

Colin A. Hope

assisted by

Bruce E. Parr

Karnak-Nord XI

The Painted Pottery of the New Kingdom

with an Appendix by

W.H. Jay†, C.A. Hope, J.D. Cashion, D.L. Howard and K.M. Spiers



Institut français d'archéologie orientale

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Introduction

THE MATERIAL presented in this volume comprises all of the Blue-Painted Pottery, and some of the Polychrome-, Monochrome- and Bichrome-Painted Pottery, of the New Kingdom from the excavations at Karnak North by Jean Jacquet and Helen Jacquet-Gordon. The remainder of the latter two types is included in the volume on the ceramics from the excavations published by Jacquet-Gordon in *Karnak-Nord* X (2012), and this present volume should be used in combination with the chapters on the New Kingdom in that study. The architecture and chronological phasing of the excavated areas are described by Jacquet in *Karnak-Nord* V, VII and IX, and the decoration and objects are published by Jacquet-Gordon in volumes VI and VIII. Thus, only brief remarks are included here about the find contexts of the painted ceramics. In addition, the Appendix contains the results of a detailed study of issues relating to the characterisation and manufacture of the main pigment employed on Blue-Painted Pottery. While it incorporates a few samples only from Karnak North, its conclusions are of distinct relevance to this publication.

Context, Recording and Dating

Context

The three excavation areas investigated were labelled Fouilles H, A and B. H lies to the north-east of the Temple of Montu. While ample evidence was unearthed for New Kingdom activity from before the reign of Amenhotep III, both there and on the north of the temple,¹ little decorated pottery was recovered for inclusion in this study. Fouille A contains the Treasury of Thutmose I, which lies due east of the Montu enclosure (Plan 1), built over earlier structures dating back to the Middle Kingdom and with a sequence of reuse extending into the Late Roman period. The Treasury (Plan 2) functioned in some form until the reign of Ramesses II, at which time it was dismantled and different installations were erected on the site. Bakeries were located immediately south of the Treasury and similar structures were erected here during the Ramesside remodelling. There were workshops adjacent to the Treasury in the north-west corner. Fouille B (Plan 3) is an extension of the excavations to the east (Plan 1), beyond the enclosure walls towards the enclosure wall of the Karnak Amun temple complex. In addition to the Jacquet excavations, some work was undertaken by Phillippe Brissaud in 1971 and 1972 in the south-east corner of the temple area, on the eastern edge of Squares I–III of Fouille A and adjacent sections of CI–III in Fouille B.² This work aimed at gaining data for the detailed study of New Kingdom decorated ceramics as a large deposit was found in this area from the outset of the excavations.³ This was believed to contain material derived mostly from the Aten temple complex at East Karnak.

1. JACQUET 1970, pp. 268–275; JACQUET 1972, pp. 157–160.

2. JACQUET 1973, p. 216 and Plan 1.

3. JACQUET 1970, p. 276.

The material from Fouilles A and B, which forms the basis of this study, was retrieved and registered using a date system and excavation location number, for example 02/01/70-2, being location 2 excavated on 02/01/1970. Several locations were excavated simultaneously and numbered separately. Records were maintained in the excavation diaries with details of the location of the excavation units on a daily basis, and the ceramics found in each location were bagged and the bags numbered with date and the excavation location number. The excavation location referenced the square of the grid imposed across the site (Plan 2) and the depth of the excavation unit from which the material originated. The excavation unit depths so recorded varied according to the nature of the excavated material. More than one excavation location could be located within the same square and at the same approximate depth, while others in the same square might only partially overlap or, of course, differ in depth entirely. This system was not employed by Brissaud and records of his excavation and pottery recording systems were not available to me when preparing this study. He appears to have numbered the deposits he encountered sequentially, prefixing them with D, though some other designations were also employed, including one the writing of which is unclear and appears variously as IS or I5 and others prefixed with Z.

The correlations between the dated bags with the daily excavation location number and the details of the actual excavated locations were provided to me by Jacquet-Gordon. Unfortunately, records were unavailable for some of the bags and ambiguity exists in relation to the find spot of others. It did not prove possible for me to resolve the latter by consulting the excavation diaries due to lack of time at the end of the recording process; the diaries are in IFAO. In the entries for such material under context in the Type Descriptions within Chapters 1 and 2, the different possibilities are indicated and they are accompanied with a question mark (?) in the distribution charts presented in Chapter 4. However, the significance of this is greatly reduced as most of the stratigraphy throughout the excavations was disturbed, and material of vastly different dates was found together. This situation resulted from the continuous activity in the area and the numerous changes in function it witnessed, plus deliberate destructions. The dated bag and excavation location numbers are not provided in this publication only the stratigraphic contexts whence they originated.

Recording

Jacquet-Gordon sorted the ceramics after excavation and diagnostics of various types were grouped by chronological period and retained. Fortunately for this study, that included all decorated ceramics of the New Kingdom. A few pieces received object numbers. Brissaud studied the painted ceramics from all of the excavations during the period he worked at Karnak North, and although no account was published, he incorporated some comments in a general survey of New Kingdom ceramics.⁴ He assigned PP (painted pottery/*poterie peinte*) numbers to many of the pieces, while others received a sequential number prefixed by [19]71 and [19]72. This included sherds with potmarks. Tabulation of these systems by the writer showed no overlap in the numbering, but the sequences in all of them were incomplete on the basis of what was available to me. None of these is incorporated into this publication.

My approach to the recording was to note every piece by dated bag and excavation location number, indicating fabric according to ‘The Vienna System’⁵ in accord with Jacquet-Gordon’s publication of the other ceramics from the excavations. Following her system also, form numbers were allocated on the basis of what was identified each day. These were employed for ease of general reference, but have been abandoned for this volume, as they were not sufficiently specific. Decoration was recorded in detail for every piece and the majority was drawn by Khaled Zaza, although not when they duplicated already-documented identical pieces. Unfortunately, some fragments with variant decorative schemes were not all drawn. To facilitate the drawing of pieces decorated with repeat motifs, only a section of the motif was added to the drawing. Photography of key pieces was undertaken by Jacquet and myself. When the Karnak North magazines were emptied, Irmgard Hein, who was responsible for this, took many more photographs, which form the basis of what is presented here. The typology presented in the Type Description chapters was developed after the drawing of the material.

Dating

The painted ceramics presented here are arranged according to broad decorative groups, which are outlined below. It was decided not to divide the material into chronological phases even though many of the forms are distinctive and their chronological parameters are relatively well documented. Such a grouping would, of necessity, have been based upon shape and decoration

4. BRISSAUD 1979.

5. BOURRIAU, NORDSTRÖM 1993.

and not excavation context. I mentioned above that most excavation units were disturbed, but furthermore, the majority of the decorated material derived from dumps that bear little functional relationship to the original structures that they overlay or in which they were found. The material within them was all of mixed date. It was believed by the excavators that the Treasury had been cleared out during the Ramesside restructuring of the monument. The major area of dumping was in squares A I–X, B I–V and B CIII–IV, though redeposited material extended over a wider area. It was encountered from surface level, which was higher on the east, and in places may have extended to floor level. It may not represent one episode of activity, may contain material from locations other than the suggested Aten temple complex and, in the excavators' opinion, may have been deposited at the end of the Late Period. Thus, the stratigraphy and excavation context cannot be used as the basis for developing a chronological sequence. The following correlations may be noted, though it is uncertain whether these were not contaminated:

- A VI, XI, XVI, XXI 000-080: The 18th Dynasty Bakeries;
- A VI, XI, XVI, XXI 080-130: The Ramesside Bakeries;
- A XXIV, XXV, XXX 000-080/100: The Northern Ateliers of the 18th Dynasty.

The issue of dating is discussed in more detail in Chapter 4.

The evolution of the pottery of the New Kingdom is divided into four main phases with several sub-phases as related to specific reigns, incorporating the most recent revisions⁶ as follows:

- 1: Ahmose – Thutmose II;
- 2A: Hatshepsut – Thutmose III;
- 2B: Amenhotep II – Thutmose IV;
- 3A: Amenhotep III – Horemheb;
- 3B: Seti I – Merenptah;
- 4A: Amenmesses – Setnakht or Ramesses III;
- 4B: Ramesses IV – Ramesses XI.

The transitions between these phases are not always clearly defined because of the lack of well-dated material and there is often ambiguity in interpretation. This is evident in relation to the change from 2B to 3A, and 3A to 3B. Despite there being significant differences in material of the reigns of Amenhotep III to Tutankhamun and that of the following reigns to Ramesses I at Memphis,⁷ this is not reflected elsewhere. Pottery recovered near the tomb of Seti I in the Valley of the Kings⁸ has a close resemblance to that of phase 3A. A major change does seem to occur in the reign of Ramesses II⁹ as proposed many years ago.¹⁰ The development of painted ceramics contributes significantly to this schema.¹¹

Classification of the Material

Fabrics and Surface Treatment

As already noted, the so-called 'Vienna System' was employed for the classification of the pottery fabrics. This system is well-known and needs no detailed account here.¹² A limited range of fabrics was employed in the manufacture of the decorated pottery from Karnak North; this comprises:

- Nile Clay B1:** medium-fine body with much fine sand and some medium and coarse sand, mica and fine straw; evenly fired reddish-brown.
- Nile Clay B2:** medium dense body with much sand of all sizes, mica, scattered limestone and straw of various sizes; fired with dark core and lighter reddish and brown oxidised zones depending upon wall thickness.

6. ASTON 2014, p. 8.

7. BOURRIAU 2010, p. 6.

8. ASTON 2014, pp. 30–45, pls. 7–23.

9. BOURRIAU et al. 2005, p. 4.

10. HOPE 1985.

11. HOPE 1987; HOPE 1997; ASTON 1998, p. 110, n. 32; TAKAHASHI 2021.

12. For further discussions see, for example BOURRIAU, NICHOLSON 1992; BOURRIAU et al. 2000; and ASTON 2021, pp. 258–260.

- Marl A2:** fine-grained body with some small sand and limestone; mostly evenly-fired cream or brownish-cream.
- Marl A4:** fine-grained body with noticeable sand and crushed limestone, mostly small, throughout the body; may have a light brown core and pale red-pinkish oxidised zones with a naturally-occurring cream or greyish-cream exterior surface zone.
- Marl D:** fine to medium-fine body with conspicuous crushed limestone of various sizes added as deliberate temper, sand of various sizes, mica and red rock material. Often fired with a light brown core and red oxidised zones.

Of these, Nile Clay B2 and Marls A2 and A4 are the most common.

The occurrence of one fragment in an *Oasis Fabric* should be mentioned here (Fig. 4l). It has a medium dense body with sand, limestone, variously-coloured rock fragments and very fine straw; it is fired pink with a patchy light grey surface. It compares well with Fabric F1G of the 'Ain Aseel classification in Dakhla Oasis¹³ and B23 of the Dakhleh Oasis Project fabric typology.¹⁴

Nile clay fabrics invariably received a surface coating or slip, most commonly light-coloured (cream, orange-cream, light pink) but also red. The light coatings cover all of the decorated surface or surfaces while the red might cover the entire surface or only part of it; in some cases, the decoration was painted onto a cream coating on part of the vessel while the remainder of the surface was coated with red. Such red coatings could be polished or, less frequently, burnished. The marl fabrics are uncoated or occasionally red coated.

Morphology

The analysis of the morphology follows standard procedures¹⁵ and is based upon the identification of the characteristics of the zones that constitute the vessel profile, the relative proportions of the various zones plus the relationship of total height to width, the so-called indices. These are used as the basis for the terminology that is employed, but only in a general manner as much of the material is fragmentary and thus definite relative proportions cannot always be established. Vessels are grouped also according to size categories but no specific formal approach to this has been applied. Rims are defined by relation to the angle of the vessel wall as either direct, thus not offset from the wall, or modelled, so offset in various ways from the wall. Bases are defined in a similar manner with the same designations, and may be round, pointed, flat, or comprise a ring or foot applied to the wall. The general aspect of the vessel is defined by the location of the maximum diameter: if this at the rim then it is open or unrestricted, while if it occurs elsewhere then it is closed or restricted.

The material is grouped into a series of broad shape families, namely Bowls, Jars and Lids, and then by similarities in morphology. Sub-groups within the Jar family are Handled Vessels and Spouted Vessels. One exceptional vessel (Fig. 47c) cannot be assigned to any of these families; it has an elaborate contour and resembles a funnel. The pottery presented here cannot be grouped according to specific functions as this may have been varied and also been determined in varying degrees by the existence of the decoration and its elaboration. The issue of function is discussed in Chapter 4.

Zonal Composition and Shape Families

The zones are identified by reference to their angle of inclination in relation to the central axis of vertical symmetry shown by the centre line in the drawings. The angles are defined as divergent, convergent or vertical. The shape of the zones is convex, concave or straight; the latter is rare. The change from one zone to another is marked by the change in inclination of the contour in relation to the axis. The transition from one zone to another may be round, angular or marked by a ledge. The number of zones is used as the basis for major grouping. Features of the shape families are given below; the zones are numbered from the bottom.

- Bowls:** generally wider than high, though a few have very similar dimensions and even fewer are taller than wide; either unrestricted or slightly restricted; one to three zones.
- Simple Bowls:** one divergent convex zone termed the body.

13. MARCHAND, TALLET 1999, pp. 335–336.

14. HOPE et al. 2002, pp. 96, 106–107.

15. HOLTHOER 1977, pp. 43–52; ASTON 1998, pp. 41–52.

Type Descriptions I

Monochrome- And Bichrome-Painted Pottery

Monochrome-Painted Nile Clay Types

Nile B2: Cream-Coated

Bowls

Simple Bowls: Restricted

Fig. 1a

Dimensions: Rd = 17.6; Md = 25.2; MdHt = 6.

Decoration: one simple delineated panel – QVb.1-QIb.3-QVb.1.

Comments: modelled rim.

Jars

Neckless Jars

Fig. 1b

Dimensions: Rd = 32.4.

Decoration: one simple panel – QVb.36.

Context: A IX 168-136.

Comments: modelled rim.

Small Necked Jars: probably with Tall or Very Tall Necks

Fig. 1c

Dimensions: Rd = 7.6.

Decoration: one simple panel – QVb.34.

Comments: low modelled rim.

Fig. 1d

Decoration: one composite panel – ?QVa.2-QVc.4b.

Context: B CIII 262-225.

Fig. 1e*Dimensions:* Nd = 8.*Decoration:* one simple panel – QVb.37a.*Comments:* body appears to have been wide and the neck narrow.**Fig. 1f***Dimensions:* Md = 9.2.*Decoration:* one simple panel – QVb.16.**Fig. 1g***Decoration:* one simple panel – QVb.23.*Context:* B ?CIII.*Small, Footed Necked Jars***Fig. 1h***Dimensions:* Nd = 6.4.*Decoration:* one simple panel – QVb.16.*Context:* B CIV 235-224.**Fig. 1i***Dimensions:* Fd = 4.6; FHt = 10.4; Bd = 5.6.*Decoration:* Body QVb.26; Foot QVb.29.*Context:* B ?III or CIII.*Necked Jars***Fig. 1j***Dimensions:* Rd = 10.8; Ad = 8; AdHt = 4.2.*Decoration:* one simple panel – QVb.8a.*Context:* B CIII 317-263.*Comments:* modelled rim.**Fig. 1k***Dimensions:* Rd = 12.4.*Decoration:* Rim – QVb.1; Neck – one simple panel: QVb.8a.*Context:* B ?CIII or CIV.*Comments:* modelled rim.**Fig. 1l***Dimensions:* Nd = 8.8.*Decoration:* one simple panel – QVb.48.*Context:* Brissaud D/10b.**Fig. 1m***Dimensions:* Nd = 9.6.*Decoration:* Neck – QVb.1 but incomplete; Body – one simple panel: QVa.18a.*Context:* ?Brissaud.

Fig. 1n

Dimensions: Nd = 14.4; Ad = 11.2.

Decoration: Neck – one simple panel: QVb.30; Body – possibly one simple delineated panel: QVb.18-QVc.6.

Context: B CIII 310-250.

Fig. 1o

Dimensions: Nd = 12.

Decoration: one simple panel – QVb.46a.

Context: Brissaud D/6.

Nile B2: Red-Coated

Jars

Tall-Necked Jars with Piriform Bodies

Compare blue-painted marl types Figs. 40b–c, f and 41a for the form.

Fig. 1p

Dimensions: Nd = 11.2.

Decoration: two simple separate panels, the second delineated – QVb.30-gap-QVb.1-QVe.11a.

Comments: ledge transition at neck.

Very-Tall-Necked Jars with Ovoid Bodies and Collared Rims – Feminoform Jars

Fig. 1q

Dimensions: 5.6 × 4.

Decoration: RIIIa.1.

Comments: see monochrome-decorated marl type 4i for discussion of the form. It is uncertain whether the fragment derives from a painted example.

Monochrome-Painted Marl Clay Types

Marl A4: Uncoated; variants: red-coated A2 and A4, cream-coated A2, uncoated D, some burnished or polished and Oasis Fabric

Forms in variant wares: A4 red-coated: 2d, 3b; A2: 4w; A2 red-coated: 2c–e, j; A2 cream-coated: 3a; D: 5a, c–f, h–i, m, r; Oasis: 4l.

Bowls

Complex Bowls with Modelled Rims: Restricted

Fig. 2a

Dimensions: Rd = 12; Sd = 13.6; SHt = 2.8.

Decoration: Rim top – QVd.12; Body – one delineated panel: QVb.1 – possibly QVc.1.

Context: H North of Montu.

Fig. 2b

Dimensions: Rd = 36; Sd = 35; SHt = 4.4; Md = 37.2; MdHt = 0.8.

Decoration: Side – one simple panel: QVc.4a; Body motif uncertain: one group of four oblique black lines and one other vertical thick black line.

Context: B CIII 175-118 hole.

Fig. 2c

Dimensions: Rd = 43.6; Sd = 43.2; SHt = 2.8; Md = 44.4; MdHt = 4.

Decoration: Side – one composite panel: RIVb.6-QVb.8a.

Context: B CII 300-267 or CIII 153-100.

Comments: A2, red coated in and out; two non-joining fragments with identical decoration; number of original bosses unknown.

Unillustrated: one rim and side sherd

Dimensions: Rd = 28; MdHt = 3.5.

Decoration: Side – one composite panel: RIVb.5-QVb.4a.

Context: A I room 2 067.

Comments: A2, red coated in and out.

Unillustrated: one rim and side sherd

Dimension: Rd = 27; MdHt = 3.2.

Decoration: Side – one simple panel: QVc.4a-QVb.1.

Comments: A2, red coated in and out.

Fig. 2d

Dimensions: Rd = 34; Sd = 35.2; SHt = 5.6; Md = 38.8; MdHt = 4.4.

Decoration: Rim – QVd.2; Side – one simple panel: QVb.37a; Body – one simple panel: QVc.4a.

Comments: A2, red coated in and out.

Unillustrated: one rim and side sherd

Dimensions: Rd = 38; SHt = 5.3; MdHt = 3.

Decoration: Rim – QVd.2; Side – one simple panel: QVb.4a; Body – QVb.1.

Comments: A4, red coated rim and out.

Unillustrated: one rim and side sherd

Dimensions: Rd = 38; SHt = 5.9; MdHt = 4.

Decoration: Rim – QVd.2; Side to upper body – one simple panel: QVb.8; Body – one simple panel: QVb.1.

Comments: A4, red coated in and out.

Complex Bowls with Modelled Rims: Unrestricted**Fig. 2e**

Dimensions: Rd = 34; Sd = 32; SHt = 3.8; MBd = 32.2; MBdHt = 0.4.

Decoration: Side – one simple panel: QVb.4a; Interior, lower body – one simple delineated panel: QVb.1-QIb.1.

Context: A XI 077-068.

Comments: A2, red coated. The occurrence of decoration on the interior is unusual. A parallel from Deir al-Medina with bichrome decoration carries a single open lotus flower and a bud on the interior; the suggested restoration of a small foot on this bowl is uncertain.¹

1. HOPE 1989b, fig. 13j.

Fig. 2f

Dimensions: Rd = 35–40; SHt = 4.

Decoration: one simple panel – QVb.34.

Context: A LI–LVI 290-175.

Additional examples of Figs. 2e–f

Unillustrated: one rim and side sherd

Dimensions: Rd = 42; SHt = 6.3.

Decoration: Rim top – QVd.13, one group only; Side – one simple panel: QVb.34.

Unillustrated: one rim and side sherd

Dimensions: Rd = 40; SHt = 5.9.

Decoration: Rim top – QVd.15; Side – one simple panel: QVb.34.

Unillustrated: one rim and side sherd

Dimensions: Rd = 42; SHt = 6.3.

Decoration: Rim top – black bars, number unknown; Side – one simple panel: QVb.15.

Context: A III 127-026 or V 088-081.

Fig. 2g

Dimensions: Rd = 40; Sd = 36.6; SHt = 5.6; MBd = 38; MBdHt = 2.8.

Decoration: Rim top – QVd.14; Side – QVb.1-gap-QVb.4a; Body – QVb.1.

Comments: A2, red coated with streak polish in and out.

Fig. 2h

Dimensions: Rd = 42–48; Sd = 45.2; SHt = 4–4.5; MBd = 46.4; MBdHt = 0.9.

Decoration: Rim top – QVd.4 or 5 (incomplete); Side – one simple panel: QVb.4 or QVb.15.

Contexts: A V 088-081, one example; unknown, two examples.

Fig. 3a

Dimensions: Rd = 46.4; Sd = 41.6; SHt = 6.8; MBd = 42.4; MBdHt = 4.

Decoration: Rim top – QVd.13; Side to upper body – one simple panel: QVb.49; Lower body – QVb.1.

Comments: A2, cream coated in and out.

Form uncertain, possibly Restricted Bowl with Modelled Rim

Fig. 3b

Dimensions: Rd = 47.

Decoration: Rim top and edge – QVd.5; Side – one simple panel: QVb.4a.

Context: A II 170-165.

Comments: A4, red coated and streak polish in and out; two fragments.

Unillustrated: one rim and side sherd

Decoration: Rim top has part of black stroke; Side – one simple panel: QVb.8.

Context: B CIII 317-263.

Jars

Large, Short-Necked Biconical Jars with Ring Bases

Fig. 3c; Pl. 1a

Dimensions: Rd = 24.5; NHt = 4; Nd = 24.5; Md = 46; MdHt = 16.5.

Decoration: Rim – QVd.11-QVb.4a; Upper body – one simple delineated panel: QVb.46b-QIb.2-QVb.1.

Context: A III 320-300.

Publication: Jacquet-Gordon 2012, figs. 43c and 48l, and pl. XIV.

Comments: the motif in the central panel occurred at least twice. The occurrence of a stylised lotus flower with large curved petals on the sides is of interest as this also occurs on a vessel of this type at Amarna² and Qantir.³ Linear motifs as found on this vessel and Fig. 3d occur on such vessels at Malkata, though none is sufficiently well-preserved to indicate whether the lotus was also used.⁴ Fragments from such vessels have been found at the Theban West Bank temple of Thutmose IV amongst material assigned to the reigns of Thutmose IV to Akhenaten, including with the lotus flower.⁵ A necked version of the form with a rounded, handmade base, found in front of the tomb of Siptah in the Valley of the Kings and assigned to the 18th Dynasty⁶ carries a decoration similar to this and the following type. Aston also notes examples from other locations.

Fig. 3d; Pl. 1b

Dimensions: Nd = 14; Md = 30; MdHt = 14.8.

Decoration: two simple delineated panels with one common delineator – QVb.4a-QVc.11-QVb.45-QIb.2-QVb.30.

Comments: see Fig. 3c.

Fig. 3e

Dimensions: Bd = 11.8.

Decoration: none; potmark painted.

Comments: this fragment is included to illustrate the type of base of the preceding two types.

Small Necked Jars

Fig. 4a

Dimensions: Nd = 7.5; Md = 12.8; MdHt = 5.2.

Decoration: Body – one simple delineated panel: QVb.1-QVb.7.

Fig. 4b

Dimensions: Md = 9.6.

Decoration: one composite panel – QVb.26>gap>QVa.9>QVb.1.

Fig. 4c

Dimensions: Md = 8.8.

Decoration: Upper body – one simple panel: QVb.15; Lower body – QVb.1.

Fig. 4d

Dimensions: Rd = 11.5.

Decoration: Rim top QVb.1>QVd.12; Neck QVb.1.

Context: B ?IV/CIII/CIV.

2. ROSE 2007, p. 27 and fig. 3.7.

3. ASTON 1998, no. 1612.

4. E.g. HOPE 1989a, fig. 8g–h.

5. GUIDOTTI, SILVANO 2003, D78 and D81.

6. ASTON 2014, p. 28, pl. 5.54.

Funnel-Necked Jars with Modelled Rims

Fig. 4e

Dimensions: Rd = 11.6.

Decoration: one simple panel – QVb.9.

Fig. 4f

Dimensions: Rd = 14.

Decoration: one simple panel – QVb.15.

Context: B CIII 168-135 deposit.

Fig. 4g

Dimensions: Rd = 18.

Decoration: Rim – QVb.30-gap-QVb.1; Neck – QVb.1.

Fig. 4h

Dimensions: Rd = 19.5.

Decoration: Rim – QVb.32; Neck – one simple panel: QVb.37b.

Context: B CIII surface.

Very-Tall-Necked Jars with Collared Rim

Figs. 4i–j are identified as from feminoform jars on the basis of morphology and decoration. In Fig. 4i the vertical undulating line on the neck, which, in complete examples, frames an applied or modelled head, as Fig. 1q, represents hair or a wig. Such vessels regularly have collared rims, as in this example, and an ovoid body that may have bosses, undoubtedly representing breasts, as on Fig. 4j. The form is illustrated by one restored unpainted example,⁷ reproduced on Fig. 4 here, and numerous fragments in Nile Clay B2 from the site. Such vessels occur from the Second Intermediate Period onwards into the Ramesside Period, in unpainted Nile clay and marl fabrics or with monochrome, bichrome (Fig. 9j) and blue-painted decoration (Figs. 26g and 45b–e). The neck from a vessel of this type, recently discovered in the late 18th Dynasty village on the West Bank at Luxor, has what appears to be a mould-made, blue-painted head of Hathor attached below the rim of an otherwise unpainted example. These vessels are associated with Hathor.⁸

Fig. 4i

Dimensions: Rd = 10.8; Ad = 9.6; AHt = 2.2.

Decoration: Rim – QVb.34; Neck – one composite panel: QVc.2 lower part over QVb.37a.

Context: B CIII 208-197.

Fig. 4j

Dimension: Nd = ?13.6; Md = extant 17.5.

Decoration: one composite panel – QVb.3-RIVb.2.

Comments: the sherd preserves a boss that was probably one of a pair representing breasts.

Necked Jars with Ovoid or Globular Bodies

Fig. 4k

Dimensions: Ad = 4.4; Nd = 6.4.

Decoration: Neck – one simple panel: QVb.8a; Body – QVb.1.

Context: B CI 276-233 wall or B II/CII 280-278.

7. JACQUET-GORDON 2012, fig. 61e.

8. GUIDOTTI 1978; BOURRIAU 1981, no. 52; Boston 1982, nos. 50 and 69; HOPE 1989b, p. 57; see also SEILER 2006.

Fig. 4l

Dimensions: Ad = 6.0; Nd = 8.4.

Decoration: Neck – QVb.1/30; Body – one simple panel – QVb.46a.

Comments: Oasis fabric; the form may have been a slender amphora of the oasis type rather than a jar.⁹ Such vessels often have ‘black-hatched’ decoration as with this piece. This type of decoration is known from the late 18th Dynasty on various forms not of Oasis manufacture (Fig. 1m).¹⁰ Oasis amphorae with this decoration have been assigned to the 20th Dynasty.¹¹

Fig. 4m

Dimensions: Nd = 8.8; Md = extant 12.8.

Decoration: Body – one simple panel: QVb.8a.

Fig. 4n

Dimensions: Nd = 9.6.

Decoration: one simple delineated panel – QVb.1-QVe.5.

Fig. 4o

Dimensions: Nd = 12.8.

Decoration: one simple delineated panel – QVb.15-QVe.1.

Context: A VI 021-011.

Fig. 4p

Dimensions: Nd = 12.

Decoration: one simple delineated panel – QVa.19-QVe.11a.

Fig. 4q

Dimensions: Md = extant 24.8.

Decoration: one simple delineated panel – QVe.6-QVb.8a-gap-QVb.4a.

Fragmentary Necked Jars with Piriform Bodies

Fig. 4r

Dimensions: Nd = 8.6.

Decoration: one simple delineated panel – QVa.6-QVc.2.

Fig. 4s

Dimensions: Ad = 8.8; Nd = 9.8.

Decoration: one simple delineated panel – QVa.12-QId.1.

Fig. 4t

Decoration: one simple panel – QVe.3.

Context: B CIV 200-168.

Fig. 4u

Dimensions: Nd = 9.6.

Decoration: one simple delineated panel – QVb.1-QVe.12-QVb.1.

Context: B CI 302-291.

9. MARCHAND, TALLET 1999, pp. 319–320; LONG 2019, pp. 232–233.

10. MARCHAND, TALLET 1999, p. 320.

11. ASTON 1992.

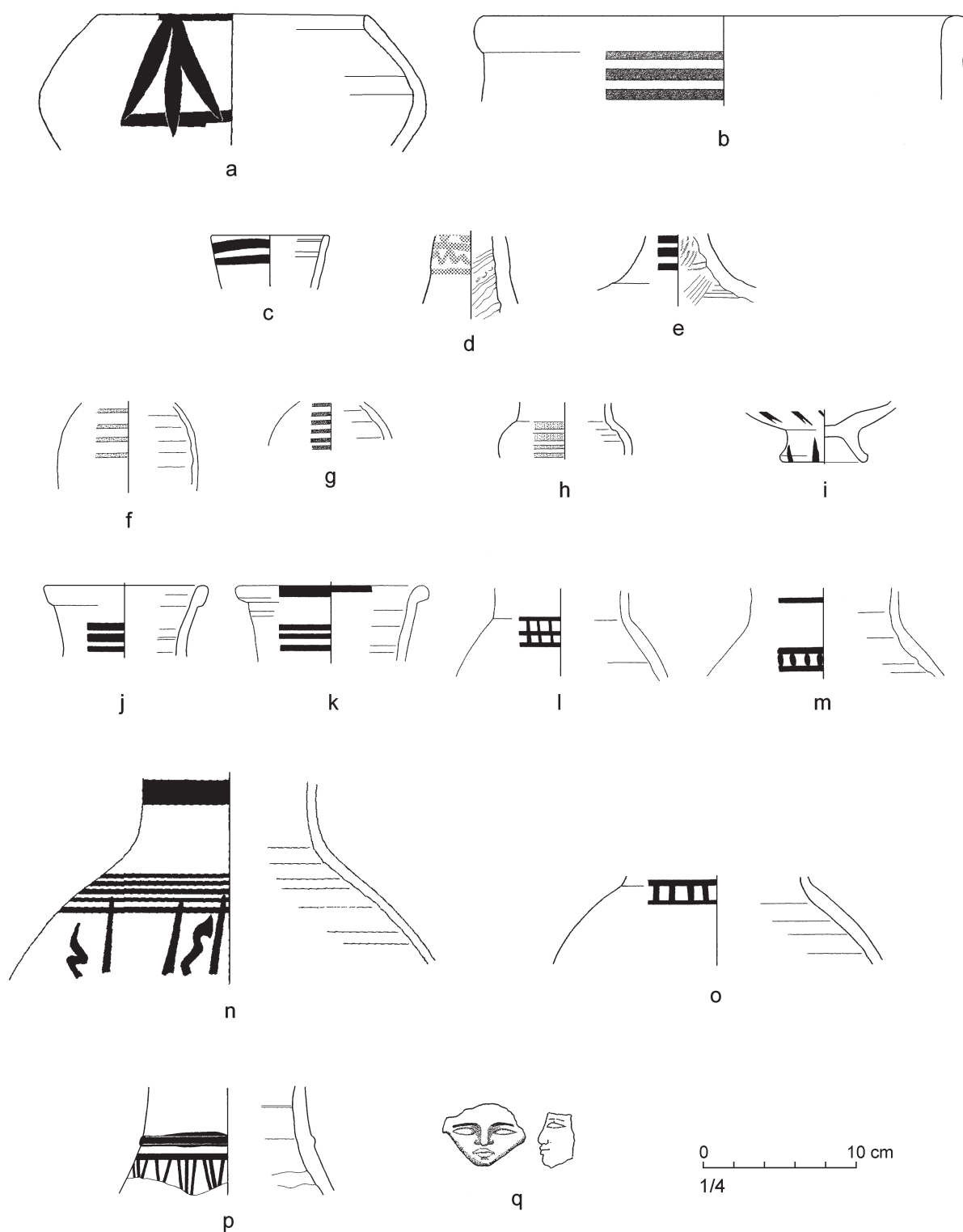


Fig. 1. Monochrome-Painted Nile Clay Types.

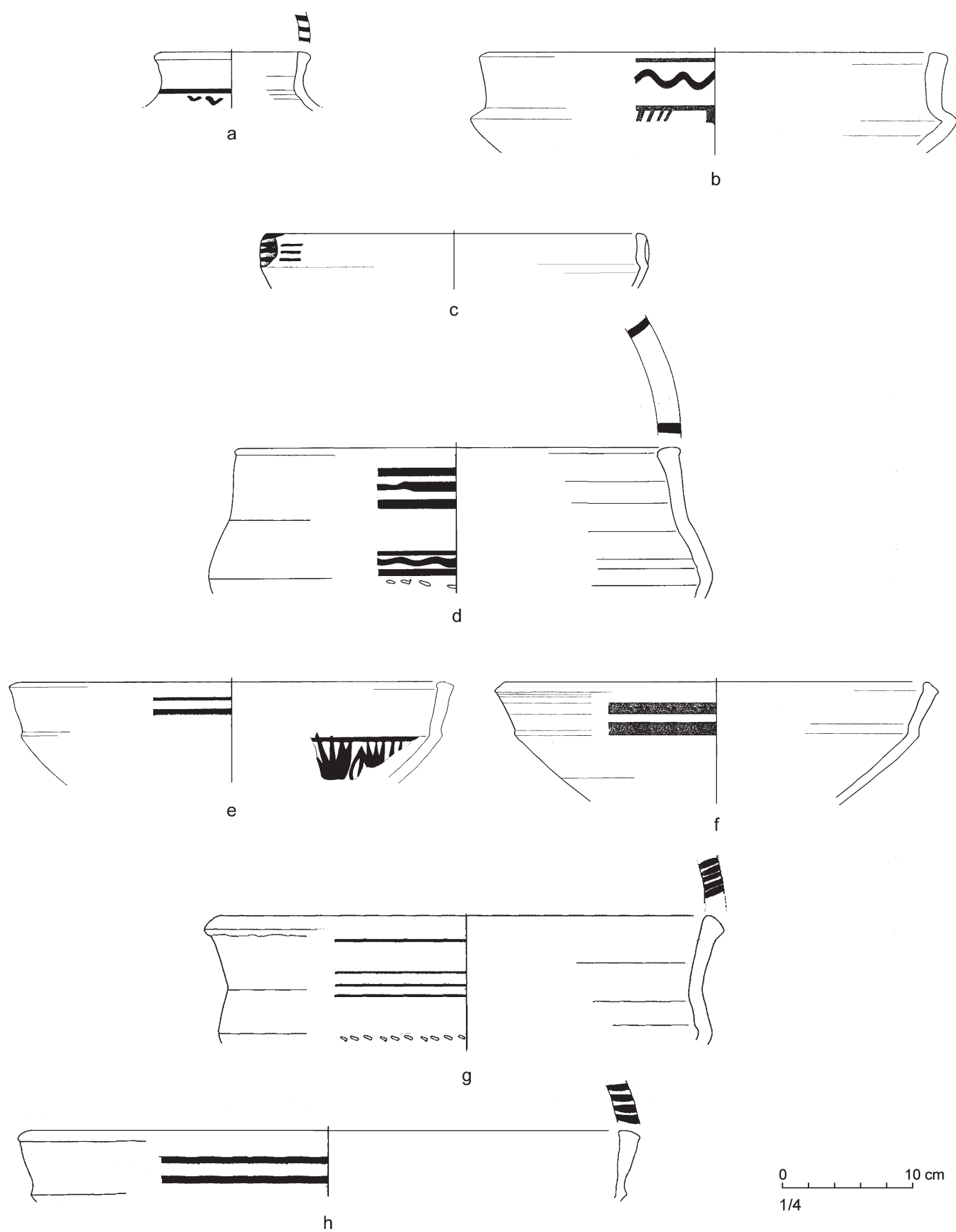


Fig. 2. Monochrome-Painted Marl Clay Types.

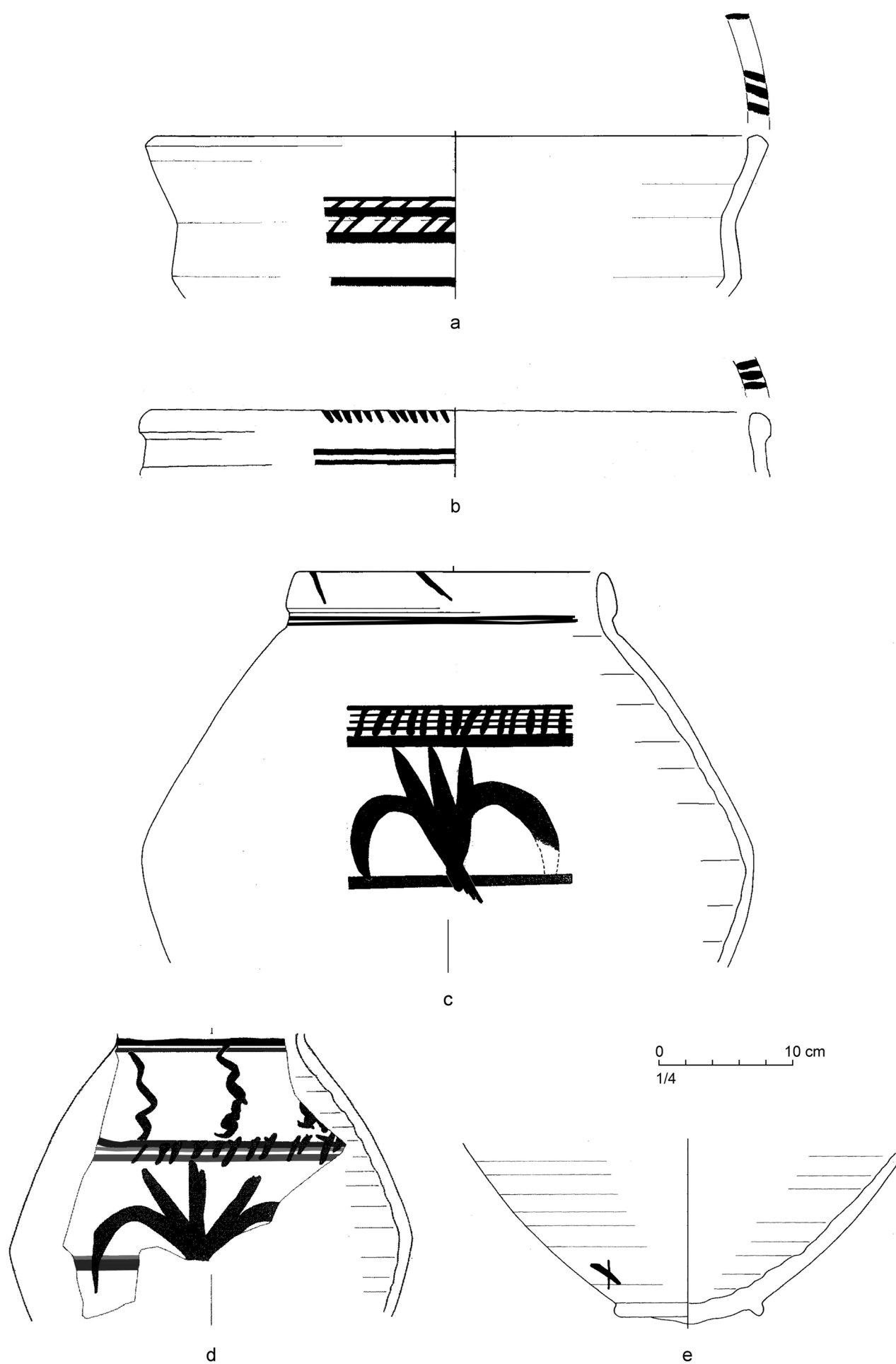


Fig. 3. Monochrome-Painted Marl Clay Types.

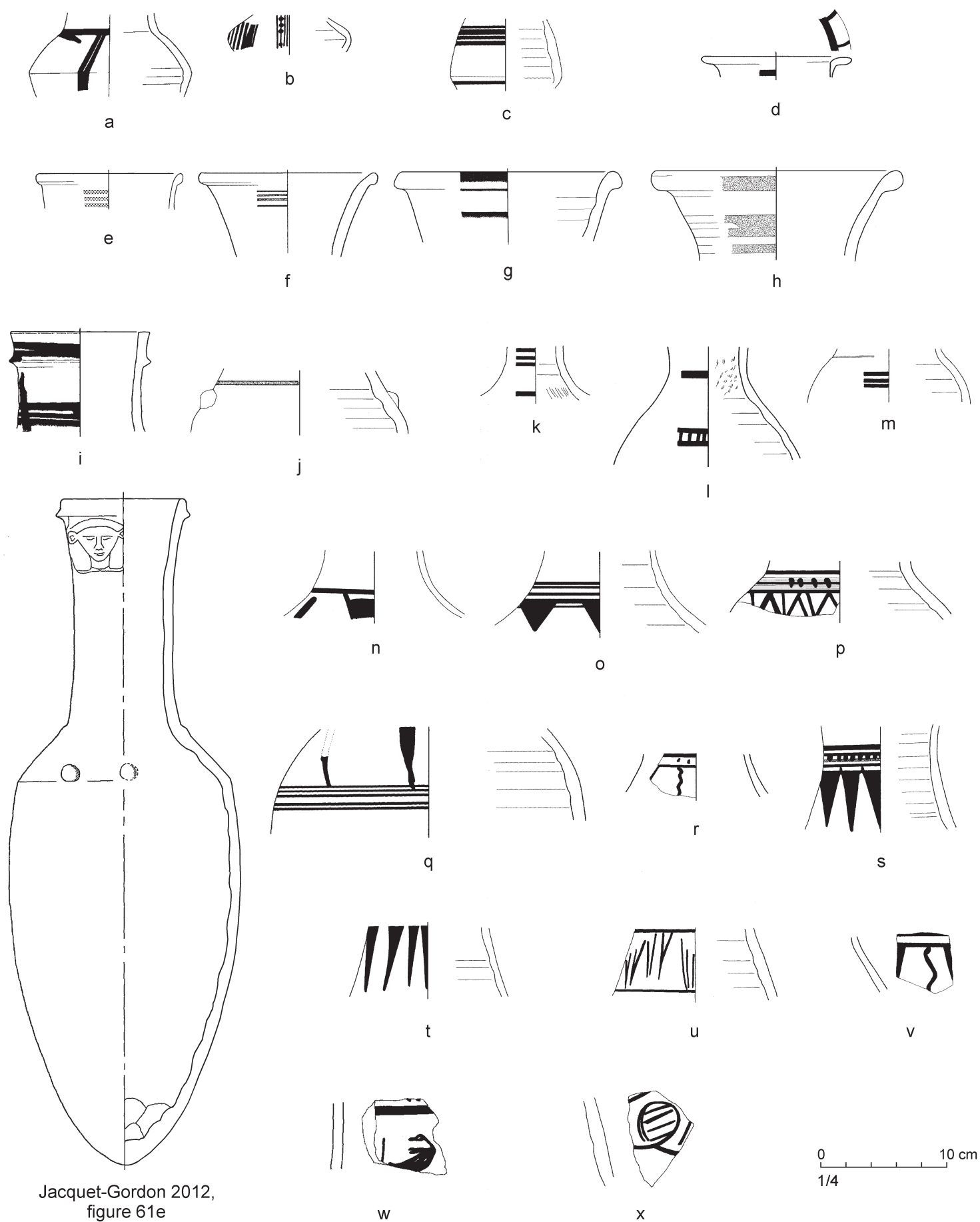


Fig. 4. Monochrome-Painted Marl Clay Types.

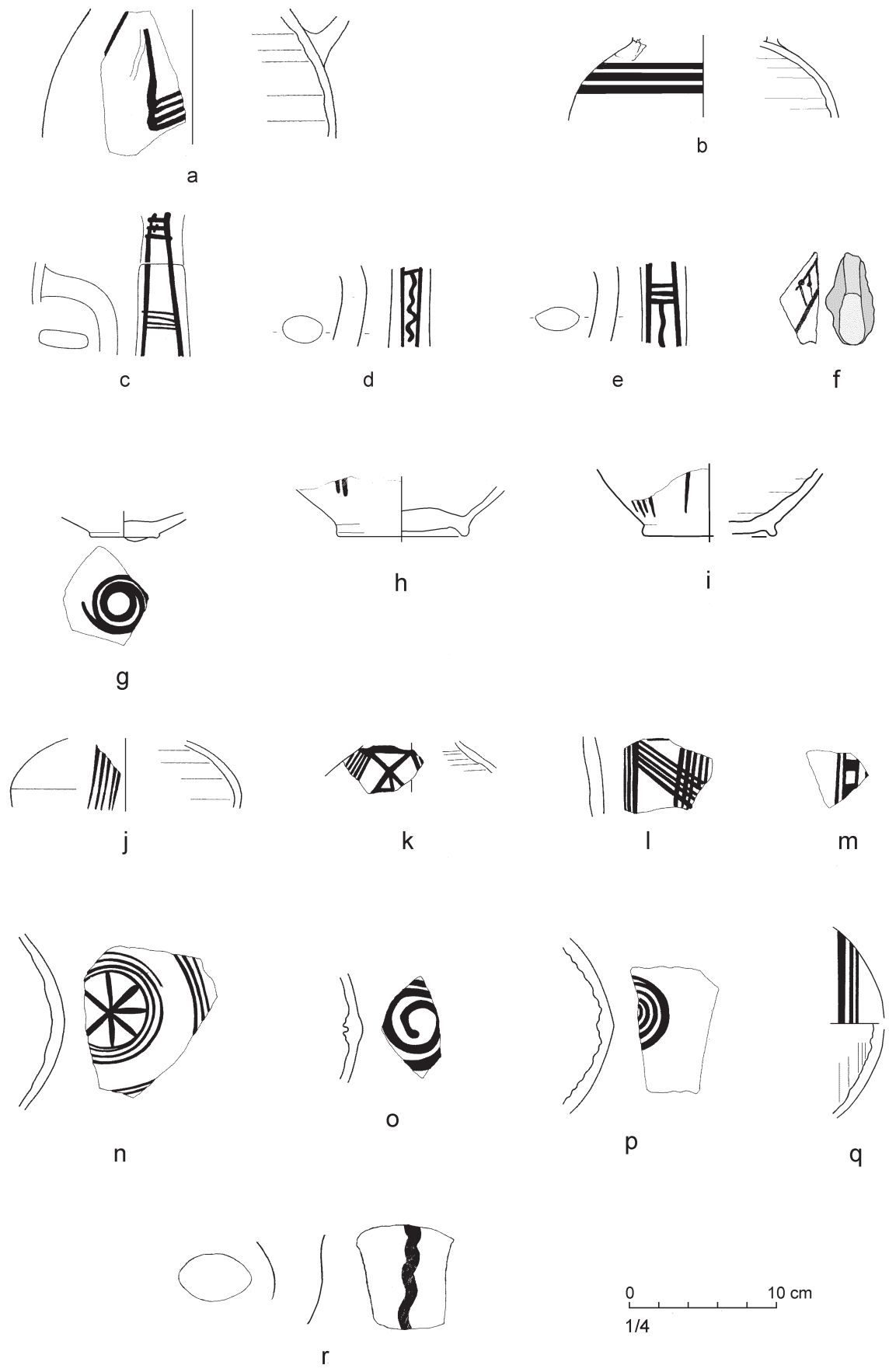


Fig. 5. Monochrome-Painted Marl Clay Types.



a. Fig. 3c



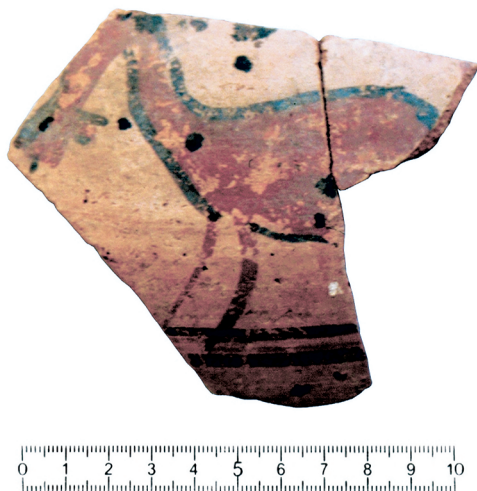
b. Fig. 3d



c. Fig. 6e

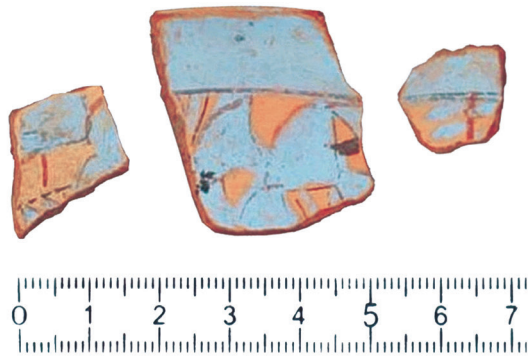


d. Fig. 7a

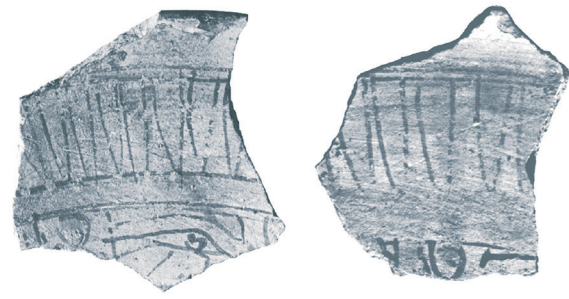


e. Fig. 9f

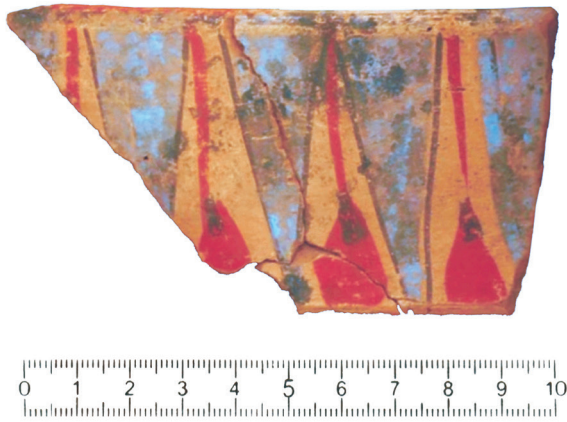
Pl. 1. Monochrome- and Bichrome-Painted Types.



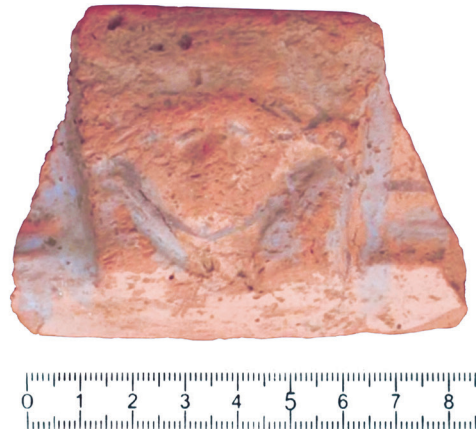
a. Fig. 10e



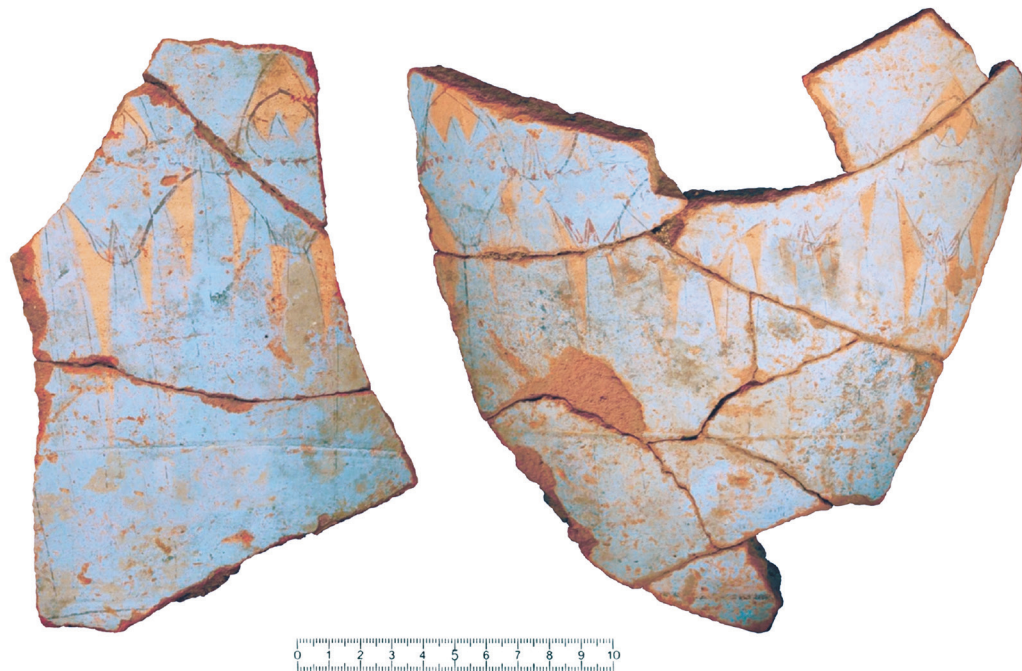
b. Fig. 10f



c. Fig. 10L



d. A2363



e. Fig. 12e

Pl. 2. Blue-Painted Nile Clay Types with Light-Coloured Coating.

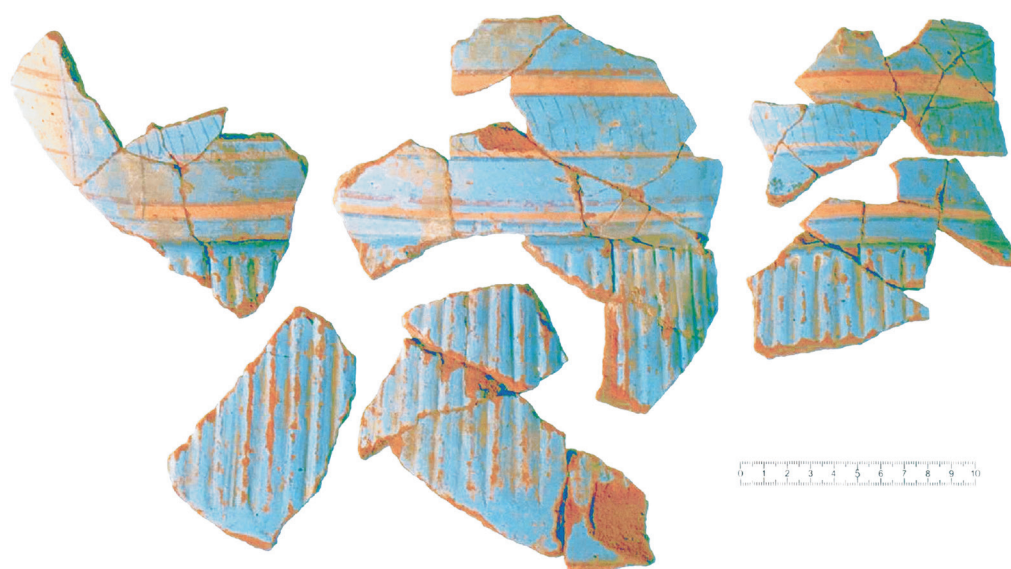


a. Fig. 13a



b. Fig. 13b

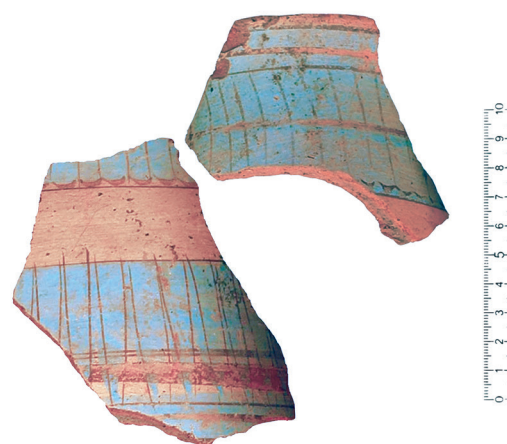
Pl. 3. Blue-Painted Nile Clay Types with Light-Coloured Coating.



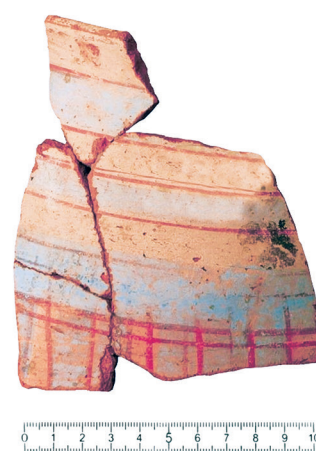
a. Fig. 13d



b. Fig. 14j



c: Fig. 14j



d. Fig. 14k

Pl. 4. Blue-Painted Nile Clay Types with Light-Coloured Coating.