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<tr>
<td>ÄA</td>
<td>Ägyptologische Abhandlungen</td>
</tr>
<tr>
<td>AHL</td>
<td>Archaeology &amp; History in Lebanon</td>
</tr>
<tr>
<td>ARCE</td>
<td>American Research Center in Egypt</td>
</tr>
<tr>
<td>ASAE</td>
<td>Annales du Service des Antiquités de l’Égypte</td>
</tr>
<tr>
<td>AV</td>
<td>Archäologische Veröffentlichungen des Deutschen Archäologischen Instituts, Abt. Kairo</td>
</tr>
<tr>
<td>BAR</td>
<td>British Archaeological Reports, International Series</td>
</tr>
<tr>
<td>BASOR</td>
<td>Bulletin of the American Schools of Oriental Research</td>
</tr>
<tr>
<td>BCE</td>
<td>Bulletin de liaison du groupe international d'étude de la céramique égyptienne</td>
</tr>
<tr>
<td>Bd’E</td>
<td>Bibliothèque d'Étude, Institut français d'archéologie orientale</td>
</tr>
<tr>
<td>BES</td>
<td>Bulletin of the Egyptological Seminar</td>
</tr>
<tr>
<td>BIFAO</td>
<td>Bulletin de l'Institut français d'archéologie orientale</td>
</tr>
<tr>
<td>BSAE</td>
<td>British School of Archaeology in Egypt (and Egyptian Research Account)</td>
</tr>
<tr>
<td>BSAK</td>
<td>Studien zur Altägyptischen Kultur, Beihefte</td>
</tr>
<tr>
<td>CCE</td>
<td>Cahiers de la céramique égyptienne</td>
</tr>
<tr>
<td>CNRS</td>
<td>Centre national de la recherche scientifique</td>
</tr>
<tr>
<td>EVO</td>
<td>Egitto e Vicino Oriente</td>
</tr>
<tr>
<td>FIFAO</td>
<td>Fouilles de l'Institut français d'archéologie orientale</td>
</tr>
<tr>
<td>GM</td>
<td>Göttinger Miszellen</td>
</tr>
<tr>
<td>IFAO</td>
<td>Institut français d'archéologie orientale</td>
</tr>
<tr>
<td>JARCE</td>
<td>Journal of the American Research Center in Egypt</td>
</tr>
<tr>
<td>JAS</td>
<td>Journal of Archaeological Science</td>
</tr>
<tr>
<td>JEA</td>
<td>Journal of Egyptian Archaeology</td>
</tr>
<tr>
<td>JNES</td>
<td>Journal of Near Eastern Studies, University of Chicago</td>
</tr>
<tr>
<td>JSSEA</td>
<td>Journal of the Society for the Study of Egyptian Antiquities</td>
</tr>
<tr>
<td>LÄ</td>
<td>Lexikon der Ägyptologie, Vols. 1–v1 (Wiesbaden)</td>
</tr>
<tr>
<td>MÄS</td>
<td>Münchner Ägyptologische Studien</td>
</tr>
<tr>
<td>MDAIK</td>
<td>Mitteilungen des Deutschen Archäologischen Instituts, Abt. Kairo</td>
</tr>
<tr>
<td>OLA</td>
<td>Orientalia Lovaniensia Analecta</td>
</tr>
<tr>
<td>PAM</td>
<td>Polish Archaeology in the Mediterranean</td>
</tr>
<tr>
<td>SAGA</td>
<td>Studien zur Archäologie und Geschichte Altägyptens</td>
</tr>
<tr>
<td>SAK</td>
<td>Studien zur Altägyptischen Kultur</td>
</tr>
<tr>
<td>SDAIK</td>
<td>Sonderschriften des Deutschen Archäologischen Instituts</td>
</tr>
<tr>
<td>SIMA</td>
<td>Studies in Mediterranean Archaeology</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------</td>
</tr>
<tr>
<td>SSEA</td>
<td>Society for the Study of Egyptian Antiquities</td>
</tr>
<tr>
<td>WES</td>
<td>Warsaw Egyptological Studies</td>
</tr>
<tr>
<td>ZÄS</td>
<td>Zeitschrift für ägyptische Sprache und Altertumskunde</td>
</tr>
</tbody>
</table>
Ceramics are usually the most abundant artifacts present at Egyptian archaeological sites. They are often found in large quantities and their analysis requires great patience and due attention. Such analysis is generally time-consuming and sometimes simply boring. The final result of ceramic study, however, can be very rewarding. Ceramics can offer a great deal of useful information. For example, they can date a site or its phases, and provide evidence for different activities and purposes of a site or its smaller units. Ceramics sometimes indicate different routes of product exchange between various sites or regions. For these reasons, all excavated pottery should be kept and stored for documentation and further analysis before the final publication of a site.

Given the importance of ceramics, the subject was chosen to be part of the basic curriculum of the first Ancient Egypt Research Associates (AERA) Field School in spring 2005, organized in conjunction with the American Research Center in Egypt (ARCE). The main aim of the Field School, supervised by Mohsen Kamel and Ana Tavares, was to train the official inspectors of the Supreme Council of Antiquities (SCA) in the excavation techniques of field archaeology, as well as in specialist studies of material culture and environmental analysis, such as ceramics, objects, fauna, flora, and human osteology. In response to the success of the first Field School, Mark Lehner, director of AERA, along with the Field School teachers and the AERA team, decided to organize an Advanced Field School in 2006 specializing in particular areas, such as excavation, illustration, and ceramics. As AERA ceramicist, I taught pottery analysis to these returning students. While I was preparing the course, Dr. Lehner suggested that I write an AERA Field School Pottery Manual. At first the manual was to be a concise catalogue of ceramics from different periods of Egyptian archaeology. Over time, however, the manual expanded to include additional information related to material, manufacturing techniques, surface treatment, and context. Eventually, I compiled a large corpus of Egyptian ceramics from all periods of Egyptian history, from Neolithic to Modern times. I also added brief discussions of certain imported vessels to remind archaeologists that pottery from Egyptian sites often includes pieces brought in from other regions, and is, therefore, not always homogenous.

The final product, this Manual of Egyptian Pottery, is divided into four volumes:

**Volume 1**  
Egyptian Neolithic Fayum A, Merimde, Omari, Badari, Naqada I, Naqada II, and the Lower Egyptian Culture

**Volume 2**  
Naqada III, Archaic Period, Old Kingdom, First Intermediate Period, and Middle Kingdom

**Volume 3**  
Second Intermediate Period, New Kingdom, Third Intermediate Period, and Late Period

**Volume 4**  
Ptolemaic Period, Early and Late Roman Periods, Medieval, and Modern times

Each of the volumes consists of eight sections (the first five of which repeat in each volume):

**Section 1**  
General information on pottery production in Egypt and methods of pottery recording in the field

**Section 2**  
Post-extraction procedures leading to the publication of the material

NOTE: After the 2009 publication of Volumes 1 and 2, the introductory texts in Volumes 3 and 4 of the Manual were modified following the very kind suggestions of Hans-Åke Nordström, Pamela Rose, and Alison Gascoigne. This revised edition of Volume 1 includes these same modifications.
Section 3  A list of terms and abbreviations related to ceramics
Section 4  A selected bibliography concerning technological aspects of Egyptian pottery
Section 5  Descriptions of the clays mentioned in the text
Section 6  The pottery from all Egyptian periods, organized chronologically:

Each subsection, treating each of the periods, consists of two parts: 1) an introduction to the pottery, describing its general trends, and 2) a catalogue of the main ceramic types, organized not according to a detailed chronological order, but, rather, by shape (restricted followed by unrestricted vessels).

Each ceramic type is illustrated with a drawing, accompanied by a short description with the general name of the find site (e.g., Giza, Abydos). More specific information about the provenience is provided by the reference cited for each drawing. The shape, material (according to the original publication and in relation to the Vienna System if possible), surface treatment, publication, and other information pertinent to dating are provided. Additional remarks and bibliography are sometimes included. The vessel description is based only on the text from the original publications. If information was not presented in the original text, it is labeled as “not stated.”

Section 7  A selection of references related to the particular ceramics described in the volume.
Section 8  Color plates, including a selection of photographs of ceramics from different periods. For Volume 4, in addition to the color photos of the Medieval pottery, there are also color drawings. The Medieval glazed ceramics are usually very colorful. As it is very difficult to illustrate their precise hues, the colors are approximate.

This AERA manual was originally meant to be a quick field guide for the Egyptian SCA inspectors as they recovered pottery in the course of their own excavations, especially because many may not have regular access to libraries. It is essentially an illustrated list of ceramic types from different periods, meant to show only the most general trends in Egyptian ceramics. Drawings and photographs of pottery for the manual were selected to show those general types most characteristic of the different periods. For this purpose a kind of typology of Egyptian ceramics was created based on the ceramic forms themselves, rather than the typologies presented in the publications on specific sites. However, the descriptions here come from the original publications from which I drew my types. Most of the language is that of the reference cited. As the task of describing a ceramic vessel is highly subjective, each researcher may describe pots in somewhat different ways. Hence the terminology, such as for vessel shape (plate, bowl, ewer, dish, bottle, etc.), is not entirely uniform or consistent throughout this volume. Nor are all vessels described in the same detail. In addition, the user may not find in the manual every single vessel from each period. Further editions of the book may expand to include more comprehensive typologies. It was not my intention to document shape changes of any given type over time, nor to indicate regional variations within periods, although such spatial differences are observed in the archaeological material. Indeed, the division of ceramic material into historical periods is rather artificial, since many types were in use longer than a single period. I am fully aware that my pottery manual does not address every question related to Egyptian pottery but I hope it will be a useful resource for archaeologists working in Egypt. As a specialist in Old Kingdom pottery myself, I am grateful for any comments and suggestions concerning ceramics from other periods.
Acknowledgments

Our excavations at Giza are part of the work of Ancient Egypt Research Associates (AERA), directed by Dr. Mark Lehner. I would like to thank a number of foundations and individuals for their financial support of the AERA excavations and analysis. Some of these are the Ann and Robert H. Lurie Foundation, the David H. Koch Foundation, the Charles Simonyi Fund for Arts and Sciences, Ted Waitt Family Foundation, Peter Norton Family Foundation, Glen Dash Foundation, Marjorie Fisher, Ed and Kathy Fries, J. Michael and Marybeth Johnston, Jason G. Jones and Emily E. Trenkner-Jones, Bruce and Carolyn Ludwig, David Marguiles, and Ann Thompson. I would also like to thank Dr. Zahi Hawass and Egypt’s Supreme Council of Antiquities, along with all of my Egyptian colleagues. This work would not have been possible without the tireless efforts of Dr. Lehner to create and finance an exemplary research and education program at Giza, Egypt.

The present manual is a result of cooperation between numerous individuals and institutions. First I would like to again thank Dr. Lehner for his idea of creating the manual and publishing it as an AERA publication.

My deepest appreciation goes to Wilma Wetterstrom and Cindy Sebrell who are responsible for the present shape of the book. I would like to express my special gratitude to Alexandra Witsell who prepared the book layout. It required a lot of skill, perseverance, and patience, especially in the case of my multiple changes and rewritings during the course of the work. Thank you, Ali.

Mary Anne Murray, Richard Redding, Janine Bourriau, and Teodozja I. Rzeuska were also always ready to give me very useful advice.

I would like to express my particular indebtedness to Dina Faltings for her kind and insightful review of Volumes 1 and 2 of the manual.

Drawings used in the manual were prepared by Edyta Klimaszewska-Drabot, Mariola Orzechowska, and myself. The collection of color photos was compiled from photographs provided by the following individuals and projects:

Krzysztof Ciałowicz, Mariusz Jucha: photographs of the pottery from Tell el Farkha;
Harco Willems, Marleen De Meyer, and Stefanie Vereecken in particular: photographs from the Dayr al-Barsha Project;
Tonny de Wit, Willeke Wendrich: photographs from the Fayum;
Włodzimierz Godlewski: Late Roman and Medieval pottery photographs from Naqlun monastery in Fayum;
Yukinori Kawae: photographs of the ceramics from Giza and el Nazla village;
Mariola Orzechowska: New Kingdom pottery photos from Giza;
Teodozja I. Rzeuska, Dietrich Raue: photographs from Elephantine.

I also would like to thank Sławomir Rzepka for the permission to use the ceramic photos taken by myself at Tell el Retaba. The majority of photographs came from the Petrie Museum thanks to Stephen Quirke and Richard Langley. I am deeply grateful for their help.

And last but not least I would like to express my gratitude to employees of the Institute of Egyptology in Prague, especially Jaromír Krejčí, for the opportunity to use their Egyptological library. My research in Prague was financed by the Department of Egyptian and Nubian Archaeology of the Institute of Archaeology (the University of Warsaw, Poland), thanks to its head, Prof. Włodzimierz Godlewski. I am very grateful for his trust in my work.
Map illustrating location of Egyptian sites mentioned in Volume 1.
Pottery Production and Processing in the Field

Please see Ceramic Glossary, pages 13–16, for definitions of terms.

Pottery retrieved from archaeological excavations can be processed in many ways (e.g., Orton, Tyers, and Vince 1993, Rice 1987). Over several years, I have developed a system that works well for the specific case of the ceramics from the AERA excavations at the Heit el-Ghurab site at Giza (also known as the Lost City of the Pyramids). The same system, slightly modified, can be used at other sites.

The bags of pottery collected from the excavation are sent to the lab for processing. All pottery fragments from the site are first sorted into two groups: 1) diagnostic: those from which the original form of the whole vessel can be deduced (i.e., complete pots, complete profiles, parts of rims, parts of bases), as well as sherds with decoration and fragments with potmarks; and 2) non-diagnostic fragments.

Diagnostic fragments are classified according to the AERA Typology and then recorded on AERA Pottery Forms. For an example of an AERA Pottery Form, which consists of several descriptive categories, see Table 1 (page 8). The non-diagnostics are sorted according to two types: pieces that belong to bread-molds, and other non-diagnostic types that are not parts of bread-molds. These are weighed separately, their weights are recorded on the AERA Pottery Form, and the sherds are discarded.

Pots slated for drawing (rendered at a scale of 1:1) are segregated and stored separately (for pottery drawing techniques, see Becker 1987, Joyce and Dillon 1987). In addition to drawings, pots are documented with two sets of photos. One captures complete vessels, significant shapes, pots with decoration, and potmarks. The second shows the clay in the breaks of the pottery wall. The tools used for pottery processing, drawing, and photography are listed in Table 2 (page 9).

All information about pottery from the site is stored in a digital database. This greatly facilitates the data analyses, especially in the case of a very large assemblage. The more data we collect, the more relations between data we create in the database, and the more relations we have, the better the material is described. All the ceramics data from AERA excavations are stored in the AERA Pottery Database in the format presented in Table 3 (page 10).


All ceramics are made of clay. Natural Egyptian clays that formed under different conditions are characterized by different compositions. Clays originating from limestone characterized by calcium carbonate are called marls. Nile clays, also called Nile alluvium or Nile silt, are composed of particles carried by Nile waters and usually consist of large amounts of silica. Kaolin clays are formed of kaolinite, a mineral associated with granite rocks located in the Aswan area. Pliocene clays formed during the Pliocene period and can be found in the oases, especially in Kharga Oasis. Naturally occurring clays can be mixed by the potter seeking a particular combination of clay properties.

The most common Egyptian clays are Nile alluvium and marl. Nile alluvium contains greater amounts of silica and can be fired at lower temperatures, around 700 to 800°C. The surface after firing is usually dark red or brown. The break of a pottery wall shows different color layers: red/brown with a black core. Nile clay used in pottery production often contains organic inclusions (small fragments of grass, chaff, dung, ash, etc.), or material introduced to the raw clay by the potter as temper. Marls are fired at higher temperatures, between 800 and 1000°C. The clay shown in the break is very homogenous and dense. The color of surfaces is generally beige, pink, or very light yellow. Marl clay is very hard after firing. Marl pots usually do not contain any organic material.

Nile and marl clay can be further divided into subgroups according to inclusions, hardness, and density. The Vienna System (Bourriau and Nordström 1993: 168–186) classifies the fabrics of Ancient
Egyptian pottery. The term “fabric” refers to the physical composition and properties of the clay and its inclusions, both naturally occurring and/or added by a potter.

Clay for manufacturing pots has to be properly prepared. The raw material contains inclusions that can damage the pot wall during shaping or later firing, and thus must be removed prior to working. The clay is prepared by levigating it. The raw clay is mixed with water and allowed to rest in special pools, where the coarser particles sink to the bottom. The clay is then kneaded until the mass is smooth. This process can take days or sometimes months before the clay is ready for shaping into a vessel.


Pots are made of materials that can be characterized by various properties: the origin of the clay, the presence or absence of inclusions, porosity, hardness, color, and firing temperature.

Inclusions are particles present in the clay. They may be present in the natural material when taken from the source or may be added by the potter. In the latter case, these inclusions are called temper. Inclusions can also vary in shape, size, and frequency, and are classified as organic or non-organic. Examples of organic particles are straw, chaff, dung, and ash. These often burn away during the firing process, but leave voids in the clay that show characteristic impressions. Examples of non-organic inclusions are fragments of rock, such as sand, limestone, basalt, and granite.

Color is another important component of the clay and fabric description. It can help to identify the clay and to determine the conditions under which the clay was fired. Color is often described using the terminology of established color charts. One of most popular is the Munsell soil color chart.

Clay can also be described in terms of its porosity. Porosity is determined by measuring the density of pores. These are the empty spaces in the fabric that are formed during the firing process.

The hardness of clays is very often measured using the Mohs scale. The scale, with values ranging from 1 (the softest) to 10 (the hardest), is based on the relative hardness of standard minerals: 1 – talc, 2 – gypsum, 3 – calcite, 4 – fluorite 5 – apatite, 6 – orthoclase, 7 – quartz, 8 – topaz, 9 – sapphire, and 10 – diamond. Hardness is determined with successive scratch tests. If a mineral leaves a mark on a ceramic, the ceramic is softer. If both can scratch each other, they are of equal hardness. The Mohs scale can also be supplemented with other materials of known hardness: 2.5 – if the ceramic can be scratched by a fingernail, 3 – copper wire, 4.5 – window glass, 5.5 – the blade of a pocket knife.

Taking into consideration different criteria for clay description, we prepare a clay fabric classification. One of the best known fabric classification systems is the Vienna System (see above). It does not encompass all fabrics used in producing Egyptian pottery, but it can be a good reference and standard for ceramics from any one particular site. For example, although the AERA settlement (the Heit el-Ghurab site) has its own clay classification system, it includes clay equivalencies in the wider Vienna System in order to make it more familiar to the larger ceramic audience (Wodzińska 2007: 287–289, Table 11.3).

**Shaping Methods** (Arnold and Bourriau 1993, Hope 1987)

There are a number of methods for shaping pots: hand-shaping, hand-shaping and finishing with a turning device, or shaping on a wheel. Hand-shaping methods include: 1) forming a single piece of clay by the use of freehand shaping, 2) shaping with a paddle and anvil, or a paddle and the ground, 3) shaping on a core or over a hump, 4) shaping with a mold, and 5) building with a slab/coil.

The simplest shaping method is to form a vessel freehand from a single piece of clay without using any tools. Pots made this way are usually open with walls of irregular thickness. The paddle and anvil method employs a paddle, usually a flat piece of wood, to shape clay against an anvil, usually a hemispherical hole in the ground. Vessels made with the paddle-and-anvil have spherical or hemispherical
bodies. Another simple method is to shape the vessel on a core or over a hump. A core can be a ceramic pot, the shape of which can be duplicated. A hump can be made of wood or stone. In both cases, the internal surface of the new pot will resemble the external surface of the core or hump. Similarly, a pot can be made in a mold. Its external surface will resemble the internal surface of the mold, which can be another pot, usually an open form. Another simple hand-shaping technique is slab/coil shaping. The potter forms a coil of clay and lays it down in a spiral fashion in order to build a vessel. The use of a turning device can help make pots with more regular shapes. However, the most advanced method is with a wheel. A potter’s wheel with a stable central axis makes it possible to create regular forms with relatively thin walls.

**Surface Treatment**

The surfaces of ancient Egyptian pots were treated in various ways. The most common method consisted of simple smoothing prior to firing. The potter smoothed pots using hands or special tools, such as a modified pottery sherd, a fragment of wood, or a pebble. The smoothed surface could also be coated and subsequently burnished or polished. Burnishing is a process of refining the surface with the use of a hard tool, commonly a pebble. A burnished surface is characterized by the presence of shiny stripes. Polishing requires soft materials such as fabric or fur. The resulting surface shines without visible borders.

When a coat is applied to the surface before firing it is called a slip, while a wash designates a coat applied after firing (Rice 1987: 151). In addition, vessels may be glazed, especially in the case of Medieval pottery.

**Decoration**

We can distinguish several kinds of decoration: painted (before or after firing), incised (before or after firing), impressed (before firing), stamped (before firing), applied (before firing), molded (before firing), and “cut-out” (before firing).

The Ancient Egyptian potter, or in many cases an artist, decorated pots with several colors of paint. The most common colors were generally white, red, black, and, in some cases, yellow and blue. Colors can help in dating a pot. For example, blue was characteristic of certain ceramic vessels from the New Kingdom.

The surface of a pot could be incised or impressed. The thickness of incised lines or dots depends on the tool used. Thick irregular marks could be made with fingers. More detailed motifs could be executed with tools made of wood, bone, or reed.

Impressed decorations are made with a variety of different materials. The surface of a pot may bear traces of fabric or string. Stamped decoration is made using stamps in the shape of a palmette, rosette, cross, etc.

Small decorative pieces of clay, the same consistency as that used for the walls, can be applied to the surface before firing. This is simplest form of application or applique. However, clay can also be thinned with water to achieve the consistencies necessary for different types of decorative techniques. A pottery vessel can be covered with a type of watered-down clay applied by cutting a small hole in a bag and squeezing a small, delicate rope of watery clay in decorative patterns. Again, this is done before firing. This type of decoration is called barbotine.

The walls of pots made in molds bear relief decoration executed in the mold. The most characteristic pots with molded decoration belong to the Roman terra sigillata tradition.

Some Egyptian pots, especially large stands, have holes in the walls made before firing while the clay contains enough water to be carved. This is referred to as the “cut-out” method.
**Shape Designation** (Rice 1987: 212–220)

All pots can be divided into two groups: Restricted and Unrestricted vessels. The rim diameter of a restricted vessel is smaller than the maximum diameter of its body, whereas that of an unrestricted vessel is greater than, or equal to, the maximum diameter of its body. These groups can be further divided into formal groups:

- **Restricted vessels:**
  - Jars (restricted vessel with neck, the height is greater than its maximum diameter)

- **Unrestricted vessels:**
  - Bowls (unrestricted vessel with base)
  - Stands (unrestricted vessel without base and with two rims)

A restricted pot shape can also be described as hole-mouthed, meaning that the jar has a rim that curves inward.

A vessel consists of three components: rim, body, and base (figure 1).

![Basic vessel parts](image1.png)

*Figure 1. Basic vessel parts (partly based on Shepard 1995: 244, Figure 31).*
The shape of the body can be described using terms for geometric shapes: sphere, ellipsoid, ovaloid, cylinder, hyperboloid, and cone (figure 2).

Figure 2. Vessel shape descriptions derived from geometric figure names (based on Rice 1987: 219, Figure 7.6).
The bases of most Egyptian pots are round, but they can also be flat, slightly flat, or pointed. There are also ring bases (figure 3). The rims can be pointed, round, flat, or recurved (figure 4).

![Figure 3. Different base shapes.](image)

Rims can be described in a variety of ways by different ceramicists based on rim orientation and shape, much like the shape of bases (figure 4). Terms that are used to describe orientation are based on the directionality of the walls and rim (such as straight, flaring, or narrowing), with direct usually indicating a vertical stance to the rim and walls, and indirect usually referring to a flaring or narrowing stance. However, these are not standard terms accepted by all ceramicists; everyone describes pots slightly differently. When describing the actual shape of the rim itself, the terminology refers to the geometric shape of the rim or the intention of the potter. For example, geometric shapes can be pointed, flat, round, or recurved. Further, if the potter intended for the rim to be simple, with only a slight point or flat on top, it might be called unmodeled. If the potter put extra work into finishing the rim by rounding or recurving, it might be called a modeled rim.

![Figure 4. Terminology for describing rim forms.](image)
Figure 5. Example of a typology of jars. (Since many of the vessels could not be completely reconstructed for lack of bases, complete profiles, etc., the typology employs only rims and necks).

**Typology**

After examining a collection of pots, we sort them into types based on a number of shared traits. The traits include a combination of production method, shape, clay, and surface treatment. In this way we create a typology, or a classification, of all pottery from the site into types. Figure 5 shows a sample of a jar typology.
Table 1. Example of an AERA Pottery Form.

<table>
<thead>
<tr>
<th>Pot number</th>
<th>Type</th>
<th>Fabric (clay, surface treatment)</th>
<th>Part of vessel, diameter - cm</th>
<th>Percent</th>
<th>Count</th>
<th>Weight - kg</th>
<th>Remarks (presence of potmarks, traces of vessel usage, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>ABI</td>
<td>GN3, WWh</td>
<td>R, 10</td>
<td>10</td>
<td>1</td>
<td>0.1</td>
<td>Potmark–external surface, after firing</td>
</tr>
<tr>
<td>24</td>
<td>CD7</td>
<td>GN4, WWh</td>
<td>R, 20</td>
<td>5</td>
<td>1</td>
<td>0.1</td>
<td>-</td>
</tr>
<tr>
<td>25</td>
<td>F2</td>
<td>GN8</td>
<td>R, 20</td>
<td>5</td>
<td>1</td>
<td>0.4</td>
<td>Burned rim</td>
</tr>
</tbody>
</table>
Table 2. Basic pottery processing tools.

<table>
<thead>
<tr>
<th>POTTERY PROCESSING</th>
<th>DRAWINGS</th>
<th>PHOTOS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handbook—for any additional remarks on the described material</td>
<td>Contour gauge, caliper</td>
<td>Camera</td>
</tr>
<tr>
<td>Hand lens, min. 10x magnification—used during clay (fabric) description and identification</td>
<td>Long ruler, triangles</td>
<td>Photo background—for example, a piece of fabric or paper</td>
</tr>
<tr>
<td>Scales—for weighing</td>
<td>Pencil</td>
<td>Photo scale</td>
</tr>
<tr>
<td>Glue—used during reconstruction of broken pots</td>
<td>Tracing paper, Grid paper</td>
<td></td>
</tr>
<tr>
<td>Pen with black water-proof ink—for marking the sherds</td>
<td>Pencil eraser</td>
<td></td>
</tr>
<tr>
<td>Munsell color charts</td>
<td>Circles for measuring diameter</td>
<td></td>
</tr>
</tbody>
</table>
Table 3. General categories of the AERA Pottery Database.

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of pot</td>
<td>Follows the number assigned to every diagnostic fragment</td>
</tr>
<tr>
<td>Drawing</td>
<td>Drawing prepared, name of draftsperson</td>
</tr>
<tr>
<td>Photo</td>
<td>Photo taken, photo number</td>
</tr>
<tr>
<td>Context</td>
<td>Area, grid, square, feature number, feature type, building, etc.</td>
</tr>
<tr>
<td>Year</td>
<td>Year of excavation</td>
</tr>
<tr>
<td>Type</td>
<td>According to the site typology</td>
</tr>
<tr>
<td>Variants</td>
<td>Variants of types</td>
</tr>
<tr>
<td>Vessel part</td>
<td>R – rim, B – base, W – wall (body sherd), Cpr – complete profile, Cpot – complete pot, H – handle, O – object made of ceramic</td>
</tr>
<tr>
<td>Count</td>
<td>Quantity of sherds/pots</td>
</tr>
<tr>
<td>Percent</td>
<td>Percentage of pot, rim, base preserved</td>
</tr>
<tr>
<td>Height</td>
<td>PH – preserved height, CH – complete height, L – length, in centimeters (cm)</td>
</tr>
<tr>
<td>Rim diameter</td>
<td>Measured in centimeters (cm)</td>
</tr>
<tr>
<td>Base diameter</td>
<td>Measured in centimeters (cm)</td>
</tr>
<tr>
<td>Max diameter</td>
<td>Maximum diameter of body of a vessel, in centimeters (cm)</td>
</tr>
<tr>
<td>AERA clay (fabric)</td>
<td>According to the site clay description</td>
</tr>
<tr>
<td>Hardness</td>
<td>1 – soft, 2 – middle (scratched with fingernail), 3 – hard (scratched with copper wire), 4 – very hard (scratched with window glass)</td>
</tr>
<tr>
<td>Method of production</td>
<td>HM – handmade, WT – wheel-turned, M – molded, WM – wheel-made or HM-WT – handmade and later turned on a slow wheel</td>
</tr>
<tr>
<td>Base shaping</td>
<td>M – molded, SC – string cut, Kf – knife cut</td>
</tr>
<tr>
<td>Base surface treatment</td>
<td>See surface treatment</td>
</tr>
<tr>
<td>Break sections</td>
<td>Colors of break sections</td>
</tr>
<tr>
<td>Break porosity</td>
<td>Open, medium, dense</td>
</tr>
<tr>
<td>Surface treatment</td>
<td>Sm – smoothed, P – polished, U – untreated, C – slipped (before firing), Wh – washed (after firing)</td>
</tr>
<tr>
<td>(outside and inside)</td>
<td></td>
</tr>
<tr>
<td>Surface color</td>
<td>Using the Munsell color charts</td>
</tr>
<tr>
<td>Decoration (outside and inside)</td>
<td>Painted, incised, applied, molded, etc.</td>
</tr>
<tr>
<td>Wall thickness</td>
<td>Measured in centimeters (cm)</td>
</tr>
<tr>
<td>Weight</td>
<td>Measured in kilograms (kg)</td>
</tr>
<tr>
<td>Remarks</td>
<td>Usually description of the state of surface preservation, traces of ancient usage</td>
</tr>
<tr>
<td>Potmarks</td>
<td>Marks made on the surface: types, made before or after firing, on external or internal surface</td>
</tr>
<tr>
<td>Storage</td>
<td>Location where stored</td>
</tr>
</tbody>
</table>
Post-Excavation Studies

The work after excavation is the most time consuming part of pottery analysis. The field work is very demanding and usually pottery specialists do not have enough time for a detailed analysis of the material. During field work, however, the pottery is well documented in order to provide a basis for further study. Time during the “off-season” is used for database entry, analysis of the data, and a study of the results. Additionally, pencil drawings that were done during the field season are prepared for publication; they are inked or redrawn in a computer graphics program. The final and most important stage of the pottery study is its publication. The article or book should be a comprehensive account of the material, including all the information that is available.

Pottery can be published in a variety of different ways. The publication of a corpus of ceramics from a site begins with a qualitative description of the assemblage including the attributes discussed above. The publication should include quantitative data as well, such as counts and percentages of each type. Finally it must also move beyond description to consider the ceramics in their archaeological context in order to shed light on the pottery itself as well as to inform us about the ancient site.

Considering the ceramics within the context of the site stratigraphy allows us to organize pottery according to the phases of site occupation. For a site with a long occupation and well defined phases it is possible to trace the ceramics over time. Do the relative proportions of types change? Or do some types disappear or evolve into another type? Is the modification connected to the shapes or the technology used to produce the pots? Is it related to the uses of the vessels?

While the site phasing can be used to place the ceramics in a chronological sequence, pottery with already well established dates based on other sites may help to date a site or area within a site.

The ceramic analysis should also contribute to an understanding of the archaeological site. Pottery can reflect activities and the functions of an area such as cooking, bread baking, beer brewing, etc. Tomb and temple paintings showing pots similar to those from the site in use—for example, being used to make wine—can be helpful in developing hypotheses about activities at the site. Pottery may also reflect social status. The areas where the finest serving vessels occur at a site may be the homes of the highest ranking people.

The publication of a single corpus of pottery should also contribute to broader studies of ceramics in ancient Egypt. Every study that is published can help identify the kinds of pottery associated with settlements, cemeteries, or temples. They can contribute to working out how pottery was distributed through Egypt and possibly in identifying the ancient production centers. What pottery types were made in Upper/Lower Egypt? Why and how did they circulate throughout all of Egypt?

The imported pottery from a site contributes to a wider understanding of the Egyptian economy and foreign relations. What kind of pottery vessels were imported to Egypt? What was their origin? What kind of commodity did they contain? We also should keep in mind that some imported vessels were imitated in Egypt, which raises the question as to why Egyptian potters made imitations of foreign pots.

Ceramics may also be useful in examining socio-economic status in ancient Egypt. What kind of pottery was used by king and nobles? What kind of vessels were used by workmen employed in the royal building activities? What kind of pots were used by simple farmers? What attributes characterize these ceramics? Which ones can be considered, for instance, “royal”?

The ceramics of the Heit el-Ghurab site at Giza illustrate some of the ways in which pottery can contribute to an understanding of an ancient community. The settlement is well dated to the late 4th Dynasty and laid out with a number of different districts that are characterized by distinct sets of material culture. This includes pottery, which reflects some of the functions of these different areas. For example, bread pots dominate the assemblages from galleries and adjacent workshops, indicating bread
production on a massive scale. Differences in the type of serving vessels found across the site reflect differences in social status. In the workmen’s barracks (the galleries) simple carinated bowls covered with white wash were used as serving vessels, while the large houses were equipped with many types of fine red-slipped pots. The Heit el-Ghurab pottery came from a variety of sources. Most of the local ceramics probably came from a centralized pottery workshop nearby, while another set of pots was imported from Upper Egypt. Yet another group of ceramics came from Syro-Palestine.

The most important point of the post-excavation work is to publish the ceramics. They are of limited use to the scholarly community until the collection is available in print.
Ceramic Glossary

(see also Bourriau and Nordström 1993; Rice 1987: especially 471–485; Yon 1981)

Clay and Fabric

AERA Clay (fabric) Classification: the classification of clay types used for ceramics from AERA excavations

Break: a fresh break of the vessel wall made in order to be able to describe the clay
Break porosity: the density of pores in the break, described as open, medium, or dense
Clay: the material the pottery is made of, mostly consisting of silica
Compacted: a term used by some ceramicists to describe a clay fabric in which the inclusions and matrix are tightly packed, implying that the clay is homogenous in nature due to either its natural quality or higher levels of processing and levigation by the potter
Fabric: the physical composition of a clay with inclusions, either naturally occurring and/or added by the potter
Grog: small pieces of fired and crushed ceramic; often added to clay
Groundmass (or matrix, paste): the fine particles of clay and silt that make up the composition of the clay
Hardness: the resistance of a material to mechanical deformation, measured in units of the Mohs scale
Inclusions: organic and non-organic particles present in the clay
Levigated clay: clay that has been allowed to sit in water to remove impurities
Marl clay: a calcareous clay, also known as a desert clay (or tafla in Arabic)
Mohs scale: a hardness scale consisting of a series of increasingly hard minerals from 1 (talc) to 10 (diamond); used to specify the relative hardness of a ceramic
Nile clay: an alluvial clay associated with the Nile valley
Organic inclusions: organic particles present in the clay, such as straw, chaff, dung, and ash
Provenance: the geographical or geological origin of the clay source
Qena/Ballas: a marl clay from the Qena/Ballas region
Raw material: a material as it comes from the original source, before preparation
Tafla: marl clay
Temper: inclusions added to the clay by the potter to help enhance the function of the pot. For example, sand can be added to clay used for cooking pots in order to prevent cracking during temperature change, and organic materials such as chaff might be added to make the pot walls more porous, allowing water vessels to cool more quickly. Additionally, a temper of grog can add strength and stability to the walls of the pot.
Uncompacted: a term used by some ceramicists to describe a clay fabric in which the inclusions and matrix are not tightly packed; implies that the clay is not homogenous in nature
Vienna System: a schema for classifying Egyptian fabrics and clays

Manufacture

Coil/slab-building: hand-building by the successive addition of slabs or coils of clay
Composite contour: most often results when a potter applies pressure to the side of the pot wall during formation on the wheel, thus altering the profile to create a composite of two basic geometric shapes
Core/hump: hand-building on a core or over a hump
Handmade: building without the use of a potter's wheel
Knife-cut: finishing the base using a knife/hard tool
Method of production: techniques of vessel shaping
Mold-shaping: hand-building with the use of a mold
Paddle- and-anvil shaping technique: shaping with the use of two tools:
the anvil, a round instrument used to press against the vessel wall from the inside, and the
paddle, a flat tool used to beat and support the wall from the outside
Paddle-and-ground technique: a shaping technique similar to paddle-and-anvil, but using the
surface of the earth/ground for shaping
Potter's wheel: a revolving platform which moves on and around an axial pivot
Simple contour: a term that implies that the potter allowed the natural centrifugal forces of clay
formation on a wheel to shape the profile; for example, a simple outward flaring shape
or a simple cylindrical shape
String-cut: finishing the base using a string or wire
Turning device: a device without a pivot incapable of sustained rotations
Wheel-turned: building with the use of a potter's wheel

Surface Treatment
Burnishing: producing a luster on the surface by rubbing it with a hard object (a pebble for
instance) in the leather-hard stage; characterized by the presence of individual parallel facets
Coat: a term used by some ceramicists to describe a layer of color on the surface that is not clearly
identifiable as a slip or a wash, due to degradation of the pot and/or chemical processes within
the soil
Color: surface color description, often using the defined colors in the Munsell soil color charts
Glaze: powdered glass applied to the fired surface of a ceramic that is then fired a second time in
order to fuse the powder and form a thin, glassy coat
Munsell soil color charts: charts of defined colors for the standardized identification and
description of soil colors
Polish: a glossy luster on the surface, produced by rubbing with a yielding tool in the leather-hard
stage; lacks the individual parallel facets characteristic of burnishing
Scraping: the act of dragging a tool across the surface of the clay in order to shape or remove
extra clay
Slip: a coat added to the surface before firing
Smoothing: the process of evening the surface, usually without using tools, by hand
Surface treatment (outside and inside): surface finishing methods
Trimming: a form of scraping, implies a more precise removal of extra material
Wash: a coat added to the surface after firing

Decoration
Application: adding, before firing, decorative elements to the exterior of the vessel
Barbotine: a decorative technique in which liquid clay is applied, leaving a pattern that is slightly
raised over the main surface, it usually refers to light colored applications applied over darker
ceramic surfaces before firing, while the clay is still moist; often used for Early Roman pottery
Cut-out decoration (also called fenestration): a design created by cutting away sections of the
wall, before firing, in the leather-hard stage
Decoration: additional surface treatment techniques
Impressed decoration: patterns made with a tool that is impressed in clay, before firing
Incised decoration: designs executed, before or after firing, with the aid of a sharp tool; sometimes filled with a pigment
Modeling: manipulation and shaping of the vessel wall before firing, while the clay is still moist (can also be done in a mold)
Painted decoration: painting applied to the vessel before or after firing
Potmarks: marks incised on the vessel (internal or external), before or after firing
Sgraffito: a type of Medieval decorative technique in which an incision is cut through the slip revealing the original color of the clay beneath

Type/Ware Classification
Type: a category of ceramics defined by a common set of attributes (combination of technology, kind of clay, surface treatment, and shape of vessel) that distinguishes it from another class of pots
Typology: a system of classification that organizes ceramics into types
Ware: a category of ceramics defined by a combination of technology, clay, and surface treatment

Drying and Firing
Atmosphere: composition of gases in the air surrounding pottery during firing
Drying: the process of evaporating water from the formed vessel
Firing: transforming the clay into ceramic material under the influence of high temperatures
Leather-hard: the stage of the drying process during which clay contains enough water to be carved or joined
Oxidation: a firing atmosphere characterized by an abundance of free oxygen
Pottery kilns: an oven or other installation in which pots are fired
Reduction: a firing atmosphere without the presence of oxygen, often with the presence of colloidal carbon
Vitrification: the action or process of becoming glass

Pottery Processing
Diagnostic pieces: those from which the original form of the whole vessel can be deduced: complete pots, complete profiles, parts of rims, and parts of bases. Sherds with decoration and fragments with potmarks are also included.
Non-Diagnostic pieces: those from which the original form of the whole vessel cannot be deduced: non-descript body parts and sherds without decoration or potmarks
Pottery Drawing Form: a form for a drawing of the individual vessels
Pottery Form: a form for recording information about a given ceramic
Pottery processing: the process of sorting pottery according to types and fabrics

Shape of Vessel
Base: the underside of a vessel
Body (wall): the part of the vessel between the rim and the base
Bottle: a jar with a globular or ovoid body and an elongated narrow neck
Bowl: an unrestricted vessel with base
Carination: the concave portion of the vessel between the rim and the maximum diameter of the body
**Complete pot:** a vessel preserved in its entirety

**Complete profile:** a profile of a vessel preserved in its entirety

**Jar:** a restricted vessel with a neck and a height greater than its maximum diameter

**Max diameter:** the maximum diameter of the body of a vessel

**Neck:** the part of the vessel between the shoulder and the rim

**Plate:** an unrestricted vessel with low, short walls and a flat base

**Profile:** a vertical cross section through the body of a vessel

**Restricted vessel:** a vessel with a rim diameter smaller than the maximum diameter of its body

**Rim:** the opening of the vessel

**Sherd:** a broken fragment of pottery

**Shoulder:** the upper part of the body

**Stand:** an unrestricted vessel without a base

**Tray:** an unrestricted vessel similar to a plate in shape, but often larger

**Unrestricted vessel:** a vessel with a rim diameter greater than or equal to the maximum diameter of its body

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**Special Analyses**

**Elemental analysis:** the identification of the chemical elements in a ceramic; may reflect technological changes, or define clay sources or kiln products

**Organic residue analysis:** the identification of residue in pots; may reflect the diet of the people using the pottery

**Petrography:** the microscopic study and description of rocks or other mineral material on the basis of optical properties

**Seriation:** the chronological ordering of a group of artifacts in which the most similar are placed adjacent to each other in the series; used as a relative dating technique

**Thermal analysis:** determining the temperature at which the pot was fired

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**Pottery Drawing**

**Contour gauge:** a drawing tool that helps trace the vessel shape

**Diameter measuring circle:** a drawing tool used to determine the rim/base diameter of a broken pot

**Profile drawing:** a drawing of the vertical cross section of a pot, showing wall thickness and details of the rim, as well as the configuration of the base
Bibliography for the Introduction


Further Reading: a General Selection on Ceramics


*Bulletin de liaison du groupe international d'étude de la céramique égyptienne*. Cairo.


*Cahiers de la céramique égyptienne*. Cairo.


Clay and Fabric Descriptions Used in Volume 1

The Vienna System

**NILE FABRICS**

**Material: NA**
- **Groundmass:** homogenous fine
- **Inclusions:** abundant fine, often medium-sized and occasionally coarse, sand; mica is common
- **Reference:** Bourriau and Nordström 1993: 170–171, Plate I a–c

**Material: NB1**
- **Groundmass:** homogenous medium-fine
- **Inclusions:** numerous fine with some medium-sized and coarse sand; mica is common; scattered fine (< 2 mm) straw particles
- **Reference:** Bourriau and Nordström 1993: 171, Plate I d–h

**Material: NB2**
- **Groundmass:** homogenous medium
- **Inclusions:** abundant fine sand and common medium-sized sand; scattered limestone particles; noticeable fine to medium straw, with scattered coarse straw
- **Reference:** Bourriau and Nordström 1993: 171–173, Plate II a–d

**Material: NC**
- **Groundmass:** coarse
- **Inclusions:** numerous fine to coarse sand; some medium-sized limestone particles; predominance of fine to coarse straw; sometimes grog
- **Reference:** Bourriau and Nordström 1993: 171–173, Plate II e–i

**Material: ND**
- **Groundmass:** fine to medium
- **Inclusions:** abundant limestone particles as in fabrics such as NA, NB1, or NB2-NC
- **Reference:** Bourriau and Nordström 1993: 174–175, Plate III a–c

**Material: NE**
- **Groundmass:** medium fine
- **Inclusions:** abundance of fine to coarse sand
- **Reference:** Bourriau and Nordström 1993: 175, Plate III d–h

**MARL FABRICS**

**Material: MA1**
- **Groundmass:** homogenous fine
- **Inclusions:** relatively abundant fine-medium crushed limestone, some fine sand
- **Reference:** Bourriau and Nordström 1993: 176, Plate IV a–c
Material: **MA2**  
**Groundmass:** fine  
**Inclusions:** fine sand and limestone particles  
**Reference:** Bourriau and Nordström 1993: 176, Plate IV d–i

Material: **MA3**  
**Groundmass:** homogenous fine  
**Inclusions:** few mineral inclusions; characteristic pores in the clay; a few accidental organic inclusions  
**Remarks:** very similar to modern Qena ware  
**Reference:** Bourriau and Nordström 1993: 177, Plate V a–c, g–h

Material: **MA4**  
**Groundmass:** medium to coarse  
**Inclusions:** large quantity of fine to coarse sand; mica particles also present; and some straw particles  
**Reference:** Bourriau and Nordström 1993: 177–178, Plate V d–f, i–j

Material: **MB**  
**Groundmass:** homogenous and very dense  
**Inclusions:** without voids; abundant quantities (around 40% of the paste) of sand added as a temper  
**Reference:** Bourriau and Nordström 1993: 178–179, Plate VI a–c, g–h

Material: **MC**  
**Groundmass:** fine and dense  
**Inclusions:** abundant more or less decomposed limestone particles; fine and medium sand added as a temper  
**Reference:** Bourriau and Nordström 1993: 179–180

Material: **MD**  
**Groundmass:** fine and homogenous  
**Inclusions:** predominantly fine to coarse limestone particles added as a temper (25% of the paste); fine to coarse sand; mica; dark rock material  
**Reference:** Bourriau and Nordström 1993: 181–182, Plate VII a–c, e–f

Material: **ME**  
**Groundmass:** medium to coarse  
**Inclusions:** very similar to MB except for straw particles, here very abundant medium to coarse; numerous medium to coarse sand; some mica  
**Reference:** Bourriau and Nordström 1993: 182, Plate VII d

Material: **MF**  
**Groundmass:** medium  
**Inclusions:** abundant fine to medium sand, some mica and few red particles  
**Reference:** Aston 1998: 66–67
The following charts are examples of two site-specific classification systems used in this volume.

### Lower Egyptian Culture: Maadi (Rizkana and Seeher 1987: 23–33)

<table>
<thead>
<tr>
<th>Classification</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ia</td>
<td>Black ware, Nile alluvium, moderate temper (grains 1 mm and larger) of sand, and some crushed stones (usually limestone); also organic inclusions up to 10 mm in size</td>
</tr>
<tr>
<td>Ib</td>
<td>Reddish brown ware, Nile alluvium, moderate temper (grains 1 mm and larger) of sand (rounded quartz grains), and some crushed stones (usually limestone); also organic inclusions up to 10 mm in size</td>
</tr>
<tr>
<td>Ic</td>
<td>Local painted ware, Nile alluvium, moderate temper (grains 1 mm and larger) of sand, and some crushed stones (usually limestone); also organic inclusions up to 10 mm in size</td>
</tr>
<tr>
<td>Id</td>
<td>Local black-topped ware, Nile alluvium, moderate temper (grains 1 mm and larger) of sand, and some crushed stones (usually limestone); also organic inclusions up to 10 mm in size</td>
</tr>
<tr>
<td>II</td>
<td>Red burnished ware, Nile alluvium with grit temper (grains smaller than 1 mm) consisting of sand and sometimes crushed limestone; organic inclusions are very rare</td>
</tr>
<tr>
<td>III</td>
<td>Yellowish washed ware, Nile alluvium with thin brownish, reddish yellow, yellowish green, greyish green slip (“desert clay slip”); no organic inclusions, large amounts of sand and crushed limestone particles smaller than 1 mm</td>
</tr>
<tr>
<td>IV</td>
<td>Imported (from Upper Egypt) black-topped ware, Nile alluvium with small amounts of very small grains of sand and ground stone</td>
</tr>
<tr>
<td>V</td>
<td>Palestinian ware</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Classification</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AM1</td>
<td>Fine Nile clay, with sand equal to or greater than 250 microns</td>
</tr>
<tr>
<td>AM2</td>
<td>Medium Nile clay, with sand of medium size (50 to 500 microns)</td>
</tr>
<tr>
<td>AM3</td>
<td>Coarse Nile clay with coarse sand (to 500 microns)</td>
</tr>
<tr>
<td>AM4</td>
<td>Fine Nile clay with sand and large particles of feldspar</td>
</tr>
<tr>
<td>AV1</td>
<td>Fine Nile clay with numerous straw particles</td>
</tr>
<tr>
<td>AV2</td>
<td>Fine Nile clay with organic inclusions (ruminant excrement)</td>
</tr>
<tr>
<td>AV3</td>
<td>Nile clay with carbonized particles, probably ash used as temper</td>
</tr>
<tr>
<td>AO4</td>
<td>Nile clay with long and very fine organic particles, but not of plant origin (perhaps animal fur)</td>
</tr>
<tr>
<td>AVC5</td>
<td>Nile clay with fine and short organic inclusions and lime particles</td>
</tr>
<tr>
<td>AV6</td>
<td>Medium fine Nile sandy clay with fine and short plant particles</td>
</tr>
<tr>
<td>AV7</td>
<td>Coarse Nile sandy clay with fine and medium fine plant remains</td>
</tr>
<tr>
<td>AV8</td>
<td>Nile clay with coarse mineral particles (quartz equal to or greater than 0.07 mm) and fine plant remains</td>
</tr>
<tr>
<td>AV9</td>
<td>Nile sandy clay with rare coarse plant remains</td>
</tr>
<tr>
<td>C1</td>
<td>Red-orange clay with abundant lime particles</td>
</tr>
<tr>
<td>C2</td>
<td>Dense clay with very small rare quartz and white diffused particles</td>
</tr>
<tr>
<td>C4</td>
<td>Red-orange clay with rare lime particles</td>
</tr>
<tr>
<td>CV</td>
<td>Marl clay with organic inclusions</td>
</tr>
<tr>
<td>CM</td>
<td>Marl clay with quartz</td>
</tr>
<tr>
<td>P</td>
<td>Clay, probably from an oasis</td>
</tr>
</tbody>
</table>
Bibliography for Clay Descriptions, Volume 1


Fayum A, Neolithic

5300–4200 B.C.

Site
Neolithic culture Fayum A was identified among material from the sites of Kom κ and Kom w on the north side of Lake Moeris, at the northern rim of the Fayum. Subterranean silos for storing grain were found at Upper κ associated with Kom κ.

Material
All the Fayum A ceramics are made of coarse Nile clay and are full of chaff.

Manufacture
This early Egyptian pottery was handmade, using the simplest method of construction, known as pinching and hollowing.

Surface
The surfaces of Fayum A pots can be described as follows: red/black-slipped, unpolished slipped, rough-faced brown or red-polished with horizontal smears below the rim, and, rarely, black-polished and unpolished slipped. There is no evidence of decoration of any kind.

Types
These early ceramics are characterized by their simple shapes. Caton-Thompson (Caton-Thompson and Gardner 1934: 35) grouped the Fayum pots into five categories: small bowls and cups, cooking bowls and pots, pedestalled cups, cups with knobbed feet, and rectangular dishes with peaked rims.

Shapes of the large vessels are simple ovoids or bag-like. Bowls have straight or slightly flaring walls. All the pots have very simple rims, in most cases incurved. Bases of the vessels are predominantly flat, but rounded and knob-shaped are also present.

For photos of ceramics representative of this period, see Color Plates 1 and 2.

Bibliography
Fayum A 1

Site: Fayum  
Shape: small bowl with slightly flaring walls and flattened base  
Material: rough red  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 15  
Dating: Fayum A

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Fayum A 2

Site: Fayum  
Shape: deep bowl with slightly flaring walls and flattened base  
Material: rough pinky-gray  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 1  
Dating: Fayum A  
Representative Example: similar to Color Plate 1.2

---

Fayum A 3

Site: Fayum  
Shape: deep bowl with flaring walls and flat base  
Material: rough red-brown  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 4  
Dating: Fayum A  
Representative Example: similar to Color Plate 1.4

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Fayum A 4

Site: Fayum  
Shape: simple bowl with incurved walls and flat base  
Material: rough mottled  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 6  
Dating: Fayum A
Fayum A 5

Site: Fayum  
Shape: simple bowl with incurved walls and flat base  
Material: rough mottled  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 6  
Dating: Fayum A

Fayum A 6

Site: Fayum  
Shape: deep bowl with slightly incurved walls and flat base  
Material: rough pinky-gray  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 11  
Dating: Fayum A  
Representative Example: similar to Color Plate 2.3

Fayum A 7

Site: Fayum  
Shape: deep vessel with rounded shoulder, slightly recurved rim, and flat base  
Material: rough red  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 10  
Dating: Fayum A

Fayum A 8

Site: Fayum  
Shape: carinated vessel with rounded shoulder, long neck, slightly recurved rim, and flat base  
Material: rough pinky-buff  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 14  
Dating: Fayum A
Fayum A 9

Site: Fayum  
Shape: ovoid-shaped pot with incurved rim and rounded base  
Material: dark gray  
Manufacture: handmade  
Surface: polished  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 22  
Dating: Fayum A

Fayum A 10

Site: Fayum  
Shape: bag-shaped pot with slightly recurved rim and rounded base  
Material: rough red-gray  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 20  
Dating: Fayum A

Fayum A 11

Site: Fayum  
Shape: ovoid-shaped pot with incurved rim and rounded base  
Material: rough red-brown  
Manufacture: handmade  
Surface: plain  
Reference: Caton-Thompson and Gardner 1934: Plate XX, 44  
Dating: Fayum A  
Representative Example: similar to  
Color Plate 1.3
Fayum A 12

Site: Fayum
Shape: ovoid-shaped pot with incurved rim and flat base
Material: rough red-brown
Manufacture: handmade
Surface: plain
Reference: Caton-Thompson and Gardner 1934:
Plate XVIII, 28
Dating: Fayum A
Representative Example: similar to
Color Plate 1.3

Fayum A 13

Site: Fayum
Shape: hemispherical pot with slightly incurved rim and rounded base
Material: rough red-brown
Manufacture: handmade
Surface: plain
Reference: Caton-Thompson and Gardner 1934:
Plate XVIII, 30
Dating: Fayum A
Fayum A 14

Site: Fayum
Shape: large vessel with straight, slightly incurved walls, and flattened base
Material: rough red-brown
Manufacture: handmade
Surface: plain
Reference: Caton-Thompson and Gardner 1934: Plate XIX, 42
Dating: Fayum A
Fayum A 15

Site: Fayum
Shape: large bag-shaped vessel with incurved walls and rounded base
Material: rough red
Manufacture: handmade
Surface: plain
Reference: Caton-Thompson and Gardner 1934: Plate xix, 41
Dating: Fayum A
Fayum A 16

**Site:** Fayum  
**Shape:** bag-shaped vessel with short neck, simple straight rim, and flat base  
**Material:** rough mottled red  
**Manufacture:** handmade  
**Surface:** plain  
**Reference:** Caton-Thompson and Gardner 1934: Plate XIX, 36  
**Dating:** Fayum A
Fayum A 17

Site: Fayum
Shape: large vessel with rounded shoulder, simple rim, and flat base
Material: rough red-brown
Manufacture: handmade
Surface: plain
Reference: Caton-Thompson and Gardner 1934:
Plate XX, 45
Dating: Fayum A

Fayum A 18

Site: Fayum
Shape: hemispherical bowl with flat base
Material: rough red-brown
Manufacture: handmade
Surface: plain
Reference: Caton-Thompson and Gardner 1934:
Plate XX, 46
Dating: Fayum A
**Fayum A 19**

- **Site:** Fayum
- **Shape:** bowl with flaring walls and flat base
- **Material:** rough red-gray
- **Manufacture:** handmade
- **Surface:** plain
- **Reference:** Caton-Thompson and Gardner 1934: Plate XX, 47
- **Dating:** Fayum A
- **Representative Example:** similar to Color Plate 2.1 and 2.2

![Diagram of Fayum A 19](image)

**Fayum A 20**

- **Site:** Fayum
- **Shape:** bowl with flaring walls and flat base
- **Material:** rough pinky-buff
- **Manufacture:** handmade
- **Surface:** plain
- **Reference:** Caton-Thompson and Gardner 1934: Plate XX, 49
- **Dating:** Fayum A
- **Representative Example:** similar to Color Plate 2.1 and 2.2

![Diagram of Fayum A 20](image)
Fayum A 21

Site: Fayum
Shape: rectangular bowl with peaked rim and flat base
Material: rough red
Manufacture: handmade
Surface: traces of polished surface
Reference: Caton-Thompson and Gardner 1934: Plate XX, 50
Dating: Fayum A
Representative Example: similar to Color Plate 1.1

Fayum A 22

Site: Fayum
Shape: rectangular bowl with peaked rim and flat base
Material: rough brown-red
Manufacture: handmade
Surface: plain
Reference: Caton-Thompson and Gardner 1934:
Plate XX, 52
Dating: Fayum A
Merimde Beni Salame, Neolithic

5000–4400 B.C.

Site
Merimde Beni Salame is located on the western edge of the Delta, close to modern Cairo.

Material
All the Merimde pots are made of Nile clay, primarily without inclusions. Later in the period, vessels are tempered with organic chaff material.

Manufacture
Like the ceramics from Fayum A, the Merimde pottery was handmade by pinching and hollowing. The potters also probably started experimenting with slab construction.

Surface
Vessels from Merimde are poorly fired, with a burnished surface that has visible traces of a hard tool. Some pots were also smoothed. Decoration is very rare. Incised decoration with a herringbone pattern applied before firing was typical for the early stage of the Merimde culture. In the later stages, applications and incised decorations were added to vessels, especially cooking pots.

Types
The shapes in most cases are very simple: bowls with incurved rims and straight, relatively thick walls. Large oval trays appear in the later phase of the culture. Restricted vessels were also common, especially red burnished jars. Later more restricted vessels can be found, with round or cylindrical bodies. There were also large plates. Bases were not only rounded or flat, but also ring-shaped. In addition, there are a few cases known of a base in the shape of a human foot. Clay spoons are also known.

For photos of ceramics representative of this period, see Color Plate 3.

Bibliography


Merimde 1

Site: Merimde
Shape: medium large bowl with straight rim
Material: Nile clay
Manufacture: handmade
Surface: horizontally burnished
Reference: Eiwanger 1984: 66, Plate 2.1.18
Dating: Merimde I

Merimde 2

Site: Merimde
Shape: small bowl with straight rim and rounded base
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1984: 96, Plate 37.1.674
Dating: Merimde I

Merimde 3

Site: Merimde
Shape: medium bowl with steep walls
Material: Nile clay
Manufacture: handmade
Surface: horizontally burnished
Reference: Eiwanger 1984: 68, Plate 4.1.45
Dating: Merimde I
Merimde 4

Site: Merimde  
Shape: hemispherical bowl  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Reference: Eiwanger 1984: 72, Plate 10.1.167  
Dating: Merimde 1

Merimde 5

Site: Merimde  
Shape: bowl with steep walls and rounded base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Reference: Eiwanger 1984: 73, Plate 11.1.179  
Dating: Merimde 1

Merimde 6

Site: Merimde  
Shape: vessel with slightly incurved rim and rounded base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Reference: Eiwanger 1984: 73, Plate 11.1.186  
Dating: Merimde 1
Merimde 7

Site: Merimde
Shape: very small vessel with straight rim and rounded base
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1984: 96, Plate 37.1.679
Dating: Merimde I

Merimde 8

Site: Merimde
Shape: very small vessel with incurved rim
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1984: 97, Plate 37.1.681
Dating: Merimde I

Merimde 9

Site: Merimde
Shape: bowl with slightly incurved rim
Material: Nile clay
Manufacture: handmade
Surface: diagonally burnished
Reference: Eiwanger 1988: 57, Plate 1.II.2
Dating: Merimde II

Merimde 10

Site: Merimde
Shape: bowl with slightly incurved rim
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1988: 81, Plate 24.II.507
Dating: Merimde II
Merimde 11

Site: Merimde  
Shape: bowl with flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: diagonally burnished  
Reference: Eiwanger 1988: 74, Plate 17. II.362  
Dating: Merimde II

Merimde 12

Site: Merimde  
Shape: small bowl with flaring rim  
Material: Nile clay  
Manufacture: handmade  
Surface: plain  
Reference: Eiwanger 1988: 82, Plate 25.II.533  
Dating: Merimde II

Merimde 13

Site: Merimde  
Shape: bowl with slightly incurved rim and flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished inside, diagonally burnished outside  
Reference: Eiwanger 1988: 59, Plate 3.II.42  
Dating: Merimde II

Merimde 14

Site: Merimde  
Shape: bowl with incurved sides and flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: diagonally burnished outside  
Reference: Eiwanger 1992: 78, Plate 1.IV.10  
Dating: Merimde IV
Merimde 15

Site: Merimde  
Shape: vessel with incurved rim  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside, diagonally burnished inside  
Reference: Eiwanger 1984: 73, Plate 11.1.190  
Dating: Merimde 1

Merimde 16

Site: Merimde  
Shape: large vessel with slightly incurved sides  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside  
Dating: Merimde IV
Merimde 17

Site: Merimde  
Shape: vessel with incurved rim and rounded base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside  
Reference: Eiwanger 1984: 77, Plate 15.1.268  
Dating: Merimde I

Merimde 18

Site: Merimde  
Shape: vessel with incurved rim and rounded base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside  
Reference: Eiwanger 1984: 77, Plate 16.1.279  
Dating: Merimde I

Merimde 19

Site: Merimde  
Shape: jar with internal ledge  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside  
Dating: Merimde IV

Merimde 20

Site: Merimde  
Shape: vessel with incurved rim and bent walls  
Material: Nile clay  
Manufacture: handmade  
Surface: plain  
Reference: Eiwanger 1984: 93, Plate 34.1.607  
Dating: Merimde I
Merimde 21

Site: Merimde
Shape: vessel with incurved rim and bent walls
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1984: 94, Plate 35.I.624
Dating: Merimde I

Merimde 22

Site: Merimde
Shape: vessel with bent walls
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1984: 94, Plate 35.I.625
Dating: Merimde I
Merimde 23

**Site:** Merimde  
**Shape:** vessel with incurved rim  
**Material:** Nile clay  
**Manufacture:** handmade  
**Surface:** horizontally burnished outside, with incised decoration of herringbone pattern  
**Reference:** Eiwanger 1984: 80, Plate 18.I.330  
**Dating:** Merimde I

![Merimde 23 Image]

Merimde 24

**Site:** Merimde  
**Shape:** vessel with incurved rim  
**Material:** Nile clay  
**Manufacture:** handmade  
**Surface:** horizontally burnished outside, with incised decoration of herringbone pattern; diagonally burnished inside  
**Reference:** Eiwanger 1984: 80, Plate 18.I.336  
**Dating:** Merimde I

![Merimde 24 Image]
Merimde 25

Site: Merimde  
Shape: bowl with slightly incurved rim and flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished inside, diagonally outside  
Dating: Merimde II

Merimde 26

Site: Merimde  
Shape: hemispherical cup with flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished at rim, diagonally on body  
Reference: Eiwanger 1992: 81, Plate 6.OF.2  
Dating: Merimde III

Merimde 27

Site: Merimde  
Shape: bowl with incurved walls and rounded base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside  
Dating: Merimde II

Merimde 28

Site: Merimde  
Shape: deep bowl with straight rim and flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: plain  
Reference: Eiwanger 1988: 81, Plate 25.II.528  
Dating: Merimde II
**Merimde 29**

- **Site:** Merimde
- **Shape:** oval bowl with slightly incurved rim and flat base
- **Material:** Nile clay
- **Manufacture:** handmade
- **Surface:** plain
- **Reference:** Eiwanger 1988: 87, Plate 32.II.683
- **Dating:** Merimde II

**Merimde 30**

- **Site:** Merimde
- **Shape:** oval bowl with slightly incurved rim and flat base
- **Material:** Nile clay
- **Manufacture:** handmade
- **Surface:** plain
- **Reference:** Eiwanger 1988: 87, Plate 32.II.669
- **Dating:** Merimde II

**Merimde 31**

- **Site:** Merimde
- **Shape:** vessel with incurved walls
- **Material:** Nile clay
- **Manufacture:** handmade
- **Surface:** horizontally burnished
- **Reference:** Eiwanger 1988: 67, Plate 12.II.220
- **Dating:** Merimde II
Merimde 32

Site: Merimde
Shape: bowl with incurved walls
Material: Nile clay
Manufacture: handmade
Surface: diagonally burnished outside
Dating: Merimde II

Merimde 33

Site: Merimde
Shape: vessel with incurved walls
Material: Nile clay
Manufacture: handmade
Surface: diagonally burnished outside
Dating: Merimde II

Merimde 34

Site: Merimde
Shape: vessel with incurved walls
Material: Nile clay
Manufacture: handmade
Surface: burnished outside, horizontally on the rim, diagonally on the body
Reference: Eiwanger 1988: 71, Plate 15.II.295
Dating: Merimde II
Merimde 35

- **Site:** Merimde
- **Shape:** vessel with incurved walls
- **Material:** Nile clay
- **Manufacture:** handmade
- **Surface:** diagonally burnished outside
- **Reference:** Eiwanger 1988: 67, Plate 12.II.222
- **Dating:** Merimde II

Merimde 36

- **Site:** Merimde
- **Shape:** small ovoid jar
- **Material:** Nile clay
- **Manufacture:** handmade
- **Surface:** horizontally burnished outside
- **Reference:** Eiwanger 1988: 73, Plate 16.II.333
- **Dating:** Merimde II

Merimde 37

- **Site:** Merimde
- **Shape:** jar with slightly recurved rim
- **Material:** Nile clay
- **Manufacture:** handmade
- **Surface:** horizontally burnished inside, diagonally outside
- **Reference:** Eiwanger 1988: 80, Plate 22.II.483
- **Dating:** Merimde II

Merimde 38

- **Site:** Merimde
- **Shape:** vessel with incurved walls
- **Material:** Nile clay
- **Manufacture:** handmade
- **Surface:** horizontally burnished
- **Reference:** Eiwanger 1988: 71, Plate 15.II.293
- **Dating:** Merimde II
### Merimde 39

**Site:** Merimde  
**Shape:** jar with small collar  
**Material:** Nile clay  
**Manufacture:** handmade  
**Surface:** plain  
**Reference:** Eiwanger 1988: 86, Plate 31.II.648  
**Dating:** Merimde II

![Merimde 39 Drawing](image)

### Merimde 40

**Site:** Merimde  
**Shape:** jar with flaring rim  
**Material:** Nile clay  
**Manufacture:** handmade  
**Surface:** horizontally burnished outside  
**Reference:** Eiwanger 1988: 73, Plate 16.II.340  
**Dating:** Merimde II

![Merimde 40 Drawing](image)

### Merimde 41

**Site:** Merimde  
**Shape:** vessel with incurved rim with a pierced knob below rim  
**Material:** Nile clay  
**Manufacture:** handmade  
**Surface:** horizontally burnished outside  
**Dating:** Merimde I

![Merimde 41 Drawing](image)

### Merimde 42

**Site:** Merimde  
**Shape:** vessel with incurved rim with a pierced knob below rim  
**Material:** Nile clay  
**Manufacture:** handmade  
**Surface:** horizontally burnished outside  
**Reference:** Eiwanger 1984: 86, Plate 21.I.443  
**Dating:** Merimde I

![Merimde 42 Drawing](image)
Merimde 43

Site: Merimde  
Shape: small jar with rounded rim and ovoid body  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside  
Reference: Eiwanger 1988: 73, Plate 16.II.329  
Dating: Merimde II

Merimde 44

Site: Merimde  
Shape: small jar with incurved rim and flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Reference: Eiwanger 1988: 73, Plate 16.II.331  
Dating: Merimde II

Merimde 45

Site: Merimde  
Shape: small pear-shaped jar with incurved rim and flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside, inside diagonally  
Reference: Eiwanger 1988: 73, Plate 16.II.332  
Dating: Merimde II

Merimde 46

Site: Merimde  
Shape: jar with long neck and slightly recurved rim  
Material: Nile clay  
Manufacture: handmade  
Surface: vertically and diagonally burnished outside  
 Dating: Merimde V
<table>
<thead>
<tr>
<th>Merimde 47</th>
<th>Merimde 48</th>
</tr>
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<tr>
<td><strong>Site:</strong> Merimde</td>
<td><strong>Site:</strong> Merimde</td>
</tr>
<tr>
<td><strong>Shape:</strong> large ovoid jar with flat base</td>
<td><strong>Shape:</strong> large jar with spherical body and long neck</td>
</tr>
<tr>
<td><strong>Material:</strong> Nile clay</td>
<td><strong>Material:</strong> Nile clay</td>
</tr>
<tr>
<td><strong>Manufacture:</strong> handmade</td>
<td><strong>Manufacture:</strong> handmade</td>
</tr>
<tr>
<td><strong>Surface:</strong> diagonally burnished</td>
<td><strong>Surface:</strong> body horizontally burnished and neck vertically burnished</td>
</tr>
<tr>
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<td><strong>Dating:</strong> Merimde V</td>
</tr>
</tbody>
</table>

![Diagram of Merimde 47](image1)

![Diagram of Merimde 48](image2)
Merimde 49

Site: Merimde  
Shape: vessel with flaring walls  
Material: Nile clay  
Manufacture: handmade  
Surface: plain  
Reference: Eiwanger 1984: 94, Plate 35.1.623  
Dating: Merimde I

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Merimde 50

Site: Merimde  
Shape: vessel with flaring walls  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside, inside diagonally burnished  
Reference: Eiwanger 1988: 71, Plate 15.II.288  
 Dating: Merimde II

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Merimde 51

Site: Merimde  
Shape: bowl with flaring rim  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished inside and along rim zone, diagonally outside  
Reference: Eiwanger 1988: 73, Plate 16.II.334  
 Dating: Merimde II
Merimde 52

Site: Merimde  
Shape: bowl with flaring walls  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally and diagonally burnished  
Reference: Eiwanger 1988: 59, Plate 3.11.50  
Dating: Merimde II

Merimde 53

Site: Merimde  
Shape: large bowl with flat-topped rim  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Reference: Eiwanger 1988: 80, Plate 22.11.485  
Dating: Merimde II
Merimde 54

Site: Merimde  
Shape: bowl with flaring walls with groove in rim  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Dating: Merimde IV

Merimde 55

Site: Merimde  
Shape: bowl with flaring walls  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally and diagonally burnished  
Reference: Eiwanger 1988: 59, Plate 3.II.55  
Dating: Merimde II

Merimde 56

Site: Merimde  
Shape: medium bowl with flaring walls  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Dating: Merimde I
Merimde 57

Site: Merimde
Shape: bowl with flaring walls, slightly incurved rim, and flat base
Material: Nile clay
Manufacture: handmade
Surface: inside and outside of rim horizontally burnished, vertically burnished outside
Reference: Eiwanger 1988: 59, Plate 4.II.57
Dating: Merimde II

Merimde 58

Site: Merimde
Shape: bowl with recurved rim
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1988: 86, Plate 31.II.642
Dating: Merimde II

Merimde 59

Site: Merimde
Shape: vessel with incurved thick rim
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1984: 94, Plate 35.I.629
Dating: Merimde I
Merimde 60

Site: Merimde  
Shape: sieve-like jar with pierced walls  
Material: Nile clay  
Manufacture: handmade  
Surface: plain  
Reference: Eiwanger 1988: 86, Plate 31.II.652  
Dating: Merimde II

Merimde 61

Site: Merimde  
Shape: large tray (?)  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside, inside burnished in vertical strips  
Dating: Merimde I

Merimde 62

Site: Merimde  
Shape: large tray (?) on four feet  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside  
Reference: Eiwanger 1984: 87, Plate 22.I.450  
Dating: Merimde I

Merimde 63

Site: Merimde  
Shape: pot with two compartments  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Dating: Merimde IV
Merimde 64

Site: Merimde  
Shape: large bowl with flat rim  
Material: Nile clay  
Manufacture: handmade  
Surface: diagonally burnished outside  
Reference: Eiwanger 1988: 75, Plate 18.II.377  
Dating: Merimde II

Merimde 65

Site: Merimde  
Shape: large bowl with straight rim and flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: plain  
Reference: Eiwanger 1988: 81, Plate 24.II.510  
Dating: Merimde II

Merimde 66

Site: Merimde  
Shape: bowl with straight rim and flat base  
Material: Nile clay  
Manufacture: handmade  
Surface: plain  
Reference: Eiwanger 1988: 86, Plate 31.II.641  
Dating: Merimde II
Merimde 67

Site: Merimde
Shape: bowl with straight walls and irregular rim
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1988: 86, Plate 31.II.647
Dating: Merimde II

Merimde 68

Site: Merimde
Shape: large flat tray with flat base
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1988: 85, Plate 30.II.633
Dating: Merimde II

Merimde 69

Site: Merimde
Shape: large bowl with incurved rim and flat base
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1988: 85, Plate 30.II.630
Dating: Merimde II
Merimde 70

Site: Merimde
Shape: large bowl with straight rim and flat base
Material: Nile clay
Manufacture: handmade
Surface: plain
Reference: Eiwanger 1988: 85, Plate 30.II.632
Dating: Merimde II

Merimde 71

Site: Merimde
Shape: stand (?)
Material: Nile clay
Manufacture: handmade
Surface: horizontally burnished
Reference: Eiwanger 1988: 73, Plate 16.II.345
Dating: Merimde II

Merimde 72

Site: Merimde
Shape: jar with incurved sides
Material: Nile clay
Manufacture: handmade
Surface: partially horizontally burnished outside, applications below rim
Dating: Merimde IV
Merimde 73

Site: Merimde  
Shape: vessel with incurved sides  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished, applications below rim  
Dating: Merimde IV

Merimde 74

Site: Merimde  
Shape: vessel body part  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished outside, applications on body  
Dating: Merimde IV

Merimde 75

Site: Merimde  
Shape: feet  
Material: Nile clay  
Manufacture: handmade  
Surface: horizontally burnished  
Dating: Merimde IV  
Representative Example: similar base in Color Plate 3.2
Omari, Neolithic

4700–4400 B.C.

Site
Wadi Hof, Helwan

Material
Omari pottery material consists of two types of local marl clay with organic and, sometimes, mineral inclusions—mostly fine to coarse sand has been identified. The sand does not seem to be deliberately added to the clay as a temper. In rare cases, the pottery is made of Nile clay that also contained organic inclusions.

Manufacture
All the pottery is handmade, with some traces of simple turning around the rim that could be the result of smoothing. It is likely that a coiling technique was used, or that bodies were made of clay strips. In general, all the shapes are very irregular. Some bases have a concave inner surface that seems to be the result of using a sherd for shaping during their manufacture.

Surface
Omari pots were either smoothed or burnished, and some were well polished. Some bear a red, iron-rich slip. In some cases a straw brush was used on the internal surface.

Decoration
Ceramics from Omari do not bear any traces of decoration. Some pots have knobs applied just below rims.

Types
The shapes of pottery from the Omari period are rather simple. Jars tend to have globular or rounded bodies with plain, straight, flaring, or incurved rims. Bowls have rather straight or sometimes rounded sides. In most cases Omari pots have flat bases, but some rounded bases also occur.

Bibliography
Omari 1

Site: Omari  
Shape: jar with rounded body, conical neck, and straight rim  
Material: clay with medium to coarse straw, fine sand, and calcite particles  
Manufacture: handmade  
Surface: polished outside, smoothed inside  
Reference: Debono and Mortensen 1990: Plate 1: 13, Type II.1a  
Dating: Neolithic in Omari

Omari 2

Site: Omari  
Shape: jar with flaring rim, globular body, and flat base  
Material: clay with fine to medium straw and small amounts of fine sand  
Manufacture: handmade  
Surface: red/brown-slipped, polished outside, smoothed inside  
Reference: Debono and Mortensen 1990: Plate 1: 1, Type I.1  
Dating: Neolithic in Omari
Omari 3
Site: Omari  
Shape: jar with high neck, everted rim, and possibly rounded body  
Material: clay with medium to coarse straw, fine sand, and calcite particles  
Manufacture: handmade  
Surface: dark brown, polished outside, smoothed inside  
Reference: Debono and Mortensen 1990: Plate 2: 9, Type II.2  
 Dating: Neolithic in Omari

Omari 4
Site: Omari  
Shape: jar with high neck, thickened rim, and possibly rounded body  
Material: clay with medium to coarse straw, fine sand, and calcite particles  
Manufacture: handmade  
Surface: red/brown-slipped, polished overall except rim  
Reference: Debono and Mortensen 1990: Plate 2: 10, Type II.2  
 Dating: Neolithic in Omari

Omari 5
Site: Omari  
Shape: jar with plain straight rim and rounded body  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: polished outside, smoothed inside  
Remarks: shape very similar to Merimde jars  
Reference: Debono and Mortensen 1990: Plate 2: 13, Type IIIa  
 Dating: Neolithic in Omari

Omari 6
Site: Omari  
Shape: jar with plain incurving rim (hole-mouth jar) with a globular body  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: light green, smoothed  
Reference: Debono and Mortensen 1990: Plate 3: 10, Type IIIb  
 Dating: Neolithic in Omari
### Omari 7

**Site:** Omari  
**Shape:** beaker with plain rim, straight side, and flat base  
**Material:** clay with small amount of fine straw  
**Manufacture:** handmade  
**Surface:** red-coated (?) outside, smoothed inside  
**Reference:** Debono and Mortensen 1990: Plate 3: 30, Type Ivb  
**Dating:** Neolithic in Omari

![Omari 7 Diagram](image)

### Omari 8

**Site:** Omari  
**Shape:** beaker with rounded body, vertical rim, and flat base  
**Material:** clay with small amount of fine straw  
**Manufacture:** handmade  
**Surface:** plum/red-slipped, polished outside, smoothed inside  
**Reference:** Debono and Mortensen 1990: Plate 4: 8, Type Iv d  
**Dating:** Neolithic in Omari

![Omari 8 Diagram](image)

### Omari 9

**Site:** Omari  
**Shape:** beaker with rounded body, vertical rim, and flat base  
**Material:** clay with small amount of fine straw  
**Manufacture:** handmade  
**Surface:** red/brown-slipped, polished  
**Reference:** Debono and Mortensen 1990: Plate 4: 12, Type Iv d  
**Dating:** Neolithic in Omari

![Omari 9 Diagram](image)

### Omari 10

**Site:** Omari  
**Shape:** pot with incurved plain rim  
**Material:** clay with coarse straw  
**Manufacture:** handmade  
**Surface:** coarsely polished  
**Reference:** Debono and Mortensen 1990: Plate 4: 22, Type Va  
**Dating:** Neolithic in Omari

![Omari 10 Diagram](image)
Omari 11

Site: Omari
Shape: pot with incurved plain rim and knob handles
Material: clay with coarse straw
Manufacture: handmade
Surface: brown, smoothed
Reference: Debono and Mortensen 1990: Plate 5: 9, Type Vaa
Dating: Neolithic in Omari

Omari 12

Site: Omari
Shape: pot with incurved plain rim and knob handles
Material: clay with coarse straw
Manufacture: handmade
Surface: polished
Reference: Debono and Mortensen 1990: Plate 5: 6, Type Vaa
Dating: Neolithic in Omari

Omari 13

Site: Omari
Shape: pot with a plain rim and straight sides
Material: clay with coarse straw
Manufacture: handmade
Surface: coarsely smoothed
Reference: Debono and Mortensen 1990: Plate 5: 17, Type Vb
Dating: Neolithic in Omari

Omari 14

Site: Omari
Shape: cylindrical beaker with plain flaring rim and flat base
Material: clay with medium to coarse straw
Manufacture: handmade
Surface: red/brown-slipped, polished outside, smoothed inside
Remarks: likely similar to pots from Merimde phase II
Reference: Debono and Mortensen 1990: Plate 6: 7, Group VI
Dating: Neolithic in Omari
Omari 15

Site: Omari  
Shape: bowl with plain, slightly incurved rim  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: red-slipped, polished  
Remarks: similar to pots from Merimde  
Reference: Debono and Mortensen 1990: Plate 6: 12, Group vii  
Dating: Neolithic in Omari

Omari 16

Site: Omari  
Shape: bowl with plain, slightly flaring rim  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: red/brown-slipped, polished  
Remarks: similar to pots from Merimde  
Reference: Debono and Mortensen 1990: Plate 6: 15, Group vii  
Dating: Neolithic in Omari

Omari 17

Site: Omari  
Shape: bowl with plain, slightly flaring rim  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: brown, polished  
Remarks: similar to pots from Merimde  
Reference: Debono and Mortensen 1990: Plate 7: 2, Group vii  
Dating: Neolithic in Omari
Omari 18

Site: Omari  
Shape: bowl with plain, slightly flaring rim  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: brown, polished  
Remarks: similar to pots from Merimde  
Reference: Debono and Mortensen 1990: Plate 7: 3, Group VII  
Dating: Neolithic in Omari

Omari 19

Site: Omari  
Shape: bowl with plain, slightly flaring rim and flat base  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: red/brown/black-slipped, polished  
Remarks: similar to pots from Merimde  
Reference: Debono and Mortensen 1990: Plate 7: 9, Group VII  
Dating: Neolithic in Omari

Omari 20

Site: Omari  
Shape: bowl with plain, slightly flaring rim  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: red-slipped, polished  
Remarks: similar to pots from Merimde  
Reference: Debono and Mortensen 1990: Plate 7: 10, Group VIII  
Dating: Neolithic in Omari

Omari 21

Site: Omari  
Shape: deep beaker with s-shaped sides  
Material: clay with medium straw and some sand  
Manufacture: handmade  
Surface: red-slipped, polished outside, smoothed inside  
Remarks: similar to pots from Merimde  
Reference: Debono and Mortensen 1990: Plate 7: 20, Group VIII  
Dating: Neolithic in Omari
Omari 22

Site: Omari
Shape: small bowl with S-shaped sides
Material: clay with medium straw and some sand
Manufacture: handmade
Surface: polished
Reference: Debono and Mortensen 1990: Plate 7: 23, Group VIII
Dating: Neolithic in Omari

Omari 23

Site: Omari
Shape: bowl with rounded sides and plain rim
Material: clay with medium straw and some sand
Manufacture: handmade
Surface: brown-slipped, polished
Reference: Debono and Mortensen 1990: Plate 7: 30, Group VIII
Dating: Neolithic in Omari

Omari 24

Site: Omari
Shape: bowl with rounded sides and plain rim
Material: clay with medium straw and some sand
Manufacture: handmade
Surface: smoothed
Reference: Debono and Mortensen 1990: Plate 7: 15, Group VIII
Dating: Neolithic in Omari
Omari 25

Site: Omari  
Shape: open oval basin with curving sides and flat base  
Material: clay with coarse straw  
Manufacture: handmade  
Surface: smoothed  
Reference: Debono and Mortensen 1990: Plate 8: 9, Group x  
Dating: Neolithic in Omari

Omari 26

Site: Omari  
Shape: open oval basin with curving sides  
Material: clay with coarse straw  
Manufacture: handmade  
Surface: red-slipped, polished (?)  
Reference: Debono and Mortensen 1990: Plate 9: 1, Group x  
Dating: Neolithic in Omari

Omari 27

Site: Omari  
Shape: base from a closed vessel  
Material: clay with coarse straw  
Manufacture: handmade  
Surface: polished outside, smoothed inside  
Reference: Debono and Mortensen 1990: Plate 10: 6  
Dating: Neolithic in Omari
Omari 29

**Site:** Omari  
**Shape:** small elongated bowl with two “feet”  
**Material:** coarse clay  
**Manufacture:** handmade  
**Surface:** smoothed  
**Reference:** Debono and Mortensen 1990: Plate 14: 4  
**Dating:** Neolithic in Omari

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Omari 28

**Site:** Omari  
**Shape:** base of an open vessel  
**Material:** coarse ware  
**Manufacture:** handmade  
**Surface:** smoothed  
**Reference:** Debono and Mortensen 1990: Plate 13: 12  
**Dating:** Neolithic in Omari
Omari 30

Site: Omari
Shape: lower part of bowl with three “feet”
Material: coarse clay
Manufacture: handmade
Surface: smoothed
Reference: Debono and Mortensen 1990: Plate 14: 5
Dating: Neolithic in Omari

Omari 31

Site: Omari
Shape: flat tray with thickened rim
Material: clay with sand
Manufacture: handmade
Surface: smoothed
Reference: Debono and Mortensen 1990: Plate 14: 6
Dating: Neolithic in Omari
Material
Badarian ceramics were all made of Nile silt with a small amount of sand as an inclusion. The clay used for production of large pots contained organic (chaff, straw) inclusions.

For a key to clay type abbreviations, please see Clay Descriptions, pp. 24–27.

Manufacture
Pots were handmade, usually from a single lump of clay.

Surface
The surface of the pots is usually smoothed, very often red-coated with black rims (“black-topped” vessels) or with a black surface. At the end of the finishing process, the surface was often burnished. The most characteristic surface treatment for Badari pots was the rippling decoration that appears mostly on the outside of the vessel. Sometimes the pots were incised before firing and, rarely, red-painted. Some pots bear applied decoration, but this is rare.

Types
The Badari ceramic assemblage is rather simple. The most common shapes for the period are simple bowls with straight rims and rounded bases, although hemispherical bowls with incurved rims are also present. The bowls occasionally have slightly carinated or bent walls. Oval bowls also seem to be characteristic for the period. Large basins are known, especially with straight sides and rounded or flat bases. There are also neckless jars with ovoid or bag-shaped bodies with flat or round bases as well as globular jars with rounded bases. Some fancy forms are also known, such as jars with spouts, spoon-like bowls, or rectangular bowls. Handles are very rare and it appears that they come from settlements where the pottery repertoire is larger than those from cemeteries.

For photos of ceramics representative of this period, see Color Plate 4.

Bibliography


**Badari 1**

**Site:** Mostagedda  
**Shape:** neckless jar with ovoid body and flat base  
**Material:** fine brown (Nile) with straw  
**Manufacture:** handmade  
**Surface:** black-slipped  
**Reference:** Brunton 1937: Plate XVIII, 18  
**Dating:** Badari

![Diagram of Badari 1](1:4)

**Badari 2**

**Site:** Mostagedda  
**Shape:** bag-shaped jar with rounded base  
**Material:** not stated  
**Manufacture:** handmade  
**Surface:** rippled  
**Reference:** Brunton 1937: Plate XVIII, 29D  
**Dating:** Badari

![Diagram of Badari 2](1:4)

**Badari 3**

**Site:** Mostagedda  
**Shape:** bag-shaped jar with flaring rim and flat base  
**Material:** not stated  
**Manufacture:** handmade  
**Surface:** not stated  
**Reference:** Brunton 1937: Plate XVIII, 51M  
**Dating:** Badari

![Diagram of Badari 3](1:4)
Badari 4

Site: Mostagedda
Shape: bag-shaped jar with flaring rim and flat base
Material: coarse brown
Manufacture: handmade
Surface: not stated
Reference: Brunton 1937: Plate XIX, 44K
Dating: Badari

Badari 5

Site: Mostagedda
Shape: bag-shaped jar with short flaring rim
Material: not stated
Manufacture: handmade
Surface: not stated
Reference: Brunton 1937: Plate XIX, 44K
Dating: Badari

Badari 6

Site: Mostagedda
Shape: spherical jar with short rim and rounded base
Material: not stated
Manufacture: handmade
Surface: not stated
Reference: Brunton 1937: Plate XXI, 51H
Dating: Badari
Representative Example: similar to Color Plate 4.3
Badari 7

Site: Mostagedda
Shape: large bag-shaped jar
Material: not stated
Manufacture: handmade
Surface: black top, coarsely rippled
Reference: Brunton 1937: Plate XVII, 57Q
Dating: Badari

Badari 8

Site: Mostagedda
Shape: hemispherical jar without neck with rounded base and short spout
Material: rough brown (Nile)
Manufacture: handmade
Surface: blackened by smoke
Reference: Brunton 1937: Plate XVIII, 34
Dating: Badari

Badari 9

Site: Mostagedda
Shape: bag-shaped jar without neck, straight rim, and rounded base; probably with a loop handle
Material: rough brown (Nile)
Manufacture: handmade
Surface: slightly blackened by smoke
Reference: Brunton 1937: Plate XVIII, 35
Dating: Badari
Badari 10

Site: Mostagedda  
Shape: squat hole-mouth jar with rounded base  
Material: not stated  
Manufacture: handmade  
Surface: not stated  
Reference: Brunton 1937: Plate XIX, 45P  
Dating: Badari

Badari 11

Site: Mostagedda  
Shape: bowl with bent walls and rounded base  
Material: not stated  
Manufacture: handmade  
Surface: black top, rippled, with incised decoration inside  
Reference: Brunton 1937: Plate XVI, 3Q  
Dating: Badari
Badari 12

Site: Mostagedda
Shape: shallow bowl with rounded base
Material: not stated
Manufacture: handmade
Surface: black top, rippled
Reference: Brunton 1937: Plate XVI, 16F
Dating: Badari

Badari 13

Site: Mostagedda
Shape: simple oval bowl with rounded base
Material: not stated
Manufacture: handmade
Surface: not stated
Reference: Brunton 1937:
    Plate XIX, 7P
Dating: Badari
Badari 14

Site: Mostagedda
Shape: simple oval bowl with rounded base
Material: not stated
Manufacture: handmade
Surface: black top, rippled inside, burnished, with incised decoration
Reference: Brunton 1937: Plate XVI, 15D
Dating: Badari

Badari 15

Site: Mostagedda
Shape: carinated bowl with rounded base
Material: not stated
Manufacture: handmade
Surface: black top, rippled inside rim, with incised decoration
Reference: Brunton 1937: Plate XVI, 4M
Dating: Badari
Badari 16

- Site: Mostagedda
- Shape: carinated bowl with rounded base
- Material: not stated
- Manufacture: handmade
- Surface: not stated
- Reference: Brunton 1937: Plate XIX, 41H
- Dating: Badari

![Badari 16 Image]

Badari 17

- Site: Mostagedda
- Shape: bowl with bent walls, ledge rim, and rounded base
- Material: not stated
- Manufacture: handmade
- Surface: incised decoration outside and on rim
- Reference: Brunton 1937: Plate XVIII, 19
- Dating: Badari

![Badari 17 Image]

Badari 18

- Site: Mostagedda
- Shape: bowl with straight walls
- Material: gray-brown hard clay
- Manufacture: handmade
- Surface: incised decoration inside and outside
- Reference: Brunton 1937: Plate XVIII, 33
- Dating: Badari

![Badari 18 Image]
Badari 19

Site: Mostagedda  
Shape: rectangular bowl with slightly incurved walls  
Material: not stated  
Manufacture: handmade  
Surface: red-polished, rippled inside and outside  
Reference: Brunton 1937: Plate XI, 1  
 Dating: Tasa-Badari

Badari 20

Site: Mostagedda  
Shape: bowl with slightly incurved walls with flat base  
Material: not stated  
Manufacture: handmade  
Surface: not stated  
Reference: Brunton 1937: Plate XVIII, 4M  
Dating: Badari
Badari 21, 22

Site: Mostagedda  
Shape: deep bowl with bent walls  
Material: dark gray-brown clay  
Manufacture: handmade  
Surface: vertically rippled  
Reference: Brunton 1937: Plate XII, 35–36  
Dating: Tasa-Badari

Badari 23

Site: Mostagedda  
Shape: deep bowl with slightly incurved walls and flat base  
Material: dark gray-brown clay  
Manufacture: handmade  
Surface: not stated  
Reference: Brunton 1937: Plate XI, 17  
Dating: Tasa-Badari  
Representative Example: similar to Color Plate 4.4
Badari 24

Site: Mostagedda  
Shape: deep basin with rounded base  
Material: rough brown  
Manufacture: handmade  
Surface: smoothed clay coating  
Reference: Brunton 1937: Plate XI, 26  
Dating: Tasa-Badari

Badari 25

Site: Mostagedda  
Shape: bowl with incurved walls and rounded base  
Material: not stated  
Manufacture: handmade  
Surface: burnished inside and outside  
Reference: Brunton 1937: Plate XVIII, 6M  
Dating: Badari

Badari 26

Site: Mostagedda  
Shape: hemispherical bowl with round base  
Material: rough brown  
Manufacture: handmade  
Surface: not stated  
Reference: Brunton 1937: Plate XI, 4  
Dating: Tasa-Badari
Badari 27

**Site**: Mostagedda  
**Shape**: nearly spherical bowl with slightly flat base  
**Material**: rough brown  
**Manufacture**: handmade  
**Surface**: smoothed clay coating  
**Reference**: Brunton 1937: Plate XI, 19  
**Dating**: Tasa-Badari

Badari 28

**Site**: Mostagedda  
**Shape**: deep vessel with incurved walls and flat base  
**Material**: rough brown  
**Manufacture**: handmade  
**Surface**: not stated  
**Reference**: Brunton 1937: Plate XI, 32  
** Dating**: Tasa-Badari

Badari 29

**Site**: Mostagedda  
**Shape**: deep bowl with bent walls  
**Material**: dark gray-brown  
**Manufacture**: handmade  
**Surface**: black top, vertically rippled  
**Reference**: Brunton 1937: Plate XII, 45  
**Dating**: Tasa-Badari
**Badari 30**

- **Site:** Mostagedda  
- **Shape:** large vessel with bent walls and flat base  
- **Material:** brown  
- **Manufacture:** handmade  
- **Surface:** smoothed  
- **Reference:** Brunton 1937: Plate XII, 42  
- **Dating:** Tasa-Badari

![BADARI 30](image1.png)

**Badari 31**

- **Site:** Mostagedda  
- **Shape:** bowl with bent walls and rounded base  
- **Material:** gray-brown  
- **Manufacture:** handmade  
- **Surface:** black top, rim vertically rippled  
- **Reference:** Brunton 1937: Plate XV, 14N  
- ** Dating:** Badari

![BADARI 31](image2.png)

**Badari 32**

- **Site:** Mostagedda  
- **Shape:** bowl with straight walls and rounded base  
- **Material:** brown  
- **Manufacture:** handmade  
- **Surface:** black top, diagonally rippled outside, vertically rippled 5 cm down from rim inside  
- **Reference:** Brunton 1937: Plate XV, 40E  
- **Dating:** Badari  
- **Representative Example:** similar to  
  - Color Plate 4.2

![BADARI 32](image3.png)
Badari 33

Site: Mostagedda  
Shape: deep hemispherical bowl with rounded base  
Material: not stated  
Manufacture: handmade  
Surface: black top, diagonally rippled  
Reference: Brunton 1937: Plate XVI, 24C  
 Dating: Badari

Badari 34

Site: Mostagedda  
Shape: deep basin with straight walls and rounded base  
Material: not stated  
Manufacture: handmade  
Surface: black top, diagonally rippled  
Reference: Brunton 1937: Plate XV, 44G  
 Dating: Badari

Badari 35

Site: Mostagedda  
Shape: deep bowl with incurved walls and rounded base  
Material: not stated  
Manufacture: handmade  
Surface: black top, faint ripple on sides  
Reference: Brunton 1937: Plate XV, 77F  
 Dating: Badari  
Representative Example: similar to Color Plate 4.5
Badari 36

Site: Mostagedda
Shape: deep bowl with incurved walls and flat base
Material: not stated
Manufacture: handmade
Surface: black top
Reference: Brunton 1937: Plate XVII, 57D
Dating: Badari

Badari 37

Site: Mostagedda
Shape: deep bowl with incurved walls and flat base
Material: not stated
Manufacture: handmade
Surface: black top, rippled
Reference: Brunton 1937: Plate XV, 70M
Dating: Badari
### Badari 38

- **Site:** Mostagedda  
- **Shape:** deep beaker with straight walls and flat base  
- **Material:** dark red  
- **Manufacture:** handmade  
- **Surface:** black top, smoothed  
- **Reference:** Brunton 1937: Plate XVI, 5T  
- **Dating:** Badari

![Diagram of Badari 38](image)

### Badari 39

- **Site:** Mostagedda  
- **Shape:** large deep beaker with flat base  
- **Material:** not stated  
- **Manufacture:** handmade  
- **Surface:** black top, fine diagonal ripple, rippled 5 cm down from rim inside  
- **Reference:** Brunton 1937: Plate XVI, 10D  
- **Dating:** Badari

![Diagram of Badari 39](image)

### Badari 40

- **Site:** Mostagedda  
- **Shape:** beaker with flaring rim and flat base  
- **Material:** rough brown  
- **Manufacture:** handmade  
- **Surface:** not stated  
- **Reference:** Brunton 1937: Plate XVIII, 27  
- **Dating:** Badari

![Diagram of Badari 40](image)
Badari 41

- Site: Mostagedda
- Shape: beaker with flat base
- Material: not stated
- Manufacture: handmade
- Surface: red-slipped, polished inside and outside, rippled outside
- Reference: Brunton 1937: Plate XVIII, 30
- Dating: Badari

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Badari 42

- Site: Mostagedda
- Shape: deep basin with incurved rim and flat base
- Material: fine clay
- Manufacture: handmade
- Surface: coarsely worked
- Reference: Brunton 1937: Plate XX, 20M
- Dating: Badari
### Badari 43

**Site:** Mostagedda  
**Shape:** deep basin with incurved rim and narrow flat base  
**Material:** fine clay  
**Manufacture:** handmade  
**Surface:** coated, finger rippled  
**Reference:** Brunton 1937: Plate XXI, 43M  
**Dating:** Badari

![Diagram of Badari 43](image)

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### Badari 44

**Site:** Mostagedda  
**Shape:** basin with incurved rim  
**Material:** drab-red  
**Manufacture:** handmade  
**Surface:** applied decoration inside  
**Reference:** Brunton 1937: Plate XVIII, 41  
**Dating:** Badari

![Diagram of Badari 44](image)

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Badari 45

Site: Mostagedda
Shape: large basin with incurved walls and knob-like base
Material: gray-brown, hard
Manufacture: handmade
Surface: not stated
Reference: Brunton 1937: Plate XX, 26E
Dating: Badari
**Badari 46**

- **Site:** Mostagedda
- **Shape:** deep conical vat with rounded base
- **Material:** not stated
- **Manufacture:** handmade
- **Surface:** black top, smoothed black slip
- **Reference:** Brunton 1937: Plate XX, 27D
- **Dating:** Badari
Badari 47

Site: Mostagedda
Shape: small conical bowl
Material: not stated
Manufacture: handmade
Surface: not stated
Reference: Brunton 1937: Plate XX, 27S
Dating: Badari

Badari 48

Site: Mostagedda
Shape: small beaker with flat base
Material: not stated
Manufacture: handmade
Surface: not stated
Reference: Brunton 1937: Plate XX, 20V
Dating: Badari

Badari 49

Site: Mostagedda
Shape: conical basin
Material: not stated
Manufacture: handmade
Surface: not stated
Reference: Brunton 1937: Plate XX, 27A
Dating: Badari
Badari 50

Site: Mostagedda
Shape: spoon
Material: rough brown
Manufacture: handmade
Surface: smoothed
Reference: Brunton 1937: Plate XVIII, 36
Dating: Badari

Badari 51

Site: Edfu (?)
Shape: beaker
Material: NB with limestone inclusions
Manufacture: handmade
Surface: irregularly burnished
Decoration: bands of impressed dots filled with white pigment
Reference: Bourriau 1981: 22, Figure 21
Similar pots in: Brunton 1937: 28, Plates XII, xxvi; Brunton, Caton-Thompson 1928: 23,
Plate xvi, 24–5, Plate xxvi, Lung 1931: 22, Plate IV
Dating: Tasiyan–early Badarian
Badari 52, 53

Site: Mostagedda
Shape: bell-shaped vessel
Material: Nile clay
Manufacture: handmade
Surface: black-polished, with white-filled incised decoration on outside
Reference: Brunton 1937: Plate XII, 53–54
Dating: Tasa-Badari
Naqada I

3900–3500 B.C.

Material
The pottery is made of Nile silt with organic and non-organic inclusions.

For a key to clay type abbreviations, please see Clay Descriptions, pp. 24–27.

Manufacture
Manufacture was by hand, usually from a single lump of clay, but the coiling method was also used. There was sporadic use of a turning device to shape rims (Bourriau 1981: 44).

Surface
Naqada I pots were smoothed, or red-slipped with black tops, as was common in the Badari culture as well (“black-topped” pots). Rippling decoration, seen in the Badari period, disappears completely. The black-polished ceramics gradually vanish, while more red-polished pots appear. The most characteristic surface decoration for this period is white paint on a red-polished surface (“white cross-lined”). Some applied decoration is also seen.

Types
The Naqada I pottery repertoire includes a variety of jars and bowls. In general the shapes are more elaborated than those from the Badari culture. Jars with elongated or ovoid bodies occur with slightly recurved or straight rims and flat bases. There are also bottles with ovoid bodies, slightly recurved rims, and flat bases. Very common are tall beakers with slightly recurved rims and flat bases, simple shallow bowls with round or flat bases, and deep basins with straight or flaring walls and flat bases. Also common are hemispherical bowls with ring bases and simple shallow bowls on four legs. Fancy forms also appear as double beakers; globular jars with two small handles on the shoulder; vessels with slightly carinated walls and one loop handle attached to the rim; jars with conical lids; vessels shaped like a pair of breasts; segmented bottles; and human figure or animal-shaped vessels, which appear late in the Naqada I.

For photos of ceramics representative of this period, see Color Plate 5.

Bibliography


Naqada I 1

**Site:** Naqada  
**Shape:** large beaker  
**Material:** fine Nile (probably NB1)  
**Manufacture:** hand-turned  
**Surface:** red-coated with black rim; vertically burnished over the body, horizontally over the rim, applied decoration outside  
**Reference:** Crowfoot Payne 1993: Figure 22, 105  
**Dating:** Naqada I
Naqada I 2

Site: Hu
Shape: bottle
Material: fine Nile (probably NB1)
Manufacture: hand-turned
Surface: red-coated with black rim; vertically burnished over the body, horizontally over the rim, applied decoration outside
Reference: Crowfoot Payne 1993: Figure 23, 107
Dating: Naqada I

Naqada I 3

Site: Naqada or Ballas
Shape: vase with wide rim and small flat base
Material: NB1
Manufacture: handmade
Surface: red-coated with black rim; polished
Reference: Regner 1998: 43
Dating: Naqada IC–IIA
<table>
<thead>
<tr>
<th>Naqada I 4</th>
</tr>
</thead>
</table>
| **Site:** Naqada  
**Shape:** jar with ovoid body, simple rim, and narrow flat base  
**Material:** fine Nile (probably NB1)  
**Manufacture:** handmade  
**Surface:** red-coated with black rim; vertically burnished over the body, horizontally over the rim  
**Reference:** Crowfoot Payne 1993: Figure 25, 229  
**Dating:** Naqada I |

<table>
<thead>
<tr>
<th>Naqada I 5</th>
</tr>
</thead>
</table>
| **Site:** Naqada  
**Shape:** bottle  
**Material:** fine Nile (probably NB1)  
**Manufacture:** handmade  
**Surface:** red-coated with black rim; hematite (red) coating outside, vertically burnished over body, horizontally over neck and mouth  
**Reference:** Crowfoot Payne 1993: Figure 26, 311  
**Dating:** Naqada I |

<table>
<thead>
<tr>
<th>Naqada I 6</th>
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</thead>
</table>
| **Site:** Abadiya  
**Shape:** jar with ovoid body, recurved rim, and flat base  
**Material:** fine Nile (probably NB1)  
**Manufacture:** hand-turned  
**Surface:** red-coated with black rim; vertically burnished over the body, horizontally over the rim  
**Reference:** Crowfoot Payne 1993: Figure 25, 230  
**Dating:** Naqada I |
Naqada I 7

Site: Naqada
Shape: tall beaker
Material: NB
Manufacture: body is coiled, rim is turned
Surface: red-slipped, pink-painted decoration
Decoration pattern: flock of sheep and goats within border of double triangles
Reference: Bourriau 1981: 28, Figure 34
Compare: Petrie 1974: Plate xxix, 91, 93, 95; Baumgartel 1970: Plate lii;
        Petrie 1921: Plate xxv, c92; Kaiser 1957: Plate 21
Dating: late Naqada I
Naqada I 8

Site: Naqada
Shape: bottle
Material: fine Nile (probably NB1)
Manufacture: handmade
Surface: red-coated with black rim; vertically burnished over the body, horizontally over the rim, with incised potmark
Reference: Crowfoot Payne 1993, Figure 26, 309
Dating: Naqada I

Naqada I 9

Site: Naqada
Shape: double beaker
Material: fine Nile (probably NB1)
Manufacture: handmade
Surface: hematite (red) coating outside; vertically burnished outside, horizontally on base; band of white-painted triangles filled with white lines run around each beaker
Reference: Crowfoot Payne 1993: Figure 22, 96
Dating: Naqada I

Naqada I 10

Site: Naqada
Shape: small spherical jar with rounded base and two small vertical handles
Material: fine Nile (probably NB1)
Manufacture: handmade
Surface: black rim with hematite (red) coating and remains of horizontal burnish outside
Reference: Crowfoot Payne 1993: Figure 26, 335
Dating: Naqada I
Naqada I 11

Site: Naqada  
Shape: small vessel with incurved rim and flat base  
Material: fine Nile (probably NB1)  
Manufacture: handmade  
Surface: hematite (red) coating and horizontally burnished outside; decoration outside with white painted triangles filled with V-lines in band around upper part  
Reference: Crowfoot Payne 1993: Figure 29, 413  
Dating: Naqada I

Naqada I 12

Site: Abadiya  
Shape: carinated jar with slightly recurved rim, flat base, and one loop handle  
Material: fine Nile (probably NB1)  
Manufacture: handmade  
Surface: hematite (red) coating outside and over top of handle; burnished outside, perhaps diagonally; decoration outside with white painted hatched triangles hanging from rim and rising from base  
Reference: Crowfoot Payne 1993: Figure 29, 412  
Dating: Naqada I

Naqada I 13

Site: Adaima  
Shape: neckless bag-shaped jar with flat base, simple rim, and with a hole made prior to firing (for suspension?)  
Material: AV6  
Manufacture: handmade  
Surface: smoothed, with red painted decoration  
Reference: Buchez 2002: 221, Figure 2.10: 193  
Dating: Naqada 1C
**Naqada I 14**

**Site:** Abadiya  
**Shape:** neckless jar with ovoid body, ring foot, and two small vertical handles  
**Material:** fine Nile (probably NB1) with some chaff  
**Manufacture:** handmade  
**Surface:** brown-coated, with gray patches; vertically burnished outside  
**Reference:** Crowfoot Payne 1993: Figure 32, 584  
**Dating:** Naqada I

![Diagram of Naqada I 14](image)

**Naqada I 15**

**Site:** Mahasna  
**Shape:** double pot with two suspension holes  
**Material:** fine Nile (probably NB1)  
**Manufacture:** handmade  
**Surface:** brown/black-coated; vertically burnished outside, horizontally near top  
**Remarks:** incised potmark  
**Reference:** Crowfoot Payne 1993: Figure 32, 576  
**Dating:** Naqada I

![Diagram of Naqada I 15](image)
**Naqada I 16**

**Site:** Naqada  
**Shape:** segmented bottle  
**Material:** fine Nile (probably NB1)  
**Manufacture:** handmade  
**Surface:** red-coated with black top; hematite (red) coating; vertically burnished outside  
**Reference:** Crowfoot Payne 1993: Figure 26, 331  
**Dating:** Naqada I  
**Representative Example:** similar to Color Plate 5.4

---

**Naqada I 17**

**Site:** Naqada  
**Shape:** tall beaker  
**Material:** NB  
**Manufacture:** body is coiled, rim is turned  
**Surface:** red-washed, polished, top of rim is black  
**Reference:** Bourriau 1981: 18, Figure 3  
**Compare:** Baumgartel 1970: Plate X  
**Dating:** late Naqada I
Naqada I 18

Site: not stated
Shape: tall beaker
Material: NB1
Manufacture: handmade
Surface: red-coated with black rim
Reference: Regner 1998: 41
Dating: Naqada IB

Naqada I 19

Site: Naqada
Shape: beaker with flaring rim
Material: fine Nile (probably NB1)
Manufacture: handmade
Surface: red-coated with black rim; hematite (red) coating outside; vertically burnished over the body, horizontally over the rim; decoration with white painted horizontal bands containing plain and filled triangles
Reference: Crowfoot Payne 1993: Figure 22, 95
Dating: Naqada I
Naqada I 20

Site: Mahasna
Shape: beaker with flaring rim
Material: fine Nile (probably NB1)
Manufacture: handmade
Surface: red-coated with black rim; hematite (red) coating inside and outside; vertically burnished over the body, horizontally over the rim
Reference: Crowfoot Payne 1993: Figure 24, 154
Dating: Naqada I

Naqada I 21

Site: Naqada or Ballas
Shape: small cup with steep walls and flat base
Material: NA
Manufacture: handmade
Surface: red-coated with black rim, polished
Reference: Regner 1998: 42
Dating: Naqada IB-IIC

Naqada I 22

Site: Naqada
Shape: simple bowl with slightly flattened base
Material: fine Nile (probably NB1)
Manufacture: handmade
Surface: red-coated with black rim; hematite (red) coating inside and outside; horizontally burnished inside and outside, strokes crossing
Reference: Crowfoot Payne 1993: Figure 24, 117
Dating: Naqada I
Naqada I 23

Site: Abadiya
Shape: oval bowl with rounded base
Material: fine Nile (probably NB1)
Manufacture: handmade
Surface: red-coated; hematite (red) coating; horizontally burnished inside and outside;
decoration with white painted swimming crocodile surrounded by zigzag lines inside;
along one side a net attached to a weight at each end on outside of bowl
Reference: Crowfoot Payne 1993: Figure 27, 388
Dating: Naqada I

Naqada I 24

Site: Naqada
Shape: bowl with flaring walls and flat base
Material: fine Nile (probably NB1)
Manufacture: handmade
Surface: red-coated with black rim; hematite (red) coating inside and outside, vertically burnished
outside, horizontal over mouth
Reference: Crowfoot Payne 1993: Figure 24, 119
Dating: Naqada I
Naqada I 25

Site: Naqada  
Shape: bowl with flaring walls and flat base  
Material: fine Nile (probably NB1)  
Manufacture: handmade  
Surface: red-coated; hematite (red) coating inside and out; vertically burnished outside, horizontally inside and over mouth; decoration with white painted crosshatched bands, and triangles filled with v-shaped lines  
Reference: Crowfoot Payne 1993: Figure 27, 394  
Dating: Naqada I  
Representative Example: similar to Color Plate 5.1

Naqada I 26

Site: Naqada or Ballas  
Shape: bowl with flaring walls and flat base  
Material: NA  
Manufacture: handmade  
Surface: red-coated, polished, with white painted decoration  
Reference: Regner 1998: 82  
Dating: Naqada IC
Naqada I 27

Site: Naqada  
Shape: bowl with flaring walls and flat base  
Material: NA  
Manufacture: handmade  
Surface: red-coated, polished, with white painted decoration  
Dating: Naqada 1c

Naqada I 28

Site: Abydos  
Shape: hemispherical bowl on stem, base hollowed  
Material: fine Nile (probably NB1)  
Manufacture: handmade  
Surface: brown-coated; traces of burnish outside, vertically on stem, horizontally on bowl  
Reference: Crowfoot Payne 1993: Figure 596  
Dating: Naqada I

Naqada I 29

Site: Naqada  
Shape: hemispherical bowl with high ring base  
Material: fine Nile (probably NB1)  
Manufacture: handmade  
Surface: red- and black-coated; hematite (red) coating over upper part of outside; horizontally burnished inside and outside, lines crossing; decoration with cream wash outside over foot and lower part of bowl  
Reference: Crowfoot Payne 1993: Figure 22, 102  
Dating: Naqada I
### Naqada I 30

- **Site:** not stated
- **Shape:** oval bowl on four legs
- **Material:** NA
- **Manufacture:** handmade
- **Surface:** red-coated, polished, with white painted decoration inside
- **Dating:** Naqada I–IIA

### Naqada I 31

- **Site:** Nag el-Alawna
- **Shape:** oval bowl on four legs
- **Material:** fine Nile (probably NB1)
- **Manufacture:** handmade
- **Surface:** red-coated; horizontal burnish inside and outside, with white painted decoration inside
- **Reference:** Crowfoot Payne 1993: Figure 27, 389
- **Dating:** Naqada I
Naqada I 32

Site: Abadiya  
Shape: figure vase  
Material: fine Nile (probably NB1)  
Manufacture: hand-turned  
Surface: red-coated with black rim; thin hematite (red) coating and vertically burnished outside; decoration consisting of face and stump-arms modeled separately and attached  
Reference: Crowfoot Payne 1993: Figure 22, 104  
Dating: Naqada I

Naqada I 33

Site: Naqada  
Shape: fish vase  
Material: fine Nile (probably NB1)  
Manufacture: handmade  
Surface: hematite (red) coating outside; burnished from head to tail and around opening at tail; black over head; decoration with details of eyes, gills, and fins  
Reference: Crowfoot Payne 1993: Figure 23, 109  
Dating: Naqada I
Naqada II
3500–3200 B.C.

Material
Pots of the Naqada II period are made largely of Nile silt. However, this period is also characterized by the introduction and mastery of new marl material. The development of highly sophisticated kilns is another important change in pottery production during the Naqada II period.

For a key to clay type abbreviations, please see Clay Descriptions, pp. 24–27.

Manufacture
The pots are mostly made by hand-coiling. Traces of shaping are visible on rims and indicate the use of some kind of turning device.

Surface
The Naqada II ceramic material is characterized by painted decoration on the plain surface of pots made of marls. The patterns include boats, plants, human figures, birds, animals, landscape details, and geometric motifs, such as spirals and zigzags. The painted motifs very often imitate the surface of stone vessels. The surfaces of the vessels were smoothed and also red-coated. Black-topped vessels still appear in this period.

Types
Some shapes of the Naqada period are imitations of contemporary stone vessels, especially globular jars with small handles. Their bases are rounded but also flat. Some jars with elongated bodies have footed bases. Tall vases and smaller slender cups with steep walls and flaring rims, also with black rims, seem to have been very popular. Open forms with flaring walls are also common. Jars with wavy handles, imports from Canaan, were an inspiration for local Egyptian pottery production at the end of the Naqada II period. But the Egyptian wavy-handled jars were produced in different, more slender shapes. The presence of small handles is an innovation of the period. They are pierced with small holes and suggest that the handles were used to suspend the pots.

For photos of ceramics representative of this period, see Color Plates 6 and 7.
Bibliography


**Naqada II 1**

Site: Adaima  
Shape: small bag-shaped jar  
Material: C1  
Manufacture: handmade  
Surface: smoothed  
Reference: Buchez 2002: 225–226, Figure 2.12: 227 (3b1x/1)  
Dating: Naqada II

**Naqada II 2**

Site: Adaima  
Shape: globular jar with ledge rim and rounded base  
Material: C1  
Manufacture: handmade  
Surface: smoothed  
Reference: Buchez 2002: 225–226, Figure 2.12: 231 (4b1/1)  
Dating: Naqada II

**Naqada II 3**

Site: Adaima  
Shape: globular jar with rounded rim, rounded base, and two small horizontal handles  
Material: C1  
Manufacture: handmade  
Surface: smoothed  
Reference: Buchez 2002: 225–226, Figure 2.12: 228 (3b1x/1)  
Dating: Naqada II

**Naqada II 4**

Site: Adaima  
Shape: globular jar with ledge rim, rounded base, and two small vertical handles  
Material: C1  
Manufacture: handmade  
Surface: smoothed  
Reference: Buchez 2002: 225–226, Figure 2.12: 233 (4b4/2)  
Dating: Naqada II  
Representative Example: similar shape seen in Color Plate 73
Naqada II 5

Site: Adaima
Shape: ovoid jar with ledge rim, flat base, and two small vertical handles
Material: C1
Manufacture: handmade
Surface: smoothed
Reference: Buchez 2002: 225–226, Figure 2.12: 235 (4b4/2)
Dating: Naqada II
Representative Example: similar shape seen in Color Plate 7.1

Naqada II 6

Site: Adaima
Shape: jar with elongated neck and recurved rim
Material: C1 and C6
Manufacture: handmade
Surface: smoothed, with red painted decoration
Reference: Buchez 2002: 226–227, Figure 2.27: 4
Dating: Naqada II
Naqada II 7

Site: Naqada
Shape: ovoid jar with ledge rim, flat base, and two small vertical handles
Material: MA1
Manufacture: handmade
Surface: smoothed, with red painted decoration
Dating: Naqada IIC–D1
Naqada II 8

Site: Adaima  
Shape: neckless jar with recurved rim  
Material: C1 and C6  
Manufacture: handmade  
Surface: smoothed, with red painted decoration  
Reference: Buchez 2002: 226–227, Figure 2.27: 1  
Dating: Naqada II

Naqada II 9

Site: not stated  
Shape: ovoid jar with footed base and two small vertical handles  
Material: MA1  
Manufacture: handmade  
Surface: smoothed, with red painted decoration  
Dating: Naqada II B–C
Naqada II 10

**Site:** Semaineh  
**Shape:** globular jar with recurved rim, flat base, and two tubular handles  
**Material:** MD  
**Manufacture:** handmade  
**Surface:** smoothed; with dull, red painted decoration outside  
**Reference:** Crowfoot Payne 1993: 107, Figure 40: 861  
**Dating:** Naqada IID1
Naqada II 11

Site: Abydos  
Shape: ovoid vase with flat base and two horizontally pierced triangular lug-handles  
Material: probably a mixture of clays  
Manufacture: handmade  
Surface: smoothed; with dull, red painted decoration outside  
Reference: Crowfoot Payne 1993: 108–109, Figure 44: 873  
Dating: Naqada IID2  
Representative Example: similar shape seen in Color Plate 6.2

Naqada II 12

Site: not stated  
Shape: globular jar with wide recurved rim, flat base, and two tubular handles  
Material: MD  
Manufacture: handmade  
Surface: smoothed; with dull, red painted decoration outside  
Reference: Crowfoot Payne 1993: 108, Figure 44: 871  
Dating: Naqada IID2
**Naqada II 13**

**Site:** Adaima  
**Shape:** small jar with recurved rim and two small vertical handles  
**Material:** C1 and C6  
**Manufacture:** handmade  
**Surface:** smoothed, with red painted decoration  
**Reference:** Buchez 2002: 226–227, Figure 2.26: 11  
**Dating:** Naqada II

![Naqada II 13 Image]

**Naqada II 14**

**Site:** Naqada  
**Shape:** bag-shaped jar with two small pierced handles  
**Material:** MA1  
**Manufacture:** handmade  
**Surface:** smoothed, with red/brown painted decoration  
**Reference:** Regner 1998: 102–103  
**Dating:** Naqada IID  
**Representative Example:** similar to Color Plate 7.2

![Naqada II 14 Image]

**Naqada II 15**

**Site:** not stated  
**Shape:** two joined bag-shaped jars with small pierced handles  
**Material:** MA1  
**Manufacture:** handmade  
**Surface:** smoothed, with red/brown painted decoration  
**Reference:** Regner 1998: 104–105  
**Dating:** Naqada IID

![Naqada II 15 Image]
Naqada II 16

Site: Adaima  
Shape: jar wall fragment  
Material: C1 and C6  
Manufacture: handmade  
Surface: smoothed, with red painted decoration  
Reference: Buchez 2002: 226–227, Figure 2.27: 5  
Dating: Naqada II

Naqada II 17

Site: Naqada  
Shape: globular jar with ledge rim, rounded base, and two small vertical handles  
Material: MA1  
Manufacture: handmade  
Surface: smoothed, with red painted decoration  
Dating: Naqada IIb–c  
Representative Example: similar to Color Plate 6.3 and 7.3
Naqada II 18

Site: Naqada
Shape: ovoid jar with slightly recurved rim, flat base, and four horizontally pierced triangular lug-handles
Material: MD
Manufacture: handmade
Surface: smoothed; with dull, red painted decoration
Reference: Crowfoot Payne 1993: 107, Figure 41: 864
Dating: Naqada IID1
Naqada II 19

Site: not stated
Shape: ovoid jar with flat base, recurved rim, and two wavy handles
Material: MA1
Manufacture: handmade
Surface: smoothed, with red/brown painted decoration
Dating: Naqada IID–IIIA
Naqada II 20

Site: Adaima  
Shape: ovoid jar with flat base, recurved rim, and two wavy handles  
Material: C1  
Manufacture: handmade  
Surface: smoothed  
Reference: Buchez 2002: 225–226, Figure 2.13: 257 (4b2/2)  
Dating: Naqada II  
Representative Example: similar to Color Plate 6.1

Naqada II 21

Site: Adaima  
Shape: small bag-shaped jar with slightly flaring neck and two small handles  
Material: AM1  
Manufacture: handmade  
Surface: red-coated with black top, polished  
Reference: Buchez 2002: 199–200, Figure 2.5: 78 (4a1/1)  
Dating: Naqada IIC
Naqada II 22

Site: Adaima  
**Shape**: bottle with rounded base  
**Material**: AV1  
**Manufacture**: handmade  
**Surface**: polished  
**Reference**: Buchez 2002: 216, Figure 2.10: 178 (AV1.8)  
**Dating**: Naqada II

Naqada II 23

Site: Adaima  
**Shape**: bottle with flat base  
**Material**: AM1  
**Manufacture**: handmade  
**Surface**: red-coated with black top, polished  
**Reference**: Buchez 2002: 199–200, Figure 2.5: 79 (4a2/2)  
**Dating**: Naqada II

Naqada II 24

Site: Adaima  
**Shape**: ovoid jar with recurved rim and pointed base  
**Material**: AM1  
**Manufacture**: handmade  
**Surface**: red-coated, polished  
**Reference**: Buchez 2002: 197–199, Figure 2.4: 59 (4b1/3)  
**Dating**: Naqada II
Naqada II 25

Site: Adaima
Shape: ovoid jar with recurved rim and narrow flat base
Material: AM1
Manufacture: handmade
Surface: red-coated, polished
Reference: Buchez 2002: 197–199, Figure 2.4: 63 (4b1/2)
Dating: end of Naqada I–beginning of Naqada II

Naqada II 26

Site: Adaima
Shape: squat jar with recurved rim and flat base
Material: AM1
Manufacture: handmade
Surface: red-coated, polished
Reference: Buchez 2002: 197–199, Figure 2.4: 58 (3b2/2)
Dating: Naqada II
Naqada II 27

Site: Naqada or Ballas
Shape: globular jar with flattened body, recurved rim, and rounded base
Material: NA
Manufacture: handmade
Surface: red-coated, polished
Dating: Naqada IIC–D

Naqada II 28

Site: Naqada (?)
Shape: globular (?) jar with narrow neck, recurved rim, and long spout
Material: NA
Manufacture: handmade
Surface: red-coated, polished
Dating: Naqada IIC–D
<table>
<thead>
<tr>
<th>Naqada II 29</th>
<th>Naqada II 30</th>
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<tbody>
<tr>
<td><strong>Site:</strong> Naqada</td>
<td><strong>Site:</strong> Naqada</td>
</tr>
<tr>
<td><strong>Shape:</strong> tall beaker with recurved rim and narrow flat base</td>
<td><strong>Shape:</strong> small beaker with flaring walls and flat base</td>
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<td><strong>Material:</strong> NA</td>
<td><strong>Material:</strong> NA</td>
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<td><strong>Dating:</strong> Naqada IIB</td>
<td><strong>Dating:</strong> Naqada IIA–C</td>
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![Naqada II 29 Diagram](image1)

![Naqada II 30 Diagram](image2)

<table>
<thead>
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<tbody>
<tr>
<td><strong>Site:</strong> Naqada or Ballas</td>
</tr>
<tr>
<td><strong>Shape:</strong> ovoid beaker with recurved rim and pointed base</td>
</tr>
<tr>
<td><strong>Material:</strong> NB</td>
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<td><strong>Surface:</strong> red-coated with black top, polished</td>
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<tr>
<td><strong>Dating:</strong> Naqada IIC–D</td>
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</table>

![Naqada II 31 Diagram](image3)
Naqada II 32

**Site:** Adaima  
**Shape:** neckless vase with incurved rim and narrow flat base  
**Material:** AM1  
**Manufacture:** handmade  
**Surface:** red-coated with black top, polished  
**Reference:** Buchez 2002: 199–200, Figure 2.5: 66 (3a1/2)  
**Dating:** Naqada II

![Image of Naqada II 32](image)

Naqada II 33

**Site:** Adaima  
**Shape:** bag-shaped jar with flat base  
**Material:** AM1  
**Manufacture:** handmade  
**Surface:** red-coated with black top, polished  
**Reference:** Buchez 2002: 199–200, Figure 2.5: 80 (4a3/2)  
**Dating:** Naqada II

![Image of Naqada II 33](image)

Naqada II 34

**Site:** Adaima  
**Shape:** tall ovoid beaker with small rounded rim and flat base  
**Material:** AM1  
**Manufacture:** handmade  
**Surface:** red-coated with black top, polished  
**Reference:** Buchez 2002: 199–200, Figure 2.5: 70 (3b1/2)  
**Dating:** Naqada II

![Image of Naqada II 34](image)
Naqada II 35

Site: Adaima

Shape: ovoid neckless jar with small rounded rim and flat base

Material: AM1

Manufacture: handmade

Surface: red-coated with black top, polished

Reference: Buchez 2002: 199–200, Figure 2.5: 76 (3b1/2)

Dating: Naqada II

Naqada II 36

Site: Adaima

Shape: conical vase with wide open rim and pointed base

Material: AV1

Manufacture: handmade

Surface: roughly smoothed

Reference: Buchez 2002: 208, Figure 2.7: 132 (3a1/1)

Dating: Naqada II
Naqada II 37

Site: Adaima
Shape: vase with wide rim and rounded base
Material: AV1
Manufacture: handmade
Surface: roughly smoothed
Reference: Buchez 2002: 208, Figure 2.7: 133 (3a1/1)
Dating: Naqada II

Naqada II 38

Site: Adaima
Shape: hemispherical vase with wide rim and rounded base
Material: AV1
Manufacture: handmade
Surface: roughly smoothed
Reference: Buchez 2002: 208, Figure 2.7: 134 (3a1/1)
Dating: Naqada II
Naqada II 39

- **Site:** Adaima
- **Shape:** hole-mouthed jar
- **Material:** AM1
- **Manufacture:** handmade
- **Surface:** red-coated, polished
- **Reference:** Buchez 2002: 197–199, Figure 2.15: 14
- **Dating:** end of Naqada I–beginning of Naqada II

Naqada II 40

- **Site:** Adaima
- **Shape:** hole-mouthed jar
- **Material:** AM1
- **Manufacture:** handmade
- **Surface:** red-coated, polished
- **Reference:** Buchez 2002: 197–199, Figure 2.15: 15
- **Dating:** end of Naqada I–beginning of Naqada II

Naqada II 41

- **Site:** Matmar
- **Shape:** small beaker with rounded rim
- **Material:** NC
- **Manufacture:** handmade
- **Surface:** plain, with vertical lines of triangular notches
- **Reference:** Bourriau 1981: 21, Figure 15
- **Similar pots in:** Eggebrecht 1975: 356, Figure 348b
- **Dating:** middle Naqada II

Naqada II 42

- **Site:** Adaima
- **Shape:** hole-mouthed jar with flat base
- **Material:** C1
- **Manufacture:** handmade
- **Surface:** smoothed, with incised decoration
- **Reference:** Buchez 2002: 225–226, Figure 2.12: 226 (3a3/2)
- **Dating:** Naqada II
Naqada II 43

Site: Adaima  
Shape: small hole-mouthed beaker with rounded base  
Material: AV1  
Manufacture: handmade  
Surface: polished  
Reference: Buchez 2002: 216, Figure 2.10: 177 (3a3/1-01)  
Dating: Naqada II B

Naqada II 44

Site: Adaima  
Shape: small squat hole-mouthed beaker with rounded base  
Material: AM1  
Manufacture: handmade  
Surface: red-coated, polished  
Reference: Buchez 2002: 197–199, Figure 2.3: 44(3a2/1)  
Dating: end of Naqada I–beginning of Naqada II

Naqada II 45

Site: Adaima  
Shape: bowl with flaring walls and flat base  
Material: C1  
Manufacture: handmade  
Surface: smoothed  
Reference: Buchez 2002: 225–226, Figure 2.11: 204 (1a1/2)  
Dating: Naqada II

Naqada II 46

Site: Adaima  
Shape: bowl with bent walls and rounded base  
Material: C1  
Manufacture: handmade  
Surface: smoothed  
Reference: Buchez 2002: 225–226, Figure 2.11: 209 (3a1/2)  
Dating: Naqada II
Naqada II 47

Site: Adaima
Shape: bowl with flaring walls, rounded rim, and flat base
Material: C1
Manufacture: handmade
Surface: smoothed
Reference: Buchez 2002: 225–226, Figure 2.11: 206 (1b1/2)
Dating: Naqada II

Naqada II 48

Site: Adaima
Shape: bowl with convex walls with small, slightly recurved rim
Material: C1 and C6
Manufacture: handmade
Surface: smoothed, with red painted decoration
Reference: Buchez 2002: 226–227, Figure 2.26: 25
Dating: Naqada II
Naqada II 49

Site: not stated  
Shape: duck-shaped vase with two barrel-lug handles for suspension  
Material: MA4  
Manufacture: handmade  
Surface: smoothed, with red painted decoration  
Decoration patterns: zigzag on rim top and handles, stripes on head, base of neck and tail, horseshoe and S-design on body  
Reference: Bourriau 1981: 30, Figure 37  
Dating: late Naqada II

Naqada II 50

Site: Abadiya  
Shape: hedgehog (??)-shaped vase with two horizontal barrel-lug handles for suspension  
Material: MA1  
Manufacture: handmade  
Surface: smoothed, with red painted decoration  
Reference: Bourriau 1981:31, Figure 39  
Dating: middle Naqada II
Naqada II 51

Site: Adaima  
Shape: bowl with flaring walls and incurved rim  
Material: AM1  
Manufacture: handmade  
Surface: red-coated, polished  
Reference: Buchez 2002: 197–199, Figure 2.3: 47 (3a1/2)  
Dating: end of Naqada I–beginning of Naqada II

Naqada II 52

Site: Naqada  
Shape: beaker with flat base  
Material: NB  
Manufacture: handmade, rim turned  
Surface: red-coated, burnished outside and inside, incised leaf scrabble patterns inside  
Reference: Bourriau 1981: 25, Figure 29  
Dating: early Naqada IIε
Naqada II 53

Site: Adaima
Shape: plate with straight walls and flat base
Material: AM1
Manufacture: handmade
Surface: red-coated, polished
Reference: Buchez 2002: 197–199, Figure 2.2: 28 (1a1/2)
Dating: beginning of Naqada II

Naqada II 55

Site: Adaima
Shape: bowl with straight walls and flat base
Material: AM1
Manufacture: handmade
Surface: red-coated, polished inside
Reference: Buchez 2002: 200–201, Figure 2.3: 48 (1a1/2)
Dating: Naqada IIIC

Naqada II 54

Site: Adaima
Shape: bowl with straight walls and flat base
Material: AV1
Manufacture: handmade
Surface: roughly smoothed
Reference: Buchez 2002: 208, Figure 2.6: 103 (1a1/2)
Dating: Naqada II

Naqada II 56

Site: Adaima
Shape: bowl with straight walls and flat base
Material: AM1
Manufacture: handmade
Surface: red-coated, with black top
Reference: Buchez 2002: 199–200, Figure 2.3: 56 (1a1/2)
Dating: Naqada IIIC
Naqada II 57

Site: Adaima
Shape: bowl with straight walls and incurved rim
Material: AM1
Manufacture: handmade
Surface: red-coated, polished
Reference: Buchez 2002: 197–199, Figure 2.2: 18 (1a1/2)
Dating: beginning of Naqada II

Naqada II 58

Site: Adaima
Shape: bowl with straight walls and flat base
Material: AV2
Manufacture: handmade
Surface: polished
Reference: Buchez 2002: 217,
Figure 2.10: 181 (1a1/2-01)
Dating: end of Naqada I–beginning of Naqada II

Naqada II 59

Site: Adaima
Shape: bowl with straight walls, incurved rim, and flat base
Material: C1
Manufacture: handmade
Surface: smoothed
Reference: Buchez 2002: 225–226,
Figure 2.11: 200 (1a1/2)
Dating: Naqada II
Naqada II 60

Site: Adaima
Shape: bowl with straight walls and flat base
Material: AV1
Manufacture: handmade
Surface: roughly smoothed
Reference: Buchez 2002: 208, Figure 2.6: 101 (1a1/2)
Dating: Naqada II

Naqada II 61

Site: Adaima
Shape: shallow bowl with straight walls and flat base
Material: AV1
Manufacture: handmade
Surface: roughly smoothed
Reference: Buchez 2002: 208, Figure 2.6: 111 (1a1/2)
Dating: Naqada II
Naqada II 62

Site: Adaima  
Shape: beaker with flat base  
Material: AM1  
Manufacture: handmade  
Surface: red-coated, with black top  
Reference: Buchez 2002: 199–200, Figure 2.3: 49 (2a1/2)  
Dating: Naqada IIC

Naqada II 63

Site: Adaima  
Shape: beaker with flat base  
Material: AM1  
Manufacture: handmade  
Surface: red-coated, with black top  
Reference: Buchez 2002: 199–200, Figure 2.3: 53 (2a1/2)  
Dating: Naqada IIC

Naqada II 64

Site: Adaima  
Shape: bowl with straight walls, recurved rim, and flat base  
Material: AM1  
Manufacture: handmade  
Surface: red-coated, polished  
Reference: Buchez 2002: 197–199, Figure 2.2: 29 (1b1/2)  
Dating: beginning of Naqada II

Naqada II 65

Site: Adaima  
Shape: beaker with flat base  
Material: AM1  
Manufacture: handmade  
Surface: red-coated, polished  
Reference: Buchez 2002: 197–199, Figure 2.3: 38 (2a1-2/2)  
Dating: beginning of Naqada II
<table>
<thead>
<tr>
<th><strong>Naqada II 66</strong></th>
<th><strong>Naqada II 67</strong></th>
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<tbody>
<tr>
<td><strong>Site:</strong> Adaima</td>
<td><strong>Site:</strong> Adaima</td>
</tr>
<tr>
<td><strong>Shape:</strong> bowl with flaring walls and flat base</td>
<td><strong>Shape:</strong> bowl with flaring walls and flat base</td>
</tr>
<tr>
<td><strong>Material:</strong> AM1</td>
<td><strong>Material:</strong> AV1</td>
</tr>
<tr>
<td><strong>Manufacture:</strong> handmade</td>
<td><strong>Manufacture:</strong> handmade</td>
</tr>
<tr>
<td><strong>Surface:</strong> red-coated, polished</td>
<td><strong>Surface:</strong> roughly smoothed</td>
</tr>
<tr>
<td><strong>Reference:</strong> Buchez 2002: 197–199, Figure 2.3: 39 (2a1-2/2)</td>
<td><strong>Reference:</strong> Buchez 2002: 208, Figure 2.6: 114 (2b1/2)</td>
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<tr>
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<td><strong>Dating:</strong> Naqada II</td>
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</tbody>
</table>

![Diagram of Naqada II 66](image)

<table>
<thead>
<tr>
<th><strong>Naqada II 68</strong></th>
<th><strong>Naqada II 69, 70</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Site:</strong> Adaima</td>
<td><strong>Site:</strong> Adaima</td>
</tr>
<tr>
<td><strong>Shape:</strong> bowl with flaring walls and flat base</td>
<td><strong>Shape:</strong> small bowls with straight walls and flat bases</td>
</tr>
<tr>
<td><strong>Material:</strong> AV1</td>
<td><strong>Material:</strong> AV1</td>
</tr>
<tr>
<td><strong>Manufacture:</strong> handmade</td>
<td><strong>Manufacture:</strong> handmade</td>
</tr>
<tr>
<td><strong>Surface:</strong> roughly smoothed</td>
<td><strong>Surface:</strong> roughly smoothed</td>
</tr>
<tr>
<td><strong>Reference:</strong> Buchez 2002: 208, Figure 2.6: 124 (2a1/2)</td>
<td><strong>Reference:</strong> Buchez 2002: 208, Figure 2.7: 140–141 (3a1/2)</td>
</tr>
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<td><strong>Dating:</strong> Naqada II</td>
<td><strong>Dating:</strong> Naqada II</td>
</tr>
</tbody>
</table>

![Diagram of Naqada II 68](image)
**Naqada II 71**

- **Site:** Adaima
- **Shape:** bowl with flaring walls
- **Material:** AM1
- **Manufacture:** handmade
- **Surface:** red-coated, polished, with white painted decoration
- **Reference:** Buchez 2002: 200, Figure 2.16: 1
- **Dating:** Naqada IIC

**Naqada II 72**

- **Site:** Adaima
- **Shape:** beaker with slightly incurved walls
- **Material:** AV3
- **Manufacture:** handmade
- **Surface:** red-coated, polished, with incised decoration
- **Reference:** Buchez 2002: 215, Figure 2.24: 7
- **Dating:** Naqada IIIB
Lower Egyptian Culture (Buto-Maadi)

3800–3200 B.C.

Material
Lower Egyptian vessels can be divided into two chronological phases based on their inclusions. Pots from the earlier Phase I, described as Chalcolithic, are made of clay without organic inclusions. Those from Phase II are always made of Nile silt tempered with organic particles. Marl pots imported from Upper Egypt are also present, but are rare.

For a key to clay type abbreviations, please see Clay Descriptions, pp. 24–27.

Manufacture
Chalcolithic ceramics from Phase I were made with a rotating device that was probably of Palestinian influence. All the pots of Phase II are handmade. The bases of many vessels are made from round lumps of clay, while the walls from upright slabs are pinched and pressed together (Faltings 2002: 165, Figure 10.1).

Surface
Buto-Maadi pots from Phase I are characterized by their well finished surfaces, often with applied decoration such as bands and knobs. Some vessels bear painted decoration with white horizontal bands.

The surface of Phase II vessels can be either smoothed or red/brown-coated and vertically/horizontally/diagonally burnished. Sometimes the pots are decorated with incised motifs (e.g., rocker-stamp decoration). Occasionally the pots bear applied knobs. The pots from Maadi can also be red-painted, but this is very rare. The paint is usually applied to a slipped surface. Sometimes the painted decoration appears on a smoothed face.

Types
Buto-Maadi types vary in shape but the most common are bag-shaped jars with rounded bases and large storage jars with ovoid bodies and rounded or pointed bases. Also frequent are basins with slight carination and recurved rims, and hole-mouthed restricted vessels or bowls with direct, incurved, or flaring walls. In later phases of the culture some imitations of Upper Egyptian marl jars, made of Nile alluvial materials (especially the wavy-handled jars), can also be found.

For photos of ceramics representative of this period, see Color Plate 8.
Bibliography


Lower Egyptian Culture 1

Site: Buto  
Shape: beaker with slightly recurved rim  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 2

Site: Buto  
Shape: beaker with incurved rim and flat base  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, vertically polished outside, roughly smoothed inside  
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 3

Site: Buto  
Shape: jar with cylindrical neck  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 4

Site: Buto  
Shape: ovoid jar with flaring neck  
Material: NB1  
Manufacture: handmade  
Surface: red-coated, vertically polished  
Reference: von der Way 1997: 174, Plate 1: 10, Type G1a.2  
Dating: Phase I (Chalcolithic Period)–II (Naqada IIc–D1)
Lower Egyptian Culture 5

- **Site:** Ezbet el-Qerdahi, near Buto
- **Shape:** ovoid jar with flaring neck
- **Material:** NB1
- **Manufacture:** handmade
- **Surface:** red-coated, vertically polished
- **Reference:** von der Way 1997: 174, Plate 1: 9, Type Gia.2
- **Dating:** not stated
- **Representative Example:** similar to Color Plate 8.1

Lower Egyptian Culture 6

- **Site:** Maadi
- **Shape:** elongated barrel-like jar with flat base, regular, flat base, and a short everted rim
- **Material:** 1a, black ware
- **Manufacture:** handmade
- **Surface:** well smoothed
- **Remarks:** hole in the base made after firing
- **Reference:** Rizkana and Seeher 1987: 36, 85, Plate 8: 6, Type 4a
- **Dating:** not stated

Lower Egyptian Culture 7

- **Site:** Maadi
- **Shape:** jar on raised base
- **Material:** 1b, reddish-brown ware
- **Manufacture:** handmade, base and rim finished on a wheel
- **Surface:** smoothed
- **Reference:** Rizkana and Seeher 1987: 34, 83, Plate 2: 2, Type 1
- **Dating:** not stated
Lower Egyptian Culture 8

- **Site:** Maadi
- **Shape:** jar on raised base
- **Material:** 1b, reddish-brown ware
- **Manufacture:** handmade
- **Surface:** dark red-slipped, smoothed
- **Reference:** Rizkana and Seeher 1987: 34, 84, Plate 3: 5, Type 1
- **Dating:** not stated

Lower Egyptian Culture 9

- **Site:** Maadi
- **Shape:** globular jar with flat base and two lug handles on shoulder
- **Material:** II, red burnished ware
- **Manufacture:** handmade
- **Surface:** red-slipped, burnished
- **Reference:** Rizkana and Seeher 1987: 95, Plate 39: 9
- **Dating:** not stated

Lower Egyptian Culture 10

- **Site:** Maadi
- **Shape:** globular jar with flat base
- **Material:** resembles II, red burnished ware
- **Manufacture:** handmade
- **Surface:** eroded, with incised decoration and a knob below rim
- **Reference:** Rizkana and Seeher 1987: 94, Plate 39: 2, Type 5a
- **Dating:** not stated
Lower Egyptian Culture 11

Site: Buto  
Shape: ovoid jar with flaring neck  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 174, Plate 1: 11, Type G1a.2  
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 12

Site: Buto  
Shape: ovoid jar with recurved rim  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 175, Plate 3: 2, Type G1b.4  
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 13

Site: Buto  
Shape: ovoid jar with narrow cylinder neck  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 174, Plate 1: 1, Type G1a.1  
Dating: Phase II (Naqada IIc–D1)
Lower Egyptian Culture 14

Site: Maadi
Shape: globular jar with rounded base
Material: Ib
Manufacture: handmade
Surface: well smoothed to slightly burnished, with incised decoration on neck
Reference: Rizkana and Seeher 1987: 95, Plate 39: 5
Dating: not stated

Lower Egyptian Culture 15

Site: Maadi
Shape: ovoid jar with pointed base
Material: Ia, black ware
Manufacture: handmade
Surface: well smoothed to slightly burnished
Reference: Rizkana and Seeher 1987: 36, 84, Plate 6: 8, Type 2
Dating: not stated

Lower Egyptian Culture 16

Site: Maadi
Shape: small globular jar
Material: II, red burnished ware
Manufacture: handmade
Surface: red-red/brown-slipped, burnished, with pale, red painted decoration outside
Reference: Rizkana and Seeher 1987: 96, Plate 42: 3, Type 5a
Dating: not stated
**Lower Egyptian Culture 17**

Site: Maadi  
**Shape:** globular jar with flat base  
**Material:** III, yellowish washed ware  
**Manufacture:** handmade  
**Surface:** green/yellow-washed, well smoothed, with red painted decoration outside  
**Reference:** Rizkana and Seeher 1987: 106, Plate 67: 6, Type 5a  
**Dating:** not stated

**Lower Egyptian Culture 18**

Site: Maadi  
**Shape:** bottle-like ovoid jar  
**Material:** Ia, black ware  
**Manufacture:** handmade  
**Surface:** burnished  
**Reference:** Rizkana and Seeher 1987: 36, 85, Plate 7: 3, Type 3a  
**Dating:** not stated

**Lower Egyptian Culture 19**

Site: Buto  
**Shape:** ovoid jar with rounded rim  
**Material:** NB2  
**Manufacture:** handmade  
**Surface:** smoothed  
**Reference:** von der Way 1997: 175, Plate 3: 8, Type G2a.1  
**Dating:** Phase II (Naqada IIc–D1)  
**Representative Example:** similar to Color Plate 8.2 and 8.3

**Lower Egyptian Culture 20**

Site: Buto  
**Shape:** ovoid jar with rounded rim  
**Material:** NB1  
**Manufacture:** handmade  
**Surface:** smoothed  
**Reference:** von der Way 1997: 175, Plate 3: 6, Type G2a.1  
**Dating:** Phase II (Naqada IIc–D1)–III  
**Representative Example:** similar to Color Plate 8.2 and 8.3
Lower Egyptian Culture 21

Site: Buto
Shape: ovoid jar with rounded rim
Material: NB1
Manufacture: handmade
Surface: smoothed, with incised decoration
Reference: von der Way 1997: 175, Plate 3: 13, Type G2a.2
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 22

Site: Buto
Shape: ovoid jar with flaring rim and wavy handles
Material: NB2
Manufacture: handmade
Surface: smoothed
Remarks: imitation of Upper Egyptian marl jar
Reference: von der Way 1997: 176, Plate 4: 7, Type G2a.3
Dating: Phase II (Naqada IIc–D1)–III (Naqada IID2–IIIB2)

Lower Egyptian Culture 23

Site: Buto
Shape: ovoid jar with rounded rim
Material: NB2
Manufacture: handmade
Surface: smoothed, with incised decoration
Reference: von der Way 1997: 177, Plate 5: 6, Type G2a.4
Dating: Phase II (Naqada IIc–D1)–IIIa (Naqada IID2)

Lower Egyptian Culture 24

Site: Buto
Shape: ovoid jar with thickened, rounded rim
Material: NB2
Manufacture: handmade
Surface: red-coated, horizontally polished
Reference: von der Way 1997: 177, Plate 5: 11, Type G2a.5
Dating: Phase II (Naqada IIc–D1)
**Lower Egyptian Culture 25**

- **Site:** Maadi
- **Shape:** ovoid jar with flaring rim and pointed base
- **Material:** ta, black ware
- **Manufacture:** handmade
- **Surface:** eroded
- **Reference:** Rizkana and Seeher 1987: 36, 84, Plate 6: 6, Type 2
- **Dating:** not stated

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**Lower Egyptian Culture 26**

- **Site:** Buto
- **Shape:** large ovoid jar with small, rounded rim and short neck
- **Material:** NB2
- **Manufacture:** handmade
- **Surface:** red-coated, horizontally polished
- **Reference:** von der Way 1997: 177, Plate 6: 3, Type G2a.6
- **Dating:** Phase II (Naqada IIIC–D1)
Lower Egyptian Culture 27

Site: Buto  
Shape: large ovoid jar with rounded rim and short neck  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, horizontally and vertically polished  
Reference: von der Way 1997: 177, Plate 6: 4, Type G2a.6  
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 28

Site: Buto  
Shape: large ovoid jar with flaring rim  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, horizontally polished  
Reference: von der Way 1997: 177, Plate 6: 5, Type G2a.6  
Dating: Phase I (Chalcolithic Period)–II (Naqada IIc–D1)

Lower Egyptian Culture 29

Site: Buto  
Shape: ovoid jar with flaring rim  
Material: NB (?)  
Manufacture: handmade  
Surface: red-coated, horizontally polished  
Reference: von der Way 1997: 177, Plate 7: 5, Type G2b.3  
Dating: Phase I (Chalcolithic Period)
Lower Egyptian Culture 30

Site: Buto
Shape: ovoid jar with straight rim
Material: NB1
Manufacture: handmade
Surface: red-coated, horizontally polished
Reference: von der Way 1997: 177, Plate 7: 6, Type G2b.3
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 31

Site: Buto
Shape: ovoid jar with flaring neck and recurved rim
Material: NB1
Manufacture: handmade
Surface: red-coated, horizontally polished
Reference: von der Way 1997: 178, Plate 9: 8, Type G3a.2
Dating: Phase I (Chalcolithic Period)–II (Naqada IIc–D1)

Lower Egyptian Culture 32

Site: Buto
Shape: ovoid jar with flaring neck and recurved rim
Material: NB2
Manufacture: handmade
Surface: red-coated, horizontally polished
Reference: von der Way 1997: 178, Plate 10: 4, Type G3a.3
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 33

Site: Buto
Shape: jar with vertical neck
Material: NB2
Manufacture: handmade
Surface: red-coated, horizontally polished
Reference: von der Way 1997: 178, Plate 10: 6, Type G3b
Dating: Phase II (Naqada IIc–D1)
Lower Egyptian Culture 34

Site: Buto  
Shape: ovoid jar with flaring neck and recurved rim  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, horizontally polished  
Reference: von der Way 1997: 178, Plate 11: 4, Type G3c.2  
Dating: Phase Ia (Chalcolithic Period)

Lower Egyptian Culture 35

Site: Buto  
Shape: ovoid jar with flaring neck and recurved rim  
Material: NC  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 178, Plate 11: 7, Type G3c.2  
Dating: Phase Ib (Chalcolithic Period)

Lower Egyptian Culture 36

Site: Buto  
Shape: large ovoid vessel with rolled rim  
Material: NB1  
Manufacture: handmade  
Surface: red-coated, polished  
Dating: Phase II (Naqada IIc–D1)
Lower Egyptian Culture 37

Site: Buto  
Shape: large ovoid vessel with rolled rim  
Material: NB1  
Manufacture: handmade  
Surface: red-coated, horizontally polished  
Reference: von der Way 1997: 179, Plate 13: 6, Type G3e  
Dating: Phase II (Naqada IIIC–D1)

Lower Egyptian Culture 38

Site: Buto  
Shape: ovoid jar with flaring neck and recurved rim  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, horizontally and vertically polished  
Reference: von der Way 1997: 179, Plate 15: 2, Type G3c.2  
Dating: Phase 1 (Chalcolithic Period)
Lower Egyptian Culture 39

Site: Buto  
Shape: large ovoid vessel with rolled rim  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 180, Plate 18: 1, Type G3e  
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 40

Site: Buto  
Shape: ovoid jar with recurved rim  
Material: NB1  
Manufacture: handmade  
Surface: polished outside, roughly smoothed inside  
Reference: von der Way 1997: 187, Plate 38: 5, Type G2a.4  
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 41

Site: Buto  
Shape: jar with incurved rim  
Material: NB (?)  
Manufacture: handmade  
Surface: red-coated, horizontally polished  
Reference: von der Way 1997: 179, Plate 14: 6, Type G5  
Dating: Phase Ia (Chalcolithic Period)
Lower Egyptian Culture 42

Site: Maadi
Shape: large jar with flat base
Material: Ib/II, reddish-brown ware
Manufacture: handmade
Surface: eroded, with two rows of incised strokes
Reference: Rizkana and Seeher 1987: 94, Plate 38: 1, Type 5c
Dating: not stated
Lower Egyptian Culture 43

Site: Maadi
Shape: large globular storage jar with narrow flat base and recurved rim
Material: Ib, reddish-brown ware
Manufacture: handmade
Surface: red-slipped, well smoothed
Reference: Rizkana and Seeher 1987: 37–38, 91, Plate 29: 7, Type 6b
Dating: not stated
Lower Egyptian Culture 44

Site: Maadi
Shape: large storage jar with wide flat base, relatively straight vertical walls, and a wide mouth
Material: Ib, reddish-brown ware
Manufacture: handmade
Surface: red-slipped, well smoothed
Reference: Rizkana and Seeher 1987: 38, 91, Plate 31: 3, Type 7
Dating: not stated
Lower Egyptian Culture 45

Site: Maadi
Shape: large storage jar with wide flat base, relatively straight vertical walls, and a wide mouth, here also with a lid
Material: Ib, reddish-brown ware
Manufacture: handmade
Surface: light red-slipped, well smoothed, with a horizontal ridge with numerous vertical piercings below the rim and on the matching lid
Reference: Rizkana and Seeher 1987: 38, 91, Plate 31: 2, Type 7
Dating: not stated
Lower Egyptian Culture 46

Site: Maadi
Shape: cup-like jar with loop-handle
Material: ta, black ware
Manufacture: handmade
Surface: well smoothed
Reference: Rizkana and Seeher 1987: 91, Plate 32: 1
Dating: not stated

Lower Egyptian Culture 47

Site: Maadi
Shape: cup-like jar with loop-handle
Material: ta, black ware
Manufacture: handmade
Surface: slightly burnished
Reference: Rizkana and Seeher 1987: 91, Plate 32: 3
Dating: not stated

Lower Egyptian Culture 48

Site: Maadi
Shape: large jar with loop-handle
Material: ta/b, black/reddish-brown ware
Manufacture: handmade
Surface: smoothed
Reference: Rizkana and Seeher 1987: 91, Plate 32: 7
Dating: not stated

Lower Egyptian Culture 49

Site: Maadi
Shape: large jar with loop-handle
Material: Ib, reddish-brown ware
Manufacture: handmade
Surface: brown-slipped, well smoothed
Reference: Rizkana and Seeher 1987: 91, Plate 32: 8
Dating: not stated
Lower Egyptian Culture 50

Site: Maadi  
Shape: jar with knob-like base and vertically pierced lugs  
Material: Ia, black ware  
Manufacture: handmade  
Surface: well smoothed to slightly burnished  
Reference: Rizkana and Seeher 1987: 92, Plate 33: 4  
Dating: not stated

Lower Egyptian Culture 51

Site: Buto  
Shape: ovoid jar with small rim  
Material: NB1  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 177, Plate 6: 6, Type G2b.1  
Dating: Phase I (Chalcolithic Period)–II (Naqada IIc–D1)

Lower Egyptian Culture 52

Site: Buto  
Shape: miniature vessel  
Material: NB1  
Manufacture: handmade  
Surface: smoothed  
Dating: Phase IIa (Naqada IIa)

Lower Egyptian Culture 53

Site: Buto  
Shape: miniature vessel  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Dating: Phase IIb (Naqada IIc–D1)
Lower Egyptian Culture 54

Site: Maadi
Shape: small globular jar with ring base and vertical lugs
Material: Ia, black ware
Manufacture: handmade
Surface: well smoothed, with decoration consisting of two horizontal and four vertical lines of small, impressed dots
Reference: Rizkana and Seeher 1987: 92, Plate 33: 5
Dating: not stated

Lower Egyptian Culture 55

Site: Maadi
Shape: miniature jar
Material: II, red burnished ware
Manufacture: handmade
Surface: red-slipped, burnished
Reference: Rizkana and Seeher 1987: 92, Plate 33: 16
Dating: not stated

Lower Egyptian Culture 56

Site: Maadi
Shape: small double jar
Material: Ia, black ware
Manufacture: handmade
Surface: burnished, with row of impressed dots around the neck
Reference: Rizkana and Seeher 1987: 92, Plate 33: 26
Dating: not stated

Lower Egyptian Culture 57

Site: Maadi
Shape: small double jar
Material: Ib, reddish-brown ware
Manufacture: handmade
Surface: well smoothed
Reference: Rizkana and Seeher 1987: 92, Plate 33: 25
Dating: not stated
Lower Egyptian Culture 58

Site: Buto  
Shape: large vessel with incurved walls  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, horizontally and vertically polished  
Reference: von der Way 1997: 179, Plate 14: 2, Type G4  
Dating: Phase Ib (Chalcolithic Period)

Lower Egyptian Culture 59

Site: Buto  
Shape: large vessel with incurved walls  
Material: NB1  
Manufacture: handmade  
Surface: red-coated, horizontally and vertically polished  
Reference: von der Way 1997: 179, Plate 14: 3, Type G4  
Dating: Phase Ib (Chalcolithic Period)

Lower Egyptian Culture 60

Site: Buto  
Shape: large bowl with thick straight walls  
Material: NC  
Manufacture: handmade  
Surface: roughly smoothed  
Reference: von der Way 1997: 179, Plate 14: 7, Type O4b  
Dating: Phase Ib (Chalcolithic Period)
Lower Egyptian Culture 61

Site: Buto
Shape: large bowl with thick straight walls
Material: NC
Manufacture: handmade
Surface: smoothed, with incised decoration
Reference: von der Way 1997: Plate 14: 8, Type 4b
Dating: Phase 1b (Chalcolithic Period)

Lower Egyptian Culture 62

Site: Buto
Shape: large bowl with thick incurved walls
Material: NC
Manufacture: handmade
Surface: red-coated, horizontally and vertically polished
Reference: von der Way 1997: 179, Plate 15: 3, Type G4
Dating: Phase 1a (Chalcolithic Period)

Lower Egyptian Culture 63

Site: Ezbet el-Qerdahi
Shape: vessel with incurved walls and recurved rim
Material: NC
Manufacture: handmade
Surface: red-coated, polished
Reference: von der Way 1997: 179, Plate 16: 3, Type G6a
Dating: not stated
Lower Egyptian Culture 64

Site: Buto  
Shape: vessel with carinated walls and recurved rim  
Material: NC  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 179, Plate 16: 6, Type G6b  
Dating: Phase 1b (Chalcolithic Period)

Lower Egyptian Culture 65

Site: Buto  
Shape: vessel with carinated walls and recurved rim  
Material: NC  
Manufacture: handmade  
Surface: white-coated inside, with incised decoration  
Reference: von der Way 1997: 180, Plate 17: 3, Type G6b  
Dating: Phase 1b (Chalcolithic Period)–II
Lower Egyptian Culture 66

Site: Buto
Shape: vessel with carinated walls and recurved rim
Material: NC
Manufacture: handmade
Surface: red-coated, polished
Reference: von der Way 1997: 180, Plate 17: 4, Type G6b
Dating: Phase Ia (Chalcolithic Period)

Lower Egyptian Culture 67

Site: Buto
Shape: vessel with carinated walls and recurved rim
Material: NC
Manufacture: handmade
Surface: smoothed
Reference: von der Way 1997: 180, Plate 18: 7, Type G6b
Dating: Phase I (Chalcolithic Period)
Lower Egyptian Culture 68

- **Site**: Maadi
- **Shape**: large basin
- **Material**: Ib
- **Manufacture**: handmade
- **Surface**: well smoothed, with incised decoration
- **Reference**: Rizkana and Seeher 1987: 103, Plate 59: 5
- **Dating**: not stated
Lower Egyptian Culture 69

Site: Buto
Shape: vessel with carinated walls and recurved rim
Material: NC
Manufacture: handmade
Surface: red-coated and polished inside, outside roughly smoothed with incised decoration
Reference: von der Way 1997: 180, Plate 18: 2, Type G6b
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 70

Site: Maadi
Shape: basin with flat base and recurved rim
Material: Ib
Manufacture: handmade
Surface: red-slipped, slightly burnished, with a row of impressed dots
Reference: Rizkana and Seeher 1987: 103, Plate 57: 2, Type 3
Dating: not stated
Lower Egyptian Culture 71

Site: Maadi  
Shape: bowl with spout  
Material: Ib  
Manufacture: handmade  
Surface: light red-slipped, well burnished, with a row of impressed dots below rim  
Reference: Rizkana and Seeher 1987: 103, Plate 58: 1, Type 3  
Dating: not stated

Lower Egyptian Culture 72

Site: Buto  
Shape: large bowl with slightly flaring walls and rounded rim  
Material: NB-NC  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 180, Plate 19: 2, Type O4a  
Dating: Phase II (Naqada IIc–D1)
### Lower Egyptian Culture 73

- **Site:** Buto
- **Shape:** tray with flaring walls
- **Material:** NC
- **Manufacture:** handmade
- **Surface:** red-coated and polished inside, roughly smoothed outside
- **Reference:** von der Way 1997: 180, Plate 19: 3, Type 05a
- **Dating:** Phase I (Chalcolithic Period)

![Image of tray with flaring walls](image)

### Lower Egyptian Culture 74

- **Site:** Buto
- **Shape:** flat tray
- **Material:** NC
- **Manufacture:** handmade
- **Surface:** smoothed
- **Reference:** von der Way 1997: 180, Plate 19: 4, Type 05b
- **Dating:** Phase I (Chalcolithic Period)

![Image of flat tray](image)

### Lower Egyptian Culture 75

- **Site:** Buto
- **Shape:** bowl with flaring walls and rounded rim
- **Material:** NB2
- **Manufacture:** handmade
- **Surface:** smoothed
- **Reference:** von der Way 1997: 180, Plate 20: 6, Type 01a.2
- **Dating:** Phase II (Naqada IIc–D1)

![Image of bowl with flaring walls](image)
Lower Egyptian Culture 76

- **Site:** Buto
- **Shape:** bowl with straight walls and flat base
- **Material:** NB1
- **Manufacture:** handmade
- **Surface:** red-coated, vertically polished
- **Reference:** von der Way 1997: 181, Plate 21: 8, Type O1a.4
- ** Dating:** Phase I (Chalcolithic Period)

Lower Egyptian Culture 77

- **Site:** Buto
- **Shape:** bowl with flaring walls
- **Material:** NB1
- **Manufacture:** handmade
- **Surface:** red-coated, polished
- **Reference:** von der Way 1997: 180, Plate 20: 3, Type O1a.1
- **Dating:** Phase Ib (Chalcolithic Period)–II (Naqada IIc–D1)

Lower Egyptian Culture 78

- **Site:** Buto
- **Shape:** bowl with lightly incurved walls
- **Material:** NB1
- **Manufacture:** handmade
- **Surface:** smoothed
- **Reference:** von der Way 1997: 181, Plate 21: 10, Type O1a.4
- **Dating:** Phase Ia (Chalcolithic Period)
Lower Egyptian Culture 79

Site: Buto
Shape: bowl with straight walls and rounded rim
Material: NC
Manufacture: handmade
Surface: smoothed
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 80

Site: Buto
Shape: bowl with flaring walls
Material: NB1
Manufacture: handmade
Surface: smoothed
Reference: von der Way 1997: 181, Plate 22: 3, Type O1a.5
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 81

Site: Buto
Shape: bowl with flaring walls and wavy rim line
Material: NB2
Manufacture: handmade
Surface: smoothed
Reference: von der Way 1997: 181, Plate 23: 2, Type O1a.5
Dating: Phase Ia (Chalcolithic Period)
Lower Egyptian Culture 82

- **Site:** Buto
- **Shape:** bowl with vertical walls
- **Material:** NC
- **Manufacture:** handmade
- **Surface:** red-coated (?), polished (?)
- **Reference:** von der Way 1997: 181, Plate 23: 8, Type O1a.7
- **Dating:** Phase Ib (Chalcolithic Period)–II (Naqada IIc–D1)

Lower Egyptian Culture 83

- **Site:** Buto
- **Shape:** bowl with slightly incurved walls
- **Material:** NB1
- **Manufacture:** handmade
- **Surface:** red-coated, horizontally polished
- **Reference:** von der Way 1997: 181, Plate 23: 5, Type O1a.6
- **Dating:** Phase Ia (Chalcolithic Period)

Lower Egyptian Culture 84

- **Site:** Buto
- **Shape:** bowl with flaring walls
- **Material:** NA-nB
- **Manufacture:** handmade
- **Surface:** red-coated, polished inside, smoothed outside
- **Reference:** von der Way 1997: 181, Plate 23: 10, Type O1a.7
- **Dating:** Phase I (Chalcolithic Period)–II (Naqada IIc–D1)

Lower Egyptian Culture 85

- **Site:** Buto
- **Shape:** bowl with flaring walls
- **Material:** NB2
- **Manufacture:** handmade
- **Surface:** red-coated, polished
- **Reference:** von der Way 1997: 181, Plate 23: 7, Type O1a.7
- **Dating:** Phase II (Naqada IIc–D1)
Lower Egyptian Culture 86

Site: Buto  
Shape: bowl with straight thick walls  
Material: not stated, but perhaps NB2  
Manufacture: handmade  
Surface: red-coated, polished inside, smoothed outside, lightly brush-scratched  
Reference: von der Way 1997: 181, Plate 24: 2, Type o1a.8  
Dating: Phase I (Chalcolithic Period)–II (Naqada IIc–D1)

Lower Egyptian Culture 87

Site: Buto  
Shape: bowl with straight thick walls  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, polished inside, smoothed outside  
Reference: von der Way 1997: 182, Plate 24: 6, Type o1a.8  
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 88

Site: Buto  
Shape: bowl with slightly flaring walls  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 182, Plate 26: 4, Type o1b5  
Dating: not stated
Lower Egyptian Culture 89

- **Site:** Buto
- **Shape:** bowl with flaring walls
- **Material:** NB2
- **Manufacture:** handmade
- **Surface:** smoothed, with white painted rim
- **Reference:** von der Way 1997: 182, Plate 26: 8, Type O2.1
- **Dating:** Phase Ia (Chalcolithic Period)

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Lower Egyptian Culture 90

- **Site:** Buto
- **Shape:** bowl with flaring walls and with knob below rim
- **Material:** NB2
- **Manufacture:** handmade
- **Surface:** brown-coated, smoothed
- **Reference:** von der Way 1997: 183, Plate 27: 5, Type O2.2
- **Dating:** Phase Ia (Chalcolithic Period)

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Lower Egyptian Culture 91

- **Site:** Buto
- **Shape:** bowl with flaring walls
- **Material:** NC
- **Manufacture:** handmade
- **Surface:** smoothed
- **Reference:** von der Way 1997: 183, Plate 27: 10, Type O2.3
- **Dating:** Phase 1 (Chalcolithic Period)
Lower Egyptian Culture 92

Site: Buto  
Shape: bowl with flaring walls and rounded rim  
Material: NC  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 183, Plate 28: 2, Type O2.4  
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 93

Site: Buto  
Shape: bowl with flaring walls and rounded rim  
Material: NA-NB  
Manufacture: handmade  
Surface: well smoothed  
Reference: von der Way 1997: 183, Plate 28: 4, Type O3a  
Dating: Phase II (Naqada IIc–D1)–IIIa (Naqada IID2)

Lower Egyptian Culture 94

Site: Buto  
Shape: bowl with flaring walls and wavy rim line  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 183, Plate 28: 10, Type O3a  
Dating: Phase I (Chalcolithic Period)
Lower Egyptian Culture 95

Site: Maadi
Shape: bowl with recurved rim
Material: tc
Manufacture: handmade
Surface: light red-slipped, smoothed, with red painted decoration inside
Reference: Rizkana and Seeher 1987: 97, Plate 44: 1, Type 2
Dating: not stated

Lower Egyptian Culture 96

Site: Maadi
Shape: bowl with recurved rim and flat base
Material: tc
Manufacture: handmade
Surface: orange-slipped, smoothed, with red painted decoration inside and outside
Reference: Rizkana and Seeher 1987: 97, Plate 44: 7, Type 2b
Dating: not stated
Lower Egyptian Culture 97

Site: Buto  
Shape: bowl with flaring walls and ledge rim  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, polished, with incised decoration  
Reference: von der Way 1997: 183, Plate 29: 4, Type O3a  
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 98

Site: Buto  
Shape: bowl with flaring walls and flaring rim  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, polished, with incised decoration  
Reference: von der Way 1997: 184, Plate 29: 7, Type O3a  
Dating: not stated

Lower Egyptian Culture 99

Site: Buto  
Shape: bowl with flaring walls and rounded rim  
Material: NB (?)  
Manufacture: handmade  
Surface: red-coated, polished, with incised decoration  
Reference: von der Way 1997: 184, Plate 29: 8, Type O3a  
Dating: Phase II (Naqada IIc–D1)
Lower Egyptian Culture 100

Site: Buto  
Shape: bowl with flaring walls and elongated rim  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 184, Plate 31: 6, Type 03b.1  
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 101

Site: Buto  
Shape: bowl with flaring walls and elongated rim  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 184, Plate 31: 8, Type 03b.1  
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 102

Site: Buto  
Shape: bowl with flaring walls  
Material: NC  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 184, Plate 33: 2, Type 05a  
Dating: Phase II (Naqada IIc–D1)
Lower Egyptian Culture 103

Site: Maadi
Shape: bowl with flaring walls and flat base
Material: Ib
Manufacture: handmade
Surface: smoothed
Reference: Rizkana and Seeher 1987: 101, Plate 52: 2, Type 2b
Dating: not stated

Lower Egyptian Culture 104

Site: Maadi
Shape: bowl with flaring walls and flat base
Material: Ib
Manufacture: handmade
Surface: smoothed
Reference: Rizkana and Seeher 1987: 101, Plate 52: 6, Type 2b
Dating: not stated
Lower Egyptian Culture 105

Site: Buto  
Shape: tray with flaring walls  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Reference: von der Way 1997: 184, Plate 33: 4, Type 05b  
Dating: Phase Ia (Chalcolithic Period)

Lower Egyptian Culture 106

Site: Maadi  
Shape: pan, probably oval  
Material: Ib  
Manufacture: handmade  
Surface: red/brown-slipped, smoothed  
Reference: Rizkana and Seeher 1987: 101, Plate 53: 7, Type 1  
Dating: not stated

Lower Egyptian Culture 107

Site: Maadi  
Shape: basin-like bowl with straight sides  
Material: Ib  
Manufacture: handmade  
Surface: gray/red-slipped, smoothed  
Reference: Rizkana and Seeher 1987: 101, Plate 52: 8, Type 2b  
Dating: not stated
Lower Egyptian Culture 108

Site: Buto  
Shape: tray with very thick walls  
Material: NC  
Manufacture: handmade  
Surface: roughly smoothed  
Reference: von der Way 1997: 184–185, Plate 33: 5, Type 05b  
Dating: Phase I (Chalcolithic Period)

Lower Egyptian Culture 109

Site: Maadi  
Shape: pan with perforated ring base  
Material: Ib  
Manufacture: handmade  
Surface: smoothed  
Reference: Rizkana and Seeher 1987: 102, Plate 54: 8, Type 3  
Dating: not stated
Lower Egyptian Culture 110

Site: Maadi
Shape: pan on foot
Material: Ib
Manufacture: handmade
Surface: smoothed
Reference: Rizkana and Seeher 1987: 102, Plate 54: 9, Type 3
Dating: not stated

Lower Egyptian Culture 111

Site: Maadi
Shape: bowl on a raised base
Material: Ia
Manufacture: handmade
Surface: burnished
Reference: Rizkana and Seeher 1987: 102, Plate 55: 1, Type 2c
Dating: not stated
Lower Egyptian Culture 112

Site: Maadi  
Shape: bowl with flat base  
Material: Ia  
Manufacture: handmade  
Surface: burnished  
Reference: Rizkana and Seeher 1987: 102, Plate 55: 2, Type 2b  
Dating: not stated

Lower Egyptian Culture 113

Site: Maadi  
Shape: bowl on a raised base  
Material: Ia/b  
Manufacture: handmade  
Surface: burnished  
Reference: Rizkana and Seeher 1987: 102, Plate 55: 6  
Dating: not stated

Lower Egyptian Culture 114

Site: Buto  
Shape: small bowl  
Material: NB2  
Manufacture: handmade  
Surface: smoothed  
Dating: Phase II (Naqada IIc-D1)

Lower Egyptian Culture 115

Site: Buto  
Shape: small bowl  
Material: NA  
Manufacture: handmade  
Surface: well smoothed  
Dating: Phase Ib (Chalcolithic Period)
Lower Egyptian Culture 116

Site: Buto  
Shape: small bowl with incurved walls  
Material: NB1  
Manufacture: handmade  
Surface: well smoothed  
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 117

Site: Buto  
Shape: small bowl with flaring walls  
Material: NB1  
Manufacture: handmade  
Surface: well smoothed  
Dating: Phase II (Naqada IIc–D1)

Lower Egyptian Culture 118

Site: Buto  
Shape: small vessel with straight walls  
Material: NB1  
Manufacture: handmade  
Surface: smoothed  
Dating: Phase I (Chalcolithic Period)–II (Naqada IIc–D1)

Lower Egyptian Culture 119

Site: Buto  
Shape: small vessel with pointed base  
Material: NB1  
Manufacture: handmade  
Surface: smoothed  
Dating: Phase I (Chalcolithic Period)
Lower Egyptian Culture 120

Site: Buto  
Shape: bowl with incurved walls and recurved rim  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, polished  
Reference: von der Way 1997: 187, Plate 38: 11, Type O3a  
Dating: Phase IIa (Naqada IIc–D1)

Lower Egyptian Culture 121

Site: Buto  
Shape: bowl with incurved walls and recurved elongated rim  
Material: NB2  
Manufacture: handmade  
Surface: red-coated, polished  
Dating: Phase IIb (Naqada IIc–D1)
**Lower Egyptian Culture 122**

Site: Maadi  
Shape: multiple vessel  
Material: Ib  
Manufacture: handmade  
Surface: well smoothed  
Reference: Rizkana and Seeher 1987: 104, Plate 62: 3  
Dating: not stated

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**Lower Egyptian Culture 123**

Site: Maadi  
Shape: stand  
Material: Ib  
Manufacture: handmade  
Surface: possibly slipped, smoothed  
Reference: Rizkana and Seeher 1987: 103, Plate 60: 1  
Dating: not stated
Lower Egyptian Culture 124

Site: Maadi
Shape: stand with perforations
Material: ib
Manufacture: handmade
Surface: dark red/brown-slipped, smoothed
Reference: Rizkana and Seeher 1987: 103, Plate 60: 5
Dating: not stated
Imports from Palestine

Lower Egyptian Culture 125

Site: Maadi  
Shape: jar with two lug handles  
Material:  
Manufacture: handmade  
Surface: well smoothed  
Reference: Rizkana and Seeher 1987: 109, Plate 72: 9, Type 11  
Dating: not stated

Lower Egyptian Culture 126

Site: Maadi  
Shape: jar with two lug handles  
Material:  
Manufacture: handmade  
Surface: smoothed  
Reference: Rizkana and Seeher 1987: 109, Plate 73: 3, Type 11  
Dating: not stated

Lower Egyptian Culture 127

Site: Maadi  
Shape: jar with flat base and tall funnel neck  
Material:  
Manufacture: handmade  
Surface: smoothed  
Reference: Rizkana and Seeher 1987: 110, Plate 76: 1, Type 12  
Dating: not stated
Lower Egyptian Culture 128

Site: Maadi
Shape: jar with flat base, cylindrical neck, and two ledge handles
Material: V
Manufacture: handmade
Surface: smoothed
Reference: Rizkana and Seeher 1987: 110, Plate 77: 2, Type 10/11
Dating: not stated

Lower Egyptian Culture 129

Site: Maadi
Shape: jar with flat base, cylindrical neck, and two ledge handles
Material: V
Manufacture: handmade
Surface: smoothed
Reference: Rizkana and Seeher 1987: 111, Plate 77: 4, Type 11/12
Dating: not stated
Further Reading: a Selection for Volume 1


Fayum A, Representative Examples

Plate 1.1. Fayum (Kom W). Similar to Fayum A 21–22 (see p. 39). Photo courtesy Tonny de Wit.

Plate 1.2. Fayum (Kom K). Similar to Fayum A 2 (see p. 30). Photo courtesy Tonny de Wit.


Fayum A, Representative Examples, continued


Plate 2.3. Fayum. Similar to Fayum A 6 (see p. 31). UC2504, Petrie Museum.
Merimde, Representative Examples

Plate 3.1. Merimde. UC10944, Petrie Museum.

Plate 3.2. Merimde. For similar base, see Mermide 75 (p. 69). UC10976, Petrie Museum.

Plate 3.3. Merimde. UC10991, Petrie Museum.
Badari, Representative Examples

Plate 4.1. Badari. UC9045, Petrie Museum.

Plate 4.2. Badari. Similar to Badari 32 (see p. 91). UC9086, Petrie Museum.


Plate 4.4. Badari. Similar to Badari 23 (see p. 88). UC9063a, Petrie Museum.

Naqada I, Representative Examples

Plate 5.1. Site not stated. Similar to Naqada I 25 (see p. 115). UC15312, Petrie Museum.

Plate 5.2. Site not stated. UC15282, Petrie Museum.

Plate 5.3. Site not stated. UC6263, Petrie Museum.

Plate 5.4. Site not stated. Similar to Naqada I 16 (see p. 111). UC6290, Petrie Museum.

Plate 5.5. Site not stated. UC36261, Petrie Museum.
Naqada II, Representative Examples


Plate 6.3. Site not stated. Similar to Naqada II 17 (see p. 128). UC6349, Petrie Museum.

Plate 7.2. Site not stated. Similar to Naqada II 14 (see p. 127). UC6335, Petrie Museum.

Plate 7.3. Naqada. Similar shape seen in Naqada II 4 and 17 (see pp. 121 and 128). UC4242, Petrie Museum.
