

Finds from Recent Excavations at Tell Fara'in-Buto

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Abstract

This paper describes and discusses a group of objects and architectural fragments that were found in excavations of the joint Kafrelsheikh University and Ministry of Tourism and Antiquities at the site of Tell Fara'in, "Buto" on Kom C. The earlier levels of the excavation point to a Late Period date, as evidenced by some of the amulets and other objects, but the area seems to have been reconfigured and reused into the Ptolemaic and Roman period. Kom C is the location of the Ptolemaic and Roman expansion of the town, but the material here suggests that the city had grown to the south and south-west already from earlier periods and that it was consolidated later. The religious material found — amulets and terracotta figurines — also points to a religious function of some structures in the area, whether formal shrines or domestic ones, that highlight the continued importance of gods such as Horus, Isis, Bes and Beset into the Roman period.

Introduction

Keywords: Buto (Tell el-Fara'in); Archaeological Excavation; Amulets, Roman

During the recent excavations of the joint Kafrelsheikh University in cooperation with Ministry of Tourism and Antiquities at Tell Fara'in-Buto in 2021, a number of objects were discovered, which are published in this paper because of their quality and interesting nature¹.

The material was found on Kom C associated with a set of mud brick structures that date to the Late Period originally, and most probably Dynasty 26, based on an assessment of the pottery from the excavation and details, such as the name of Amenirdis from ring bezels, also point to an original date of Dynasty 26 for some of the objects. Other objects are unmistakably from the Ptolemaic and Roman periods, suggesting there was either continuity between the periods and reuse of the area. The religious character of the objects — amulets and then terracotta

¹ A. R. Abouarab, M., Ibrahim, A., Eldosouky, A., Aboalkassim, I., Younes, A., El- Qady, G., Abbas, A., El- hemaly, I., Awad, A., Wilson, P., Elfadaly, A., & Lasaponara, R. (online). *Identification of Architectural Roman Remains in the Complex Archaeological Site of Buto 'Tell El Fara'in', Northern Egypt, Using Geophysical and Remote Sensing Data*, Archaeological Prospection, Volume32, Issue2, 2024 Pages 437-457 <https://doi.org/10.1002/arp.1971>.

figures — may further suggest that the area of the excavation was of a religious nature from the Late Period through to the Roman period. At this time, although Egypt was under rule from Rome, local centres such as Buto retained considerable importance. In fact, due to the development of the northern area of Egypt from the Late Period onwards and into the Roman period, the north of Egypt may have enjoyed a ‘boom’ period with many settlements taking advantage of irrigation of marsh areas so that they became productive land². The surplus crops were destined for Rome, of course, but large centres such as Buto and the new administrative town of Cabasa since the Ptolemaic period³. Were the focus of religious and cultural centres for the administration and urban populations. The temple of Wadjet with its oracle, as well as shrines to Horus and Bastet according to some sources, formed the focus for religious life. Kom A has produced evidence for production of pottery, occupation, bath-houses and a necropolis dating mostly from the Roman period but going back to Ptolemaic and Late Period levels⁴. Kom C has been less well investigated, but Petrie identified it as a ‘Roman Town’⁵ and a sondage P9 identified a building dating to the transitional phase of the Late period and Ptolemaic period⁶. Marouard and his team carried out a systematic surface survey of the mound that established from the dating of the pottery that the main mound dated from the late Ptolemaic to the Imperial Roman period, and that occupation there covered a smaller area in the Late Roman period⁷. During the late Ptolemaic and Imperial Roman period, therefore Kom C seems to have been an important and flourishing part of Bouto, adjoining a large enclosed area on the south-western side of the site. The objects presented here reflect the aspects of daily life that were important to those

² Wilson, P. 2016. Human and Deltaic environments in northern Egypt in late Antiquity. *Late Antique Archaeology* 12 (1), 42-62. DOI: 10.1163/22134522-12340066; Schiestl, R. 2024. New land amongst new rivers? Reconstructing the ancient waterscape and settlement history in the central northwestern Delta. In Blouin, Katherine (ed.), *The Nile Delta: histories from antiquity to the modern period*, 185-218. Cambridge; New York: Cambridge University Press. DOI: 10.1017/9781009175166.006.

³ Timm, S. and K.-H. Brune 1984-2007. *Das christlich-koptische Ägypten in arabischer Zeit: eine Sammlung christlicher Stätten in Ägypten in arabischer Zeit, unter Ausschluss von Alexandria, Kairo, des Apa-Mena-Klosters (Dēr Abū Mina), des Skētis (Wādī n-Naṭrūn) und der Sinai-Region*, 7 vols. Beihefte zum Tübinger Atlas des Vorderen Orients, Reihe B (Geisteswissenschaften) 41. Wiesbaden: Reichert. pp. 2218–2221; Engsheden, Å. 2021. *Ancient place-names in the governorate of Kafr el-Sheikh*. *Orientalia Lovaniensia Analecta* 293. Leuven: Peeters. DOI: 10.2307/j.ctv1q26psm, pp. 267-276.

⁴ Ballet, P., L. Mazou, M.-A. El Dorry, A. Dupont-Delaleuf, P. Georges-Zimmermann, G. Lecuyot, N. Morand and M. Pesenti, Bouto (2021), *Bulletin archéologique des Écoles françaises à l'étranger [En ligne], Égypte*, URL : <http://journals.openedition.org/baefe/5584> ; DOI : <https://doi.org/10.4000/baefe.5584>.

⁵ Petrie, W.M.F. and C. T. Currelly, The site of Buto, in, W. M. F. Petrie, *Ehnasya* 1904, Memoir EEF 26, London 1905, p. 36–38, pl. XLIV.

⁶ Ballet, P., G. Lecuyot, G. Marouard, M. Pithon, B. Redon, Et la Bouto tardive ?, *BIFAO* 111, 2011, p. 75–100 especially p. 76, 83; Hartung, U., P. Ballet, A. Effland, P. G. French, R. Hartmann, T. Herbich, H. Hoffmann, E. Hower-Tilmann, C. Kitagawa, P. Kopp, W. Kreibitz, G. Lecuyot, S. Lösch, G. Marouard, A. Zink, A. Nerlich, M. Pithon, Tell el-Fara'in – Buto. 10. Vorbericht, *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo* 65, 2009, p. 83–190, especially p. 154–156, fig. 19.

⁷ Marouard, G., P. Ballet, J. Marchand, L. Mazou, M. Pesenti, and A. Simony. 2019. À la recherche de la Bouto tardive. Essai de modélisation du site de la Basse Époque au début de l'islam: Les prospections et cartographies statistiques des kôms A et C de Tell el-Fara'in - Bouto. *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo* 75, 225-271, see p. 248, fig. 13.

people in terms of health and well-being – and that the connection with the gods was just as important in the Roman period as in earlier times.

AMULETS

1. Polymorphic deity, registration number 1092.



Figure 1 a-d: (1092) Views of the polymorphic figure.

The amulet is a figure of a so-called polymorphic or hybrid deity⁸, which is 3.4 cm high and 2 cm wide. The figure is standing on a rectangular base and has a loop for suspension at the back. The figure has the head of a baboon, wearing an atef-crown with the top part broken away, set upon ram's horns with the remains of the two feathers on either side of the crown, their tops also broken away. At the back, the head is adorned with the centre and back part of a tripartite wig. The mantle of the baboon covers the upper part of the body of the figure. The body of the deity has child or dwarf characteristics: a rounded stomach and indented navel, thick thighs, calves and feet, with the hands resting on the thighs and the fists clenched. The god also has a prominent male member. The back of the figure is in the form of the wings of a falcon, crossed over at the back to form an X. There is a suspension loop on the back of the figure.

The gods represented in the figure are Thoth (the baboon head) but also with solar associations, Horus (the falcon wings), Ptah Pataikos (the child-body) and thus represents a triad of gods with northern and Memphite associations. The combination of the qualities of the deities may have resulted in a powerful type of protection for the wearer. Comparative examples can be noted from Tell Dafana (BM EA20661 with a sun disk headdress and of much poorer quality,

⁸ First, G. Polymorphic or pantheistic deities? – Some problems with identification and interpretation. Contribution to the manifestation of god in Late Egyptian religion and magic. In *Studies on religion: seeking origins and manifestations of religion*, edited by J. Popielska-Grzybowska and J. Iwaszczuk, 53–68. Acta Archaeologica Pultuskiensia 3. Pultusk: Department of Anthropology and Archaeology, 2001.

date D.26) Tanis (Sân 93-243 with a complete *atef*-crown⁹, Temple Enclosure, date D.30) and also BM EA 11900 with *atef*-crown and baboon head dated to the Late Period¹⁰.

The figure is made from very fine faience, with a light turquoise/blue-green glaze and the detailed modelling of the amulet points to the best quality work from the Late Period and Dynasty 26 onward.

2. Growling animal cub (?), registration number 1093.



Figure 2 a-d (1093): Views of the growling quadruped.

An unusual amulet of a growling quadruped. The animal is standing on a rectangular base and has a suspension loop on its back. Its dimensions are: width 2.5cm, length 4.1cm. The animal has a rounded chubby body, perhaps suggesting it is a young creature and there are horizontal striations on the sides of the body and top of the head to indicate fur. The feet of the animal appear to have four long claws each and the legs are at an angle, perhaps suggesting a defensive position. The animal's tail is rectangular in shape and appears to curl under the back legs. The head has rounded ears, the eyes are small and set quite far apart, it has a muzzle with distinct nostrils which is wrinkled. The mouth is open and the teeth are evident along the lower jaw, with the tongue protruding slightly between them.

The faience is similar to that of the previous amulet and is very fine allowing details to be shown on the face and body of the animal. There is a pale turquoise glaze over the surface but it is patchy and not consistent with patches that are paler and almost white in colour.

The young animal may be either a puppy dog, but it seems more likely that it would be a young lion cub, mostly because of the rounded ears. As it was found at Buto it may relate to the young Horus form of Horus of Buto, who has lion form¹¹.

⁹ Brissaud, P. Rapport sur la XLe campagne de fouilles – 1993, *BSFFT* 7 (1993): 79–94) 81; 92, fig. 6.

¹⁰ Andrews, C. *Amulets of Ancient Egypt*, British Museum Press: London, 1994: p.37 and Fig. 33c.

¹¹ Delvaux, L. 1998. Les bronzes de Saïs, les dieux de Bouto et les rois des marais. In Clarysse, Willy, Antoon Schoors, and Harco Willems (eds), *Egyptian religion: the last thousand years. Studies dedicated to the memory of Jan Quaegebeur: part I*, 551-568. Leuven: Peeters.

3. Wadjet amulet, registration number 1094.



Figure 3 (1094): Amulet of lioness headed goddess (Wadjet?).

A lion(ess) headed standing female figure, most probably of the goddess Wadjet. She is shown striding, with her arms at her sides on a rectangular base. The dimensions are: height 5.6 cm. There is a suspension loop at the back of the figure. The head of the goddess is not very well modelled, but the muzzle and eyes are clear. There is a sun disk on her head behind the ears, with an uraeus at the front between the ears, which are shown frontally. The body of the goddess is modelled to show the breasts and indented navel. The object is red coloured faience and perhaps has been over-fired to a black colour at the feet.

4. Ptah-Pataikos, registration number 1100.



Figure 4 a-c (1100) Front and back view of the Ptah Pataikos amulet.

The amulet is pierced through the neck and is made of light-coloured turquoise glazed faience. Dimensions: height 3.6 cm. The god is shown in the usual child-dwarf form¹², with relatively thick calves and thighs, the hands resting on the thighs at the sides. The amulet is not well modelled, but it is complete and it is clear what the amulet represents. Ptah Pataikos was very popular in the Memphite area, partly due to his association with Ptah and the protection of craft workers, but he also was very popular in domestic contexts because of his role in fertility, creation and regeneration¹³.

5. Horus the child, registration number 1102.



Figure 5 (1102) Horus the child figure.

The figure is made of copper alloy, with a reddish material or corrosion product on the surface in a number of places. Dimensions: height 3cm. The figure shows the Horus child, sitting, as if on his mother's knees, with both hands down by his sides. He wears the side lock of youth and has a prominent uraeus on his forehead. There is a suspension loop at the back. This type of Horus-the-child can be generally dated to from the Late Period to the Ptolemaic period¹⁴.

¹² Dasen, V. *Dwarfs in ancient Egypt*, 84–98; Andrews, C. *Amulets of Ancient Egypt*, British Museum Press: London, 1994: p.39, fig. 36;

¹³ Györy, H. Changes in styles of ordinary Pataikos amulets, in *Egyptian museum collections around the world: studies for the centennial of the Egyptian Museum*, vol. 1, Cairo, 2002: p. 492.

¹⁴ Weiss, K. *Ägyptische Tier- und Götterbronzen aus Unterägypten : Untersuchungen zu Typus, Ikonographie und Funktion sowie der Bedeutung innerhalb der Kulturkontakte zu Griechenland, Ägypten und Altes Testament* 81. Wiesbaden: Harrassowitz, 2012: p. 126-7, Typ 41-69, Pl. 11-19.

6. Group of amulets registration number 1106.



Figure 6 (1106) Amulets of anthropomorphic animal-headed gods.

These amulets were found together and all are made of faience with a light turquoise glaze. They have suspension loops on the back. The figures are all shown striding with the left leg advanced and the arms down by the sides with the fists clenched. There is one ram headed figure, wearing the *hemhemty*-crown, which could be Khnum or Herishef (5.6 cm high), there are two figures whose heads are not clear – perhaps another ram with tripartite wig, a bull figure (?) (Dimensions about 4cm high or two of them, the Thoth about 3.5cm?), then an ibis-headed Thoth figure, with the legs broken off and the head slightly damaged. The latter has a well modelled body, but in general the details of the figures are not very clear. The light green glaze might suggest a date in the Ptolemaic period, but the modelling suggests work from the Late Period.

7. Scarab, registration number 1131.



Figure 7 a-b (1131) Scarab base and upper side.

The scarab has dimensions of 1.9 by 1.3 by 0.5 cm and is made from steatite which has been fired so that it is white in colour. It may once have been glazed, but the glaze has not survived. The upper side of the scarab, shows the wing case covers clearly marked out. The underside is inscribed with three main groups of motifs: at the top, from right to left, there is an oval sign, then a god-sign, a damaged *nefer*-sign, then a *t*-sign and a horizontal line, perhaps meant to be an '*n*'. In the centre there is a cartouche with the name 'Men-kheper-ra' (sun disk,

men-game board sign, line for 'n' and unclear scarab beetle), which is the name of Tuthmose III. Then there is the name of Amun and the lower part of the wedjat-eye, 'twt Imn' 'image of Amun'. Together this was a popular motto for centuries after the death of the king in the New Kingdom, certainly until Dynasty 25 and most likely into Dynasty 26¹⁵. Evidently his war-like nature and reputation led to him being invoked as a protector. Due to the fact that the name of Tuthmose III was used as a protective feature into the later periods, it is difficult to date the object more closely.

8. Ushabti figure fragment, registration number 1096.



Figure 8 a-b (1096) Front and back view of the ushabti.

The ushabti has lost the upper part, which was broken away, and there is a small piece missing from the base, but otherwise is well made, with a deep inscription on the front in horizontal lines. It is made from faience with a light turquoise glaze. Dimensions: 10.3 cm high. The figure is mummiform, with the hands crossed high up on the chest above the inscription. It has a back pillar which is not inscribed. The six lines of text relates to the ushabti spell, Chapter 6 of the Book of Amduat, but is abbreviated from the full version. In general, the ushabti is of a type typical for the Late Period (Dynasty 26 to 30). The name of the person for whom it was made is difficult to read but is in the second-third line of the inscription.

¹⁵ Jaeger, B. 1982. *Essai de classification et datation des scarabées Menkhéperre*, Fribourg, fig. 194.

9. Falcon foot, registration number 1112.**Figure 9 (1112) Falcon leg and claw.**

A copper alloy claw, most likely from a falcon figure. The object was solid-mould cast and has tangs at the bottom and at the top for attachment to a base and to the body of a falcon figure, which may have been made of different materials such as wood. Dimensions: height 5.6 cm. Such figures may have been votive offerings in the temple at Buto or perhaps be associated with mummified falcons and refer to Horus in his falcon form, one of the most powerful gods at Buto and can be paralleled by finds from the falcon galleries at Saqqara¹⁶ and Quesna. The large statue of Nectanebo showing him under the protection of Horus was found in the temple at Buto and shows that from the Late Period onwards his cult was supported by the king (see also GEM 21340 made of granite). The area around Tell Fara'in has much agricultural land around it, a perfect setting for the falcon.

10. Ring and bezel, registration number 1115.**Figure 10 (1115) Ring and bezel with the name Amenirdis.**

A copper alloy ring and oval bezel, dimensions 1.8 by 1.2 cm. The ring is a slightly flattened circle and the bezel is inscribed with the name Imn-rdi=s 'Amenirdis'. In this writing of

¹⁶ See SAQ-SAN.OC.65-66.0592 from Egypt Exploration Society archive, now in Durham Oriental Museum.

the name the 'n' sign in Amen is written with the Red Crown hieroglyph, not the water-sign. Amenirdis was the name of two of the God's Wives of Amun in Dynasties 25 and 26, and thus may point to the original date of this object. Amenirdis I was in post ca.714-700 BCE and was a daughter of Kashta a Dynasty 25 king of Nubian origin, while Amenirdis II was in post ca.650-640 BCE and was the incumbent GWA who adopted Neithikert, daughter of Psamtek I to be her successor. The writing of the name emphasising the Lower Egyptian crown, may suggest that the ring belongs to Dynasty 26 rather than Dynasty 25. The ring bearing the name may be a token linking the wearer to the God's Wife by invoking her blessings or may simply be the name of the original owner, imitating the name of one of the most powerful religious figures in Dynasty 26 Egypt.

11. Votive Sistrum, registration number 1120.



Figure 11 a-b (1120) Handle and part of a votive sistrum.

A faience object for which the glaze has not survived. Dimensions: height 9 cm. The object is in the form of sistrum – the ritual instrument shaken during religious rituals and festivals in temples. The handle has an expanded base — which seems to be usual for copper alloy examples of sistra— and the upper part has one side of the sistrum preserved. 'Real' sistra would have metal bars through the upper part that could make a rattling sound when shaken. As there do not seem to be piercings through the sistrum sides, this suggests the object was meant to be a votive object of some kind or an amulet. The face of the goddess Hathor is particularly well defined: she wears a modius on her head from which the arms of the sistra emerge, her eyes, nose and mouth are deeply incised as are her cow-ears and the top striations of her wig. The object is

double sided with the Hathor face on both sides. High quality faience examples of sistra from Dynasty 25 and 26 are commonly found in museum contexts and votive deposits such as those at Saqqara, but this example has less well modelled facial features and the complete object would have been smaller than functional examples.

12. Sculptor's model or draft version of a falcon statue, registration number 1066.



Figure 12 a-c (1066) Draft unfinished sculpture of a falcon or model of a falcon.

The sculptor's model or rough draft of a statuette is made of limestone and shows a falcon standing on a rectangular base. The form of the bird has been roughed out and tool marks, chipping and scouring are visible on all surfaces of the stone. The head of the bird has been left in rudimentary form and a beak has not been carved, leaving the head without any detail. The legs of the bird have been roughly outlined and the form of the wings on the back can be discerned, but there is no detail. The object may have been cut down from an original complete object or simply was a work in progress that was never finished. If it was a meant to be or had been a falcon statue then it could have represented the god Horus.

13. Female fertility figure, registration number 1081.**Figure 13 a-b (1081) Front and back views of the Beset figure.**

This mould-made, terracotta figurine of a female fertility figure shows the features associated more often with her male counterpart Bes and therefore she is sometimes referred to as Beset. Details of her face and body, hair and crown have been added in brown paint over a white background, and her hair band, arms and feathers are painted white with brown details. She is wearing an elaborate feather crown, with a tall central plume and a headband around her hair. She has an elaborate hairstyle with corkscrew curls, a hairstyle associated with Isis, falling down onto her shoulders and gathered at the centre to create a centre parting. She is shown with her tongue sticking out, her hands resting on her thighs and her legs are in a crouched position. She has two heavy bangles on her upper arms and brown painted markings on her body show body ornaments such as a necklace and other markings may be other ornamentation such as jewellery or tattoos—there are vertical stripes on her breasts, a girdle across her abdomen, her navel is also highlighted with brown paint and there are markings underneath her eyes. Beset is crouching on a rectangular plinth. The back of the figure has minimal modelling but the buttocks of the figure are clearly shown. There is a firing hole in the middle of the back.

Figures such as this are well known from Hellenistic and Roman Egypt but the additions of details in brown paint are unusual¹⁷.

14. Figure of Bes as a Fighter or warrior, registration number 1086.



Figure 14 a-b (1086) Front and back view of warrior Bes figure.

This mould-made, terracotta figure shows the god Bes as a warrior. 25.5 cm. The god is shown wearing an elaborate feather crown with five plumes, perhaps a helmet, a protective corselet and a short tunic with indications of layers of scales. There is a thick band around his waist which has a thinner belt to hold it in place, tied at the front with a knot whose ends form a cross. He holds an oval Gaulish shield in his left hand, which has a raised rim and strip across the length with a central boss. His right hand is raised and holds a sharp, stabbing sword. The face of the god is detailed and shows his eyebrows and furrowed brow, his mane and the scarification on his cheeks. He may have his tongue sticking out. He wears a wristband on his right hand. He has short, thick legs and stands on a rectangular plinth, in imitation of a copper alloy statuette. The back is not modelled at all but when the figure was still damp it may have been lying down on some textured material as an impression of it can be seen. There is a firing hole in the centre of the back. There are traces of white gypsum or paint on the figure.

¹⁷ see Bailey, D. M.(ed.) 2008. *Ptolemaic and Roman terracottas from Egypt*. Catalogue of terracottas in the British Museum. London: British Museum Press, pp.51-52.

In general, it is difficult to date such figures precisely, and they are usually said to date from the Hellenistic to the Roman period. A good comparison is a figure in the Fitzwilliam Museum, Cambridge, E.207.1932, another in the Ashmolean Museum AN1896-1908.E.3716 and one in the Louvre E20695¹⁸. The full military uniform is associated with the Roman period (30 CE to 395 CE), when Bes may have been a god particularly revered by soldiers, but the warrior type seems to have been thought to provide strong protection for the family and the home¹⁹.

15. Fragment of a figure of Isis, registration number 1078.



Figure 15 (1078) Front view of part of a figure of Isis.

Upper part of a mould-made, terracotta figure of the goddess Isis. 11.6 cm. She is shown with a headdress consisting of straight plumes on cow horns with sun disk. There are two ears of

¹⁸ Dunand, F. *Terres cuites gréco-romaine d'Égypte*, Musée du Louvre, département des antiquités égyptiennes, Paris, 1990: no. 30-33, pp.38-40 dated to the Roman period.

¹⁹ D. Bailey, 1993. *Catalogue of Terracottas in the British Museum*, EA 61296. 3100 p.40 and pl.17 with an Apis shrine on the head.

wheat/[palm fronds] either side of the crown. Her face is well modelled and she has cork-screw style curls. She wears a tunic which is tied in front with an Isis knot²⁰.

16. Melon hairstyle head from figurine, registration number 1086.

This Nile silt head from figurine was coated in a white paint, which has mostly been lost. 4.2cm. The hairstyle of the head seems to resemble the melon type hairstyle of female figurines of the Tanagra type, although this object is made of Nile silt fabric. The thick cap-like nature of the 'hair' may suggest that this is something else, however²¹.



Figure 16 Terracotta head from figurine.

17. Reused fragment of an amphora (?), registration number 382.



Figure 17 (382) Reused amphora spike.

²⁰ Bailey, D.1993. *Catalogue of Terracottas in the British Museum*, no. 3003 and p.24 early Ptolemaic in date; with a snake tail cf. Bailey, no.3018 with cork-screw curls of Isis-Thermuthis, first century BC/AD; Dunand, F. *Terres cuites gréco-romaine d'Egypte*, Musée du Louvre, département des antiquités égyptiennes, Paris, 1990: pp.145-154 especially 406.

²¹ Cf. Bailey, 1993. *Catalogue of Terracottas in the British Museum*, no.3256 for a melon hairstyle.

This is a fragment of imported pottery that may be a repurposed amphora spike. 15 cm. The object has been roughly cut off and smoothed on the amphora spike. The other end of the object has also been cut down with the body of the amphora cut away, leaving only a very small area with a carinated edge that could be the base of the original object. The dimensions of the widest part of the object suggest that it would have been large with the base diameter of around 14cm. The spike of the amphora seems to have been required for some other purpose, perhaps as a base for something or a pounder of some kind or an incense burner – with the inside area of the amphora providing a hollow container for charcoal and incense. The pottery material is pale orange in colour, with red or black small stone inclusions. This suggests it is an imported amphora.

18. Closed jar with wide mouth and broad middle of the body, rounded base, registration number 1083.

19. Miniature amphora with twisted handles, registration number 1084.



Figure 18 a-b (1083 & 1084) both of the complete Nile silt vessels from the excavation

Dimensions: 20 cm and 13.5 cm.

Both jars are made from Nile silt and the bodies are coil made. The closed jar has a wide mouth, is broadest at the shoulder and then has a carination above the rounded base (*chytrai* ?). It may be similar to types of vessel from Tebtunis that occur both with handles and without, that date to the 1st century BCE and 1st century CE²².

The small table amphora or globular flask with twisted handles and a small neck with thickened rim is known in faience examples from the Roman period but the handle type has antecedents in the Classical period and is found on Attic tablewares. It probably also dates to the late Ptolemaic and early Roman period.

²² Compare Ballet, P. and A. Poludnikiewicz, *Tebtunis V. La céramique de les époques hellénistique et imperiale*, IFAO, Cairo, 2012: no. 302, pl 119 and with handles no. 298, pl. 120.

Stone blocks from the excavation

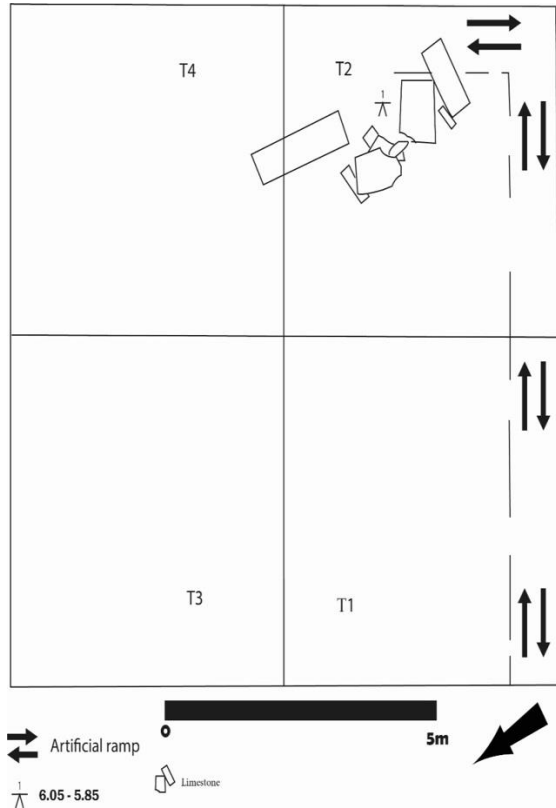


Figure 20 a-b Location of first group of blocks with detail of the group.

A group of stone blocks were found discarded in a pit during the excavations. They seem to have been part of structure which had been dismantled and the stones were placed in a pit, perhaps as foundational rubble for a later structure or an element of a building. Seven blocks were found in the pit in all jumbled together, with a large rectangular block perhaps placed more carefully at the top of the pit. The dimensions of this block were 82 by 22cm.

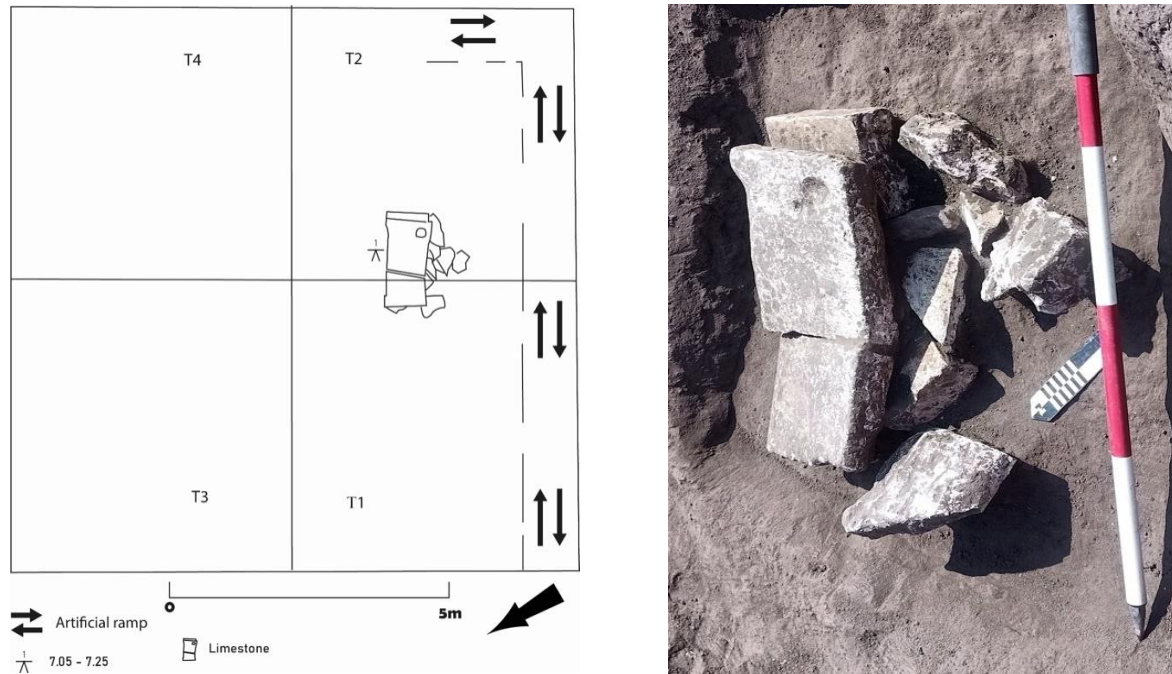


Figure 21 a-b Location of second group of blocks with detail of the group.

A second group of discarded blocks was found in another pit, this time a number of smaller blocks (at least nine, many of which were irregular in shape) were placed in the pit or dug out trench first and then a large rectangular block was placed on top of them. The burial of the blocks had put stress on the main block so that it had cracked, but was complete. In one corner of the block there was a shallow depression, which may have been intended for a door pivot suggesting that this group of stones formed a door threshold, with the smaller stone under the larger one creating a strong base for the actual threshold that would have supported the door. The largest block had maximum dimensions of 81 by 40 cm.

Conclusion

The material found during the excavations confirms the surface survey of Kom C that the area was intensively occupied during the late Ptolemaic to early Roman Period, but that there may also have been some Late Period activity in the area before this time. In the Roman period the homogenous culture of Egypt is evident from the terracotta figures that can be compared to many other sites in Egypt and further work with comparisons from excavated material will show both the similarities across the culture but also the local and regional differences²³.

²³ See for example the work of U. Furlan, 2023. Amulets of the first millennium BCE in the Nile Delta: continuity and change through production, consumption, and circulation, unpublished PhD dissertation.

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