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More than people and pots: identity and regionalization in Ancient Egypt during the second intermediate period, ca. 1775-1550 BC

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II

CYPRIT POTTERY

This chapter examines the types of Cypriot pottery, both imports and local imitations. In Egypt, this pottery is found rarely in the Middle Kingdom and the Early Second Intermediate Period, while it became more common during the Late Second Intermediate Period, especially in its later part, and in the New Kingdom.¹ Cypriot pottery is found mostly at Tell el-Dab'a, while it is rare at other sites in Egypt.²

Tell el-Dab'a seems to have a special part in the contact with Cyprus. This has been demonstrated in previous studies on the Cypriot pottery found in Egypt,³ as well as in studies on Tell el-Yahudiyah ware. The latter have suggested that part of the Tell el-Yahudiyah ware unearthed in Tell el-Dab'a, especially the small globular handmade one, could have been made by Cypriot potters: the techniques used in fabricating the vessels, especially the handmade technique and how the handle is attached to the vessel, and the decoration techniques remind one of the techniques used in Cyprus.⁴ All in all, the sample examined for the analysis of the Cypriot pottery is small: this should be kept in mind when examining the results of the analysis. Nevertheless, Cypriot pottery is a very distinctive type, thus it is informative of contacts and common cultural traditions.

When two or more sites share similar objects, this suggests that they share cultural traits or traditions, depending of course on the quantity of objects found. Because the Cypriot pottery, both imported as well as locally imitated, forms a very distinctive type of artefact, encountering these across two or more Egyptian sites suggests that these places were part, to a greater or lesser extent, of a particular cultural tradition.⁵ However, similar types found at two

1 Aston et al. 2004, 316, 387, 392; Karageorghis 1995; Maguire 1995; Maguire 2009, 26–41; Vilain 2019.

2 Karageorghis 1995; Maguire 2009, 26–41; Vilain 2019.

3 Karageorghis 1995; Maguire 1995; Maguire 2009, 26–41; Vilain 2019.

4 Maguire 1995; Maguire 2009, 21–24.

5 Bietak 1996, 35; Maguire 1995; Maguire 2009, 21–42; Merrillees 1968, 190–202; Vilain 2019.



Drawing 5: Pottery shapes included in the Cypriot pottery. Clockwise from the top left corner: lentoid flask (side and front view), jug(let)s (one with a single handle, one with two handles), a spindle bottle (with a single handle), and a bowl. Drawings after Merrillees 1968 and after specimens on the website of the Metropolitan Museum of Arts, New York.

or more sites do not imply direct contacts between these places, but only that there were similar traditions and contacts, which could have followed a more indirect route that simply cannot be known yet.⁶ This derives from the fact that the data analysed are but a sample, namely what has been so far found and published.⁷

Cypriot ware includes mostly jugs and juglets, sometimes with two handles, as well as spindle bottles, lentoid flasks, and bowls, also with spouts;⁸ the shapes of the mentioned vessels are shown in Drawing 5. Nearly all the vessels have a slip, namely a cover of thin clay, mixed with water and applied to the surface of the vessels before the firing process.

The typology so far constructed for the Cypriot pottery, and followed in the present research,⁹ considers both the decorations of the vessels, their shapes, and their fabrics,¹⁰ grouping these features under the label of the same type. Concerning the shape, it does not show significant differences in the present

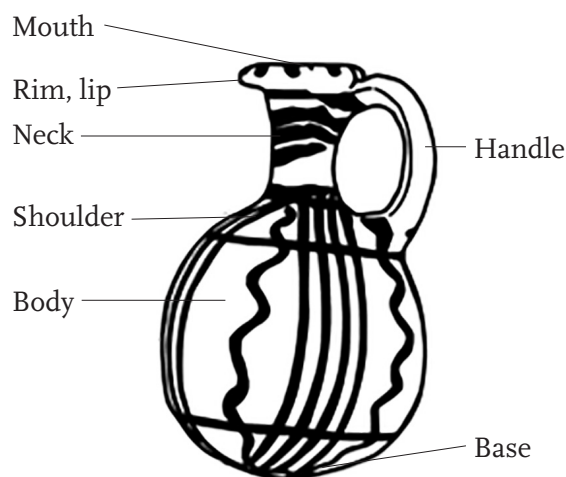
6 Brughmans 2013, 638–39; Sindbæk 2007b, 66; Sindbæk 2013, 74–76, 82.

7 Brughmans 2013; Brughmans, Isaksen, and Earl 2012; Knappett 2013; Östborn and Gerding 2014, 81–83; Peeples and Roberts Jr. 2013, 3002.

8 Åström 1972; Maguire 2009; Merrillees 1968.

9 Especially the ones used in works concerning the Cypriot pottery in Egypt: Maguire 2009; Merrillees 1968.

10 Åström 1972; Gjerstad 1926; Maguire 2009, 42–73; Merrillees 1968, 145–87.



Drawing 6: Parts of a vessel as used in the description of the Cypriot pottery.
Drawing after Vilain 2019.

analysis: outside Tell el-Dab'a, the sample is so small that it cannot be said if a particular site preferred specific shapes. Therefore, the shape and the ware of the vessels is not specified in the present analysis, but only the name of the type. Concerning the fabrics, these are not always known in detail, but the local Egyptian ones can be distinguished from the imported, Cypriot, ones.¹¹

Not only the fabrics, but also the decorations techniques can reveal whether a vessel was imported or made locally in Egypt.¹² The two groups have been separated in the present analysis, because they are found in Egypt through different mechanisms and, therefore, give different information.

The imported vessels reached Egypt either because the products that they transported¹³ were exported there,¹⁴ or because individuals, Cypriot or not, could carry them from Cyprus.¹⁵ Over time, imitations began to outnumber

¹¹ Maguire 2009, 37–38.

¹² Maguire 2009, 37–38, 86–87.

¹³ The types found in Tell el-Dab'a have parallels in several areas of Cyprus. Thus, it is possible that ships travelled all along the coast to collect cargo, or that products from different areas were channelled to the main harbours: Maguire 2009, 37, 86–87.

¹⁴ The importance of seafaring for the island is also shown by model boats found in tombs, discussed in: Merrillees 1968, 187–89.

¹⁵ Presence of Cypriot individuals in Tell el-Dab'a has been hypothesized especially in: Bietak 1996, 35; Maguire 1995, 55; Maguire 2009, 21–24, 37, 86–87.

the imported pottery. The imitations were made locally and there can be several reasons for their increased popularity, not in the least the fact that the shapes appear to have become part of local traditions. Another reason might be that the supply from Cyprus was interrupted, necessitating local craftsmen to produce these shapes for a public that had grown accustomed to them.¹⁶

The only vessel parts relevant to the present chapter, because they are where the decoration is focused, are (Drawing 6):

1. the neck, namely the part connecting the rim, which is the part around the top opening of the vessel, to the shoulder, which is the part connecting the neck to the body.
2. the body, which is the central, main part of the vessel, described like a geometric figure;
3. the base, namely the part underneath the body and in contact with the support surface.

It is not certain what these vessels contained. A longer and narrower neck would have prevented vessels from easily spilling their contents, suggesting they were used to contain liquids. Since many of these vessels were considered important enough to be used as grave gifts, it seems probable that they were used to transport, store, and/or pour valuable liquids. Chemical analyses of the organic residues left in some of these vessels have shown that they contained fatty substances – most likely, oils.¹⁷ Other analyses suggest that these Cypriot vessels were also used to contain honey, a valuable, viscous liquid.¹⁸ Lastly, chemical analyses on organic residues have also demonstrated that other vessels were used in meals, both to serve food and to drink wine.¹⁹

The decoration of Cypriot vessels of Base Ring Ware type could recall the shape of the opium poppy or, alternatively, the incision made with the knives used to collect them. As a result, it has been suggested that these vessels were also used to transport liquid opium.²⁰ However, chemical analyses of the residues found inside these vessels have shown conclusively that they do not contain any traces of the alkaloids that one would expect if they had once contained opium.²¹

16 Maguire 2009, 38.

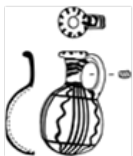





17 Eriksson 1993, 143–44; Karageorghis 1995; Knappett et al. 2005; Maguire 1995, 55; Merrillees 1968, 170–74; Steele 2008, 34–39 and 349–55; Steele, Stern, and Knappett 2007.

18 Karageorghis 1995, 74–75.







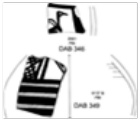
19 Beck et al. 2004.

20 Merrillees 1968, 176–79.

21 Chovanec, Bunimovitz, and Lederman 2015; Koschel 1996.

<i>Type</i>	<i>Description</i>	<i>Outline</i>
WPPLS	White Painted Pendant Line Style includes hand-made vessels in reddish or brownish clay, covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated on the body with vertical narrow lines, which alternate groups of straight and wavy lines, painted in red, brown, or black. Sometimes, broad horizontal straight lines are painted on the neck.	
WPCLS	White Painted Cross Line Style includes hand-made vessels in reddish or brownish clay, covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated on the body with patterns of intersecting narrow lines, painted in red, brown, or black. Sometimes, broad horizontal straight lines are painted on the neck.	
WPBBWL	White Painted with Broad Bands and Wavy Lines includes hand-made vessels in reddish or brownish clay, covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated on the body with patterns of wavy and broad straight lines, painted in red, brown, or black.	
WPV	White Painted V includes hand-made vessels in reddish or brownish clay, covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated on the body with zig-zag patterns of oblique narrow lines, painted in red, brown, or black. Sometimes, broad horizontal straight lines are painted on the neck.	
WPBBS	White Painted Broad Band Style includes hand-made vessels in reddish or brownish clay, covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated on the body with patterns of vertical and oblique broad lines, painted in red, brown, or black. Sometimes, broad horizontal straight lines are painted on the neck.	
WPTLS	White Painted Tangent Line Style includes hand-made vessels in reddish or brownish clay, covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated on the body with patterns of touching vertical and oblique lines, painted in red, brown, or black. Sometimes, broad horizontal straight lines are painted on the neck.	

(continued)

<i>Type</i>	<i>Description</i>	<i>Outline</i>
WPWLS	White Painted Wavy Line Style includes hand-made vessels in reddish or brownish clay, covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated on the body with patterns of horizontal straight and wavy lines, painted in red, brown, or black.	
WPVI	White Painted VI includes hand-made vessels in reddish or brownish clay, covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated on the body with two bands of vertical and oblique narrow lines, painted in red, brown, or black; the two bands are separated by a horizontal line. Sometimes, broad horizontal straight lines are painted on the neck.	
RoB	Red on Black ware includes hand-made vessels in reddish or brownish clay, covered in a dark brown, or black slip and carrying a red-to-lilac painted decoration.	
B/RSW	Black/Red Slip Ware includes both handmade and wheel-made vessels in brownish clay, covered in a black or red, or sometimes combined, slip.	
PWHW	Plain White Handmade Ware includes both handmade and wheel-made vessels, in brownish clay and covered in a white slip, with bands of incised reliefs.	
WPW	White Painted Wheelmade ware includes wheel-made vessels like the ones of the handmade White Painted groups. Therefore, they are in reddish or brownish clay and are covered in a white-to-buff, or sometimes orange or brown, slip. These vessels are further decorated with lines painted in red, brown, or black.	
CBW	Cypriot Bichrome Ware includes both handmade and wheel-made vessels in brownish clay, with red, black, or brown painted decoration	

(continued)




Type	Description	Outline
PWSW	Proto White Slip Ware includes vessels both hand-made and wheel-made vessels in a coarse brownish clay, covered by a thick white or light-buff slip with red, black, or brown painted decoration.	
BRW	Base Ring Ware includes handmade vessels in thin and metallic fabric of black, grey, brown, or red-orange colour. They feature a ring-shaped base, as well as decorations in relief or painted.	
RLWW	Red Lustrous Wheelmade Ware includes wheel-made vessels in a fine red fabric. The surface of these vessels is self-slipped, in other word it has a slip made of the same clay used for the vessels, and burnished, namely it has been rubbed and smoothed with a stone before the firing process.	

Table 5: Description and outline of the main types of Cypriot pottery.
Drawings after Merrillees 1968 and Maguire 2009.

Lastly, while a typology for Cypriot pottery has been established,²² there are still points of debate. The main problem is that, though the types are considered to follow chronologically, this chronological development has been based on specific cemeteries,²³ on a sample whose size has not been specified,²⁴ and supporting it can become problematic when data are added from other excavations: newly unearthed material may suggest a different development.²⁵ The second main problem is that the division of types becomes problematic when data from different areas of Cyprus are compared:²⁶ division that can be valid for a specific area cannot be supported on the basis of material found in another area.²⁷ Moreover, regional stylistic differences in the pottery produced in Cyprus have also been detected.²⁸ Nevertheless, there are still points of debate on which stylistic regions can be recognized.²⁹ The problem that has been recently recognized in the classification of Cypriot pottery is that the typology elaborated does not take into account variability, namely the complete

22 Åström 1972; Gjerstad 1926; Merrillees 1978.

23 Especially in Gjerstad 1926.

24 Maguire 2009, 70–71.

25 Maguire 2009, 70–72.

26 Maguire 2009, 73–74.

27 See for example the typologies elaborated in: Åström 1972; Gjerstad 1926.

28 Mostly between the northern and the eastern part: Maguire 2009, 73–74.

29 For example, while Frankel recognizes a series of overlapping regions, Åström and Merrillees suggest an east/west dichotomy: Åström 1972; Frankel 1974; Merrillees 1971.

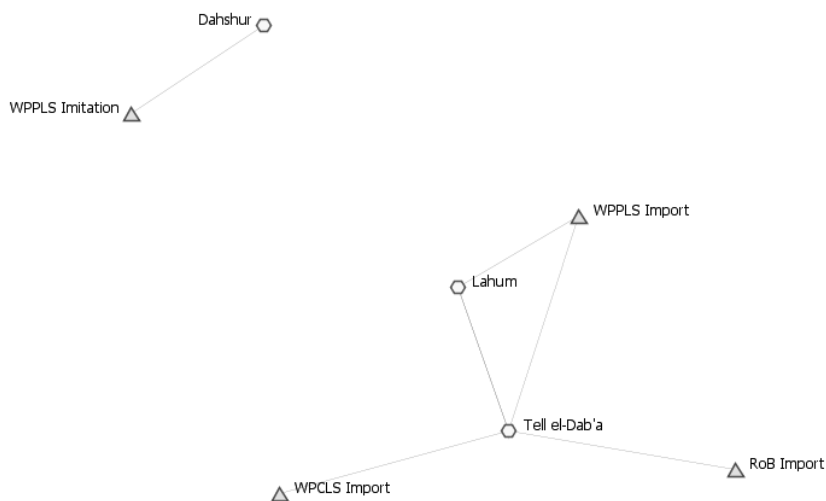


Figure 95: Contexts of the Late Middle Kingdom and their Cypriot pottery.

range of features and attributes of pottery, and how they can vary on a regional, local, or even individual (i.e. the specific potters producing the vessels) scale.³⁰ Because of the points of debate, despite the fact that Cypriot pottery has been used as a tool for absolute and relative dating, especially for Cyprus and the Aegean,³¹ in the present work only specimens from dated contexts are included, and no attempt at dating through specimens of Cypriot pottery has been made. This choice derives also from the fact that the data reported in the published material used for the present work are often not accurate enough for using the Cypriot pottery for dating purposes.

THE LATE MIDDLE KINGDOM

During the Late Middle Kingdom (Table 11 in Appendix I; Appendix VI), imported or imitated Cypriot pottery comes nearly exclusively from Tell el-Dab'a.³² The types found include, as visible in Figure 95, imported types of White Painted Pendant Line Style and White Painted Cross Line Style, as well as imported Red on Black ware. The specimens come from funerary and settlement contexts. Further, two specimens of White Painted Pendant Line Style have been retrieved from the Memphis-Fayyum area, namely one

30 As suggested in: Baird 1991; Maguire 1995, 54; Maguire 2009, 74–75.

31 Åström 2001; Bietak 2003b; Bietak and Hein 2001; Merrillees 2002.

32 Maguire 2009, 97, 103–7, 155; Schiestl 2009, 237.

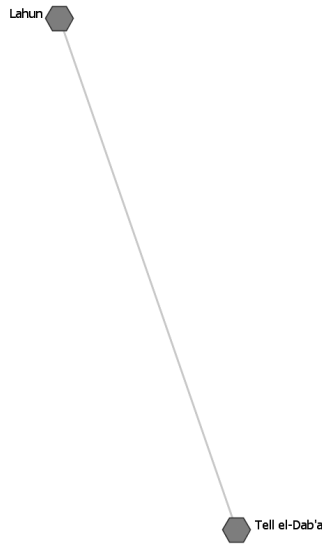


Figure 96: First one-mode graph of the Cypriot pottery during the LMK.

imported from a settlement context at Lahun,³³ and an imitation in a funerary context in Dahshur.³⁴ Imported Cypriot pottery is more common than its imitations, which are rare in the Late Middle Kingdom.

Connections in the Late Middle Kingdom

For the Late Middle Kingdom (Figure 96), only Lahun shares the only type found there, namely a White Painted Pendant Line Style, with Tell el-Dab'a. Therefore, only Tell el-Dab'a and Lahun are connected through Cypriot pottery. Considering also that most of the available specimens of Cypriot pottery have been retrieved in Tell el-Dab'a, this latter seems to be the main player in the relations with Cyprus.³⁵ Cypriot pottery reached also Lahun and Dahshur, hence the area of the capital.³⁶ Nevertheless, the sample analysed is very small. Therefore, it is possible that there were more contacts, between the mentioned sites or even between more sites, but these cannot be detected at present.

33 Gallorini 2011; Kemp, Merrillees, and Edel 1980, 98; Maguire 2009, 173; Merrillees 1968, 42; Merrillees 2002, 3–4; Petrie et al. 1891, pl. I.

34 Merrillees 2002, 4–5.

35 Close contacts between Tell el-Dab'a and Cyprus as visible through the pottery are also discussed in: Forstner-Müller and Kopetzky 2009; Maguire 1995; Maguire 2009, 21–41 and 86–87.

36 Agut and Moreno-García 2016, 249–53; Quirke 2005.

THE EARLY SECOND INTERMEDIATE PERIOD

During the Early Second Intermediate Period (Table 17 in Appendix I; Appendix VII), both imports and imitations of Cypriot pottery have been unearthed only at Tell el-Dab'a.³⁷ The types include imported types of White Painted, namely the one with Broad Bands and Wavy Lines, the Cross Line Style, and the Painted Pendant Line Style, as well as imitations of the latter. In general, imported Cypriot pottery is more common than its imitations, which are still rarely found. Lastly, all the specimens come from settlement contexts.

THE LATE SECOND INTERMEDIATE PERIOD

For the Late Second Intermediate Period (Table 23 in Appendix I; Appendix VII), half of the vessels belonging to imports or imitations of Cypriot pottery comes from Tell el-Dab'a,³⁸ for the major part from settlement areas and rarely from tombs. Both imports and imitations of Cypriot pottery have been further retrieved from tombs in Sedment,³⁹ as well as in settlement contexts in Tell el-Maskhuta⁴⁰ and Tell Hebua.⁴¹ Other imported specimens of Cypriot pottery come also from tombs in Abydos,⁴² Dishasha⁴³ and Rifeh,⁴⁴ as well as from settlement contexts in Memphis.⁴⁵ Moreover, imitations of Cypriot pottery have been excavated in tombs in Abusir el-Meleq⁴⁶ and Tarkhan,⁴⁷ and in settlement contexts in Ain Asil⁴⁸ and Kom el-Khilgan.⁴⁹ All in all, few specimens are found at each site outside of Tell el-Dab'a, more often in settlement than in burial contexts.

37 Bietak et al. 2013; Maguire 1995; Maguire 2009, 93–112 and 225.

38 Aston, Bader, and Kunst 2009, 64–67; Bietak 1968, pl. XXXI; Bietak 1981, pl. XXX-III; Bietak and Hein 1994, 247–48; Bietak and Hein 2001, 182, figs. 2 and 9; Bietak, Mlinar, and Schwab 1991, 312, figs. 144–45, 238, 268, 270, 288; Fuscaldo 1998; Hein, Jánosi, and Kopetzky 2004, 36–81 and 120–68, figs. 4–56 and 92–137, pl. XXXVII–XXXIX; Maguire 2009, 93–170 and 226.

39 Maguire 2009, 173; Merrillees 1968, 72–73; Petrie and Brunton 1924, 20 and pls. XLV.65, XLV.69–70, XLVI.

40 Redmount 1989, 893–95; Redmount 1995a, 185.

41 Maksoud 1998, 202–6.

42 Garstang, Newberry, and Milte 1901; Merrillees 1968, 95–97 and 114; Peet 1914, 54–69 and pl. XXIX.

43 Merrillees 1968, 77; Petrie and Griffith 1898, 34, pls. I.4 and XXXIII.25.

44 Merrillees 1968, 90; Petrie, Thompson, and Crum 1907, 26 and pl. XXVIII.315.

45 Bourriau 1987b; Bourriau 1991b; Bourriau 1992.

46 Merrillees 1968, 37; Möller and Scharff 1926, 90, pls. 70 and 76.

47 Maguire 2009, 173; Merrillees 1968, 29–31; Petrie 1914, pls. IX.22–23 and 25.

48 Marchand, Soukiasian, and Bourriau 2010, 145 and 233.

49 Pantalacci 2005; Pantalacci and Denoix 2006; Vilain 2019.

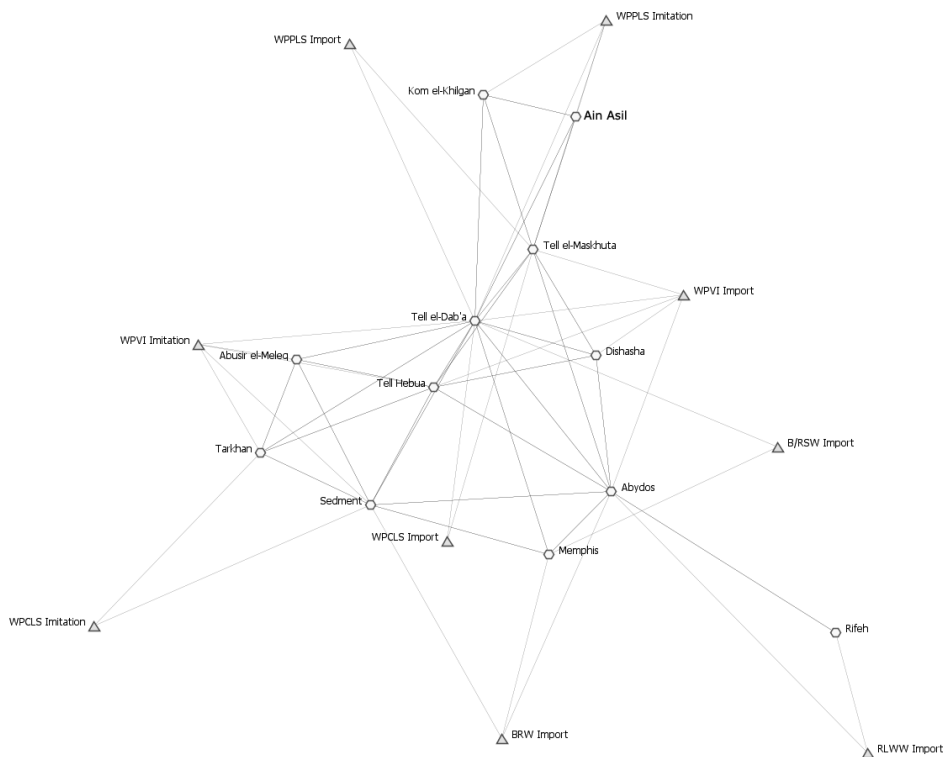


Figure 97: Contexts of the Late Second Intermediate Period and the most common types of Cypriot pottery.

Figure 97 shows the types most common during the Late Second Intermediate Period are both imports and imitations of types of White Painted, namely the Cross Line Style, the Pendant Line Style, which are both found also in Late Middle Kingdom and in the Early Second Intermediate Period, and the VI. Other types retrieved for the Late Second Intermediate Period include imported Black/Red Slip Ware, imported Base Ring Ware, imported Cypriot Bichrome Ware, imported Plain White Handmade Ware, imported Proto White Slip Ware, imported Red Lustrous Wheelmade Ware, imported groups of White Painted V (which is also found in the Late Middle Kingdom), namely Broad Band Style, Tangent Line Style, and Wavy Line Style, as well as imported White Painted Wheelmade, imported Red on Black ware, and imported White Painted with Broad Bands and Wavy Lines ware. The last two types are also respectively found in the Late Middle Kingdom and in the Early Second Intermediate Period.

The first one-mode graph

During the Late Second Intermediate Period, the first one-mode graph (Figures 98–101) shows that the structure of the network of imports and imitations of Cypriot pottery is centred on Tell el-Dab'a, followed by sites in the Delta and in the Sinai, namely Tell el-Maskhuta and Tell Hebua. The sites in the Delta are in contact mostly with the sites in the Memphis-Fayyum area, especially Sedment, as well as with Ain Asil and with Abydos.

The analysis of the centrality measures (Tables 36, 49, 62, 75 in Appendix II) shows that Tell el-Dab'a, which scores very high for all of them, and Tell el-Maskhuta, which scores very high for all the measures but for the betweenness centrality, were the better-connected sites, namely the sites with the higher number of connections of good quality, and the main players in the network. Sedment and Tell Hebua score in the middle rank for the degree and the eigenvector centrality, and in the high rank for the closeness centrality. This means that these sites could be well connected and have some importance in the network of the Cypriot pottery. At the same time, Abydos scores in the very high rank for the betweenness centrality and the closeness centrality, which suggests its role as intermediary in the network of the Cypriot pottery.

The remaining sites, namely Kom el-Khilgan, Tarkhan, Rifeh, Ain Asil, Abusir el-Meleq, Memphis, and Dishasha, score in the low or very low ranks. This means that all these sites did not create any strong connections in the network of the Cypriot pottery. In this group, only Abusir el-Meleq, Memphis, and Dishasha are in the middle rank for the closeness centrality, implying that they could be reached easier than other sites through the paths created by the connections in the network of the Cypriot pottery.

The one-mode graph based on the Jaccard similarity

The structure of the second one-mode graph (Figures 102–105) is like the one of the previous graph. This shows that it does not change if the full range of Cypriot pottery or only the shared types are considered. As far as the measures (Tables 88, 101, 114, 127 in Appendix III) are concerned, only Rifeh has the same pattern as in the previous graph, namely all low values. Other sites, including Kom el-Khilgan, Abusir el-Meleq, Dishasha, and Ain Asil, look slightly more important when the full range of Cypriot pottery is concerned, because they score in the middle rank for the degree centrality and/or for the eigenvector centrality. At the same time, Tell Hebua, Sedment, and Tarkhan seem much more important than in the previous network, because they score in the high or very high rank for the degree and the eigenvector centrality.

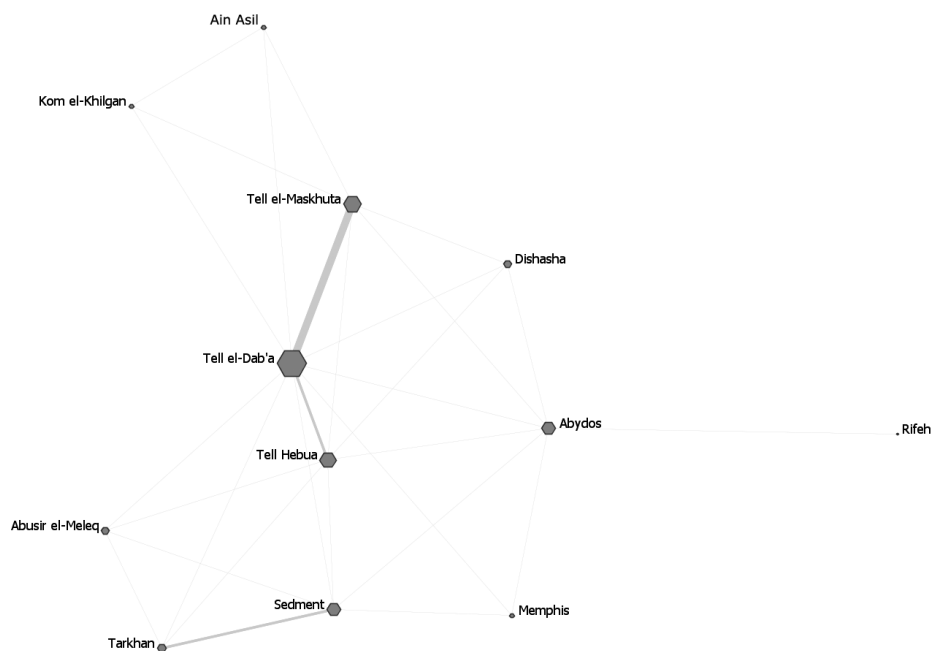


Figure 98: Degree centrality of the first one-mode graph of the Cypriot pottery during the LSIP.

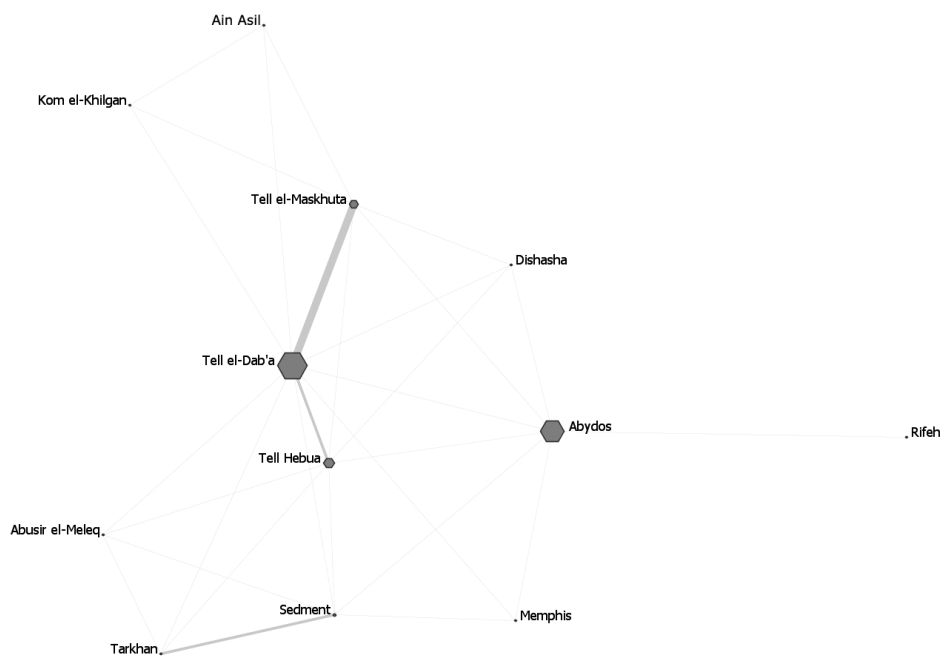


Figure 99: Betweenness centrality of the first one-mode graph of the Cypriot pottery during the LSIP.

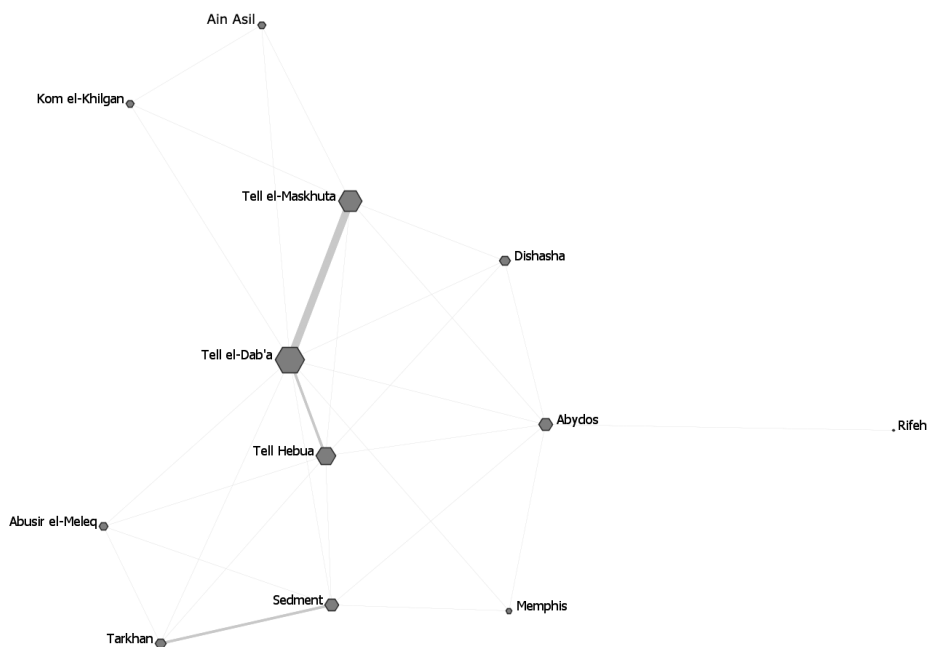


Figure 100: Eigenvector centrality of the first one-mode graph of the Cypriot pottery during the LSIP.

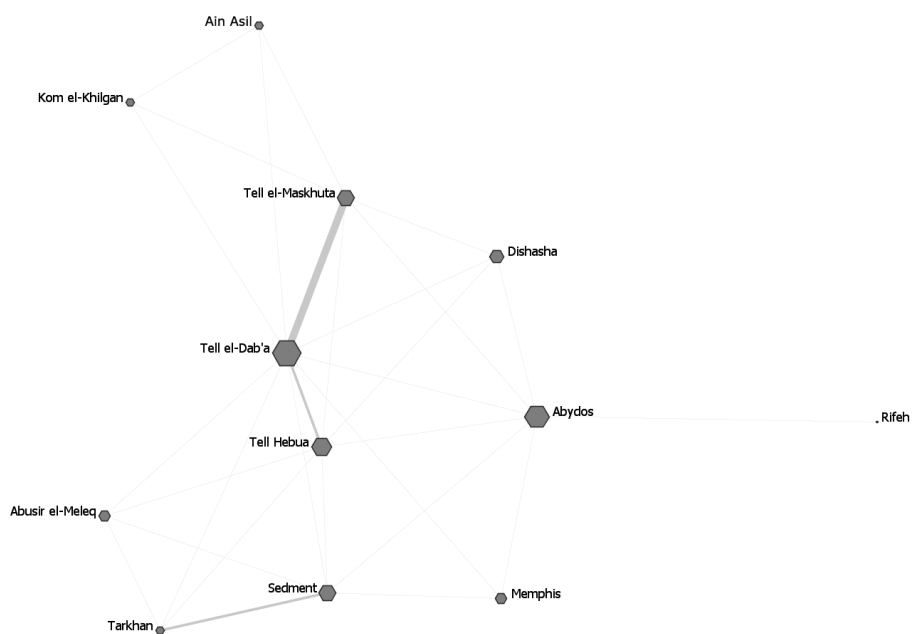


Figure 101: Closeness centrality of the first one-mode graph of the Cypriot pottery during the LSIP.

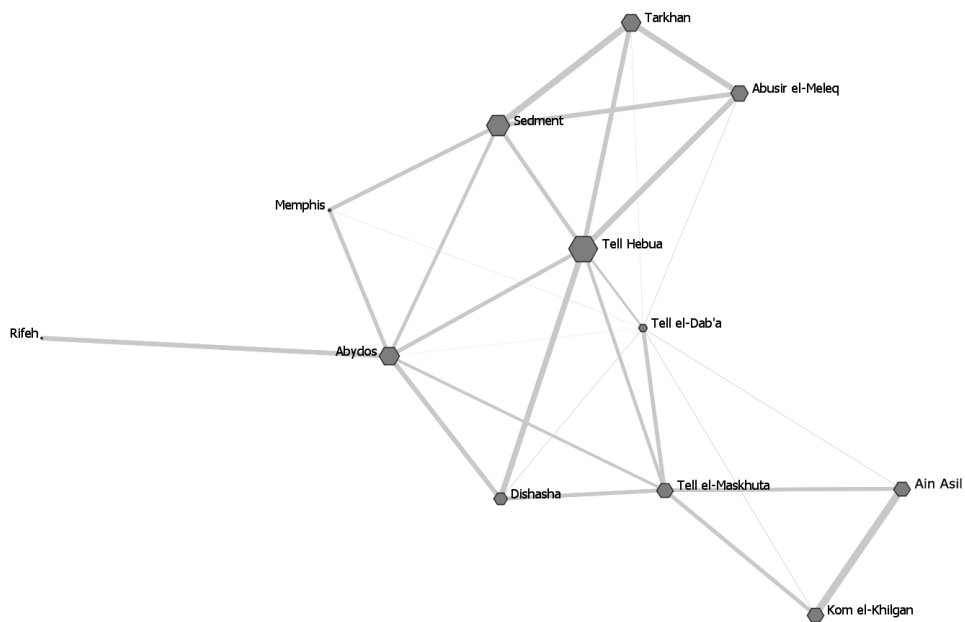


Figure 102: Degree centrality of the second one-mode graph of the Cypriot pottery during the LSIP.

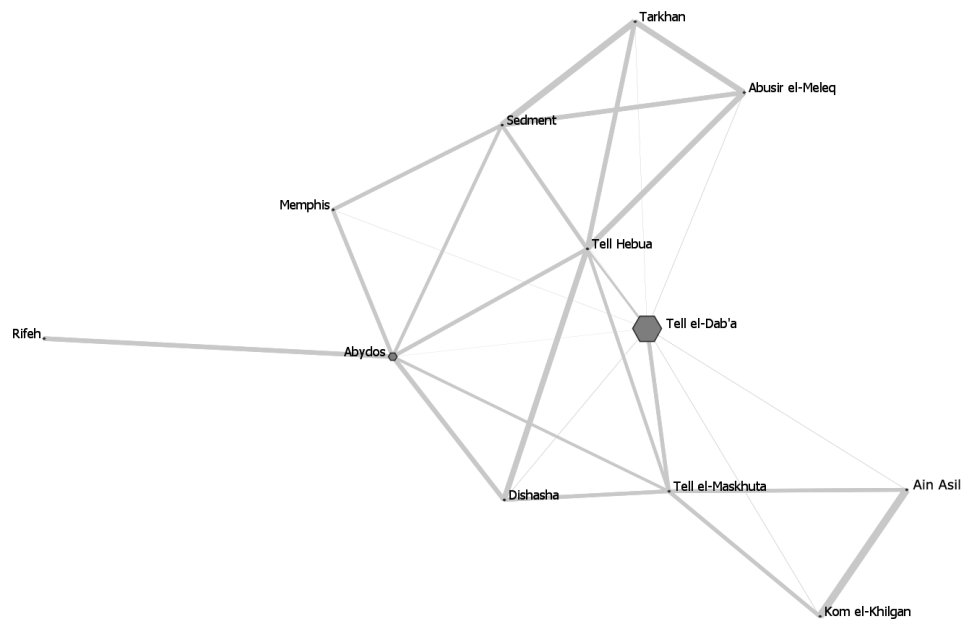


Figure 103: Betweenness centrality of the second one-mode graph of the Cypriot pottery during the LSIP.

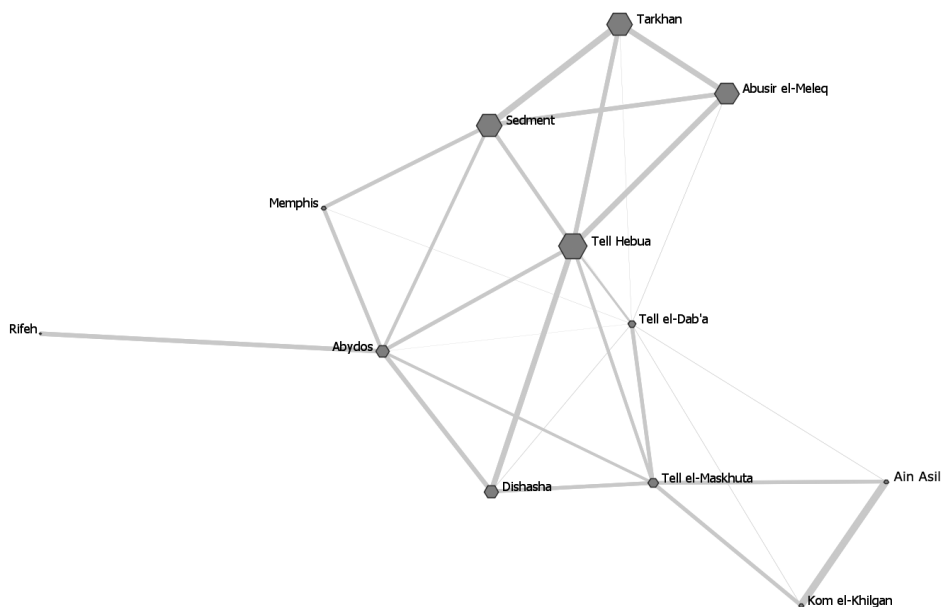


Figure 104: Eigenvector centrality of the second one-mode graph of the Cypriot pottery during the LSIP.

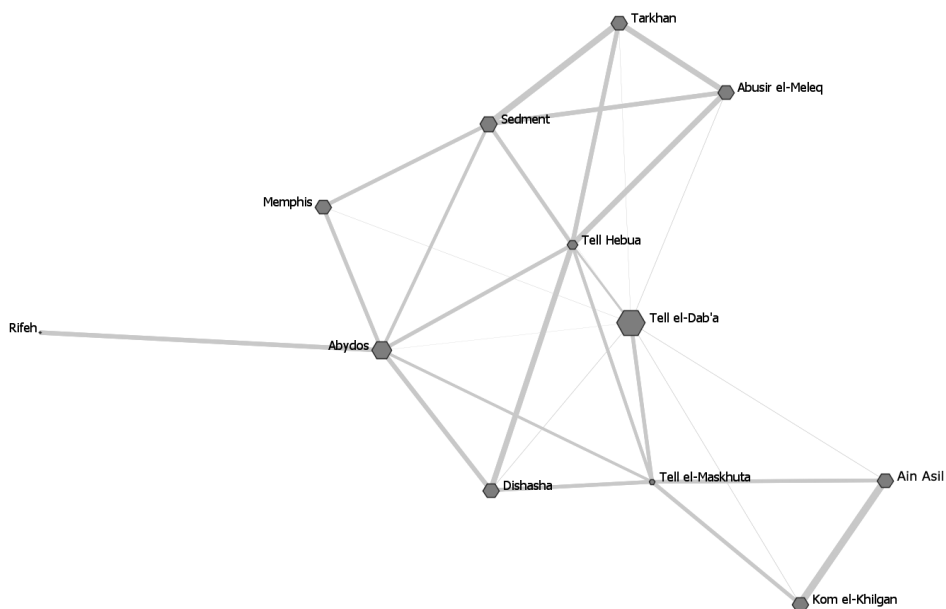


Figure 105: Closeness centrality of the second one-mode graph of the Cypriot pottery during the LSIP.

All the aforementioned differences derive from the fact that these sites have part of their types of Cypriot pottery in common with the other sites, but not the most widespread ones, so that their importance is decreased when only the shared types are considered. On the contrary, Tell el-Maskhuta and Memphis score mostly in the lower ranks, thus appearing less important when their full range of Cypriot pottery is considered. This derives from the fact that these sites do not share a large part of their range, but this part includes mostly common types, so that the sites acquire more importance when only the types that they have in common are considered.

Finally Tell el-Dab'a and Abydos score a completely different pattern from the previous graph. While Tell el-Dab'a scores very high for the betweenness centrality and the closeness centrality, which imply a role of intermediary in the network of the Cypriot pottery, Abydos scores high for the degree centrality and the closeness centrality. The difference is due to the proportion of common and no-common types included in the range of these sites.

Summary

During the Late Second Intermediate Period, Tell el-Dab'a, Tell el-Maskhuta, Sedment, and Tarkhan were probably among the better-connected sites in the network based on the Cypriot pottery, hence the probable starting or ending points of the lines of communication in the network, and where new trends could start.⁵⁰ When the full range of types is considered, also Abydos appears among the better-connected sites. Tell el-Dab'a appears as an intermediary as well, thus as passageways or (re)distribution centres. Therefore, the Cypriot pottery was passing through or was (re)distributed from these sites.⁵¹ Abydos also seems to play this role, when only the types that are in common are considered. However, considering the small size of the sample analysed, it should be kept in mind that more contacts, between the mentioned sites or even between more sites, cannot be ruled out, but they cannot be detected at present.

THE CORRESPONDENCE ANALYSIS

The results of the examination of the Cypriot pottery of the Late Second Intermediate Period have been analysed also through correspondence analysis, to understand if they are affected by the variety of types retrieved at the sites. The correspondence analysis (Appendix IV) confirms that the sites with higher variety of types tend to score higher for the degree centrality and the eigenvector centrality, but not for the betweenness centrality. However, this

50 Östborn and Gerding 2015.

51 Gjesfeld 2015; Rivers, Knappett, and Evans 2013.

tendency decreases when the scores of the second one-mode graph are analysed. This means that a larger quantity of types does not necessarily mean also higher scores, thus that the results are not inescapably affected by archaeological bias.

CONCLUDING REMARKS

Before the Late Second Intermediate Period, Cypriot pottery includes nearly exclusively imported vessels, and mostly from settlement contexts. Tell el-Dab'a seems to be the main, or even only Egyptian site in contact with Cyprus. Cypriot pottery of this period is found also further south into Egypt, but with only few specimens during the Late Middle Kingdom and still not further than the area of the capital of the time, namely the Memphis-Fayyum area. This implies that Tell el-Dab'a has a special role in the contact with Cyprus, as suggested also in other studies, on the basis of the quantity of Cypriot pottery unearthed at the site. However, these contacts do not create further links between Tell el-Dab'a and the other Egyptian sites.

During the Late Second Intermediate period, Tell el-Dab'a, and probably also Tell el-Maskhuta, Sedment, and Tarkhan were probably among the main players in the network of the Cypriot pottery, thus the sites where Cypriot pottery was made and sent from, or sent to. All in all, the network is centred on the Nile delta and the Memphis-Fayyum area, with few instances further south. Tell el-Dab'a and Abydos look like passageways or (re)distribution centres, hence like the sites where the Cypriot pottery was passing through or was (re)distributed from.⁵² Therefore, though the present analysis again suggests that Tell el-Dab'a played a special part in the contact with Cyprus, as demonstrated also by the amount of Cypriot pottery and the manufacture techniques of part of the Tell el-Yahudiyah ware unearthed at the site,⁵³ the analysis of Cypriot pottery does not further show strong connections between Tell el-Dab'a and the other Egyptian sites.

52 Gjesfjeld 2015; Rivers, Knappett, and Evans 2013.

53 Karageorghis 1995; Maguire 1995; Maguire 2009, 21–41; Vilain 2019.