis Project, 1992.

Preliminary Report on the Pottery from Room 6 of House 3, Ismant el-Kharab, Dakhleh Oasis.

(Macquarie University, Sydney)

During the 1990-1991 season, approximately 180 kilograms of pottery sherds were recovered from Room 6 of House 3. When the sherds were being processed in the season of 1992, it soon became apparent that the material contained an unusually large number of vessels which could be restored. It was then decided that recording should be halted, and preference given to restoration in order to make a complete record of the material from this room and to see what conclusions could be drawn from the collection of pottery vessels.

At the end of the season, some 100 vessels had been restored or partially restored. Many of the vessels were of types already in the corpus for this site; however, some of these were more complete

examples and were valuable additions to the corpus. Of significance, were the new shapes which occurred. Vessel sizes ranged from the very large to miniature. The wares, on the whole, were those with which we are familiar for the site; nevertheless, there are a few unusual variations. As it was not possible for drawings of the pottery from Room 6 to be made during this season there will be only a brief mention here of some of the more interesting vessel types; any parallels drawn are provisional until the detailed recording and drawing of the material are completed.

Two large shallow bowls in a fine ware, which imitates North African Red Slip Ware, are of particular interest. This ware, Oasis Red Slip Ware, is found both in Dakhleh and Kharga Oases and previous finds from Dakhleh have been published by C.A. Hope.¹ The largest of the two bowls has a rim diameter of approximately 38.0 cm and is closest to Hayes' Form 32.² As is usual with the Oasis Red Slip Ware forms, this vessel lacks the shallow ring foot which is a common feature of the North African Red Slip Ware forms which have been copied. The other bowl has a rim diameter of 28.0 cm and is a copy of the type Hayes' Form 50 A.³ This bowl does have the small ledge or ring foot which is common on the North African models. Although the form is frequently found in Dakhleh Oasis, this feature has not been present previously, nor does it appear to be common in Kharga Oasis.⁴ The two bowls are handmade and are well made and finished. The walls of the bowl which imitates Hayes' Form 50 are quite thin; this feature and the shallow ring foot indicate that the bowl is a close copy of the North African Red Slip model. It is possibly also an early copy.

A small ring-based bowl, decorated with red-brown rim ticks, is also of an early date; it is made from a marly fabric which was frequently used for small bowls in the early Roman period. It is,

1. C.A. Hope, *JSSEA* 16, 1986, p. 87, 90 and figs. 8, 9.

2. J.W. Hayes, *Late Roman Pottery*, London, 1972, fig. 9.

3. *Ibid.*, fig. 12.

4. M. Rodziewicz, in *CCE* I, 1987, p. 130, pl. 38 1 a-1 g.

of course, possible that this bowl is an heirloom or a late occurrence of the type.

Among the cooking vessels are six of a type often found at the site of Ismant el-Kharab;⁵ these have an open mouth, a convex wall and two small lugs between the rim and maximum diameter. Three are very small, much smaller than those usually found, and two of the larger ones appear to be unused, judging by the appearance of the interior surfaces of the vessels. This characteristic was also noted in a few of the necked jars; it is not a commonly observed feature of the pottery from the site.

Five necked handled vessels have been wholly reconstructed. One, which is of the type quite regularly recovered in the material excavated from the houses,⁶ still has a bung of twisted fibre in place in the neck. There are two other vessels of a similar type, however one is only half the height of that normally seen. The fabric of these vessels is a very light weight marly fabric which fires cream to green.

Another small vessel, a flask, which may be compared to one published earlier from Ismant el-Kharab⁷, is made from a shale and sand-tempered fabric; this medium-textured fabric is one of the fabrics which was frequently used for flasks. The flask is decorated with a design of scrolls and dots, perhaps representing vine tendrils and bunches of grapes, executed in dark red paint. There is another very interesting vessel in the same fabric; it is not complete, but is sufficiently restored for the pattern of the decoration to be understood. The decoration consists of four bands of motifs separated from one another by bands of lattice design and solid lines; the design is executed in red and dark purple on a cream slip. The lowest and widest band depicts spirals, fairly cursorily executed. Above this band is a separating ribbon of lattice design and above that, a row of diamond shapes which are divided in half vertically; these halves are alternately filled solidly with red, or with a lattice design in dark purple. The upper body of the vessel has two rows

5. C.A. Hope, *JSSEA* 15, 1985, fig. 5 o.

6. *Ibid.*, fig. 5 u.

7. *Id.*, *JSSEA* 13, 1983, fig. 7 g.

of rope design, with centres filled with solid red, alternating with rows of lattice and solid lines. This vessel type is also known at Qasr Ibrim.⁸

Room 6 contained several large vessels; one of these was of a type previously unknown to us from any of the sites in the Oasis. The size and the shape of the body of the jar is similar to that of other large round-based jars frequently recovered from the houses at Ismant el-Kharab.⁹ The walls of this vessel, however, are thicker and the body has a greater maximum diameter. The unusual feature of this jar is its narrow neck and rim which are quite precisely thrown and very well finished. The neck appears to have been separately thrown and added on, whereas the necks of the more common jars are always an integral part of the vessel. Although the jar is quite heavily potted and has deep throwing ribs of varying width, it is still a competently made vessel. Of interest also is the caked oily type of coating which covers most of the exterior, and it is intended that this residue will be analysed in the near future. As well there are traces of white plaster on the upper body of the vessel which indicate that it was, at one time, sealed; however, it is difficult to know whether this sealing occurred on more than one occasion.

The very small vessels include a well-made globular bottle with a flanged rim and a ledge at the transition between upper body and neck, and a small narrow-necked oil flask, encrusted with a residue on both exterior and interior surfaces; this residue will be analysed in due course.

The ceramic material from Room 6 is intriguing in that, as already noted above, there are a number of very small or miniature versions of fairly well known types of vessels. Other points of special interest include the traces of sealing on some of the jars, the fact that some of the cooking jars and necked jars seem to be unused, and the possibility of early examples of Oasis Red Slip Ware forms. These and other aspects of the pottery from this room of House 3 at Ismant el-Kharab will be examined closely in future seasons.

S. PATTEN.

8. Pamela Rose, personal communication.

9. Hope, 1985, fig. 4 o.

§ 14.

Mahal Teglinos, Kassala, Soudan.

(Istituto Universitario Orientale de Napoli)

Note sur quelques tessons égyptiens découverts près de Kassala (Sud-Est du Soudan).

Dans les mois d'octobre et novembre 1991, la Mission archéologique italienne au Soudan de l'Istituto Universitario Orientale de Napoli, sous la direction du prof. Rodolfo Fattovich, a mené la douzième campagne de recherche sur le site de Mahal Teglinos (K1), près de Kassala, Soudan sud-oriental¹. Au cours des premiers jours de fouille, on a découvert quelques tessons à pâte dure verdâtre ou jaunâtre, dispersés sur la surface du secteur central du site. Ces fragments nous ont frappés par leur allure tout à fait insolite parmi les matériaux ordinaires à K1².

La pâte, dure et de couleur homogène jaunâtre, grise ou verdâtre, les surfaces compactes, avec traces de tournage, parfois caractérisées par des impressions de corde, nous ont suggéré une origine égyptienne pour ces tessons, identifiables plus précisément avec des fragments de poterie Qena.

L'aire de la découverte étant comme, on a procédé à un ramassage systématique dans la zone centrale du site. À la suite de cette opération on disposait d'une collection de 172 tessons de poterie Qena.

1. Pour des renseignements sur les recherches conduites jusqu'à ce moment, voir R. Fattovich, "Ricerche archeologiche italiane nel Delta del Gash (Kassala), 1980-1989 : un bilancio preliminare", *Rassegna di Studi Etiopici* XXXIII, 1989, 89-130, et la relation préliminaire sur la campagne octobre-novembre 1991, à paraître dans *Nyame Akuma*.

2. Pour la poterie du Delta du Gash et particulièrement de K1, voir G. Capuano, A. Manzo et C. Perlingieri, "Progress report on the pottery from the Gash Group settlement area at Mahal Teglinos (Kassala), 2nd-3rd mill. B.C.", *Actes de la Seventh International Conference of the Society for Nubian Studies*, Genève, 1990, à paraître, et K. Sadr, "The territorial expanse of the Pan-Grave Culture", *Archéologie du Nil Moyen* 1, 1987, p. 265-291, et enfin, K. Sadr, "The Medjai in Southern Atbai", *Archéologie du Nil Moyen* 4, 1990, p. 63-84.

L'étendue du ramassage était de 250 m², mais la plupart de nos tessons était concentrés dans deux zones d'une aire totale d'à peu près 30 m². Cette concentration et l'allure générale des fragments suggèrent que l'érosion les avait mis au jour très récemment, vraisemblablement au cours de la dernière saison des pluies. Les deux zones de concentration des tessons sont l'une en amont de l'autre, la zone de provenance originaire étant sans doute la première³.

À la fin de la campagne, 130 tessons ont été emportés en Italie pour une étude plus particulière, tandis que les autres ont été déposés au Service des antiquités du Soudan (Khartoum). Il s'agit de 117 fragments de paroi, dont 6 présentent des impressions de corde, 7 fragments d'épaules et 6 fragments de lèvres, dont 3 appartiennent au même vase. L'épaisseur des parois varie entre 0,6 et 1,2 cm; le diamètre des lèvres varie entre 8 et 9,6 cm. La pâte est jaunâtre, grise ou verdâtre, dure, compacte, bien cuite. La surface extérieure est lissée tandis que celle de l'intérieur est plus rugueuse; toutes les deux présentent des traces de tournage. Quelquefois, il y a des impressions de corde qui peuvent être disposées en bandes superposées. Les lèvres sont toujours arrondies et épaissies, seule un fragment est évasé [fig. 1]. Trois fragments de lèvres semblent appartenir à des formes resserrées tandis que la forme du quatrième ne peut être déterminée en raison des dimensions du tesson. Les fragments de paroi et d'épaule indiquent qu'ils appartenaient à des vases à panse ovoïde mais allongée. L'inclinaison des trois plus grands fragments d'épaule, déterminable par l'observation des traces de tournage, n'est pas visible et, par conséquent, l'épaule devait être très marquée [fig. 2]. Selon ces caractéristiques, on pourrait suggérer une attribution aux catégories des jarres à pâte Qena des classes JB et, peut-être, GJ et JO de Holthoer⁴, ou à des vases semblables à

3. Dans ces deux secteurs on a en effet découvert des fragments d'un même vase, ceux trouvés plus en aval ayant été emportés en bas par le ruissellement des eaux.

4. Voir R. Holthoer, *New Kingdom Pharaonic Sites, the Pottery*, S.J.E. Copenhagen, Oslo and Stockholm, 1977.

ceux-ci étudiés par Arnold ⁵ et Bourriau ⁶. La datation de nos matériaux serait de la fin du Moyen Empire, mais ces vases ont été utilisés en Nubie jusqu'au début du Nouvel Empire et on peut donc les attribuer à la période entre 1850 et 1500 av. J.-C. ⁷.

Dans cette période-là, dans le Delta du Gash, se développaient les cultures du Groupe du Gash Classique et Tardif, datées entre 1900 et 1500 av. J.-C. ⁸. À ces phases culturelles on a attribué les couches les plus superficielles de la zone de notre découverte et de la zone immédiatement en amont de celle-ci. Cela semble donc confirmer l'hypothèse d'une mise au jour des tessons Qena à la suite de l'érosion de ces couches.

Ce n'est pas la première fois qu'on découvre des tessons égyptiens à Kl. Au cours des précédentes campagnes on avait trouvé les matériaux égyptiens suivants :

1. Un fragment de paroi à pâte verdâtre dure et bien cuite (Qena) dans les couches du Groupe du Gash Ancien (2500-2300 av. J.-C.).
2. Un tesson tourné à la pâte rouge dans les couches du Groupe du Gash Moyen (2300-1900 av. J.-C.).
3. Un tesson à pâte grise avec engobe rouge à l'extérieur et décoration formée par de larges incisions ondulées dans lesquelles est appliquée une matière colorante blanche, dans les couches du Groupe du Gash Classique (1900-1700 av. J.-C.) ⁹.

5. Voir D. Arnold, "Zur Keramik aus dem Taltempelbereich der Pyramide Amenemhets III, in Dashur", *MDAIK* 33, 1977, p. 21-26, et, particulièrement, D. Arnold, "Keramikbearbeitung in Dashur 1976-1981", *MDAIK* 38, 1982, p. 25-65, pl. 14, n. 44; voir encore A.L. Kelley, *The pottery of Ancient Egypt*, Toronto, 1976, particulièrement, pl. 42, 43, 66, 67.

6. Voir J. Bourriau, *Pottery from the Nile Valley before the Arab conquest*, Cambridge, 1981, en particulier les exemples 119, 131, 132.

7. Voir en particulier Holthoer, *op. cit.*, qui remarque la présence de ces jarres sur les sites du Groupe C.

8. Pour toutes les datations des phases de la culture du Groupe du Gash, voir Capuano *et alii*, à paraître, *op. cit.*, et encore R. Fattovich et S. Vitagliano, "Radiocarbon dates from Mahal Teglinos, Kassala", *Nyame Akuma* 31, 1989, p. 39 sq.

9. Ce tesson est tout à fait semblable quant à la pâte, l'engobe, et la décoration, à l'exemple 103 de J. Bourriau, *op. cit.*

4. Un fragment de paroi tournée à pâte rouge et jaunâtre, dure et bien épurée avec engobe blanc à l'extérieur, dans les couches du Groupe du Gash Tardif (1700-1500 av. J.-C.).

Enfin un tesson tout à fait semblable au précédent a été recueilli sur le site de M1, attribuable au Groupe du Gash Tardif (1700-1500 av. J.-C.).

Cependant, du point de vue de l'histoire culturelle du site et de la région entière, la découverte de ces tessons est remarquable parce qu'il s'agit de la première découverte d'une quantité appréciable de céramique égyptienne au sud de la quatrième cataracte. Cela semble confirmer les modèles déjà proposés selon lesquels le Delta du Gash était engagé dans un réseau commercial entraînant la Vallée, c'est-à-dire la Culture Kerma et l'Égypte. À ce propos, on avait aussi supposé que cette région faisait partie du pays de *Pwnt*¹⁰.

Enfin, pour ce qui concerne le site de K1, il faut souligner que la concentration des tessons égyptiens suggère l'existence d'une zone fonctionnelle où se déroulaient les activités de conservation et, peut-être, d'échange des produits d'intérêt commercial. La fouille de cette zone, déjà entreprise dans la dernière campagne et qui sera continuée au cours des prochaines, produira des données pour vérifier et, éventuellement, mieux définir la structure de cette zone fonctionnelle.

Andrea MANZO.

10. Voir R. Fattovich, "The problem of Punt in light of recent field work in the Eastern Sudan", *Proceedings of the Fourth International Congress of Egyptology, München, 1985*, Hamburg, 1991, p. 257-272, et R. Fattovich, "Punt, the archaeological perspective", paper read at the Sixth International Congress of Egyptology, Torino, 1991, à paraître; pour un examen des matériaux céramiques confirmant cette hypothèse, voir R. Fattovich, "At the periphery of the Empire: the Gash Delta (Eastern Sudan)", W. Davies ed., *Egypt and Africa*, London, 1992, p. 40-47, et A. Manzo, *Origini e sviluppo del circuito commerciale di interscambio del Mar Rosso in età protostorica, III-II mill. A.C.*, tesi di laurea, Istituto Universitario Orientale, Napoli, anno accademico 1990-1991.

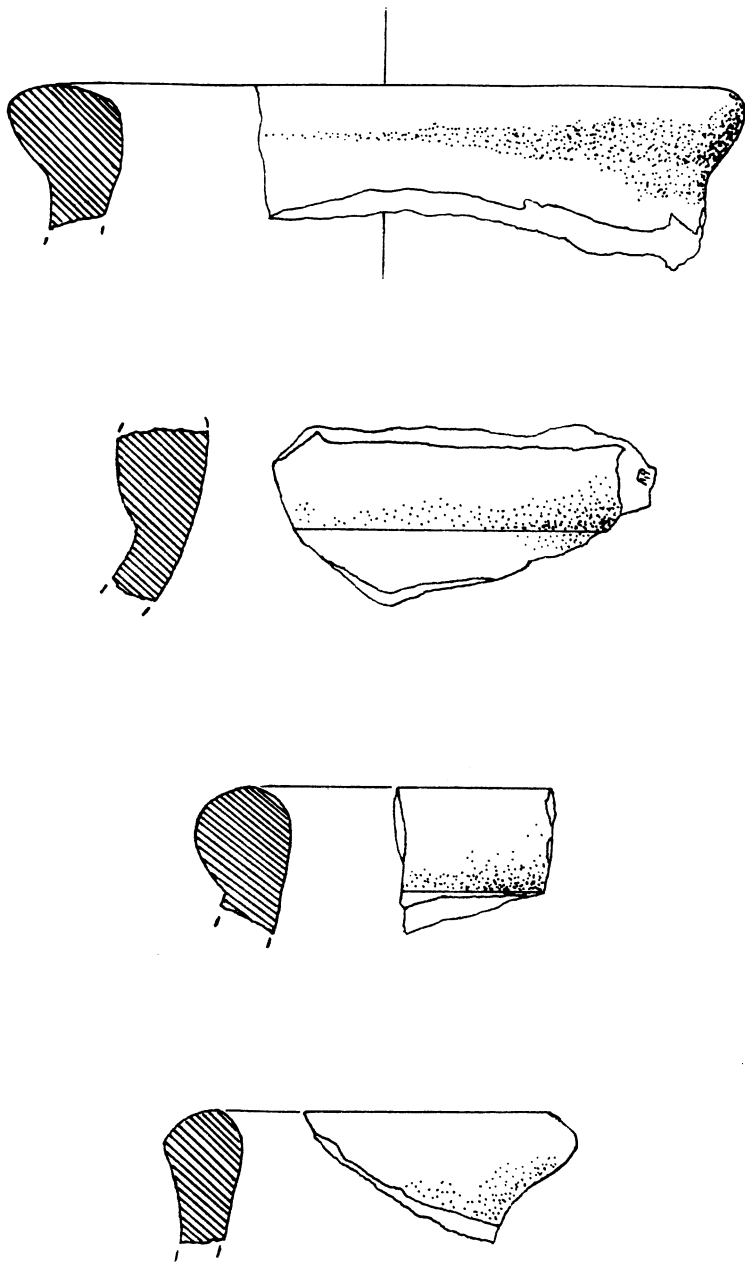


Fig. 1

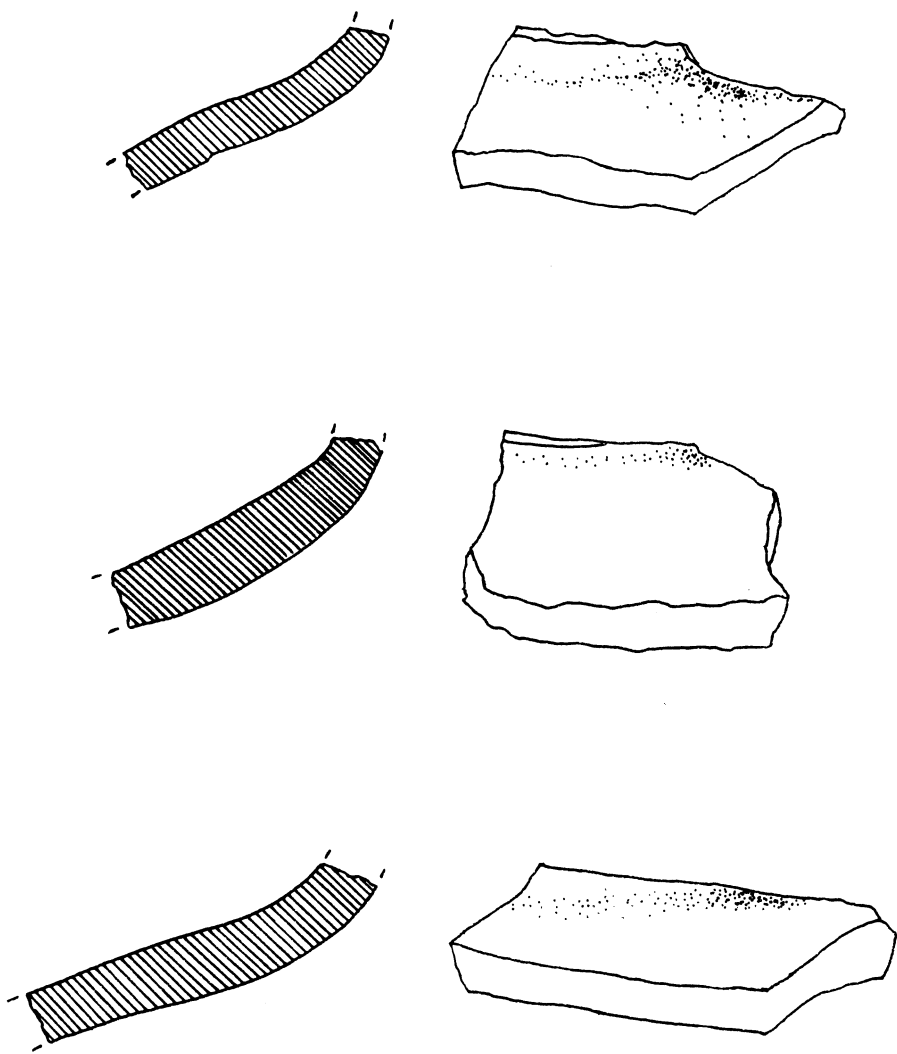


Fig. 2

II

INFORMATIONS GÉNÉRALES

§ 15.

Egyptian Modern Pottery Project.

In 1989-1990, I spent six months in Egypt studying traditional modern Egyptian pottery.¹ This work represents a preliminary phase of a longer-term research project with three major goals: 1) to continue the documentation of existing modern Egyptian ceramic forms and fabrics; 2) to help increase our knowledge of ancient ceramics by comparing ancient fabrics and technical characteristics with modern counterparts produced from known clays and documented manufacturing techniques; and 3) to begin to provide some kind of data base and analytical framework — as well as a comparative collection — from which to compare, contrast, and differentiate ancient and modern ceramics. Distinguishing ancient from modern ceramics can be a particularly vexing problem when dealing with pottery from archaeological survey contexts.

My primary aim in this first phase of the project was to examine modern pottery from an archaeological perspective — *i.e.*, to study and analyze the material as if it were an archaeological find. Future work will concentrate more on in-depth investigation of the various stages of ceramic production, from clay collection to firing and possibly distribution, at specific potters' workshops. The emphasis again will be ethno-archaeological in an effort to utilize a detailed study of modern traditional pottery manufacturing techniques and products to help elucidate ancient practices. Further samples will also be collected in order to expand the comparative collection begun with the initial research.

1. Financial support for the project was provided by a grant from the American Research Center in Egypt (ARCE).

Phase I of what I am calling the Egyptian Modern Pottery Project involved collecting or purchasing modern pottery from three primary sources: 1. rubbish contexts (broken pieces lying on the ground or discarded in trash heaps); 2. pottery dealers or other shops; and 3. individual potters or pottery workshops. Wherever possible, an attempt was made to determine the place of origin, name, and function of the individual vessels or sherds.

The pottery thus obtained was numbered and photographed, most of it was drawn, and an evaluation sheet was filled out for each of the drawn items. One part of the evaluation sheet recorded information dealing with the vessel type, condition, and general appearance of the pot/sherd as well as with any observable indications of manufacturing technique (such as hand-made body, wheel-turned rim/neck. A second part of the sheet dealt with visually observed characteristics of the fabric, and a third included observations on fabric characteristics and inclusions when viewed under a binocular microscope at a power of 20.²

A total of one hundred and sixty-five whole vessels or potsherds was given the extended processing treatment. Collection of material was confined geographically to selected areas in Sinai, the Delta, and the northern Nile valley and did not extend further south than El-Minya. The Upper Egyptian ceramic traditions clearly differ from those in the north and will be treated in a later phase of the project.

The range of ceramic forms analyzed was fairly restricted. In terms of function, the vessels mostly consisted of items employed in everyday household use: water containers; animal watering and feeding bowls; jars for baby animals; braziers; cheese or *semna* pots; mixing bowls; and the ubiquitous flowerpots.

2. I would like to thank Dr. Hany Hamroush for permitting me access to a professional quality microscope in Cairo and for patiently answering my myriad questions dealing with various aspects of geology and geochemistry as these related to my ceramic specimens. Dr. Hamroush was also of invaluable assistance with various logistical problems and was kind enough to serve as translator during several visits to individual potters.

The fabrics were almost all manufactured from Nile silt. Vessels made from canal muck could be distinguished on the basis of the large and varied inclusions in the fabric. The finer silt fabrics were often virtually indistinguishable from their ancient counterparts. Decoration, where it occurred, consisted of either a lime-based slip or wash applied pre- or post-firing, or a red-ochre plus white lime coating applied post-firing, mostly with a rag. The latter was the most common. The ochre plus lime wash produced colors ranging from light pink to a deep rose. None of the examples was burnished.

Marl clay fabrics in this sample of material were rare and occurred only in the *ballas* jar form. The most common was the grey-pink marl of the *ballas* jars produced in the Qena region; these seem to be marketed throughout the country. One Qena *ballas* jar purchased in the Fayyum potter's souq had been given an interior treatment of the ochre plus lime wash. In addition, broken pieces from two orange marl *ballas* jars were collected from a roadside not far from Gerzeh.

Material gathered from the remnants of a Bedouin camp near El-Arish consisted partly of typical forms and fabrics, and partly of anomalous material. The latter included tan and dark grey fabrics with heavy, generally well-sorted white or clear quartz inclusions from large bowls, *ibriqs*, other apparently closed forms, and possibly flowerpots. In addition, several pieces of one or more coarse, hand-made cooking pots had a heavy grog temper. The more typical Egyptian items from the Sinai material included remnants of the white *ullas* from Cairo, Nile silt flowerpots, and the black-ribbed *ibriqs* and bean pots that are characteristic of Sharqiya and produced in an area near Zagazig.

Particularly instructive was a visit to a government pottery workshop, located north of Cairo, which produced only flowerpots. This workshop had six kickwheels, operated by six workers. According to one of the employees, the flowerpots were made in two different fabric types. The first consisted of Nile silt taken from nearby topsoil which was soaked in six settling basins located to one side of the workshop building. No tempering agents of any kind were added to the silt. The second fabric consisted of a mixture of the

silt plus a white clay which was brought in from Tebin, near Helwan. The proportions of the mixture were one-third Nile silt, two-thirds Tebin clay. According to the employee, the only reason for the mixing was color variation : the Tebin mixture produced a much lighter colored pot. Firing was done once a week in two kilns. The firing lasted forty-two hours, and a total of 5,000 flowerpots was fired each time. The workshop operated the year round.

Preliminary investigation indicates that, at present, several different categories of pottery production units are functioning in Egypt. These can be ranked in order of size and output. The largest are the major manufacturing centers, which include Sammanud, Minouf, Cairo, the Fayyum, Qena, and the oases, especially Dakhla. These centers produce considerable quantities of pottery which are typically marketed over large distances. Specific centers also sometimes produce specialized vessels which are sold throughout much of if not all of the country. Such vessels include the *ballas* jars from Qena, the white *ullas* from Cairo, and the ribbed black "Gaza" ware manufactured in Zagazig. The second group of pottery producers consists of smaller workshops or groups of potters. These seem to specialize either in particular forms (such as flowerpots) or in a limited number of items that cater to local demand. The third type of production unit is the individual potter who produces a limited repertoire that supplements vessels available from the larger centers. The two smaller production groups seem to concentrate on creating specific common forms, such as the bread oven baking trays, the *majur* bowls and the *zir* water jars. All of these items are large and unwieldy, and therefore tend to be produced in relatively close proximity to their point of sale and use.

In general, a more limited repertoire of fabrics and a vastly more restricted variety of forms is in current use than was the case in antiquity. The fabric and shape repertoire also seems to have decreased significantly in the past approximately thirty years. Unfortunately, the number of traditional potters now working in Egypt seems to be consistently shrinking, fallen victim to a technological era in which plastic and metal have become or are becoming paramount. However, given the rural character of much of Egypt's

society and the usefulness, inexpensiveness, and ease of replacement of household pottery, as well as the easy availability of raw material for its manufacture, it appears unlikely that the craft will die out completely in the immediate future. But the range of forms in common use may well become even more circumscribed in future than is presently the case.

Carol A. REDMOUNT.

III

CLASSEMENT CHRONOLOGIQUE ET THÉMATIQUE DES INFORMATIONS INCLUSES DANS LES PARTIES I ET II

(les numéros renvoient aux paragraphes)

Naqada III : 12.	Époque romaine : 5, 9, 10, 13.
I ^{re} dynastie : 7.	I ^{er} -II ^e siècles : 5.
Ancien Empire : 5, 6, 14.	Trajan à Antonin : 8.
I ^{re} Période intermédiaire : 6.	IV ^e siècle : 8.
Moyen Empire : 4, 5, 6, 14.	Tardive : 5, 6.
Bronze Moyen II A et B : 2.	Époque byzantine : 3, 10, 11.
II ^e Période intermédiaire : 2, 4, 14.	Époque moderne : 15.
Nouvel Empire : 5, 7, 9, 11.	Amphores : 3, 4, 8, 10, 11.
Début : 6.	Palestiniennes : 3, 4.
Début de la XVIII ^e dynastie : 4, 9, 10, 14.	Romaines tardives : 8.
Époque ramesside : 4, 9, 10.	Céramique importée :
III ^e Période intermédiaire : 5, 7.	Attique : 3.
XXV ^e dynastie : 1, 7, 10.	Canaanéenne : 2, 9.
Époque tardive : 1, 5, 7, 10, 11.	Chypriote : 2, 3, 4, 9.
Époque saïte : 2.	Étrusque : 9.
Psammétique I : 1.	Grecque : 9.
Époque perse : 3, 5.	Kerma : 9.
Époque ptolémaïque : 5, 9, 11.	Mycénienne : 4, 9.
Époque hellénistique : 3.	Palestinienne : 2, 3, 4.
	Syrienne : 2.
	Dépôts de fondation : 9.
	Fours à poïers : 2.
	Marques de potiers : 2.
	Tell el-Yahoudieh ware : 2.

IV

PUBLICATIONS RÉCENTES SUR LA CÉRAMIQUE DE LA VALLÉE DU NIL

1. As (A.van), (Ed.), *Newsletter*, Department of Pottery Technology, University of Leiden, Vols. 7-8, 1989-1990.
2. *Cahiers de la céramique égyptienne* 3, IFAO, Le Caire, 1993.
3. Daszkiewicz (Malgorzata) et Jelitto (Jacek), « Preliminary Report on results of thin-sections analysis of pottery from the trial trenches in the Hatshepsut temple at Deir el-Bahari », *Discussions in Egyptology* 22, 1992.
4. Graefe (Erhart) et Barthelmess (Petra), « Die Keramik », chapitre VII dans Graefe (Erhart), *Das Grab des Ibi*, Fondation Reine Élisabeth, Brussels, 1990.
5. Henein (Nessim Henry), *Poteries et Proverbes d'Égypte*, IFAO, Le Caire, 1992.
6. Schiffer (Michael B.), « The influence of surface treatment on heating effectiveness of ceramic vessels », *Journal of Archaeological Science* 17, Academic Press, London, 1990.
7. Szafranski (Zbigniew), « Pottery from the time of construction of the Hatshepsut temple », *Discussions in Egyptology* 22, 1992.

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