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A BASE-RING I JUGLET FROM MEMPHIS AND MYCENAEAN SHERDS FROM AMARNA

Introduction

The hitherto unpublished objects that are the subject of this note are part of the Egyptian collection of the Otago Museum at Dunedin, New Zealand. The objects were donated to the Otago Museum by Lieutenant Colonel Fred Waite, C.M.G., D.S.O., O.B.E (Connor 1998, 530-531) and Charles Orwell Brasch a significant New Zealand literary figure (Quigley 2000, 68-69). The benefactions of Waite and Brasch on behalf of the Otago Museum may, in some ways, be compared with those of Constantinos Leventis, who was a great donor and important promoter of Cypriote archaeology as head of the Leventis Foundation and in whose memory this article is written.

The history of the collection of these items from Otago Museum exemplifies the collecting of classical antiquities by the museums of New Zealand. Soldiers who served in the Middle East brought numerous objects from North Africa and Syria that ended up in museum collections back in New Zealand. None of them, however, would match the collecting of Waite. His active interest in the museum began in 1919, when the Maori collections received the first of a long series of accessions due to his gift or personal intervention. During World War II, in the Middle East as Commissioner of the New Zealand National Patriotic Fund Board, his duties gave him the opportunity of collecting and sending home by troopship some thousands of pieces from the Middle East, the greater number being Egyptian stone tools and pottery of predynastic times (Anson and Hannah 1999, 125). On his return he became a member of the Museum management Committee and Honorary Keeper of the Middle Eastern collections, positions which he held until his death. In 1950 he wrote a handbook of the Egyptian predynastic pottery (Otago Museum 1950).

Charles Brasch, although younger than Waite, is representative of an earlier era of collecting and museum benefaction by wealthy individuals, when Dunedin was being established and when the fostering of cultural and educational institutions such as the Otago Museum was a matter of civic pride and identity. Brasch was a fourth generation member of a large wealthy German-Jewish family of businessmen, collectors and generous patrons of the arts who, in the Presbyterian Scottish settlement of Dunedin, took the lead in contributing many thousands of valuable ethnographic, decorative art and antiquities items to the Otago Museum and to the city's other cultural institutions.

Without doubt the greatest benefactor in the family was Brasch's grandfather Willi Fels who had a major influence on his literary grandson Charles Brasch. Born in 1858 in Brunswick, Germany, Willi Fels was brought out to New Zealand in 1888 by his uncle and father-in-law Bendix Hallenstein, a prominent merchant and Member of Parliament who had himself greatly enhanced Dunedin's reputation for social philanthropy and leadership in arts and education through his various initiatives. Fels was to carry on and enhance this family tradition. In the course of extensive

business travels in New Zealand and abroad he put together one of New Zealand's most notable private collections including 1,800 ethnographic pieces and a collection of 5,400 Greek and Roman coins. After his son was killed in action in World War I Fels decided that this collection should be given to the community and he commenced his long association with the Otago Museum. For many years he paid the salary of the University lecturer in anthropology, Dr. H.D. Skinner who subsequently became Director of the Otago Museum. He also organised and was a major contributor towards an endowment fund in 1921 to extend the Museum's ethnological collections and a building fund that culminated in construction of the Fels wing. Later, until his death in 1946, he became chairman of the Museum Management Committee. The department of coins and medals is almost entirely his gift and he was by far the greatest benefactor of classical antiquities collections (Anson 1996:155-156).

Brasch too followed the Hallenstein tradition of benefaction with very fine gifts to Dunedin's libraries, art gallery and the Otago Museum. Brasch was educated in New Zealand and at St John's College, Oxford, where he graduated in the Honours School of Modern History. From 1932 to 1935 he worked as a cadet archaeologist with the Egypt Exploration Society taking part in the excavations at Tell el-Amarna. The section on Egypt of his memoirs contains much anecdotal information about Pendlebury's excavations at the site (Brasch 1980 and 2006). Brasch also acted as an intermediary between the Otago Museum and the Egypt Exploration Society. This resulted in the presentation of a collection Mycenaean pottery sherds, as well as other Amarna material, to the Otago Museum in 1933 and 1934. Returning to New Zealand after the war he founded the New Zealand literary quarterly "Landfall" which he edited for the next 20 years, self-consciously seeking to develop a recognisable tradition in New Zealand literature and art. A member of the Association of Friends in the Otago Museum for 20 years and a member of the purchasing fund committee until his death his benefactions were always planned with care and wisdom and were presented anonymously.

The six other Mycenaean sherds from Egypt that are published here (Plate II) were donated by the British Museum in 1935. Gifts or exchanges with European museums organised mainly through the initiatives of the Director H.D. Skinner (generally for New Zealand Maori material) were another source of classical antiquities at the Otago Museum, which today holds what is probably the largest collection of antiquities in the southern hemisphere.

Today, other significant antiquities at the Otago Museum include: the large collection of Greek pottery of Professor A. B. Cook of Cambridge, purchased in 1948 as a memorial to Willi Fels and used by Otago University to teach Classics (Anderson 1955); Etruscan pottery; Coptic and Islamic textiles; a large collection of Mesopotamian material including, pottery, glass, minor sculpture, seal-stones and clay writing tablets collected in Iraq in 1947 by Dr. Lindsay Rogers; a collection of early Islamic glazed pottery collected by the Association of Friends of the Otago Museum; Romano-British pottery donated by the then Guildhall Museum in London and a substantial collection of pottery (Anson and Huband 2000), lithic and bronze implements, and minor sculpture from Cyprus.

Base-ring I juglet from Memphis

Base-ring I juglet with piriform body and round shoulder, tall, tapering neck, strap handle from upper neck to shoulder, part of trumpet base-ring; two parallel encircling ridges on upper neck level with the beginning of the handle. The vase was damaged above and below: the trumpet base-ring is partly missing and the mouth which originally was funnel shaped was broken off; these parts have been levelled; actual height 9.1 cm, maximum diameter 4.6 cm; weak red fabric 10R5/3, shiny, very dark grey slip 2.5Y3/1. The juglet (Reg. No. E44.415), was acquired in Memphis and donated to the Otago Museum by Lieut. Col. Fred Waite in 1944.



Plate I: Base Ring I Juglet from Memphis (Otago Museum Reg. No. E44.415)

Earlier finds of Cypriote Bronze Age pottery in Egypt

This Base-ring I juglet from Memphis in Otago Museum can be added to those in the catalogue by Merrillees (1968a) of Cypriote Base-ring ware found in Egypt. His corpus of Cypriote pottery exported to Egypt (convenient typology in Merrillees 1968a, 203) contains Middle Cypriote wares such as Black Slip II and White Painted Pendent Line Style, Late Cypriote I wares such as White Painted VI, Base-ring I juglets with broad low base-ring (Type IA), with trumpet base-ring (Type IB) or without base-ring (Type IC), a jug with broad low base-ring and round mouth (Type II), bottles (Type III), flasks (Type IV) and tankards (Type V), White Slip I and Red Lustrous Wheel-made, Late Cypriote II wares such as Base-ring II and White Slip II.

Excavations by Bietak at Tell el-Dab' a (e.g. Maguire 1986; 1991; 1992 and 1995; Aston 1996, 185-186, 195-196; Bietak 2001; Bietak & Hein 2001; Eriksson 2001a; Fuscaldo 2001, 157-158; Wiener 2001; Hein 2001a; 2001b; Fuscaldo 2003) have considerably increased the number of known Cypriote imports to Egypt. Excavations at ancient Memphis has also brought forward e.g. a Base-ring I juglet in a late Second Intermediate Period context (Merrillees 2001, 27-28, with references; Giddy *et al.* 1990, 14; Giddy & Jeffreys 1992, 10). Other additions to the list of Cypriote exports to Egypt or comments on them have been published by Merrillees (1968b; 1974, 30-38; 1981; 2001; 2003, 32-36 and 2007, 57-58), Peltenburg (1981, 37, no. 362, from Saqqara, same shape as the juglet from Memphis), Symons 1984; Sowada *et al.* 1999, 88-89; Nys 2001, 96, 98, 112 and Souyoudzoglou-Haywood 2004, nos 50-52. The juglet from Memphis belongs to Merrillees's Type IBa(ii) which is the most common of the Base-ring types in Egypt and dates according to him from the Second Intermediate period to the reign of Thutmose III (Merrillees 1968a, 151-153; contra Eriksson 2001b). One of the examples of this type, from Sidmant, has recently been published in detail by Susan J. Allen (2005, 229-230).

The contents of juglets such as the Memphis juglet in the Otago Museum are not known. It has been shown by analyses that Base-ring jugs contained opium and the shape resembles the opium poppy capsule (Merrillees 1962; 1974, 36; 1979; 2003, 2-9, 121-126, 180-186; Evans & Card 1986; Merrillees & Evans 1989; Koschel 1996; Bisset *et al.* 1996). In secondary use the contents of the juglets were probably different.

Mycenaean sherds from Amarna

The site and its chronology

Pharaoh Akhenaton's site at Amarna is of special interest for Mycenaean studies since it was mainly used during that Pharaoh's reign and therefore provides an absolute date for most of the pottery found in it.

Tell el Amarna (Akhetaten) was pharaoh Ahkenaten's city. It was inhabited with a break until the end of Tutanchamun's reign and finally abandoned by the time of Horemheb (e.g. Kemp 1979; 1980; 1981; 1987, 41-43). The city is presently roughly dated to c. 1350-1330 B.C. Wolfgang Helck once dated the Amarna Age to c. 1359/1358-1338 B.C. (in Åström 1962, 221). The name of Horemheb has

been found several times at Amarna (Hankey 1987, 48). A handful of Mycenaean IIIB1 sherds may therefore be narrowed down to Horemheb's reign. The Mycenaean pottery found at the site is almost all Mycenaean IIIA2b. It may be of interest in this connection to mention that for the preceding period IIIA2a there is a deposit on Cyprus from a well at Hala Sultan Tekke (Öbrink 1983, 28-31; Åström 1997, 89-90).

The chronology of Mycenaean IIIA2 has been thoroughly and convincingly dealt with by Malcolm Wiener (2003). His dates are 1390/1375 to between 1330 and 1290, but in many areas the transition to IIIB1 does not occur before 1315-1305 B.C. (Åström had earlier arrived at the dates 1375/1360 – +/- 1320 B.C., see Åström 1962, 221-224, and Åström, L. & P. 1972, 760-762).

The Aegean and Egypt

General discussions of the relations between the Aegean and Egypt (e.g. Vercoutter 1954 and 1956; Merrillees 1972 and 1998; Leclant 1996). For Mycenaean pottery in Egypt, particularly at Amarna, see e.g. Merrillees and Winter 1972; Merrillees 1973; Buchholz 1974, 439-459; Bell 1977, 1982 and 1985; Bourriau 1981; Podzuweit 1994 and Keller 2002-2003. Martha R. Bell's study of Mycenaean pottery from Egypt prepared in 1976 for a manual on Egyptian pottery was never published.

For maps of Aegean finds in New Kingdom Egypt see Hankey 1973, 136, fig. 3 and Cline 1994, 33, map 2. Various analyses have shown that most of the pottery from Amarna comes from the Peloponnese, some specifically from the Mycenae and Berbati area (Mommensen *et al.* 1992; Schofield & Parkinson 1994, 158, n. 7; Hankey 1997, 195, 14).

Finds of Aegean pottery at El-Amarna

Flinders Petrie (1894, 15-17; Drower 1985, 189-191; Hankey 1990) discovered in 1891-1892 at Amarna 1341 sherds and distributed them to various recipients (Hankey 1981, 42; 1999, 328-329, with further references): British School of Archaeology at Athens; Akademisches Kunstmuseum in Bonn (Warren & Hankey 1989, 149, 172, n. 26, fig. 8); The British Museum, London (Hankey 1973, 128, 129; Hankey 1981, 42; Furumark 1992, pl. 120); The Petrie Collection, University College, London (Hankey 1973, 129; 1987, 49; Warren & Hankey 1989, 149, 172, n. 26, fig. 9); The Ashmolean Museum in Oxford (Stubblings 1972, 41, fig. 42; Hankey 1973, 128) and The University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia. Petrie sent his notebook of drawings of some of the sherds and a number of fragments to the British School of Archaeology at Athens. At some stage it should be checked if some of the sherds in Dunedin donated by the British Museum are drawn by Petrie in his notebook.

Howard Carter participated in Petrie's excavations in 1892 and kept eighteen Aegean sherds which have finally found a place in the Allard Pierson Museum, Amsterdam (Crouwel 1966; Scheurleer 1982; Hankey 1999, 328)

A number of Mycenaean sherds and a jug were discovered during German excavations in 1907 and 1913 (Hankey 1973, 128).

Several hundred sherds were unearthed between 1921 and 1936 during English excavations (Frankfort & Pendlebury 1933 and Pendlebury *et al.* 1951; Hankey 1973, 128). These were dispersed to various museums (Hankey 1999, 329, n. 13): Ägyptisches Museum, Berlin, The Brooklyn Museum, Brooklyn, N.Y. (Merrillees & Winter 1992, 117-123), The Egyptian Museum, Cairo (Furumark 1992, pl. 98; Hankey 1973, 128), The Museum of Classical Archaeology, Cambridge (Hankey 1973, 128; Furumark 1992, pl. 31), University College, Dublin (doubtful provenance according to Hankey 1995); Otago Museum, Dunedin, Merseyside County Museums, Liverpool, The British Museum, London, The University Museum Manchester and Winchester College.

More material has come to light in later excavations, resumed by Barry Kemp, (e.g. Kemp 1979; 1980; 1983; 1987; Hankey 1981, 43; *Amarna Reports*); one Mycenaean sherd was found in 1979 in the Workmen's Village.

Vronwy Hankey devoted much time to locate and publish the Mycenaean pottery from Amarna, spread all over the world, and produced a great number of articles about the classification, date and history of the sherds. I tried in vain to inspire her to write a PhD dissertation about all the Mycenaean sherds from Amarna, but time unfortunately never permitted her to do that (see Hankey 1973, 128*). Yet her collected papers throw a good picture of the ensemble and she summarized her researches in her 1997 article. Arne Furumark considered practically all the Mycenaean pottery found at Tell el Amarna to be typical of the later Mycenaean IIIA2 style, "while just a few pieces seem to be slightly earlier" (1941b, 57, 113; Hankey 1981, 44). Some fragments are Mycenaean IIIB1 as mentioned above (see also below) and a few sherds and four pots are Late Minoan IIIA2 (Hankey 1997, 213-215; 1999, 329).

Hankey showed me some possible fingerprints on the inside of one of the Amarna sherds, but the traces were not sufficient for identification.

Mycenaean pottery types at El-Amarna

Furumark (1941b, 57; cf. Stubbings 1951, 90-92) identified the following 14 types : 35? (piriform jar), 45 (piriform jar), 53 (amphoroid krater), 85 (alabastron, rounded), 94 (alabastron, straight-sided), 118 (narrow-necked jug), 166 (stirrup jar; see Hankey 1995), 171 (stirrup jar), 189 (globular flask, vertical type), 208 (handleless cup), 220 (cup, semi-globular), 221 (cup, bell), 257? (kylix), 283 (deep bowl), with references to the typology in Furumark 1941a and present terminology in Mountjoy 1986, 232-234.

Hankey estimated in an early paper (1973, 129, 134) tentatively 22 types adding types 93 (alabastron, straight-sided), 114 (jug), 134 (jug with cut-away neck), 167 (later taken off from the list), 173 (stirrup jar), 178 (stirrup jar), 199 (rhyton, conical) to Furumark's list. In a paper published in 1995 Hankey added also types 164, 170 and 182.

Hankey also identified (in stencilled corrections and additions to Hankey 1973) a flat-topped stirrup jar of type 182 of typical Mycenaean IIIB1 in the Petrie Collection. A few pieces are stylistically early IIIB (Warren & Hankey 1989, 149). Hankey did not include a large coarse jar from Pendlebury's excavations, "as the fabric may be other than Aegean" (Hankey 1973, 129; Hankey 1987, 48); in Hankey 1997, 215 it is classified as "Late Minoan IIIA2 and IIIB, early".

In one of her latest papers Hankey (1997, 197-215) gave the following list of 22 Mycenaean types recognized at Amarna: FS 34 (instead of FS 35), FS 39, FS 45, FS 85, FS 94, FS 120, FS 134, FS 151, FS 166, FS 170, FS 171, FS 171/173, FS 178, FS 182, FS 189, FS 190, FS 199, FS 208, FS 220, FS 221, FS 257, FS 283. She also identified a number of Late Minoan IIIA2-III B vases.

Mycenaean decorative motives at El-Amarna

Furumark listed thirteen main decorative motives at Amarna (Hankey 1973, 129, n.10), while Hankey 1997, 215-216, recorded altogether nineteen different motives: FM 11 Papyrus, FM 12 Ivy, FM 15 Palm II, FM 18 Mycenaean Flower, FM 19 Multiple Stem, FM 25 Bivalve Shell, FS 32 Rock Pattern I, FM 43 Isolated Semi-circles, FM 44 Concentric Arcs, FM 45 U Pattern, FM 46 Running Spiral, FM 53 Wavy Line, FM 57 Net, FM 58 Parallel Chevrons, FM 60 N Pattern, FM 61 Zig-zag and FM 64 Foliate Band. She does not mention FM 48 Quirk (see below) and has omitted FM 67 Curved Stripes (Hankey 1973, 129, n. 10).

Mycenaean sherds from El Amarna

The Mycenaean sherds from Amarna and "Egypt" in the Otago Museum are all Mycenaean IIIA2b. P.A. Mountjoy (pers.comm.) agrees. Since they are mostly linear body sherds it is not easy to determine the shapes. There are some body fragments and two discs of false necks of stirrup jars and parts of one or two globular pilgrim flasks, globular type, of Furumark's type 189. A sherd with a painted potmark, Plate III:4, is probably the lower part with flat base of a jug. There are some fragments of shoulders of closed vases.



Plate II. Mycenaean sherds from Amarna (Otago Museum Reg. Nos. E34.69-91).

Table I: Mycenaean sherds from Amarna (Otago Museum Reg. Nos. E34.69-91).

Otago Museum						
Reg. No.	Shape	Height	Width	Fabric Colour	Slip Colour	Paint Colour
1 E34.69	?	4.0 cm.	2.8 cm.	Pale Yellow, 2.5Y7/3	Very pale brown, 10YR7/3	Yellowish red, 5YR5/6
2 E34.70	Stirrup Jar	2.4 cm.	3.5 cm.	Pink, 5YR8/4	Pink, 5YR7/4	Red, 10YR5/8
3 E34.71	?	3.5 cm.	3.6 cm.	Pink, 5YR7/4	Pink, 7.5YR7/4	Black, 2.5Y8/1
4 E34.72	Top of closed form	4.3 cm.	4.2 cm.	Light red, 10R6/6	Light red, 2.5YR6/6	Red, 10R4/6
5 E34.73	Top of closed form	4.6 cm.	2.6 cm.	Reddish yellow, 5YR7/6	Reddish Yellow, 7.5YR7/6	Red, 10R5/6
6 E34.74	?	1.5 cm.	2.6 cm.	Light reddish brown 2.5YR6/4	Light red, 2.5YR6/6	Red, 2.5YR5/8
7 E34.75	?	1.3 cm.	3.4 cm.	Pale red, 10R7/4	Light red, 2.5YR6/6	Weak red, 10R5/4
8 E34.76	Top of closed form	1.7 cm.	2.8 cm.	Light red, 10R6/6	Light red, 2.5YR6/6	Red, 10R4/6
9 E34.77	Stirrup Jar	3.4 cm.	3.4 cm.	Pink, 5YR7/4	Reddish Yellow, 5YR7/6	Red, 2.5YR4/8
10 E34.78	?	2.6 cm.	1.5 cm.	Reddish yellow, 2.5YR6/6	Pink, 7.5YR7.4	Very dark reddish brown, 10YR3/2
11 E34.79	?	2.5 cm.	2.6 cm.	Pale red, 10R6/4	Pink, 5YR7.4	Red, 2.5YR4/6
12 E34.80	Pilgrim Flask?	4.7 cm.	4.4 cm.	Pale red, 10YR6/4	Light red, 2.5YR6/4	Red, 10YR5/8
13 E34.81	?	2.4 cm.	2.9 cm.	Red, 10R5/6	?	Red, 10R5/8

Table II. Mycenaean sherds from Egypt (Otago Museum Reg. Nos. E35.170-175)

Otago Museum						
Reg. No.	Shape	Height	Width	Fabric Colour	Slip Colour	Paint Colour
1 E35.170	Pilgrim Flask	4.9 cm.	6.4 cm.	Very pale brown, 10YR7/4	Pink, 7.5YR7/4	Red, 10YR4/8
2 E35.173	Stirrup Jar	7.0 cm.	8.9 cm.	Light reddish brown, 2.5 YR6/4	Very pale brown, 10YR7/4	Dark reddish brown, 5YR3/2
3 E35.171	Stirrup Jar	3.3 cm.	5.6 cm.	Weak red, 10R5/4	Pink, 7.5YR7/4	Dark brown, 7.5YR3/3
4 E35.174	Jug?	3.3 cm.	6.8 cm.	Pale red, 10R6/4	Pink, 5YR7/4	Red, 2.5YR5/6
5 E35.172	Top of closed form	4.1 cm.	6.3 cm.	Grey, 7.5YR5/1 & red, 10R5/6	Pink, 7.5YR7/4	Red, 2.5YR4/8
6 E35.175	Stirrup Jar	4.9 cm.	4.7 cm.	Very pale brown, 10YR7/4	Very pale brown, 10YR7/4	Very dark greyish brown, 2.5YR3/2



Plate III. Mycenaean sherds from Egypt (Otago Museum Reg. Nos. E35.170-175).

The pilgrim flask is decorated with a quirk motive 48:5 (Furumark 1941a, 360-361, with a parallel from Petrie's excavations at Amarna: Petrie 1894, pl. 29:105). Many of the fragments are decorated with running spirals motive 46 (Furumark 1941a, 356-357, with a parallel at Amarna for 46:43, reclassified as type 120 by Hankey 1997, 201, 215). Circles are painted on the discs of false necks of two stirrup jar fragments (Furumark's motive 41: 15 and 16) and there are reserved triangles on their handles near the top disc (diagonal pattern in Furumark 1941a, fig. 66a). One fragment (Plate II:2) may have traces of parallel chevrons motive 58 (cf. Furumark 1994a, 380, n. 1, 58:25, example from Amarna).

One of the sherds (Plate III:4) preserves faint traces of a painted potmark. Hankey (1995, 117, fig. 10; 1997, 215, fig. 27 and pl. 4) published a Coarse Ware stirrup jar of Furumark's type 164 with an incised cross on the handle. Stubbings (1951, 49) recorded five painted potmarks on Mycenaean pottery in Egypt. Among these, a stirrup jar from Gurob has a painted Ugaritic cuneiform alphabetic sign, the letter Y, on its base (Stubbings 1951, pl. XVIII, fig 3a; Stieglitz 1981, 609). Nicolle Hirschfeld informs me that she plans to give a paper on marks on Mycenaean vases found in Egypt at an Egyptological conference to be held on Rhodes in 2008 and she referred me to a paper by Kelder 2002-203. It remains to find out if it is possible to identify the sign as Cypro-Minoan, cuneiform or something else.

General remarks

Since the Mycenaean sherds at Amarna (Hankey 1997, 195; 1999, 328-329 estimates about 1600 sherds) far outnumber the Cypriote ones (119 according to Merrillees 1968), the contact with the Aegean was probably tighter than with Cyprus. There are no hints of Aegean names in the Amarna documents, but paintings on papyri show Mycenaean features (Schofield & Parkinson 1994; Cline 1994, 36; Parkinson & Schofield 1995). Correspondence with Alasia, which is probably identical with Cyprus or a city(-state) on the island, is known. One can only speculate if the Aegean pottery at Amarna arrived not via royal monopoly but through merchant enterprises (Merrillees 1973) or via official contact between Mycenae and Amarna (Hankey 1981, 46). Stirrup jars from other sites contained (perfumed) oil, wine or olive oil sealing wine (Merrillees and Winter 1972, 125-126; Shelmerdine 1985; Tzedakis & Martlew 1999, 18, 29, 32, 153, 196) and a globular flask from Rethymnon of Late Minoan IIIA2 contained animal fat (*ibid.*, 58); was that the contents of vases of these types at Amarna? The Mycenaean pots may have passed via Cyprus or Syria-Palestine before they arrived in Egypt. An interesting case is the above-mentioned stirrup jar with cuneiform signs found at Gurob which no doubt passed via Syria. The Aegean ware was mainly found in rubbish heaps of material discarded from the palace. "The find-spots range from palace precinct to slum, from prosperous houses to gardens and streets" (Hankey 1981, 42; Merrillees 1973, 176).

The Mycenaean sherds from Amarna in the Otago Museum, Dunedin, are pieces of a big jig-saw puzzle. Some of them may one day be mended to other pieces in other museums. Vronwy Hankey (1999, 329, n. 13) knew about these sherds, but did not describe them. A monograph on all the Aegean pottery from Tell el-Amarna is a desideratum. Vronwy Hankey's excellent paper in 1997 summarizing the evidence on "Aegean Pottery at El-Amarna: Shapes and Decorative Motifs" is a good beginning to a monograph on the subject she did not find time to write.

ΠΕΡΙΛΗΨΗ

Αντικείμενο του παρόντος άρθρου είναι αδημοσίευτα μέχρι σήμερα αντικείμενα από την Αίγυπτο στο μουσείο Όταγκο στο Ντουνέντιν (Otago, Dunedin) της Νέας Ζηλανδίας. Τα αντικείμενα δόθηκαν ως δώρο από το Βρετανικό Μουσείο στον Αντισυνταγματάρχη Fred Waite και στον Charles Orwell Brasch. Ο δεύτερος, ένας διάσημος Νεοζηλανδός ποιητής, πήρε μέρος στις ανασκαφές του Pendlebury στην Αμάρνα και έδρασε ως μεσάζων μεταξύ του μουσείου Otago και του Συλλόγου Εξερεύνησης της Αιγύπτου (=Egypt Exploration Society). Αυτό είχε ως αποτέλεσμα τη δωρεά μιας συλλογής Μυκηναϊκών οστράκων καθώς και άλλου υλικού από την Αμάρνα στο μουσείο Otago. Έξι Μυκηναϊκά όστρακα δόθηκαν ως δώρο από το Βρετανικό Μουσείο. Πρόχους με δακτυλιόσχημη βάση από τη Μέμφιδα είναι επιπρόσθετο αντικείμενο στον αυξανόμενο αριθμό Κυπριακών εξαγωγών στην Αίγυπτο. Μυκηναϊκά όστρακα από την Αμάρνα βρίσκονται σε διάφορα μουσεία σε όλο τον κόσμο. Στο παρόν άρθρο γίνεται μια γενική συζήτηση της χρονολόγησης, της τυπολογίας και του καταμερισμού τους. Τα όστρακα από το Dunedin συμπεριλαμβάνουν ένα ασυνήθιστο κομμάτι με ζωγραφισμένο αποτύπωμα.

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