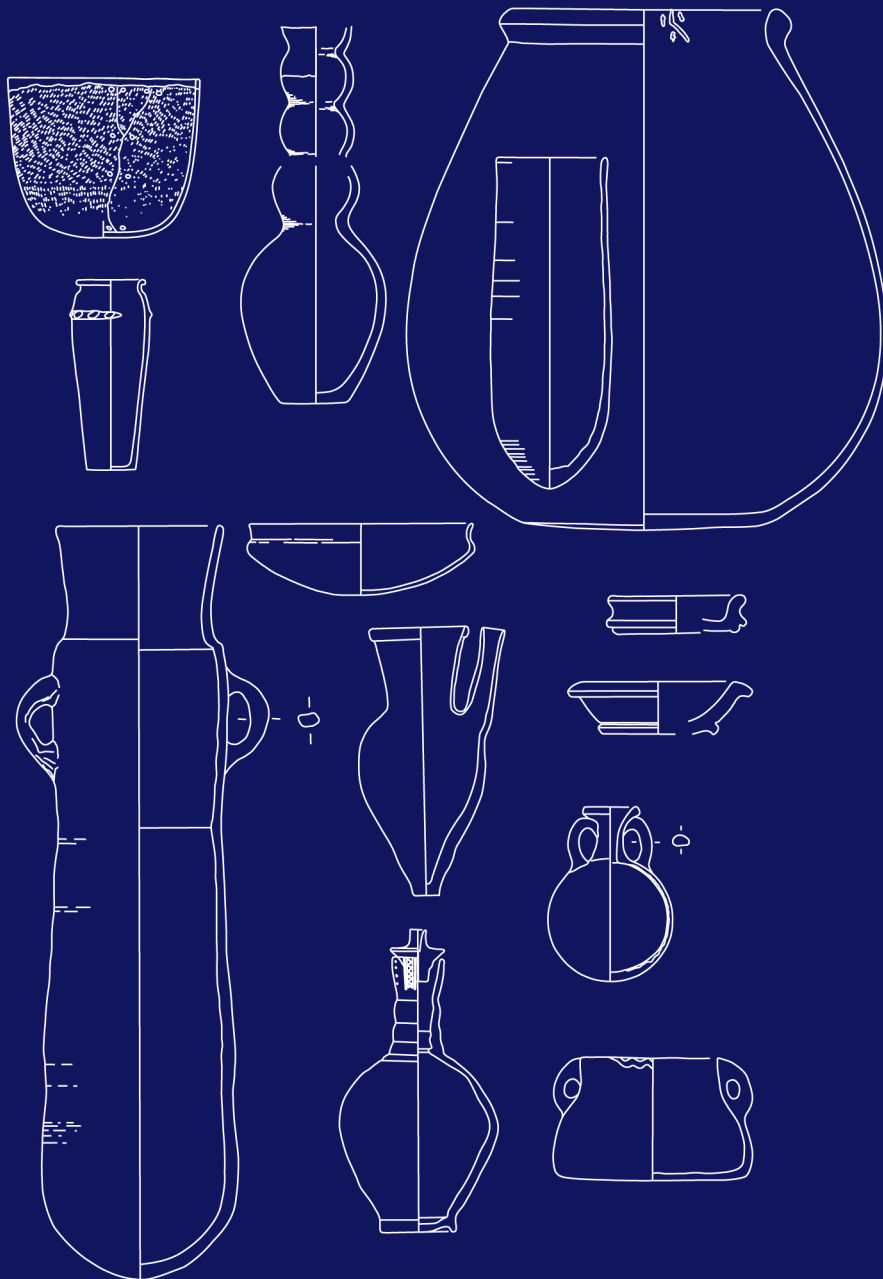


A MANUAL OF EGYPTIAN POTTERY

Volume 1: Fayum A—Lower Egyptian Culture

Revised First Edition

by Anna Wodzińska



A Manual of Egyptian Pottery

Volume 1: Fayum A–Lower Egyptian Culture

Revised First Edition

AERA Field Manual Series 1

by Anna Wodzińska

Ancient Egypt Research Associates, Inc.

Institute of Archaeology, University of Warsaw, Poland



A E R A

Ancient Egypt Research Associates, Inc.

Published by Ancient Egypt Research Associates, Inc.
26 Lincoln Street, Suite 5, Boston, MA 02135 USA

Ancient Egypt Research Associates (AERA) is a 501(c) (3), tax-exempt, non-profit organization dedicated to research on Ancient Egypt at the Giza Plateau.

© 2010 by Ancient Egypt Research Associates
Revised First Edition.
First published in 2009.

Printed in Hollis, New Hampshire, at Puritan Press.
Layout and design by Alexandra Witsell.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior consent of the publisher.

Original:

ISBN: 0-9779370-2-X (softcover binding)

ISBN: 0-9779370-4-6 (spiral binding)

Revised First Edition:

ISBN: 978-0-9825544-4-9 (softcover binding)

ISBN: 978-0-9825544-6-3 (spiral binding)

SERIES EDITORS

Wilma Wetterstrom
and
Alexandra Witsell

Contents

List of Abbreviations Used in this Volume v

Preface and Acknowledgments vii

Map of Egyptian Find Sites for Pottery Illustrated in this Volume x

- 1. Pottery Production and Processing in the Field 1**
- 2. Post-Excavation Studies 11**
- 3. Ceramic Glossary 13**
- 4. Further Reading: a General Selection on Ceramics 18**
- 5. Clay and Fabric Descriptions Used in Volume 1 24**
- 6. Egyptian Pottery**
 - Fayum A 29
 - Merimde 41
 - Omari 67
 - Badari 79
 - Naqada I 103
 - Naqada II 119
 - Lower Egyptian Culture (Buto-Maadi) 151
- 7. Further Reading: a Selection for Volume 1 201**
- 8. Color Plates**

List of Abbreviations Used in this Volume

ÄA	<i>Ägyptologische Abhandlungen</i>
AHL	<i>Archaeology & History in Lebanon</i>
ARCE	American Research Center in Egypt
ASAE	<i>Annales du Service des Antiquités de l'Égypte</i>
AV	<i>Archäologische Veröffentlichungen des Deutschen Archäologischen Instituts, Abt. Kairo</i>
BAR	<i>British Archaeological Reports, International Series</i>
BASOR	<i>Bulletin of the American Schools of Oriental Research</i>
BCE	<i>Bulletin de liaison du groupe international d'étude de la céramique égyptienne</i>
Bd'E	<i>Bibliothèque d'Étude, Institut français d'archéologie orientale</i>
BES	<i>Bulletin of the Egyptological Seminar</i>
BIFAO	<i>Bulletin de l'Institut français d'archéologie orientale</i>
BSAE	British School of Archaeology in Egypt (and Egyptian Research Account)
BSAK	<i>Studien zur Altägyptischen Kultur, Beihefte</i>
CCE	<i>Cahiers de la céramique égyptienne</i>
CNRS	Centre national de la recherche scientifique
EVO	<i>Egitto e Vicino Oriente</i>
FIFAO	<i>Fouilles de l'Institut français d'archéologie orientale</i>
GM	<i>Göttinger Miszellen</i>
IFAO	Institut français d'archéologie orientale
JARCE	<i>Journal of the American Research Center in Egypt</i>
JAS	<i>Journal of Archaeological Science</i>
JEA	<i>Journal of Egyptian Archaeology</i>
JNES	<i>Journal of Near Eastern Studies, University of Chicago</i>
JSSEA	<i>Journal of the Society for the Study of Egyptian Antiquities</i>
LÄ	<i>Lexikon der Ägyptologie, Vols. I–VI (Wiesbaden)</i>
MÄS	<i>Münchener Ägyptologische Studien</i>
MDAIK	<i>Mitteilungen des Deutschen Archäologischen Instituts, Abt. Kairo</i>
OLA	<i>Orientalia Lovaniensia Analecta</i>
PAM	<i>Polish Archaeology in the Mediterranean</i>
SAGA	<i>Studien zur Archäologie und Geschichte Altägyptens</i>
SAK	<i>Studien zur Altägyptischen Kultur</i>
SDAIK	<i>Sonderschriften des Deutschen Archäologischen Instituts</i>
SIMA	<i>Studies in Mediterranean Archaeology</i>

SSEA	Society for the Study of Egyptian Antiquities
WES	<i>Warsaw Egyptological Studies</i>
ZÄS	<i>Zeitschrift für ägyptische Sprache und Altertumskunde</i>

Preface

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-excavation 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;

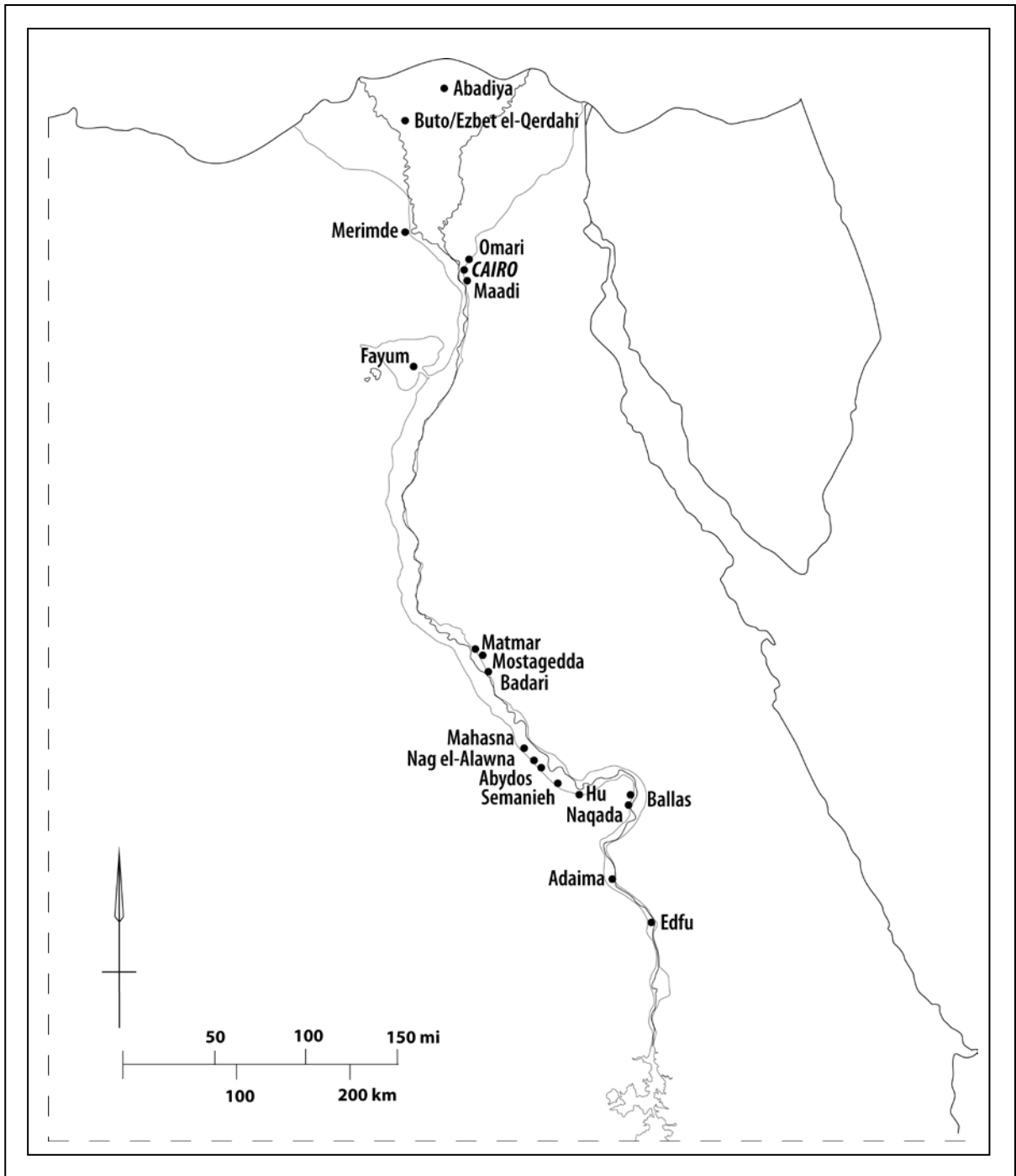
Yukinori Kawae: photographs of the ceramics from Giza and el Nazla village;

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).

Clay and Fabric (Aston 1998: 35–39, Bourriau and Nordström 1993)

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.

Clay – Fabric Designation and Classification (Aston 1998: 35–39, Bourriau and Nordström 1993, Rice 1987)

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).

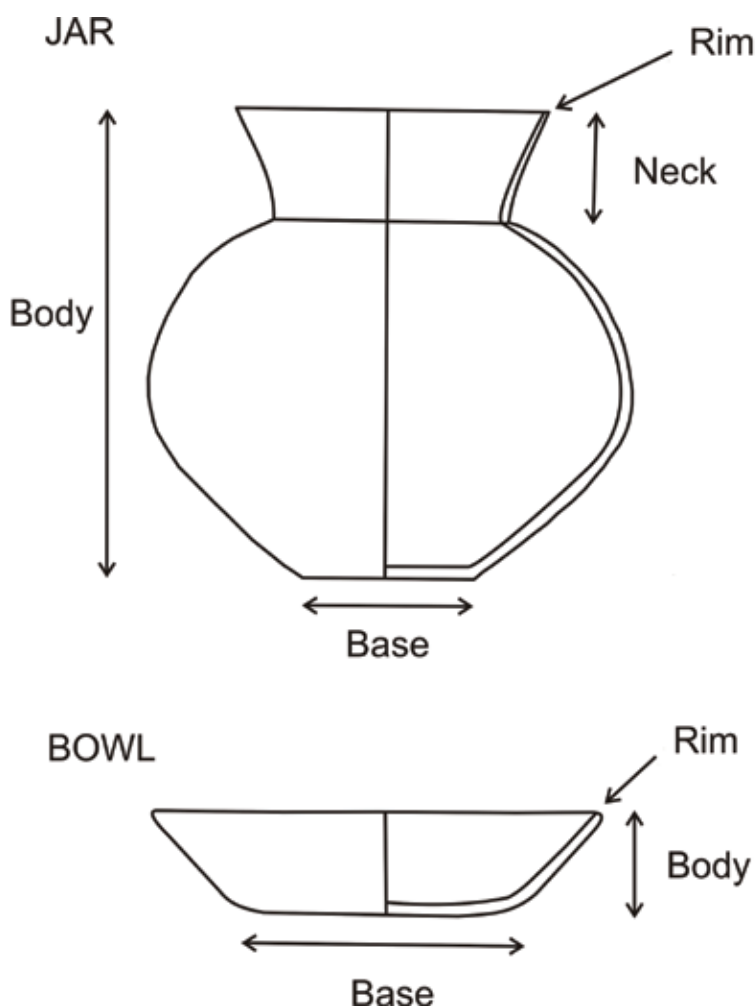


Figure 1. Basic vessel parts (partly based on Shepard 1995: 244, Figure 31).

The shape of the body can be described using terms for geometric shapes: sphere, ellipsoid, ovaloid, cylinder, hyperboloid, and cone (figure 2).

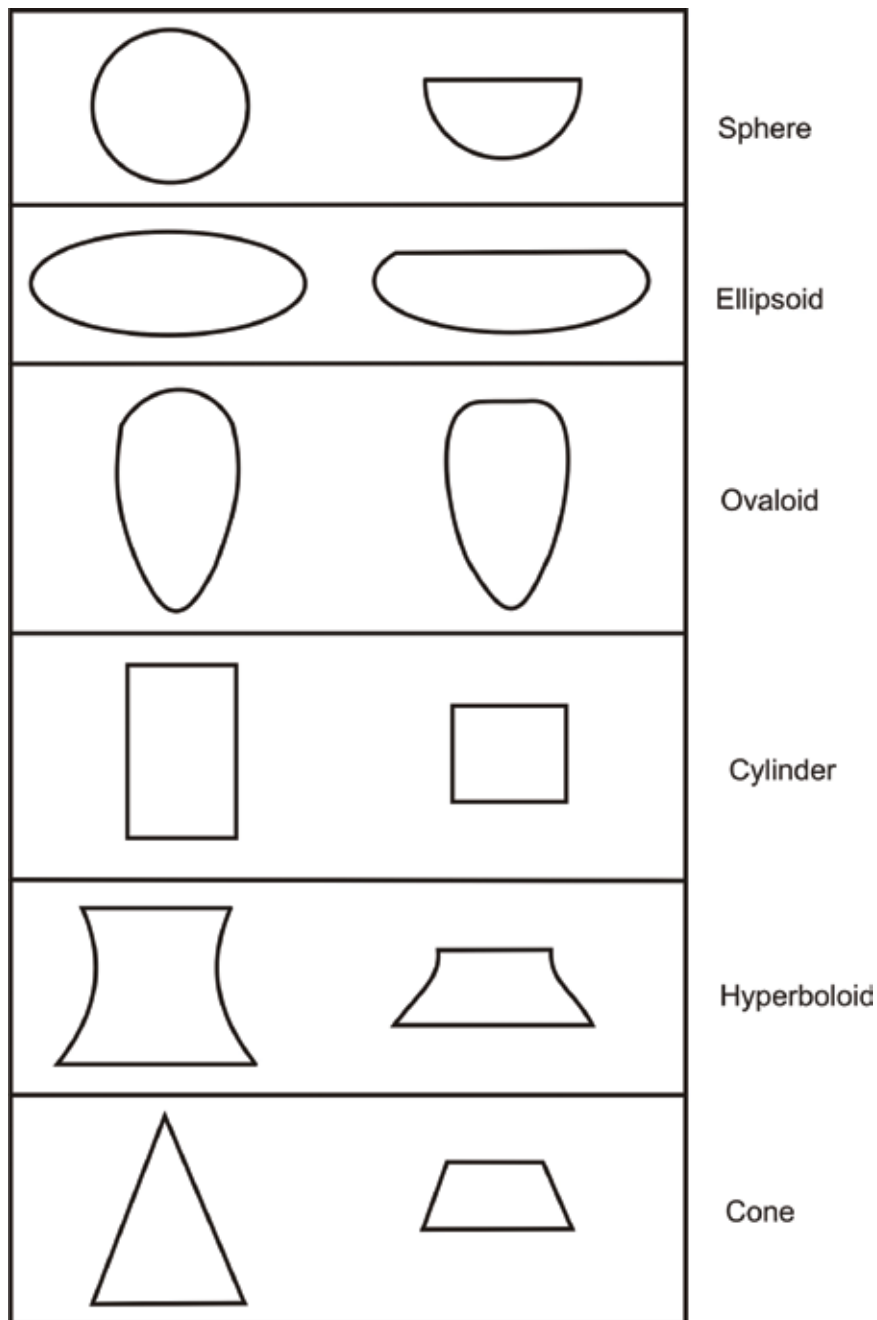


Figure 2. Vessel shape descriptions derived from geometric figure names (based on Rice 1987: 219, Figure 7.6).

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).

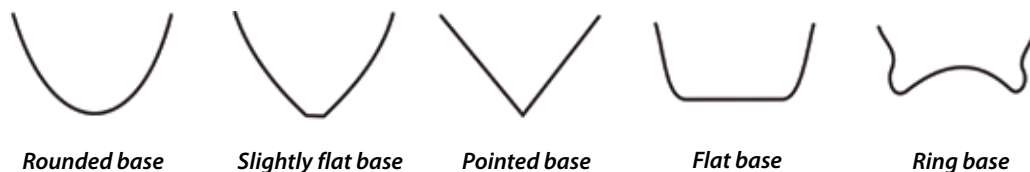


Figure 3. Different base shapes.

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.













RIM SHAPE					
RIM ORIENTATION				<i>pointed rims</i>	<i>can also be called unmodeled rims</i>
				<i>flat rims</i>	
				<i>rounded rims</i>	<i>can also be called modeled rims</i>
				<i>recurved rims</i>	
	<i>straight rims</i>	<i>flaring rims</i>	<i>narrowing rims</i>		
	<i>can also be called direct rims</i>	<i>can also be called indirect rims</i>			

Figure 4. Terminology for describing rim forms.

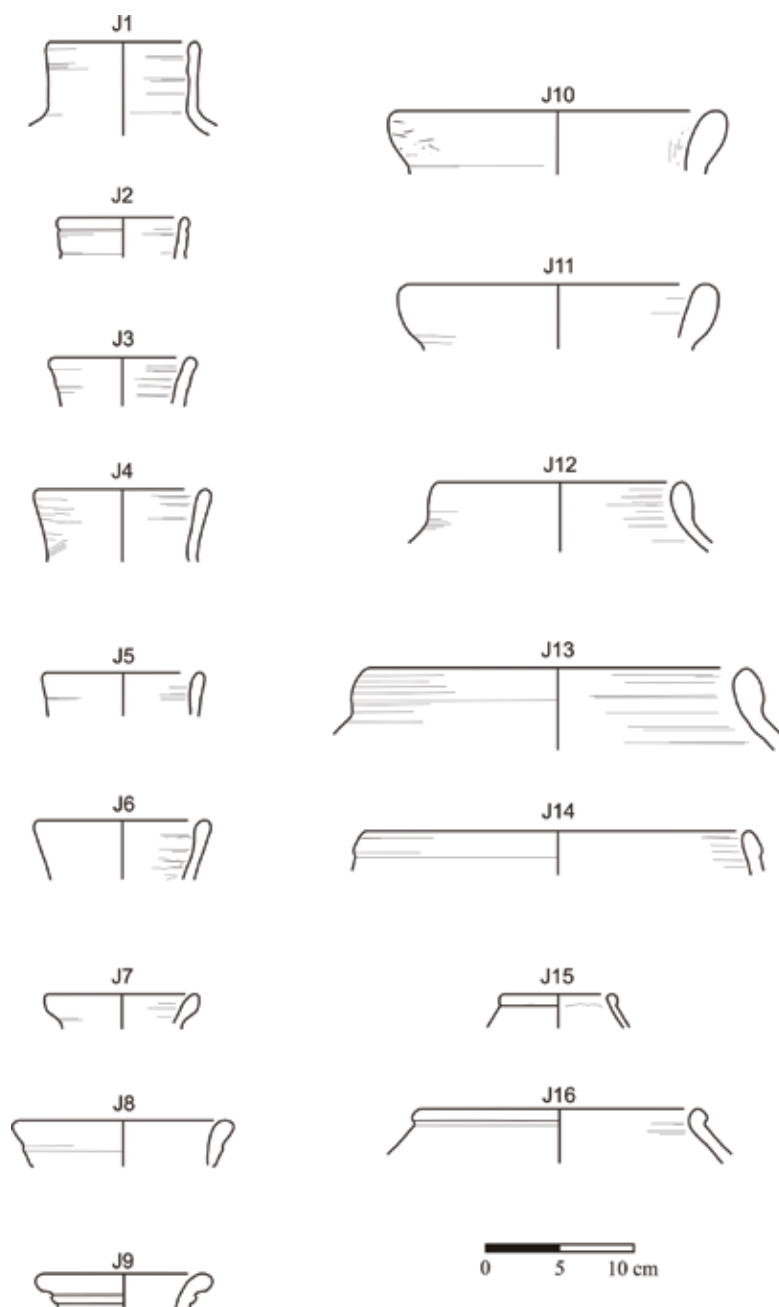


Figure 5. Example of a typology of jars. (Since many of the vessels could not be completely reconstructed for lack of bases, complete profiles, etc., the typology employs only rims and necks).

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.

[illegible]

Table 2. Basic pottery processing tools.

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

Table 3. General categories of the AERA Pottery Database.

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

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

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

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

- Arnold, D., and J. D. Bourriau. 1993. *An Introduction to Ancient Egyptian Pottery*, SDAIK 17. Mainz am Rhein: Philipp von Zabern.
- Becker, J. 1987. Special Problems in Ceramic Illustration. In *The Student's Guide to Archaeological Illustrating*, edited by B. D. Dillon, 111–121. Los Angeles: Institute of Archaeology, University of California.
- Bourriau, J. D., and H. Å. Nordström. 1993. Ceramic Technology: Clays and Fabrics. In *An Introduction to Ancient Egyptian Pottery*, edited by D. Arnold and J. D. Bourriau, 143–190, SDAIK 17. Mainz am Rhein: Philipp von Zabern.
- Hope, C. 1987. *Egyptian Pottery*. Shire Egyptology 5. Aylesbury: Shire.
- Joyce, O., and B. D. Dillon. 1987. Ceramics. In *The Student's Guide to Archaeological Illustrating*, edited by B. D. Dillon, 95–109. Los Angeles: Institute of Archaeology, University of California.
- Orton, C., P. Tyers, and A. G. Vince. 1993. *Pottery in Archaeology*. Cambridge: Cambridge University Press.
- Rice, P. M. 1987. *Pottery Analysis: A Sourcebook*. Chicago: University of Chicago Press.
- Shepard, A. O. 1995. *Ceramics for Archaeologists*. Washington, DC: Carnegie Institute of Washington.
- Wodzińska, A. 2007. Preliminary Ceramic Report. In *Project History, Survey, Ceramics, and the Main Street and Gallery III.4 Operations*, Giza Reports 1, edited by M. Lehner and W. Wetterstrom, 283–324. Boston: Ancient Egypt Research Associates.
- Yon, M. 1981. *Dictionnaire illustré multilingue de la céramique du Proche Orient Ancien*, Collection de la Maison de l'Orient Méditerranéen 10, *Série Archéologique* 7. Paris: Institut Français d'Archéologie du Proche Orient.

Further Reading: a General Selection on Ceramics

- Adams, W. Y. 1986. *Ceramic Industries of Medieval Nubia*. Lexington: University Press of Kentucky.
- . 1986–1987. Times, Types, and Sites: The Interrelationship of Ceramic Chronology and Typology. *BES* 8: 7–46.
- Allen, S. J. 1997. Spinning Bowls: Representation and Reality. In *Ancient Egypt, the Aegean and the Near East: Studies in Honour of Martha Rhoads Bell*, edited by J. Phillips, 17–38. San Antonio: Van Siclen.
- Amiran, R. 1970. *Ancient Pottery of the Holy Land: from its Beginnings in the Neolithic Period to the End of the Iron Age*. New Brunswick: Rutgers University Press.
- Arkell, A. J. 1960. The Origin of Black-Topped Red Pottery. *JEA* 46: 105–106.
- Arnold, D. E. 1988. *Ceramic Theory and Cultural Process*. Cambridge: Cambridge University Press.
- . 2008. *Social Change and the Evolution of Ceramic Production and Distribution in a Maya Community*. Denver: University Press of Colorado.
- Arnold, D. E., C. Renfrew, and C. Gamble. 2003. *Ecology and Ceramic Production in an Andean Community*. Cambridge: Cambridge University Press.
- Arnold, D. 1976. Wandbild und Scherbenbefund. Zur Töpfertechnik der Alten Ägypter von Beginn der pharaonischen Zeit bis zu den Hyksos. *MDAIK* 32: 1–36.
- . 1977. Gefässe, Gefässformen, Gefässdekor. In *LÄ* II, 483–502.
- . 1980. Keramik. In *LÄ* III, 392–409.
- . 1981a. Ägyptischen Mergelton (“Wüstentone”) und die Herkunft einer Mergeltonware des Mittleren Reiches aus der Gegend von Memphis. In *Studien zur altägyptischen Keramik*, edited by D. Arnold, 167–191, *SDAIK* 9. Mainz am Rhein: Philipp von Zabern.
- , ed. 1981b. *Studien zur altägyptischen Keramik*, *SDAIK* 9. Mainz am Rhein: Philipp von Zabern.
- . 1986. Töpferei, Töpferwerkstatt, Töpferöfen, Töpferscheibe. In *LÄ* VI, 616–621.
- Arnold, D., and J. Bourriau. 1993. *An Introduction to Ancient Egyptian Pottery*, *SDAIK* 17. Mainz am Rhein: Philipp von Zabern.
- Arnold, D., C. Hope, P. T. Nicholson, and P. Rose. 1993. Techniques and Traditions of Manufacture in the Pottery of Ancient Egypt. In *An Introduction to Ancient Egyptian Pottery*, edited by D. Arnold and J. D. Bourriau, 6–141, *SDAIK* 17. Mainz am Rhein: Philipp von Zabern.
- Arnold, P. J., III. 2003. *Domestic Ceramic Production and Spatial Organization: A Mexican Case Study in Ethnoarchaeology*. Cambridge: Cambridge University Press.
- Aston, B. G. 1994. *Ancient Egyptian Stone Vessels. Materials and Forms*. *SAGA* 5. Heidelberg: Heidelberger Orientverlag.
- Baba, M., and M. Saito. 2004. Experimental Studies on the Firing Methods of Black-topped Pottery in Predynastic Egypt. In *Egypt at its Origins. Studies in Memory of Barbara Adams. Proceedings of the International Conference “Origin of the State. Predynastic and Early Dynastic Egypt,” Krakow, 28th August–1st September 2002*, edited by S. Hendrickx, R. F. Friedman, K. M. Ciałowicz, and M. Chłodnicki, 575–589, *OLA* 138. Leuven: Peeters.

- Bader, B. 2001. *Tell el-Daba XIII: Typologie und Chronologie der Mergel c-Ton Keramik*, Vienna: Verlag der Österreichischen Akademie der Wissenschaften.
- . 2002. A Concise Guide to Marl c Pottery. *Ägypten und Levante* XII: 29–54.
- Barclay, K. 2001. *Scientific Analysis of Archaeological Ceramics: A Handbook of Resources*. Oxford: Oxbow Books.
- Barnett, W. K., and J. W. Hoopes. 1995. *The Emergence of Pottery: Technology and Innovation in Ancient Societies*. Washington, DC: Smithsonian Institution.
- Bulletin de liaison du groupe international d'étude de la céramique égyptienne*. Cairo.
- Becker, J. 1987. Special Problems in Ceramic Illustration. In *The Student's Guide to Archaeological Illustrating*, edited by B. D. Dillon, 111–121. Los Angeles: Institute of Archaeology, University of California.
- Bey, G. J., and C. A. Pool. 1992. *Ceramic Production and Distribution: An Integrated Approach*. Boulder: Westview Press.
- Bikai, P. M. 1989. *The Phoenician Pottery of Cyprus*. Nicosia: Leventis Foundation.
- Bishay, A. 1974. *Recent Advances in Science and Technology of Materials*. Vol. 3. New York: Plenum Press.
- Bourriau, J. D. 1981. *Umm el-Ga'ab. Pottery from the Nile Valley before the Arab Conquest*. Cambridge: Cambridge University Press.
- . 1998. The Role of Chemical Analysis in the Study of Egyptian Pottery. In *Proceedings of the Seventh International Congress of Egyptologists*, edited by C. Eyre, 189–199, OLA 82. Leuven: Peeters.
- Bourriau, J. D., A. Bellido, N. Bryan, and V. Robinson. 2006. Egyptian Pottery Fabrics: a Comparison between NAA Grouping and the “Vienna system.” In *Timelines: Studies in Honour of Manfred Bietak*, edited by E. Czerny, 261–292. OLA 149. Leuven: Peeters.
- Bourriau, J. D., and P. T. Nicholson. 1992. Marl Clay Pottery Fabrics of the New Kingdom from Memphis, Saqqara and Amarna. *JEA* 78: 29–91.
- Bourriau, J. D., and H. Å. Nordström. 1993. Ceramic Technology: Clays and Fabrics. In *An Introduction to Ancient Egyptian Pottery*, edited by D. Arnold and J. D. Bourriau, 143–190, SDAIK 17. Mainz am Rhein: Philipp von Zabern.
- Bourriau, J. D., L. M. V. Smith, and P. T. Nicholson. 2000. *New Kingdom Pottery Fabrics: Nile Clay and Mixed Nile/Marl: Clay Fabrics from Memphis and Amarna*. London: Egypt Exploration Society.
- Bourriau, J. D., P. T. Nicholson, and P. J. Rose. 2000. Pottery. In *Ancient Egyptian Materials and Technology*, edited by I. Shaw and P. T. Nicholson, 121–147. Cambridge: Cambridge University Press.
- Bronitsky, G. 1989. *Pottery Technology: Ideas and Approaches*. Boulder: Westview Press.
- Brovarski, E. 1982. Lexicographical Studies in Egyptian Pottery. *BCE* VII: 36–37.
- Butzer, K. 1974. Modern Egyptian Pottery Clays and Predynastic Buff Ware. *JNES* 33: 377–382.
- Cahiers de la céramique égyptienne*. Cairo.
- Cyganowski, C. J. K. 1993. An Intersite Comparison of Middle Kingdom Lower Egyptian Marl c Fabric. PhD thesis. University of Cambridge.
- David, A. R. 1986. *Science in Egyptology*. Manchester: Manchester University Press.

- Davies, P. O. A. L. 1962. Red and Black Egyptian Pottery. *JEA* 48: 19–24.
- Dorman, P. 2002. *Faces in Clay. Technique, Imagery, and Allusion in a Corpus of Ceramic Sculpture from Ancient Egypt*. MÄS 52. Mainz am Rhein: Philipp von Zabern.
- Drenkhahn, R. 1976. *Die Handwerke und ihre Tätigkeiten im Alten Ägypten*. ÄA 31. Wiesbaden: Harrassowitz.
- Druc, I. C. 2001. *Archaeology and Clays*. BAR International Series 942. Oxford.
- Eggebrecht, A. 1975. Keramik. In *Das alte Ägypten*, edited by C. Vandersleyen, 348–358. Propyläen Kunstgeschichte 15. Berlin: Propyläen Verlag.
- Esse, D. L. 1991. *Subsistence, Trade, and Social Change in Early Bronze Age Palestine*. *Studies in Ancient Oriental Civilizations* 50. Chicago: Oriental Institute of the University of Chicago.
- Fauvet-Berthelot, M., S. Monzon, and H. Balfet. 1989. *Lexique et typologie des poteries: pour la normalisation de la description des poteries*. Paris: CNRS Editions.
- Freestone, I., and D. R. M. Gaimster. 1997. *Pottery in the Making: Ceramic Traditions*. Washington, DC: Smithsonian Institution Press.
- Freestone, I., C. Johns, and T. W. Potter. 1982. *Current Research in Ceramics: Thin-Section Studies: the British Museum Seminar 1980*. London: British Museum.
- Goddard, S., D. Knight, J. Goddard, S. Hamilton, and S. Rouillard. 1997. *Aspects of Illustration: Prehistoric Pottery, Association of Archaeological Illustrators and Surveyors*. Exeter: Exeter University.
- Greenberg, R., and N. Porat. 1996. A Third Millennium Levantine Pottery Production Center. Typology, Petrography, and Provenance of the Metallic Ware of Northern Israel and Adjacent Regions. *BASOR* 301: 5–24.
- Griffiths, D., and M. Ownby. 2006. Assessing the Occurrence of Egyptian Marl c Ceramics in Middle Bronze Age Sidon. *AHL* 24: 63–77.
- Hamroush, H. A. 1992. Pottery Analysis and Problems in the Identification of the Geological Origins of Ancient Ceramics. *CCE* 3: 39–51.
- Hendrickx, S., R. F. Friedman, and F. Loyens. 2000. Experimental Archaeology Concerning Black-Topped Pottery from Ancient Egypt and the Sudan. *CCE* 6: 171–187.
- Hope, C. 1982. Concerning Egyptian Potter's Wheels. *JSSEA* 12: 1.
- . 1987a. *Egyptian Pottery*. Shire Egyptology 5. Aylesbury: Shire.
- . 1987b. Experiments in the Manufacture of Ancient Egyptian Pottery. In *Ceramics from the Dakhleh Oasis. Preliminary Studies*, edited by W. I. Edwards, C. Hope, and E. R. Segnit, 103–105. Burwood, Australia: Victoria College Press.
- Jacquet-Gordon, H. 1981. A Tentative Typology of Egyptian Bread Moulds. In *Studien zur altägyptischen Keramik*, edited by D. Arnold, 11–24. *SDAIK* 9. Mainz am Rhein: Philipp von Zabern.
- Joyce, O., and B. D. Dillon. 1987. Ceramics. In *The Student's Guide to Archaeological Illustrating*, edited by B. D. Dillon, 95–109. Los Angeles: Institute of Archaeology, University of California.
- Kelley, A. L. 1976. *The Pottery of Ancient Egypt: Dynasty I to Roman Times*. Toronto: Royal Ontario Museum.

- Kingery, W. D. 1986. *Ceramics and Civilization, Vol. II, Technology and Style*. Columbus, OH: American Ceramic Society.
- Köhler, E. C. 1996. Archäologie und Ethnographie. Eine Fallstudie der prädynastischen und frühzeitlichen Töpfereiproduktion von Tell el-Fara'in-Buto. *CCE* 4: 133–143.
- . 1997. Socio-economic Aspects of Early Pottery Production in the Nile Delta. *BES* 8: 81–89.
- Leeuw, S. E. van der. 1976. *Studies in Technology of Ancient Pottery*. Amsterdam: Universiteit van Amsterdam.
- Leeuw, S. E. van der, and A. C. Pritchard. 1984. *The Many Dimensions of Pottery: Ceramics in Archaeology and Anthropology, Cingula* 7. Amsterdam: Universiteit van Amsterdam.
- Lucas, A., and J. R. Harris. 1962. *Ancient Egyptian Materials and Industries*. 4th edition. London: Edward Arnold.
- Matson, F. R. 1965. *Ceramics and Man*. New York: Wenner-Gren Foundation for Anthropological Research.
- Mazzoni, S. 1986. The Diffusion of the Palestinian Combed Ware. In *Studies in the History and Archaeology of Palestine. Proceedings of the First International Symposium on the Palestine Antiquities*, edited by S. Sha'ath, 145–157. Aleppo: Aleppo University Press.
- Merrillees, R. S. 1968. *The Cypriote Bronze Age Pottery Found in Egypt, SIMA* 18. Lund: Carl Bloms.
- Millett, M. 1979. *Pottery and the Archaeologist*. London: Institute of Archaeology.
- Munsell. 1994. *Munsell Soil Color Charts*. New Windsor, NY.
- Naschinski, A. 2001. *Möglichkeiten und Grenzen funktionaler Interpretation an Keramik: Experimente, Beobachtungen, Analysen*. BAR International Series 959. Oxford.
- Nelson, K. 2002. *Holocene Settlement of the Egyptian Sahara. Vol. 2. The Pottery of Nabta Playa*. New York: Kluwer Academic, Plenum Publishers.
- Nicholson, P. T. 1993. The Firing of Pottery. In *An Introduction to Ancient Egyptian Pottery*, edited by D. Arnold and J. D. Bourriau, 103–120, *SDAIK* 17. Mainz am Rhein: Philipp von Zabern.
- Noll, W. 1981. Mineralogy and Technology of the Painted Ceramics of Ancient Egypt. In *Scientific Studies in Ancient Ceramics*, edited by M. J. Hughes, 143–154. British Museum Occasional Paper 19. London: British Museum.
- . 1981. Bemalte Keramik Altägyptens: Material, Rohstoffe und Herstellungstechnik. In *Studien zur altägyptischen Keramik*, edited by D. Arnold, 103–108, *SDAIK* 9. Mainz am Rhein: Philipp von Zabern.
- . 1991. *Alte Keramiken und ihre Pigmente: Studien zu Material und Technologie*. Stuttgart: E. Schweizerbart.
- Nordström, H. Å. 1972. *Cultural Ecology and Ceramic Technology. Early Nubian Cultures from the Fifth and the Fourth Millennia B.C.* Acta Universitatis Stockholmiensis 4. Stockholm: Almqvist and Wiksell.
- . 1972. *Neolithic and A-Group Sites*. The Scandinavian Joint Expedition to Sudanese Nubia III. Stockholm: Scandinavian University Press.
- . 1977. Classification of the Wheel-Made Wares. In *New Kingdom Pharaonic Sites: The Pottery*. Scandinavian Joint Expedition to Sudanese Nubia Publications, Vol. 5:1, 60–67, edited by R. Holthoer. Lund: Holmes and Meier.

- . 1986. Ton. In *LÄ* VI: 629–634.
- Olin, J. S., and A. D. Franklin. 1982. *Archaeological Ceramics*. Washington, DC: Smithsonian Institution Press.
- Orton, C., P. Tyers, and A. G. Vince. 1993. *Pottery in Archaeology*. Cambridge: Cambridge University Press.
- Paice, P. 1989. The Pottery of Daily Life in Ancient Egypt. *JSSEA* 19: 50–88.
- . 1997. *The Pottery of Daily Life in Ancient Egypt*, SSEA Studies 5. Mississauga, ON, Canada: Benben.
- Redmount, C. A., and M. E. Morgenstein. 1996. Major and Trace Element Analysis of Modern Egyptian Pottery. *JAS* 23: 741–762.
- Regner, C. 1998. *Keramik*. Wiesbaden: Harrassowitz.
- Rice, P. M. 1984. *Pots and Potters: Current Approaches in Ceramic Archaeology*. Los Angeles: Institute of Archaeology, University of California Los Angeles.
- . 2005. *Pottery Analysis: A Sourcebook*. Chicago: University of Chicago Press.
- Rice, P. M., and M. E. Saffer. 1982. *Analysis: Technical and Ethnographic Approaches to Pottery Production and Use, Annotated Bibliography of Ceramic Studies*, Pt. 1. Gainesville, FL: Florida State Museum of the University of Florida.
- Riederer, J. 1988. The Microscopic Analysis of Pottery from the Old Kingdom. In *Akten des Vierten Internationalen Ägyptologen Kongresses, München 1985*, edited by S. Schoske, 221–230, *BSAK* 1. Hamburg: Helmut Buske.
- . 1992. The Microscopic Analysis of Calcite Tempered Pottery from Minshat Abu Omar. *CCE* 3: 33–37.
- Rye, O. S. 1981. *Pottery Technology: Principles and Reconstruction*. Manuals on Archaeology 4. Washington, DC: Taraxacum.
- Schulte, R., and D. Arnold. 1978. *Meisterwerke altägyptischer Keramik: 5000 Jahre Kunst und Kunsthandwerk aus Ton und Fayence: 16. September bis 30 November 1978, Höhr-Grenzhausen, Rastal-Haus*. Höhr-Grenzhausen: Keramikmuseum Westerwald.
- Shepard, A. O. 1995. *Ceramics for Archaeologists*. Washington, DC: Carnegie Institute of Washington.
- Skibo, J. M. 1992. *Pottery Function: A Use-alteration Perspective, Interdisciplinary Contributions to Archaeology*. New York: Plenum Press.
- Skibo, J. M., and G. M. Feinman. 1999. *Pottery and People: A Dynamic Interaction*. Salt Lake City: University of Utah Press.
- Steinmann, F. 1998. *Tongefäße von der vordynastischen Zeit bis zum Ende des Mittleren Reiches, Katalog Ägyptischer Sammlung in Leipzig II*. Mainz am Rhein: Philipp von Zabern.
- Vandiver, P., and P. Lacovara. 1986. An Outline of Technological Changes in Egyptian Pottery Manufacture. *BES* 7: 53–85.
- Wenke, R. J. 1997. Anthropology, Egyptology and the Concept of Cultural Change. In *Anthropology and Egyptology: A Developing Dialogue*, edited by J. Lusting, 117–136. Sheffield: Sheffield Academic Press.

- Whipp, R. 1990. *Patterns of Labour: Work and Social Change in the Pottery Industry*. London: Routledge.
- Yon, M. 1976. *Manuel de céramique chypriote*. Lyon: Institut Courby.
- . 1981. *Dictionnaire illustré multilingue de la céramique du Proche Orient Ancien*. Collection de la Maison de l'Orient Méditerranéen 10, *Série Archéologique* 7. Paris: Institut Français d'Archéologie du Proche Orient.

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: 173–174, 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)

1a	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
1b	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
1c	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
1d	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
II	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
III	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
IV	Imported (from Upper Egypt) black-topped ware, Nile alluvium with small amounts of very small grains of sand and ground stone
V	Palestinian ware

Naqada II–III: Adaima (Buche 2002: 173–176)

AM1	fine Nile clay, with sand equal to or greater than 250 microns
AM2	medium Nile clay, with sand of medium size (50 to 500 microns)
AM3	coarse Nile clay with coarse sand (to 500 microns)
AM4	fine Nile clay with sand and large particles of feldspar
AV1	fine Nile clay with numerous straw particles
AV2	fine Nile clay with organic inclusions (ruminant excrement)
AV3	Nile clay with carbonized particles, probably ash used as temper
AO4	Nile clay with long and very fine organic particles, but not of plant origin (perhaps animal fur)
AVC5	Nile clay with fine and short organic inclusions and lime particles
AV6	medium fine Nile sandy clay with fine and short plant particles
AV7	coarse Nile sandy clay with fine and medium fine plant remains
AV8	Nile clay with coarse mineral particles (quartz equal to or greater than 0.07 mm) and fine plant remains
AV9	Nile sandy clay with rare coarse plant remains
C1	red-orange clay with abundant lime particles
C2	dense clay with very small rare quartz and white diffused particles
C4	red-orange clay with rare lime particles
CV	marl clay with organic inclusions
CM	marl clay with quartz
P	clay, probably from an oasis

Bibliography for Clay Descriptions, Volume 1

- Aston, D. A. 1998. *Die Grabungen des Pelizaeus-Museums Hildesheim in Qantir, Pi-Ramesse. Die Keramik des Grabungsplatzes Q 1. Teil 1. Corpus of Fabrics, Wares and Shapes*. Mainz am Rhein: Philipp von Zabern.
- Buchez, N. 2002. Le mobilier céramique. In *Adaïma. 1. Économie et habitat*, edited by B. Midant-Reynes, 169–289. Cairo: IFAO.
- Bourriau, J. D., and H. Å. Nordström. 1993. Ceramic Technology: Clays and Fabrics. In *An Introduction to Ancient Egyptian Pottery*, edited by D. Arnold and J. D. Bourriau, 143–190, *SDAIK* 17. Mainz am Rhein: Philipp von Zabern.
- Rizkana, I., and J. Seeher. 1987. *Maadi I. The Pottery of the Predynastic Settlement*, AV 64. Mainz am Rhein: Philipp von Zabern.

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

Caton-Thompson, G., and E. W. Gardner. 1934. *The Desert Fayum*. London: The Royal Anthropological Institute of Great Britain and Ireland.

Fayum A 1

Site: Fayum

Shape: small bowl with slightly flaring walls and flattened base

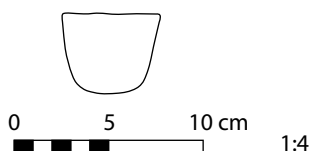
Material: rough red

Manufacture: handmade

Surface: plain

Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 15

Dating: Fayum A



Fayum A 2

Site: Fayum

Shape: deep bowl with slightly flaring walls and flattened base

Material: rough pinky-gray

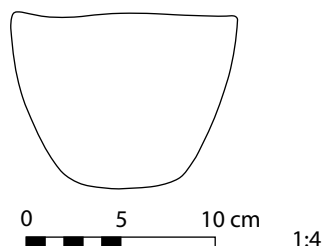
Manufacture: handmade

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

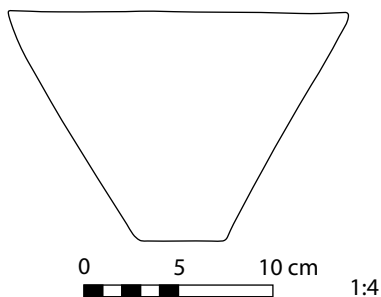
Manufacture: handmade

Surface: plain

Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 4

Dating: Fayum A

Representative Example: similar to Color Plate 1.4



Fayum A 4

Site: Fayum

Shape: simple bowl with incurved walls and flat base

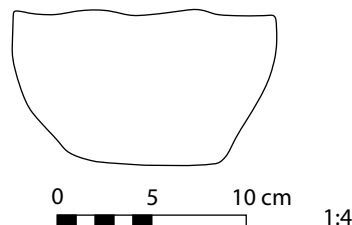
Material: rough mottled

Manufacture: handmade

Surface: plain

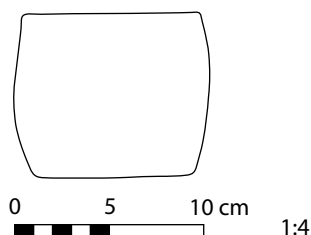
Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 6

Dating: Fayum A



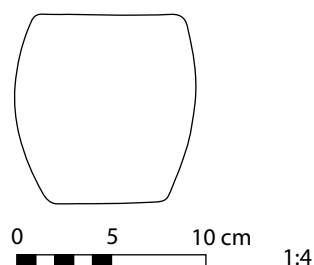
Fayum A 5

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



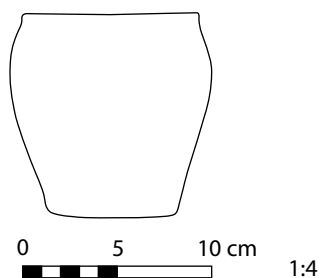
Fayum A 6

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



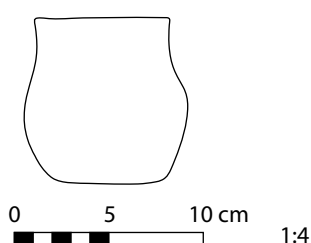
Fayum A 7

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

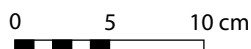
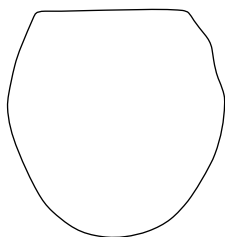
Material: dark gray

Manufacture: handmade

Surface: polished

Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 22

Dating: Fayum A



1:4

Fayum A 10

Site: Fayum

Shape: bag-shaped pot with slightly recurved rim and rounded base

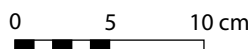
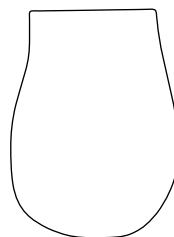
Material: rough red-gray

Manufacture: handmade

Surface: plain

Reference: Caton-Thompson and Gardner 1934: Plate XVIII, 20

Dating: Fayum A



1:4

Fayum A 11

Site: Fayum

Shape: ovoid-shaped pot with incurved rim and rounded base

Material: rough red-brown

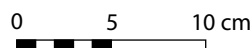
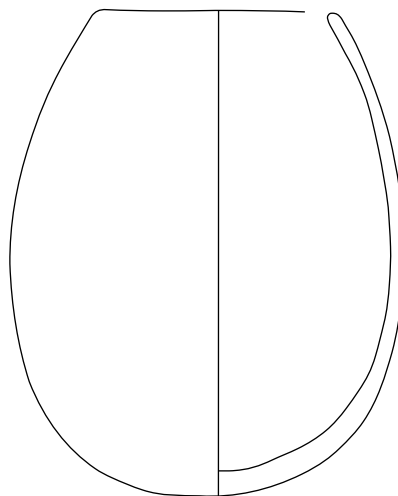
Manufacture: handmade

Surface: plain

Reference: Caton-Thompson and Gardner 1934: Plate XX, 44

Dating: Fayum A

Representative Example: similar to Color Plate 1.3



1:4

Fayum A 12

Site: Fayum

Shape: ovoid-shaped pot with incurved rim and flat base

Material: rough red-brown

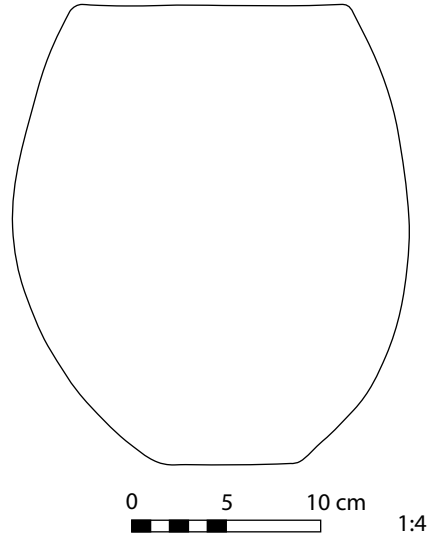
Manufacture: handmade

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

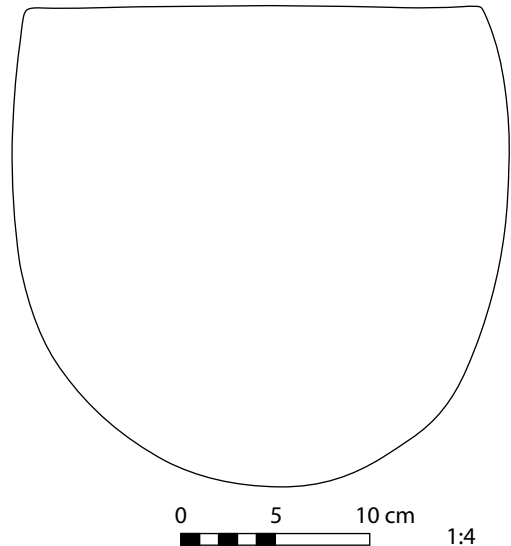
Material: rough red-brown

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

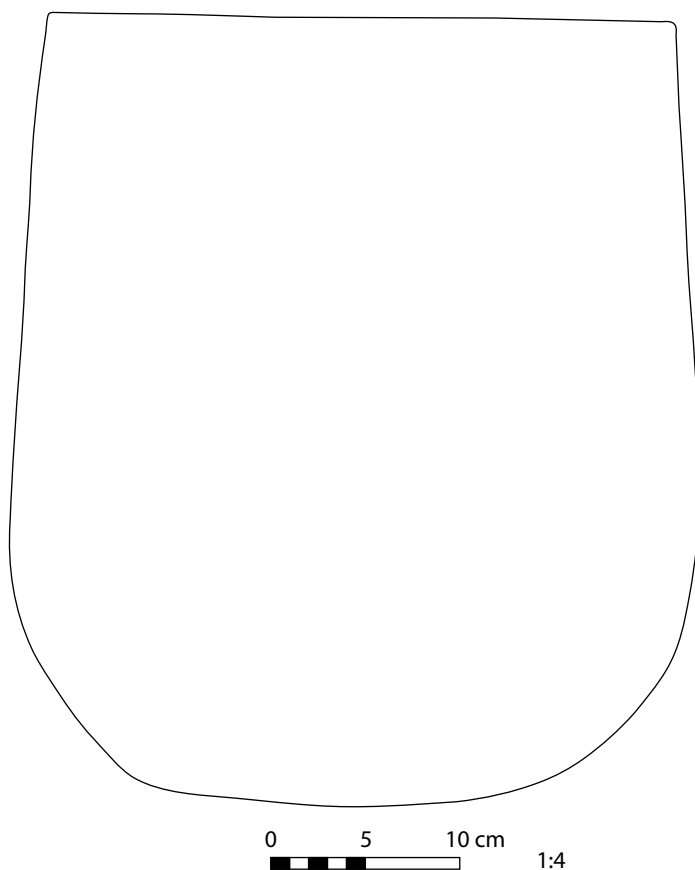
Material: rough red-brown

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

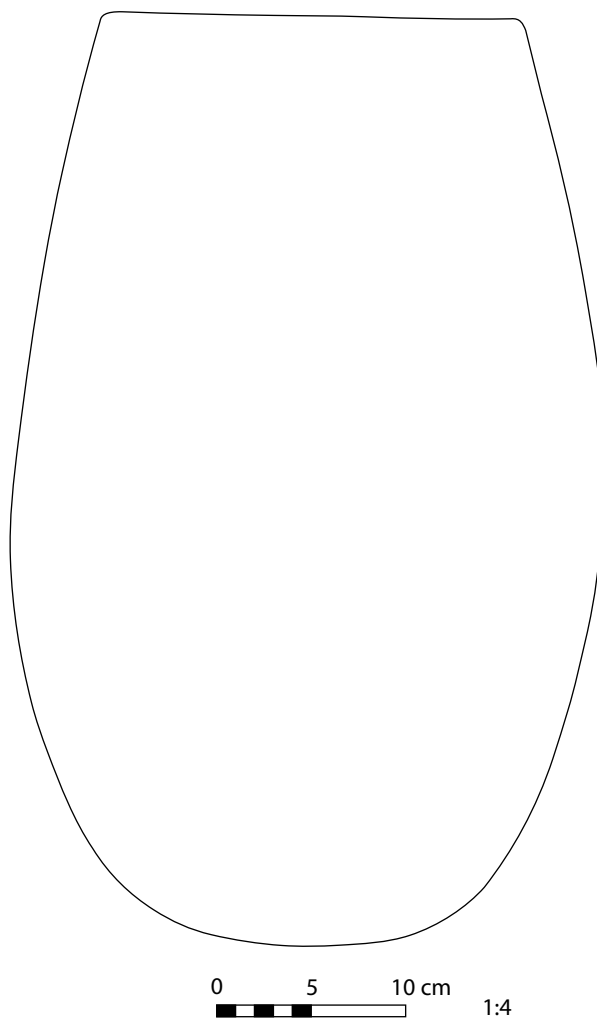
Material: rough red

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

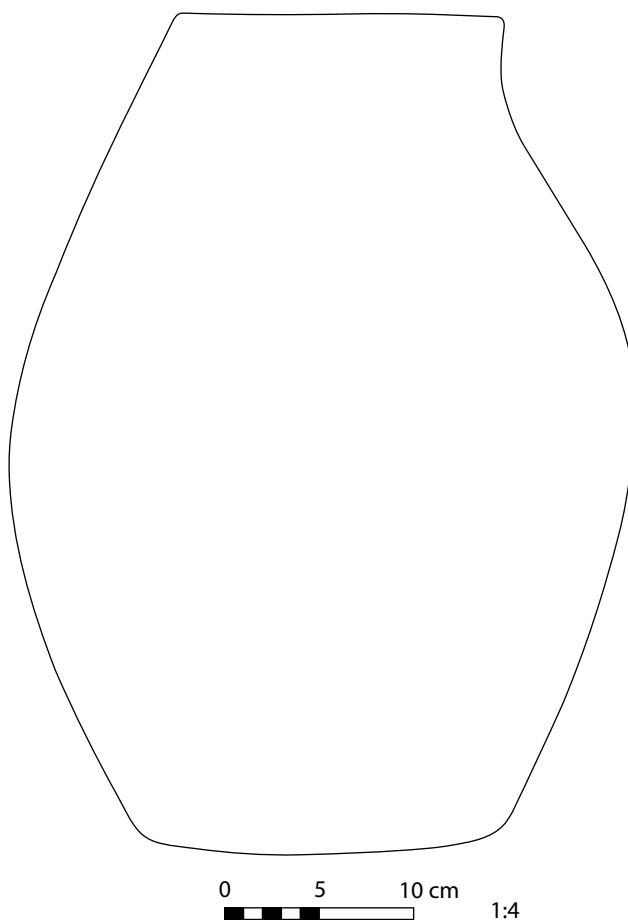
Material: rough mottled red

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

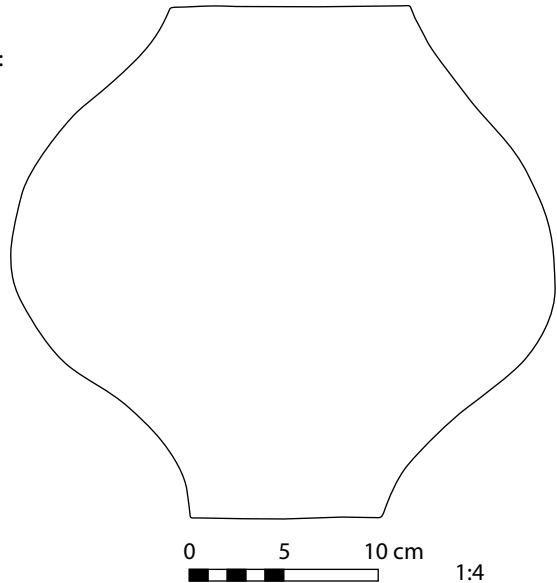
Manufacture: handmade

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

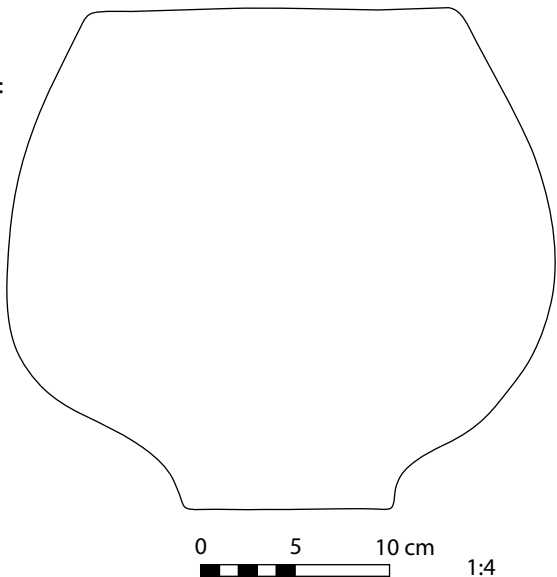
Manufacture: handmade

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

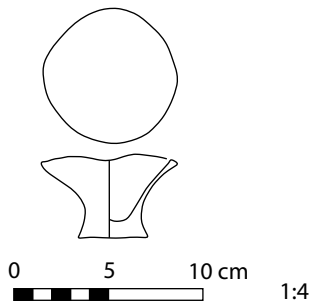
Manufacture: handmade

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



Fayum A 20

Site: Fayum

Shape: bowl with flaring walls and flat base

Material: rough pinky-buff

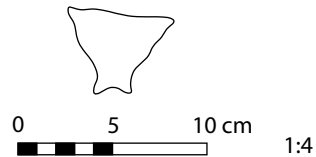
Manufacture: handmade

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



Fayum A 21

Site: Fayum

Shape: rectangular bowl with peaked rim and flat base

Material: rough red

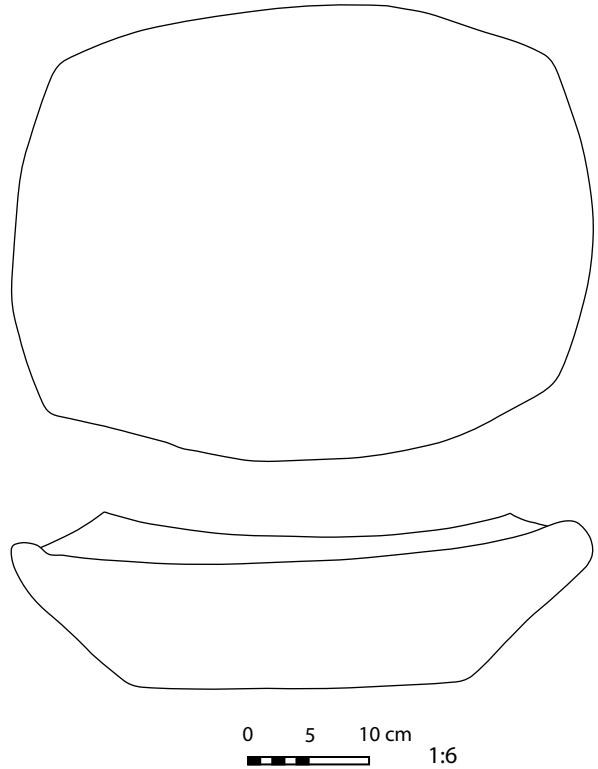
Manufacture: handmade

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

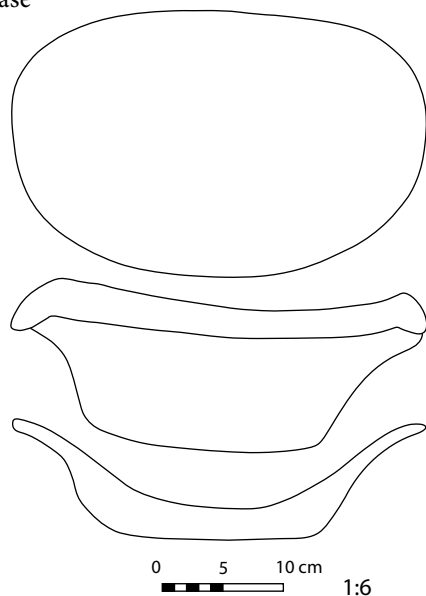
Material: rough brown-red

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

- Arnold, D., C. Hope, P. T. Nicholson, and P. Rose. 1993. Techniques and Traditions of Manufacture in the Pottery of Ancient Egypt. In *An Introduction to Ancient Egyptian Pottery*, edited by D. Arnold and J. D. Bourriau, 6–141, *SDAIK* 17. Mainz am Rhein: Philipp von Zabern.
- Eiwanger, J. 1984. *Merimde-Benissalame 1. Die Funde der Urschicht*, AV 47. Mainz am Rhein: Philipp von Zabern.
- . 1988. *Merimde-Benissalame 2. Die Funde der mittleren Merimdekultur*, AV 51. Mainz am Rhein: Philipp von Zabern.
- . 1992. *Merimde-Benissalame 3. Die Funde der jüngeren Merimdekultur*, AV 59. Mainz am Rhein: Philipp von Zabern.

Merimde 1

Site: Merimde

Shape: medium large bowl with straight rim

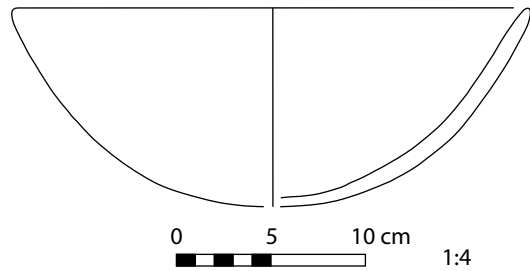
Material: Nile clay

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

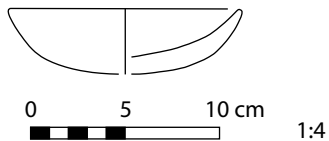
Material: Nile clay

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

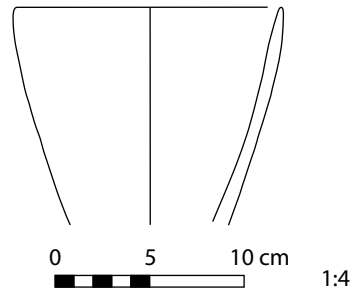
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished

Reference: Eiwanger 1984: 68, Plate 4.1.45

Dating: Merimde I



Merimde 4

Site: Merimde

Shape: hemispherical bowl

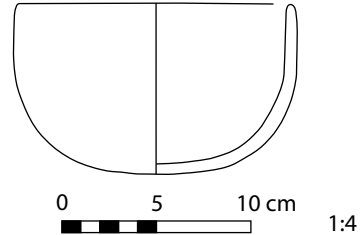
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished

Reference: Eiwanger 1984: 72, Plate 10.1.167

Dating: Merimde I



Merimde 5

Site: Merimde

Shape: bowl with steep walls and rounded base

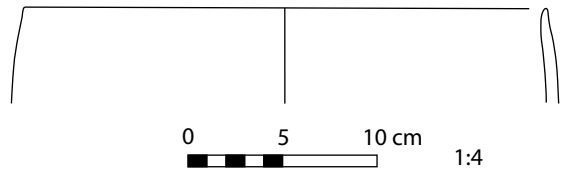
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished

Reference: Eiwanger 1984: 73, Plate 11.1.179

Dating: Merimde I



Merimde 6

Site: Merimde

Shape: vessel with slightly incurved rim and rounded base

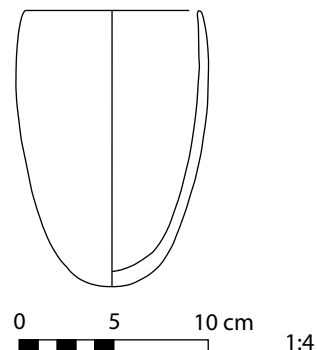
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished

Reference: Eiwanger 1984: 73, Plate 11.1.186

Dating: Merimde I



Merimde 7

Site: Merimde

Shape: very small vessel with straight rim and rounded base

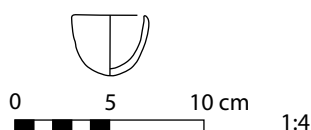
Material: Nile clay

Manufacture: handmade

Surface: plain

Reference: Eiwanger 1984: 96, Plate 37.I.679

Dating: Merimde I



Merimde 8

Site: Merimde

Shape: very small vessel with incurved rim

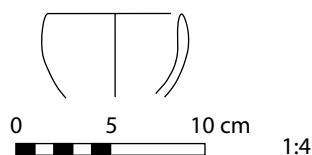
Material: Nile clay

Manufacture: handmade

Surface: plain

Reference: Eiwanger 1984: 97, Plate 37.I.681

Dating: Merimde I



Merimde 9

Site: Merimde

Shape: bowl with slightly incurved rim

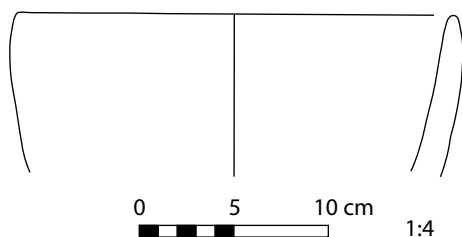
Material: Nile clay

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

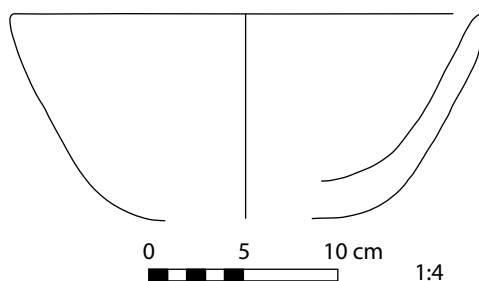
Material: Nile clay

Manufacture: handmade

Surface: plain

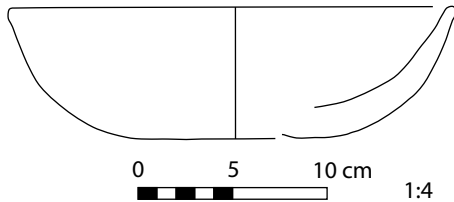
Reference: Eiwanger 1988: 81, Plate 24.II.507

Dating: Merimde II



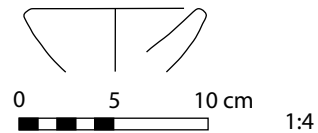
Merimde 11

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



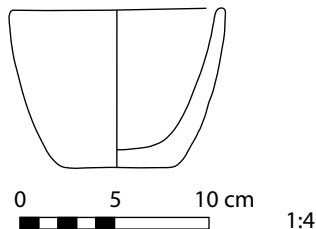
Merimde 12

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



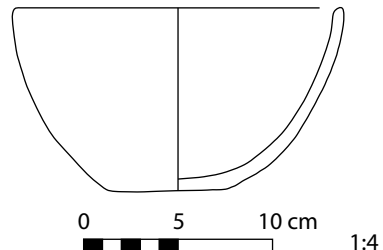
Merimde 13

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

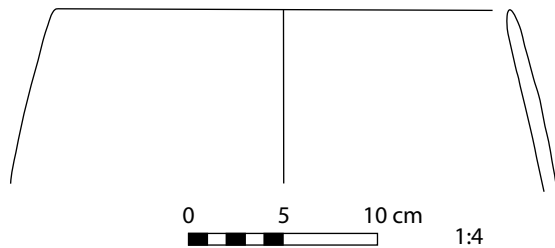
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished outside, diagonally burnished inside

Reference: Eiwanger 1984: 73, Plate 11.I.190

Dating: Merimde I



Merimde 16

Site: Merimde

Shape: large vessel with slightly incurved sides

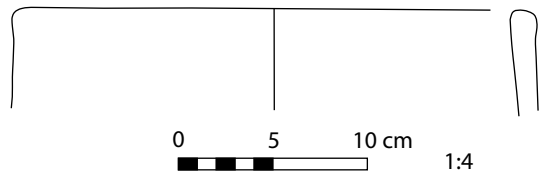
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished outside

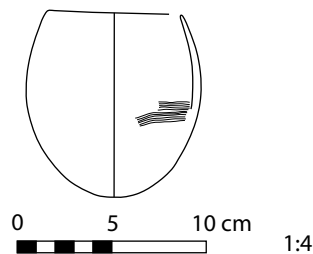
Reference: Eiwanger 1992: 81, Plate 6.IV.61

Dating: Merimde IV



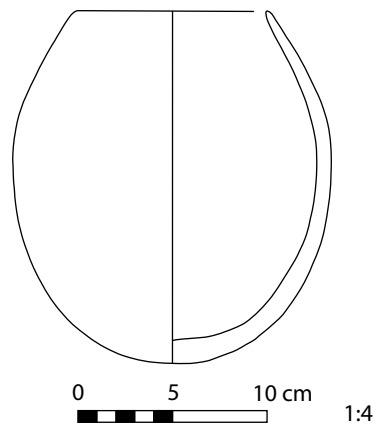
Merimde 17

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.I.268
Dating: Merimde I



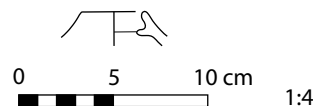
Merimde 18

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.I.279
Dating: Merimde I



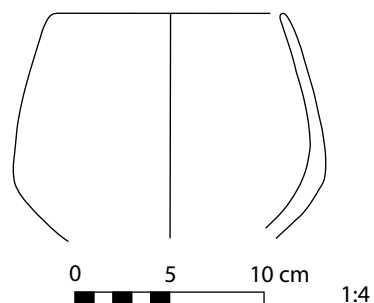
Merimde 19

Site: Merimde
Shape: jar with internal ledge
Material: Nile clay
Manufacture: handmade
Surface: horizontally burnished outside
Reference: Eiwanger 1992: 86, Plate 13.IV.145
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.I.607
Dating: Merimde I



Merimde 21

Site: Merimde

Shape: vessel with incurved rim and bent walls

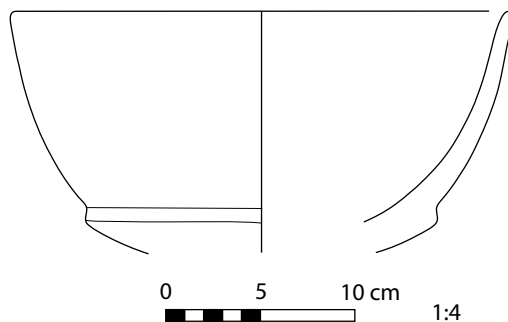
Material: Nile clay

Manufacture: handmade

Surface: plain

Reference: Eiwanger 1984: 94, Plate 35.I.624

Dating: Merimde I



Merimde 22

Site: Merimde

Shape: vessel with bent walls

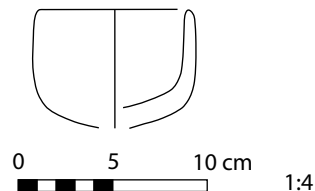
Material: Nile clay

Manufacture: handmade

Surface: plain

Reference: Eiwanger 1984: 94, Plate 35.I.625

Dating: Merimde I



Merimde 23

Site: Merimde

Shape: vessel with incurved rim

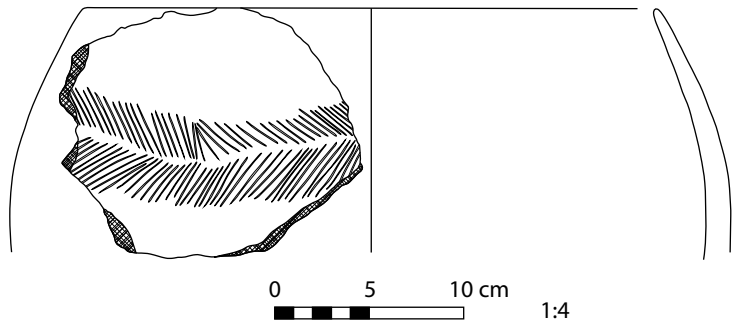
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished outside, with incised decoration of herringbone pattern

Reference: Eiwanger 1984: 80, Plate 18.1.330

Dating: Merimde I



Merimde 24

Site: Merimde

Shape: vessel with incurved rim

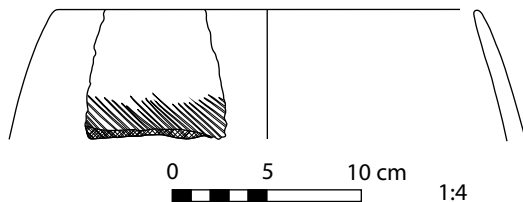
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished outside, with incised decoration of herringbone pattern;
diagonally burnished inside

Reference: Eiwanger 1984: 80, Plate 18.1.336

Dating: Merimde I



Merimde 25

Site: Merimde

Shape: bowl with slightly incurved rim and flat base

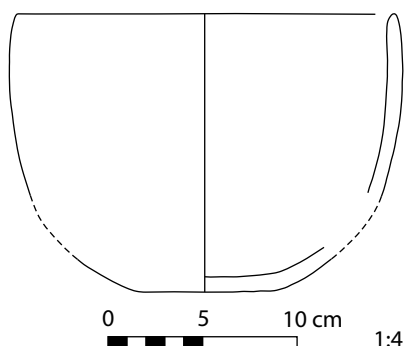
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished inside, diagonally outside

Reference: Eiwanger 1988: 62, Plate 6.II.111

Dating: Merimde II



Merimde 26

Site: Merimde

Shape: hemispherical cup with flat base

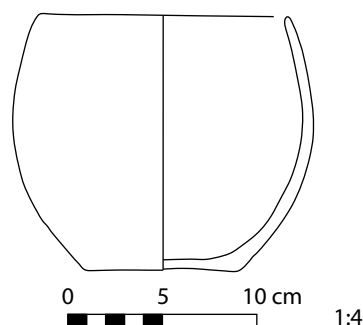
Material: Nile clay

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

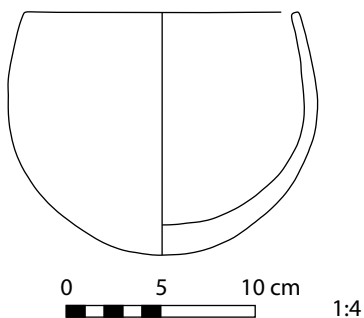
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished outside

Reference: Eiwanger 1988: 66, Plate 11.II.195

Dating: Merimde II



Merimde 28

Site: Merimde

Shape: deep bowl with straight rim and flat base

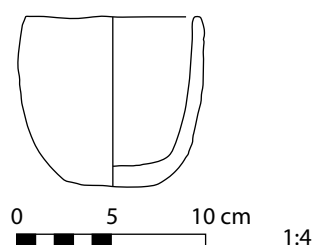
Material: Nile clay

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

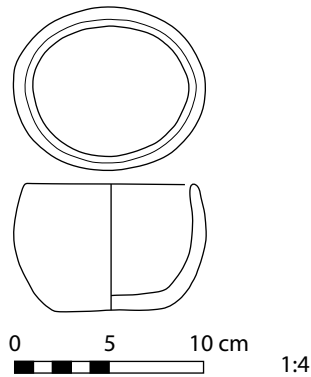
Material: Nile clay

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

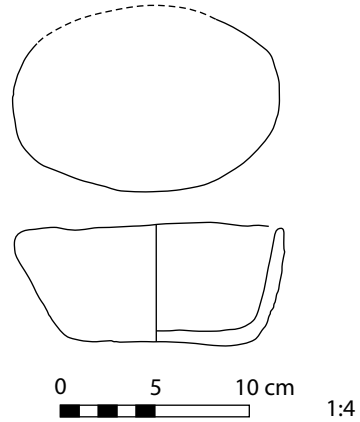
Material: Nile clay

Manufacture: handmade

Surface: plain

Reference: Eiwanger 1988: 87, Plate 32.II.669

Dating: Merimde II



Merimde 31

Site: Merimde

Shape: vessel with incurved walls

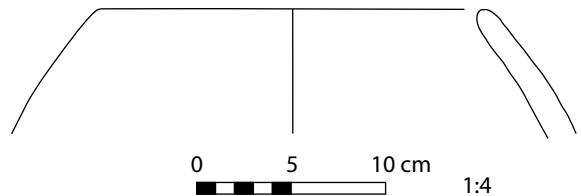
Material: Nile clay

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

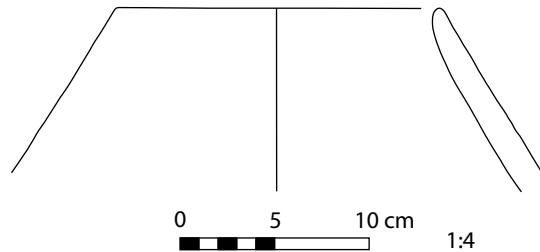
Material: Nile clay

Manufacture: handmade

Surface: diagonally burnished outside

Reference: Eiwanger 1988: 65, Plate 11.II.182

Dating: Merimde II



Merimde 33

Site: Merimde

Shape: vessel with incurved walls

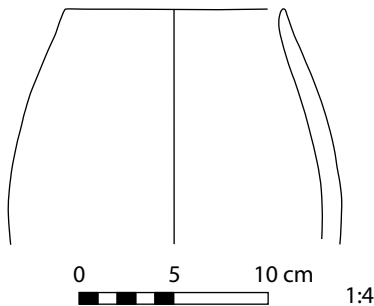
Material: Nile clay

Manufacture: handmade

Surface: diagonally burnished outside

Reference: Eiwanger 1988: 67, Plate 12.II.215

Dating: Merimde II



Merimde 34

Site: Merimde

Shape: vessel with incurved walls

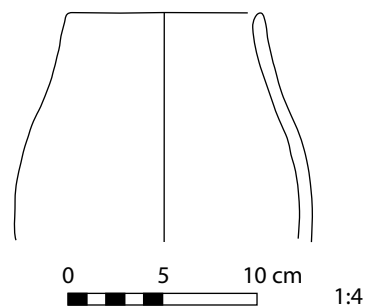
Material: Nile clay

Manufacture: handmade

Surface: burnished outside, horizontally on the rim, diagonally on the body

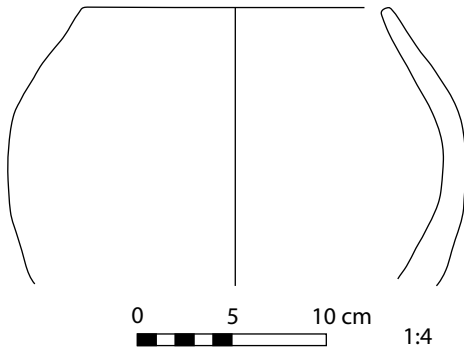
Reference: Eiwanger 1988: 71, Plate 15.II.295

Dating: Merimde II



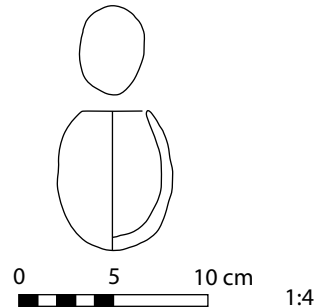
Merimde 35

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



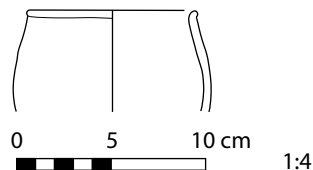
Merimde 36

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



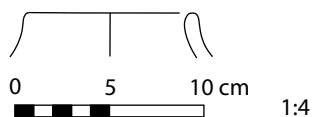
Merimde 37

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



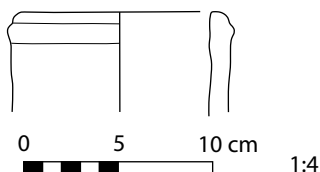
Merimde 38

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



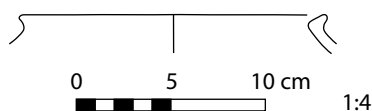
Merimde 39

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



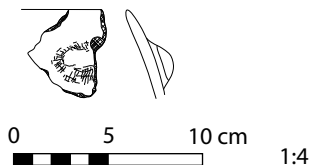
Merimde 40

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



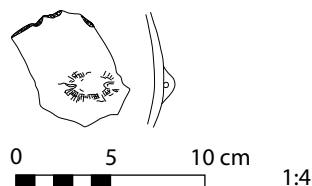
Merimde 41

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.440
Dating: Merimde I



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 43

Site: Merimde

Shape: small jar with rounded rim and ovoid body

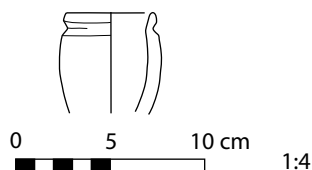
Material: Nile clay

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

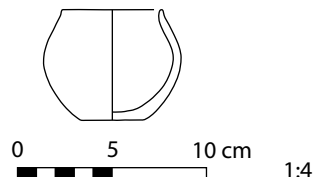
Material: Nile clay

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

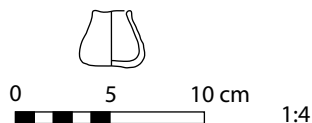
Material: Nile clay

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

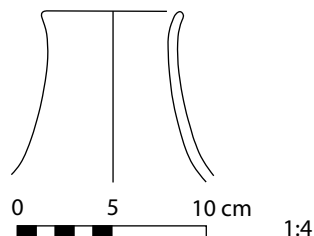
Material: Nile clay

Manufacture: handmade

Surface: vertically and diagonally burnished outside

Reference: Eiwanger 1992: 85, Plate 12.V.19

Dating: Merimde v



Merimde 47

Site: Merimde

Shape: large ovoid jar with flat base

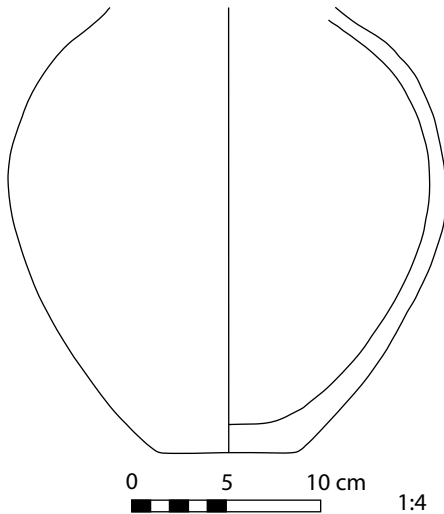
Material: Nile clay

Manufacture: handmade

Surface: diagonally burnished

Reference: Eiwanger 1992: 91, Plate 18.v.48

Dating: Merimde v



Merimde 48

Site: Merimde

Shape: large jar with spherical body and long neck

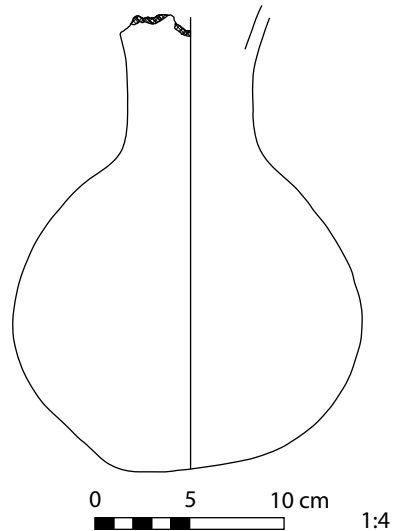
Material: Nile clay

Manufacture: handmade

Surface: body horizontally burnished and neck vertically burnished

Reference: Eiwanger 1992: 85, Plate 12.v.22

Dating: Merimde v



Merimde 49

Site: Merimde

Shape: vessel with flaring walls

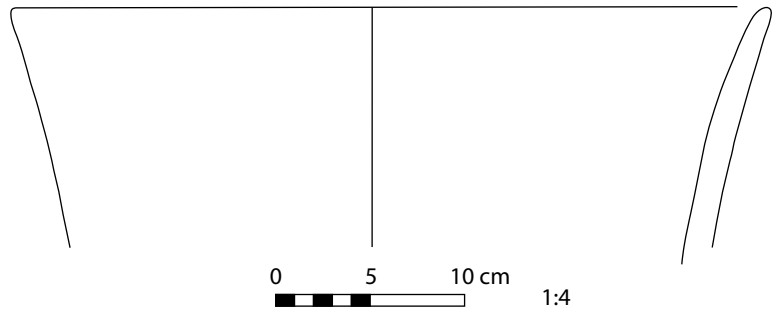
Material: Nile clay

Manufacture: handmade

Surface: plain

Reference: Eiwanger 1984: 94, Plate 35.I.623

Dating: Merimde I



Merimde 50

Site: Merimde

Shape: vessel with flaring walls

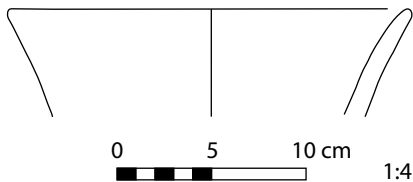
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished outside,
inside diagonally burnished

Reference: Eiwanger 1988: 71, Plate 15.II.288

Dating: Merimde II



Merimde 51

Site: Merimde

Shape: bowl with flaring rim

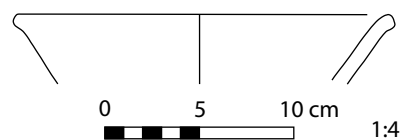
Material: Nile clay

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

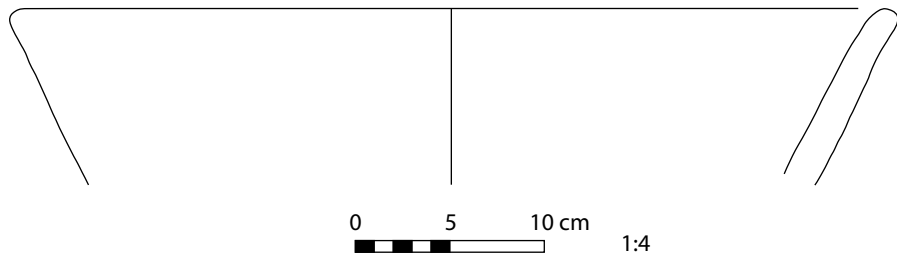
Material: Nile clay

Manufacture: handmade

Surface: horizontally and diagonally burnished

Reference: Eiwanger 1988: 59, Plate 3.II.50

Dating: Merimde II



Merimde 53

Site: Merimde

Shape: large bowl with flat-topped rim

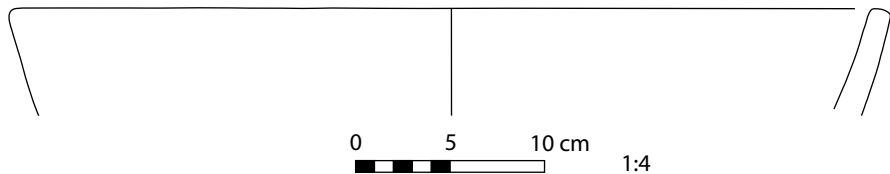
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished

Reference: Eiwanger 1988: 80, Plate 22.II.485

Dating: Merimde II



Merimde 54

Site: Merimde

Shape: bowl with flaring walls with groove in rim

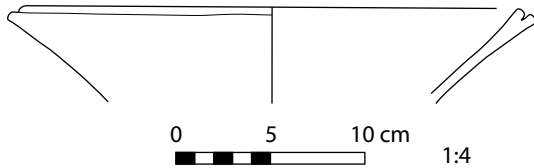
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished

Reference: Eiwanger 1992: 86, Plate 12.IV.137

Dating: Merimde IV



Merimde 55

Site: Merimde

Shape: bowl with flaring walls

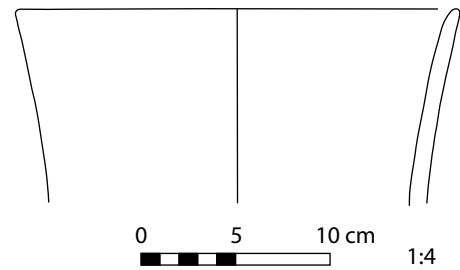
Material: Nile clay

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

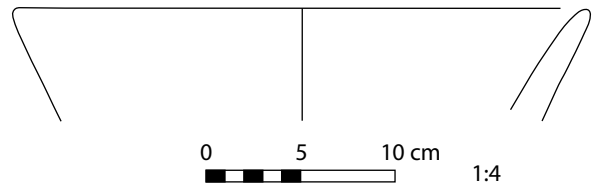
Material: Nile clay

Manufacture: handmade

Surface: horizontally burnished

Reference: Eiwanger 1984: 68, Plate 7.I.105

Dating: Merimde I



Merimde 57

Site: Merimde

Shape: bowl with flaring walls, slightly incurved rim, and flat base

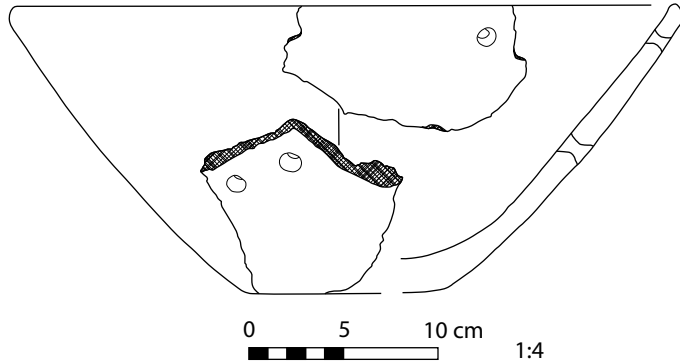
Material: Nile clay

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

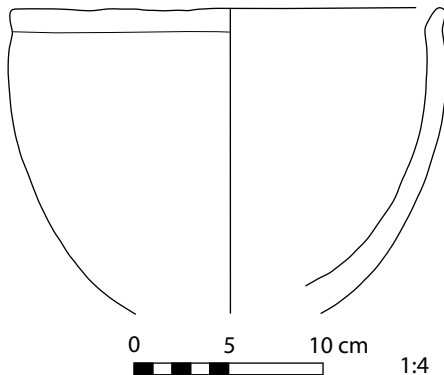
Material: Nile clay

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

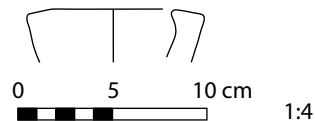
Material: Nile clay

Manufacture: handmade

Surface: plain

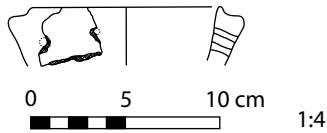
Reference: Eiwanger 1984: 94, Plate 35.I.629

Dating: Merimde I



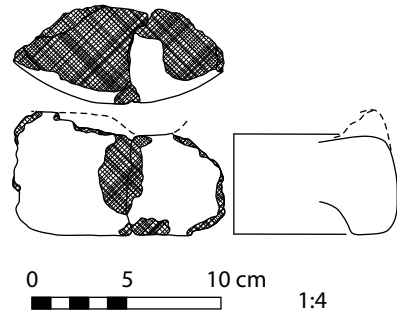
Merimde 60

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



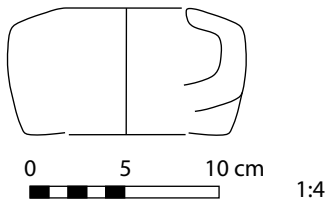
Merimde 61

Site: Merimde
Shape: large tray (?)
Material: Nile clay
Manufacture: handmade
Surface: horizontally burnished outside, inside burnished in vertical strips
Reference: Eiwanger 1984: 86, Plate 22.I.447
Dating: Merimde I



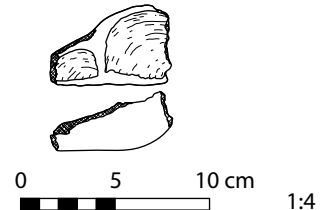
Merimde 62

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
Reference: Eiwanger 1992: 86, Plate 13.IV.147
Dating: Merimde IV



Merimde 64

Site: Merimde

Shape: large bowl with flat rim

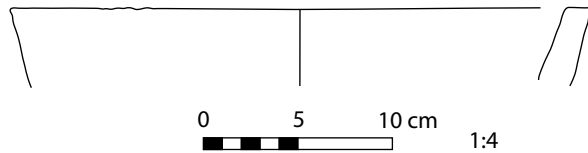
Material: Nile clay

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

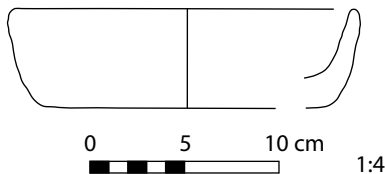
Material: Nile clay

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

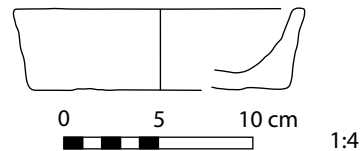
Material: Nile clay

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

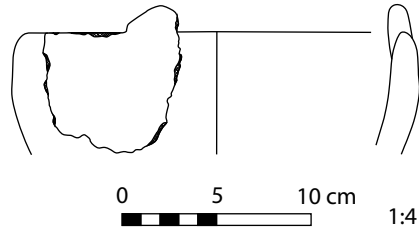
Material: Nile clay

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

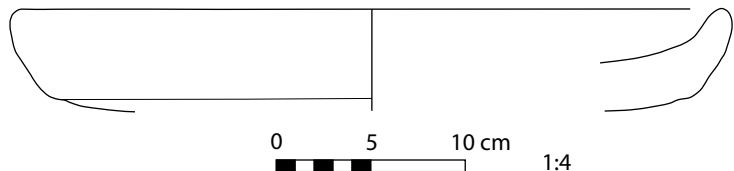
Material: Nile clay

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

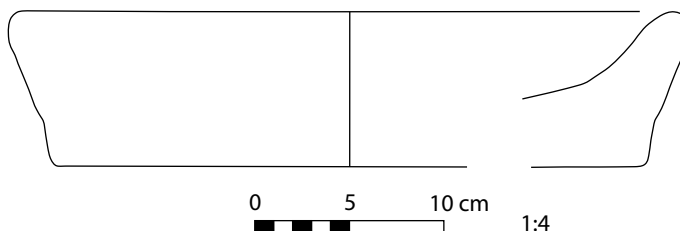
Material: Nile clay

Manufacture: handmade

Surface: plain

Reference: Eiwanger 1988: 85, Plate 30.II.632

Dating: Merimde II



Merimde 71

Site: Merimde

Shape: stand (?)

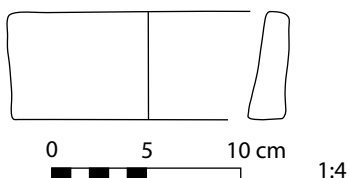
Material: Nile clay

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

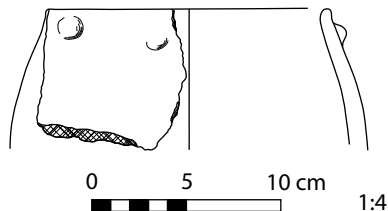
Material: Nile clay

Manufacture: handmade

Surface: partially horizontally burnished
outside, applications below rim

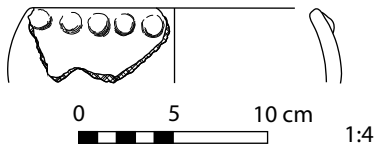
Reference: Eiwanger 1992: 86, Plate 13.IV.150

Dating: Merimde IV



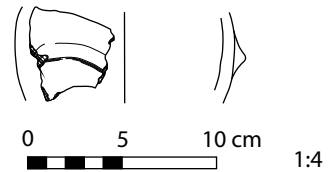
Merimde 73

Site: Merimde
Shape: vessel with incurved sides
Material: Nile clay
Manufacture: handmade
Surface: horizontally burnished, applications below rim
Reference: Eiwanger 1992: 92, Plate 20.IV.253
Dating: Merimde IV



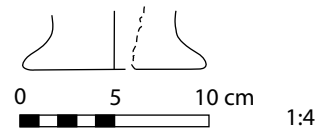
Merimde 74

Site: Merimde
Shape: vessel body part
Material: Nile clay
Manufacture: handmade
Surface: horizontally burnished outside, applications on body
Reference: Eiwanger 1992: 92, Plate 20.IV.254
Dating: Merimde IV



Merimde 75

Site: Merimde
Shape: feet
Material: Nile clay
Manufacture: handmade
Surface: horizontally burnished
Reference: Eiwanger 1992: 86, Plate 12.IV.132
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

Debono, F., and B. Mortensen. 1990. *El-Omari. A Neolithic Settlement and Other Sites in the Vicinity of Wadi Hof, Helwan*, AV 82. Mainz am Rhein: Philipp von Zabern.

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

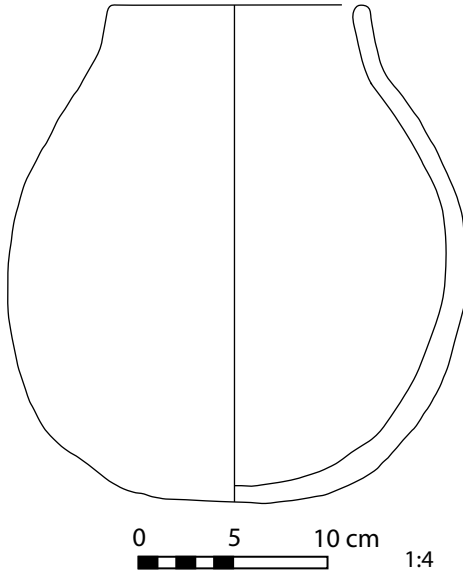
Manufacture: handmade

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

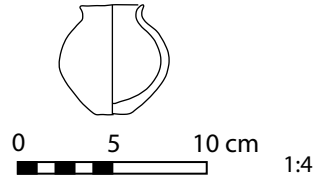
Manufacture: handmade

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

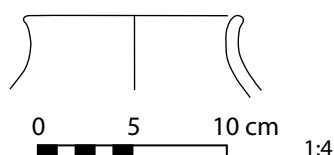
Material: clay with medium to coarse straw, fine sand, and calcite particles

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

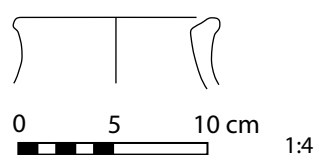
Material: clay with medium to coarse straw, fine sand, and calcite particles

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

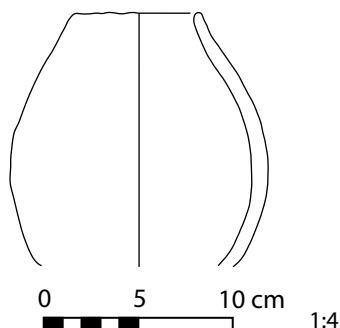
Manufacture: handmade

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

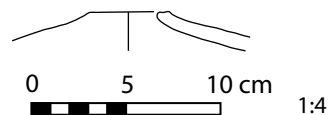
Material: clay with medium straw and some sand

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

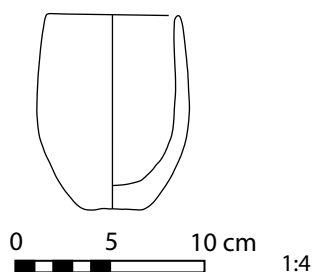
Material: clay with small amount of fine straw

Manufacture: handmade

Surface: red-coated (?) outside, smoothed inside

Reference: Debono and Mortensen 1990: Plate 3: 30, Type ivb

Dating: Neolithic in Omari



Omari 8

Site: Omari

Shape: beaker with rounded body, vertical rim, and flat base

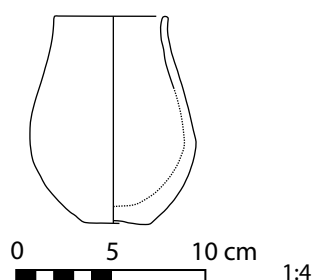
Material: clay with small amount of fine straw

Manufacture: handmade

Surface: plum/red-slipped, polished outside, smoothed inside

Reference: Debono and Mortensen 1990: Plate 4: 8, Type ivd

Dating: Neolithic in Omari



Omari 9

Site: Omari

Shape: beaker with rounded body, vertical rim, and flat base

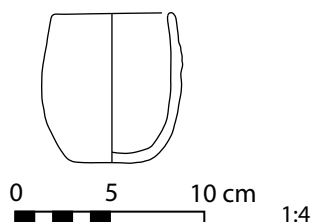
Material: clay with small amount of fine straw

Manufacture: handmade

Surface: red/brown-slipped, polished

Reference: Debono and Mortensen 1990: Plate 4: 12, Type ivd

Dating: Neolithic in Omari



Omari 10

Site: Omari

Shape: pot with incurved plain rim

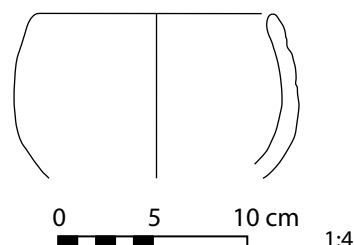
Material: clay with coarse straw

Manufacture: handmade

Surface: coarsely polished

Reference: Debono and Mortensen 1990: Plate 4: 22, Type va

Dating: Neolithic in Omari



Omari 11

Site: Omari

Shape: pot with incurved plain rim and knob handles

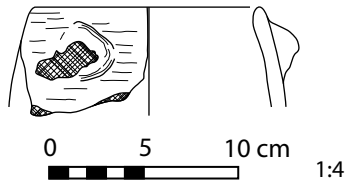
Material: clay with coarse straw

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

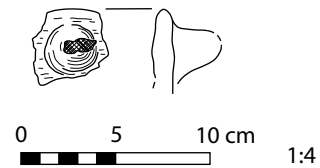
Material: clay with coarse straw

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

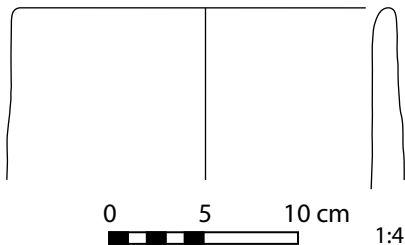
Material: clay with coarse straw

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

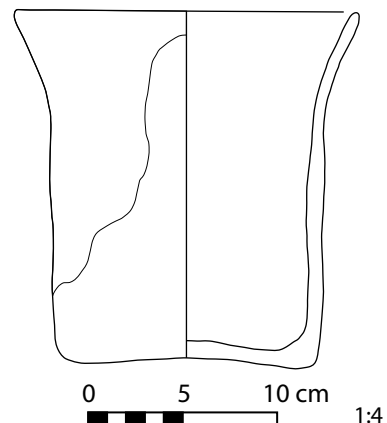
Manufacture: handmade

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

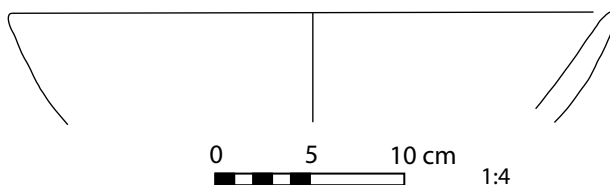
Manufacture: handmade

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

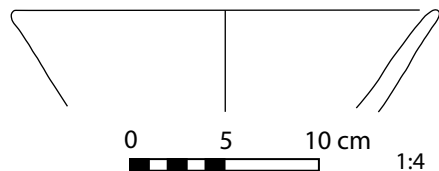
Manufacture: handmade

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

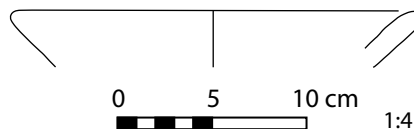
Manufacture: handmade

Surface: brown, polished

Remarks: similar to pots from Merimde

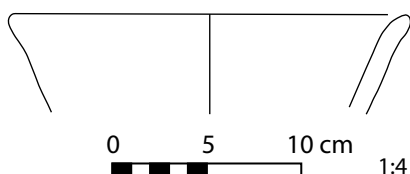
Reference: Debono and Mortensen 1990: Plate 7: 2, Group VII

Dating: Neolithic in Omari



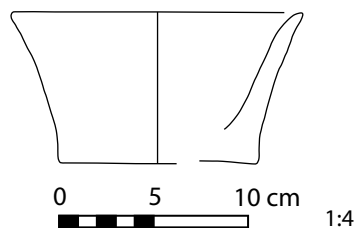
Omari 18

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



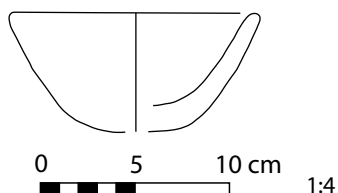
Omari 19

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



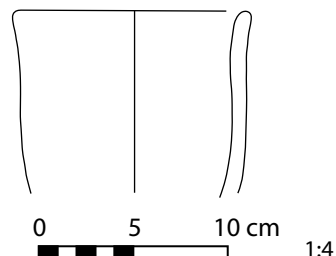
Omari 20

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
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

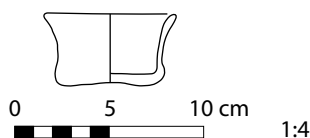
Manufacture: handmade

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

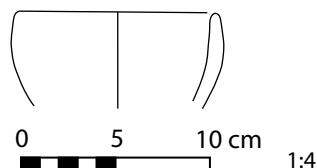
Material: clay with medium straw and some sand

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

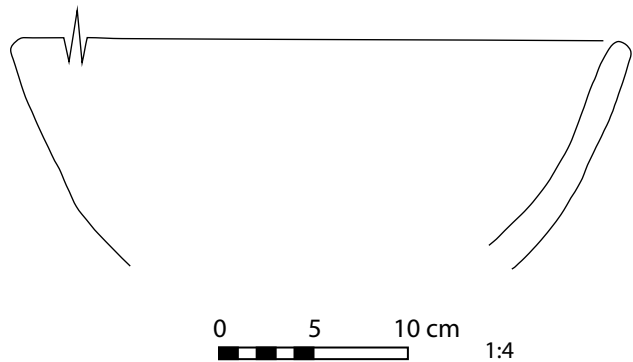
Material: clay with coarse straw

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 and flat base

Material: clay with coarse straw

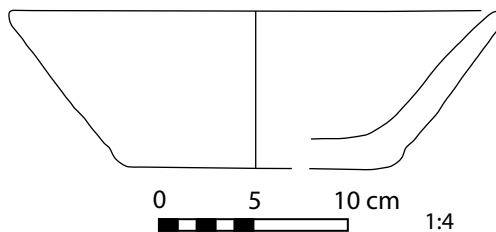
Manufacture: handmade

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

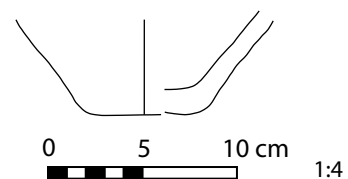
Manufacture: handmade

Surface: polished outside, smoothed inside

Reference: Debono and Mortensen 1990:

Plate 10: 6

Dating: Neolithic in Omari



Omari 28

Site: Omari

Shape: base of an open vessel

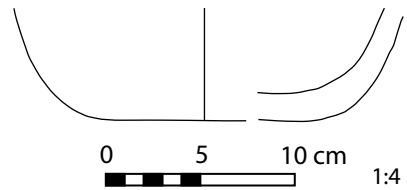
Material: coarse ware

Manufacture: handmade

Surface: smoothed

Reference: Debono and Mortensen 1990: Plate 13: 12

Dating: Neolithic in Omari



Omari 29

Site: Omari

Shape: small elongated bowl with two “feet”

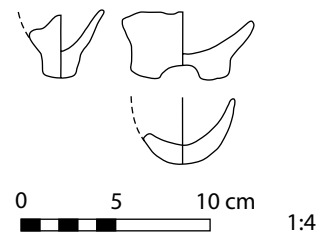
Material: coarse clay

Manufacture: handmade

Surface: smoothed

Reference: Debono and Mortensen 1990: Plate 14: 4

Dating: Neolithic in Omari



Omari 30

Site: Omari

Shape: lower part of bowl with three “feet”

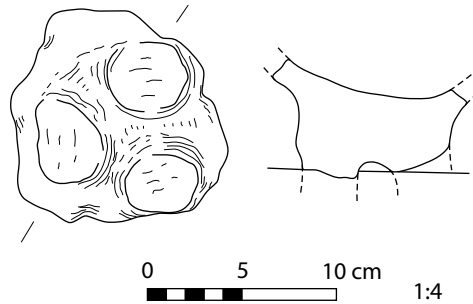
Material: coarse clay

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

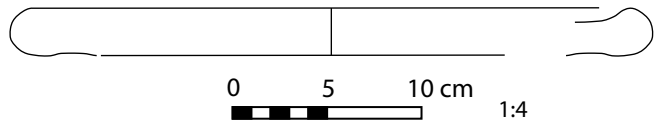
Material: clay with sand

Manufacture: handmade

Surface: smoothed

Reference: Debono and Mortensen 1990: Plate 14: 6

Dating: Neolithic in Omari



Badari

4100–3700 B.C.

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

- Bourriau, J. D. 1981. *Umm el-Ga'ab. Pottery from the Nile Valley before the Arab Conquest*. Cambridge: Cambridge University Press.
- Brunton, G. 1927. *Qau and Badari I*. London: British School of Archaeology in Egypt and Egyptian Research Account.
- . 1928. *Qau and Badari II*. London: British School of Archaeology in Egypt.
- . 1930. *Qau and Badari III*. London: British School of Archaeology in Egypt.
- . 1937. *Mostagedda and the Tasian Culture*. London: B. Quaritch.
- Brunton, G., and G. Caton-Thompson. 1928. *The Badarian Civilisation and Predynastic Remains near Badari*. London: British School of Archaeology in Egypt.
- Lugn, P. 1931. A “Beaker” Pot in the Stockholm Egyptian Museum. *JEA* 17: 22.

Badari 1

Site: Mostagedda

Shape: neckless jar with ovoid body and flat base

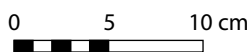
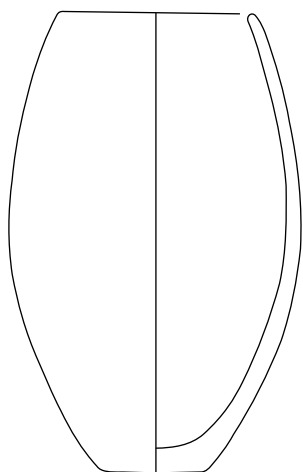
Material: fine brown (Nile) with straw

Manufacture: handmade

Surface: black-slipped

Reference: Brunton 1937: Plate XVIII, 18

Dating: Badari



1:4

Badari 2

Site: Mostagedda

Shape: bag-shaped jar with rounded base

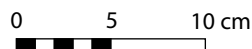
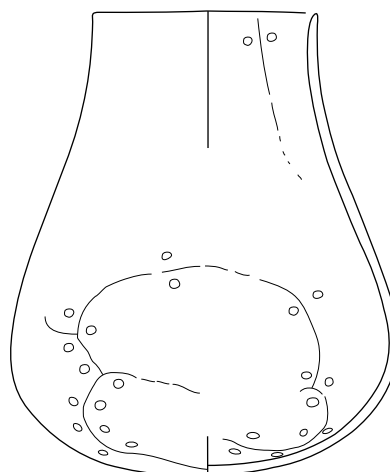
Material: not stated

Manufacture: handmade

Surface: rippled

Reference: Brunton 1937: Plate XVIII, 29D

Dating: Badari



1:4

Badari 3

Site: Mostagedda

Shape: bag-shaped jar with flaring rim and flat base

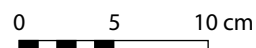
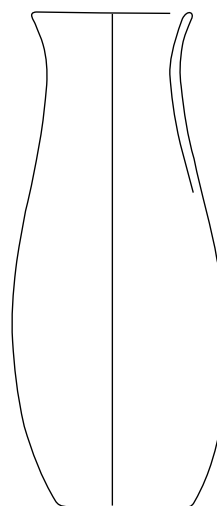
Material: not stated

Manufacture: handmade

Surface: not stated

Reference: Brunton 1937: Plate XVIII, 51M

Dating: Badari



1:4

Badari 4

Site: Mostagedda

Shape: bag-shaped jar with flaring rim and flat base

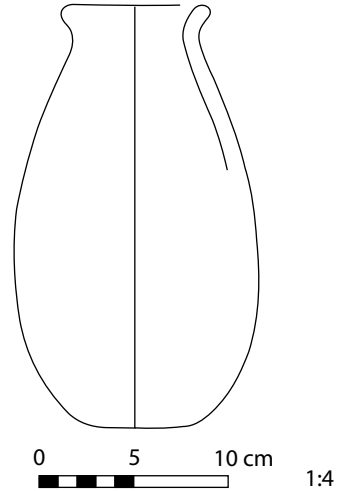
Material: coarse brown

Manufacture: handmade

Surface: not stated

Reference: Brunton 1937: Plate XXI, 55H

Dating: Badari



Badari 5

Site: Mostagedda

Shape: bag-shaped jar with short flaring rim

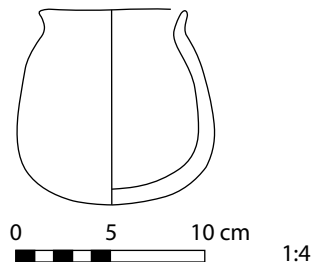
Material: not stated

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

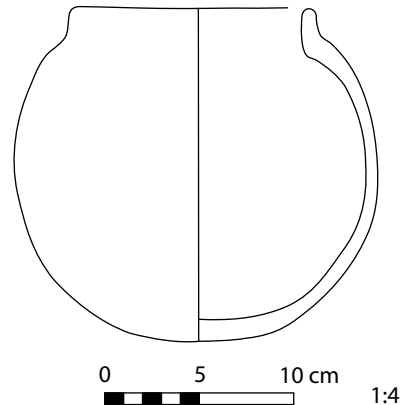
Manufacture: handmade

Surface: not stated

Reference: Brunton 1937: Plate XXI, 51H

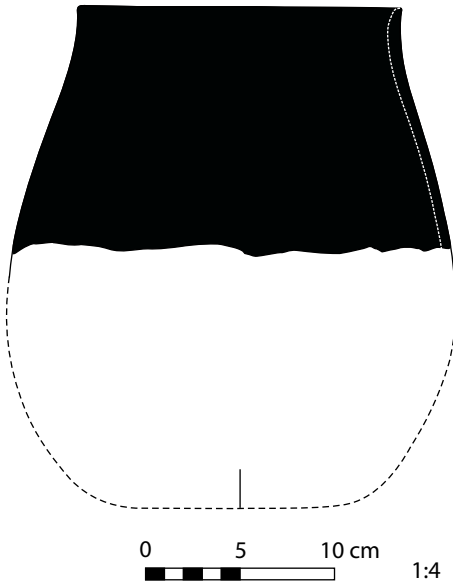
Dating: Badari

Representative Example: similar to Color Plate 4.3



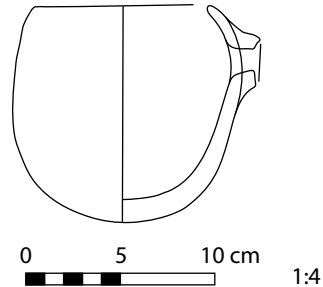
Badari 7

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



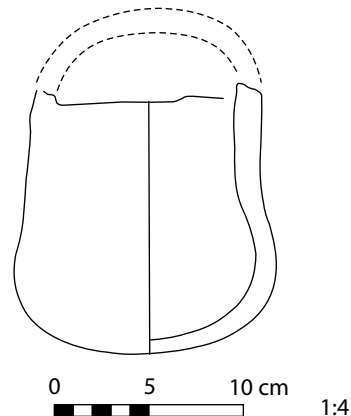
Badari 8

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

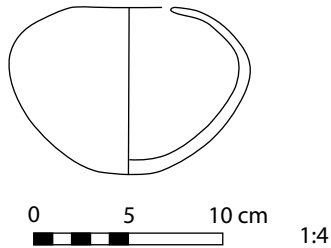
Material: not stated

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

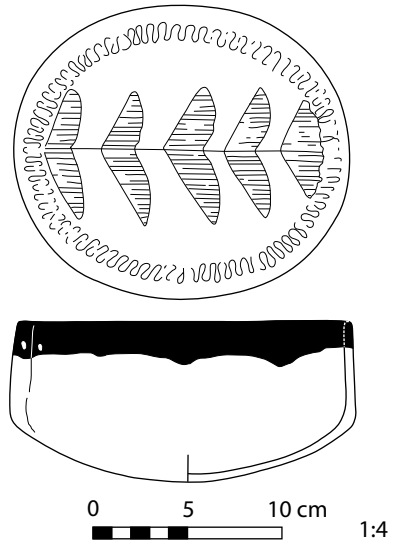
Material: not stated

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

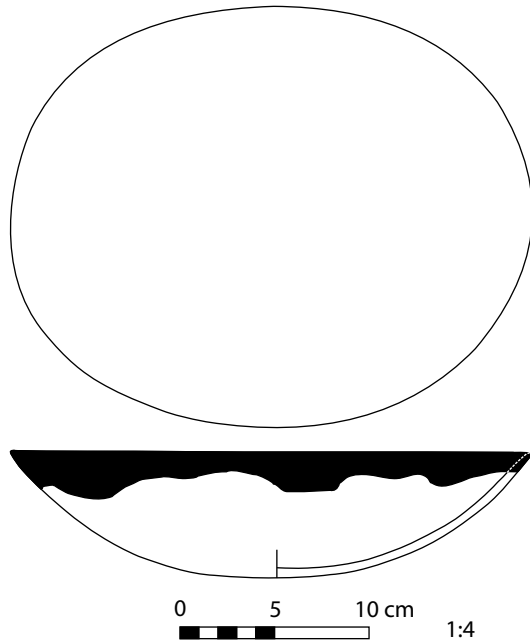
Material: not stated

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

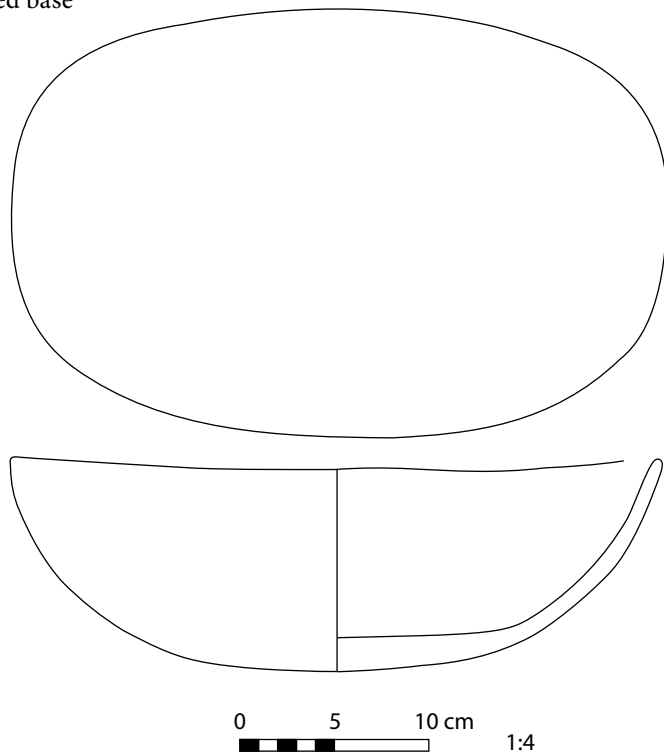
Material: not stated

Manufacture: handmade

Surface: not stated

Reference: Brunton 1937:
Plate XIX, 7P

Dating: Badari



Badari 14

Site: Mostagedda

Shape: simple oval bowl with rounded base

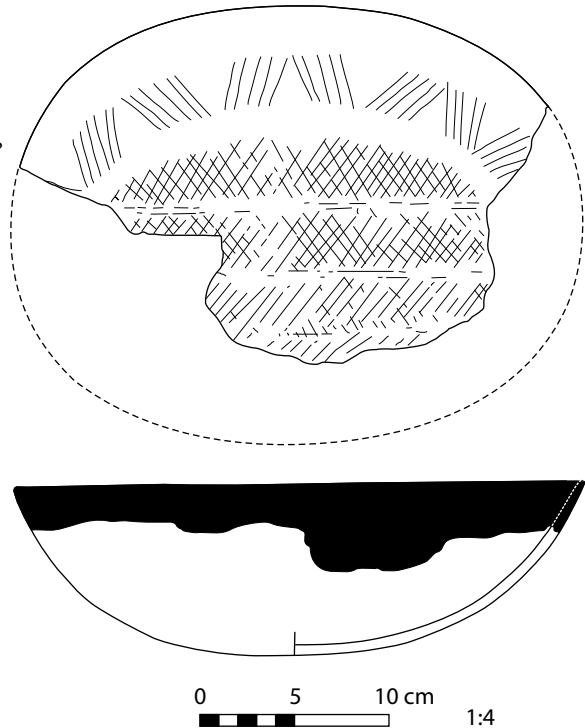
Material: not stated

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

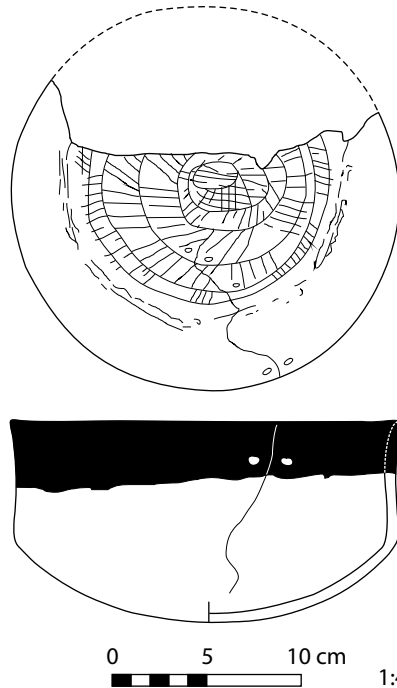
Material: not stated

Manufacture: handmade

Surface: black top, rippled inside rim, with incised decoration

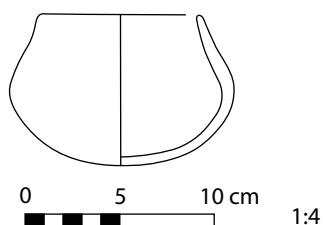
Reference: Brunton 1937: Plate XVI, 4M

Dating: Badari



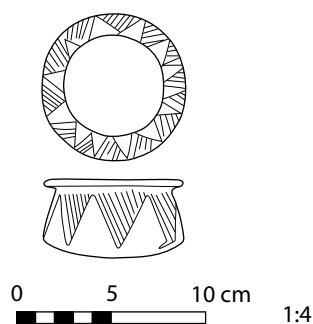
Badari 16

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



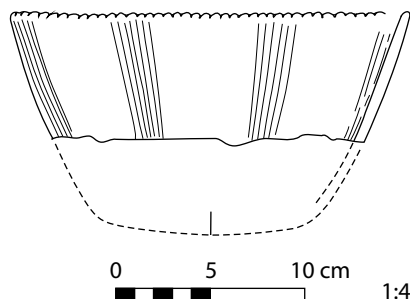
Badari 17

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 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 19

Site: Mostagedda

Shape: rectangular bowl with slightly incurved walls

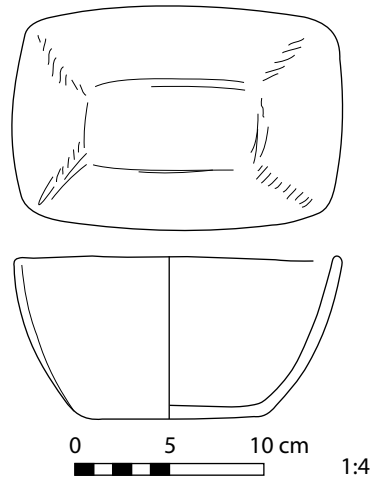
Material: not stated

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

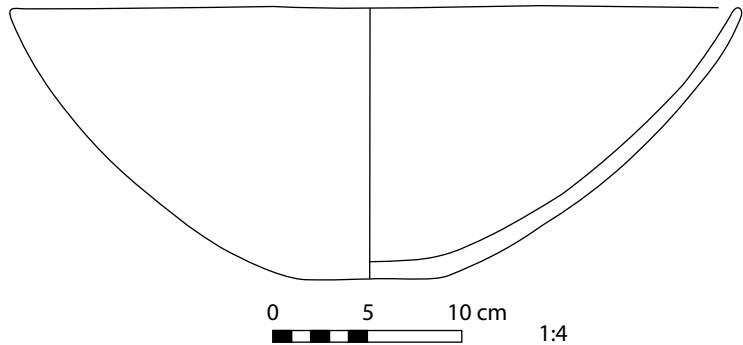
Material: not stated

Manufacture: handmade

Surface: not stated

Reference: Brunton 1937: Plate XVIII, 4M

Dating: Badari



Badari 21, 22

Site: Mostagedda

Shape: deep bowl with bent walls

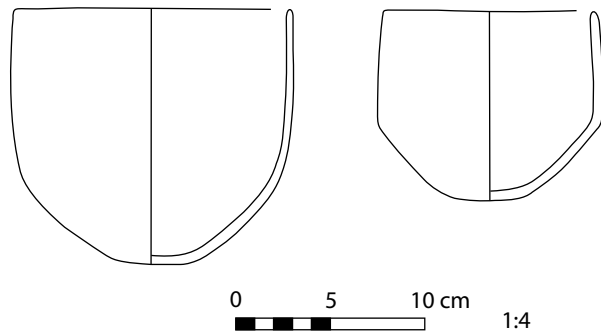
Material: dark gray-brown clay

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

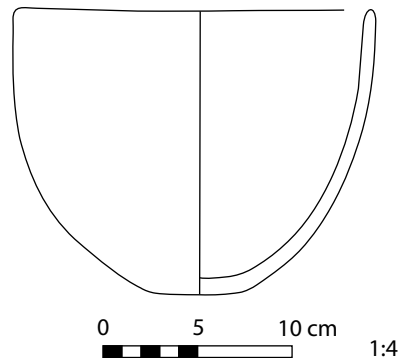
Manufacture: handmade

Surface: not stated

Reference: Brunton 1937: Plate XI, 17

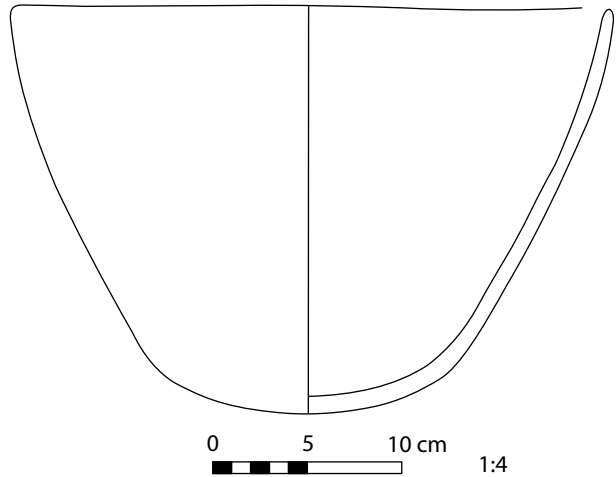
Dating: Tasa-Badari

Representative Example: similar to Color Plate 4.4



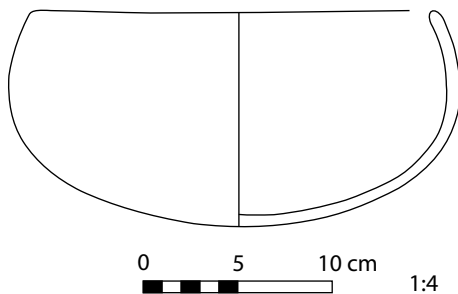
Badari 24

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



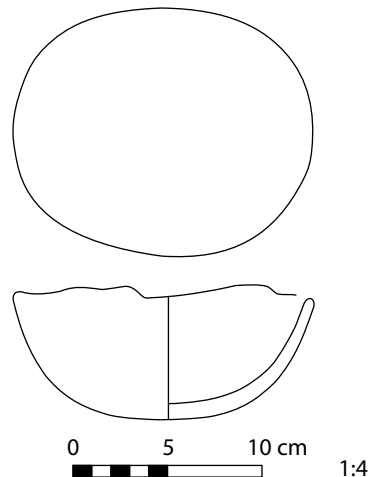
Badari 25

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

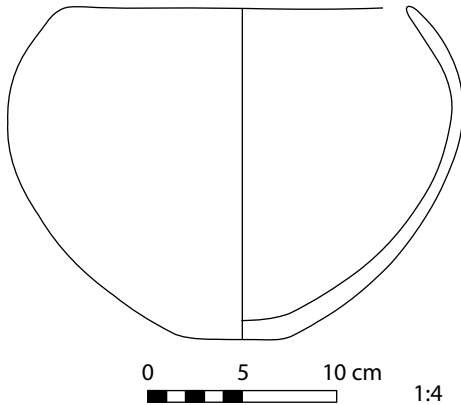
Material: rough brown

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

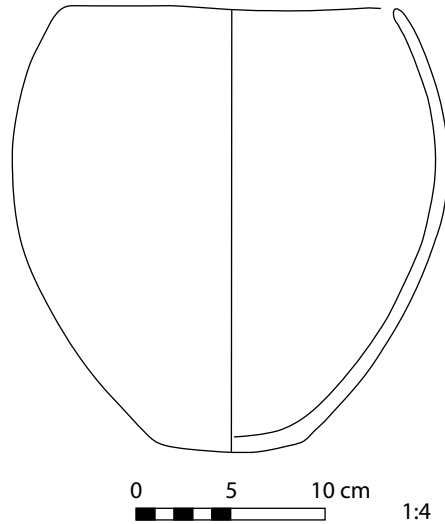
Material: rough brown

Manufacture: handmade

Surface: not stated

Reference: Brunton 1937: Plate XI, 32

Dating: Tasa-Badari



Badari 29

Site: Mostagedda

Shape: deep bowl with bent walls

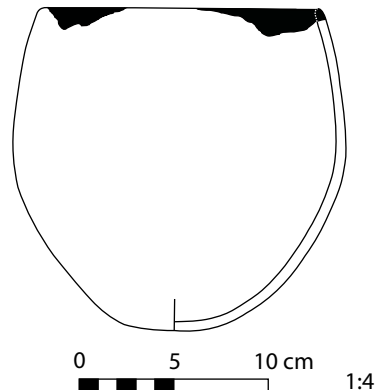
Material: dark gray-brown

Manufacture: handmade

Surface: black top, vertically rippled

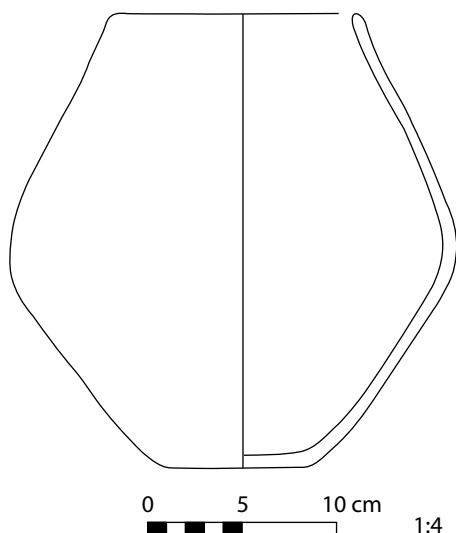
Reference: Brunton 1937: Plate XII, 45

Dating: Tasa-Badari



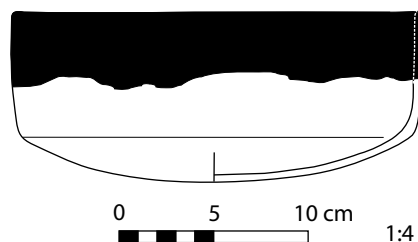
Badari 30

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



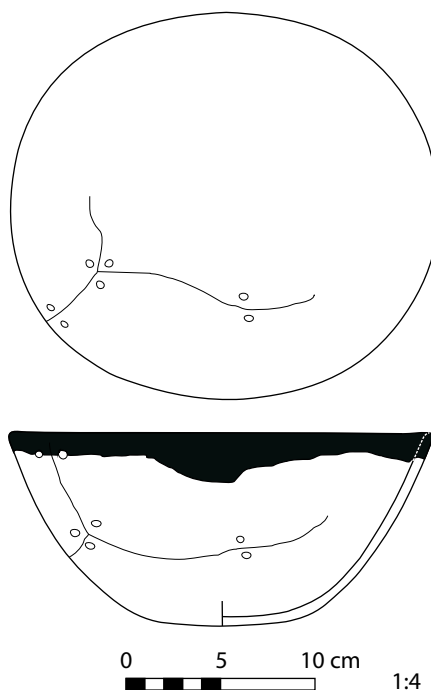
Badari 31

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 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 33

Site: Mostagedda

Shape: deep hemispherical bowl with rounded base

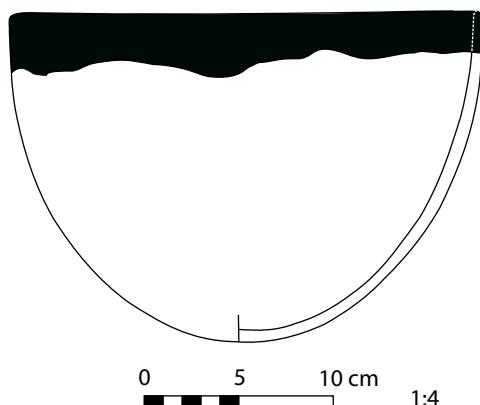
Material: not stated

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

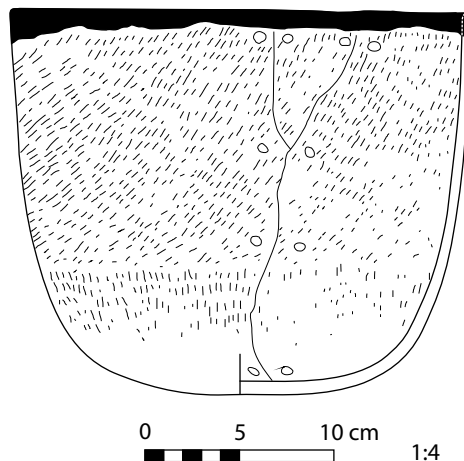
Material: not stated

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

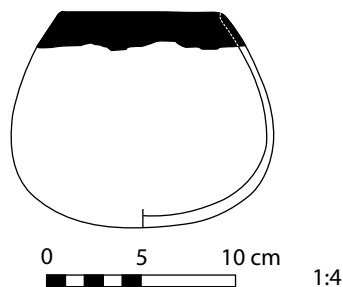
Manufacture: handmade

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

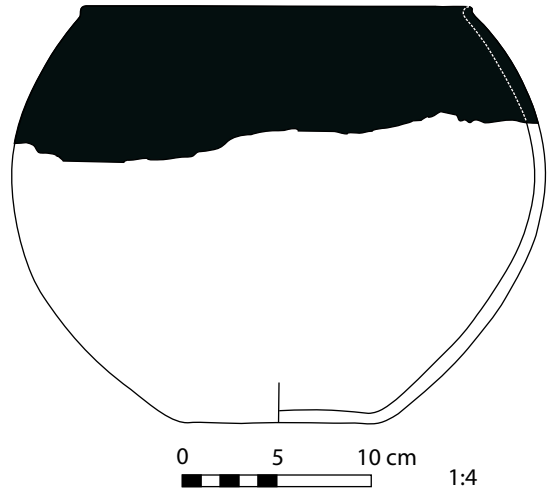
Material: not stated

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

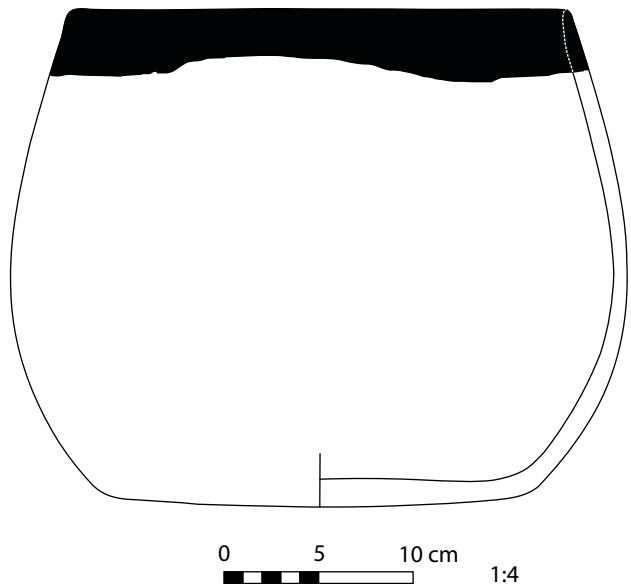
Material: not stated

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

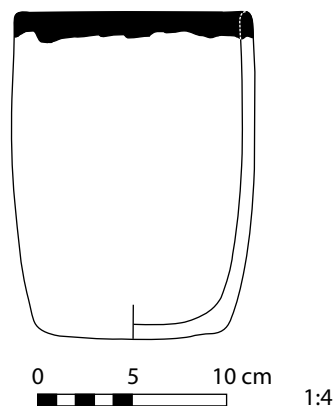
Material: dark red

Manufacture: handmade

Surface: black top, smoothed

Reference: Brunton 1937: Plate XVI, 5T

Dating: Badari



Badari 39

Site: Mostagedda

Shape: large deep beaker with flat base

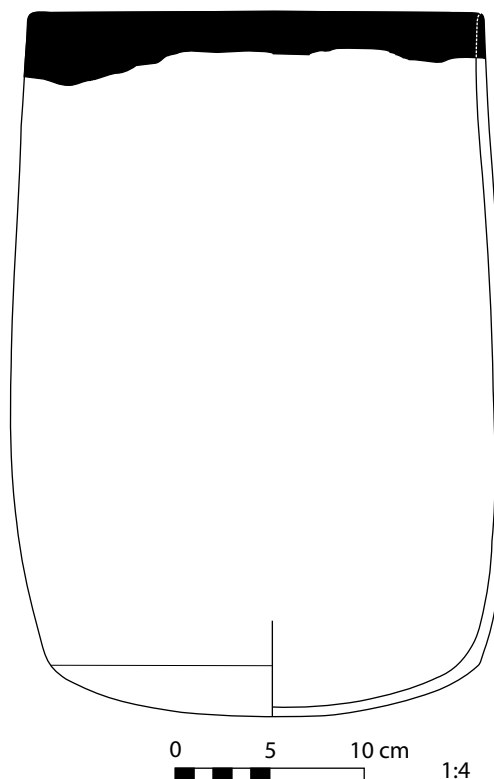
Material: not stated

Manufacture: handmade

Surface: black top, fine diagonal ripple, rippled 5 cm down from rim inside

Reference: Brunton 1937: Plate XVI, 10D

Dating: Badari



Badari 40

Site: Mostagedda

Shape: beaker with flaring rim and flat base

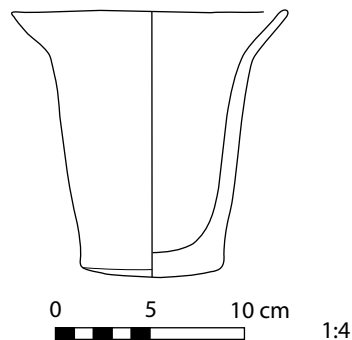
Material: rough brown

Manufacture: handmade

Surface: not stated

Reference: Brunton 1937: Plate XVIII, 27

Dating: Badari



Badari 41

Site: Mostagedda

Shape: beaker with flat base

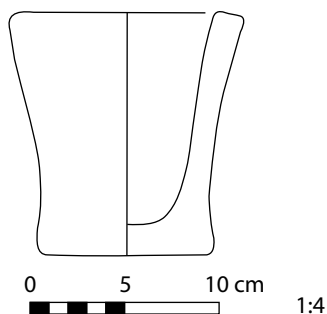
Material: not stated

Manufacture: handmade

Surface: red-slipped, polished inside and outside, rippled outside

Reference: Brunton 1937: Plate XVIII, 30

Dating: Badari



Badari 42

Site: Mostagedda

Shape: deep basin with incurved rim and flat base

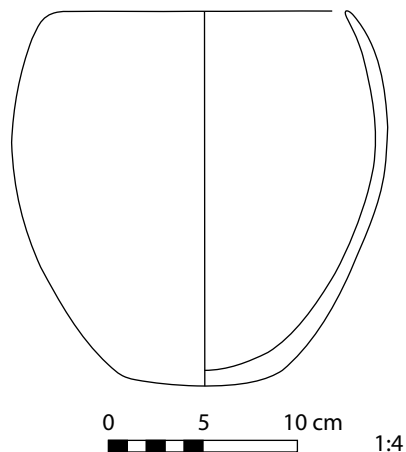
Material: fine clay

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

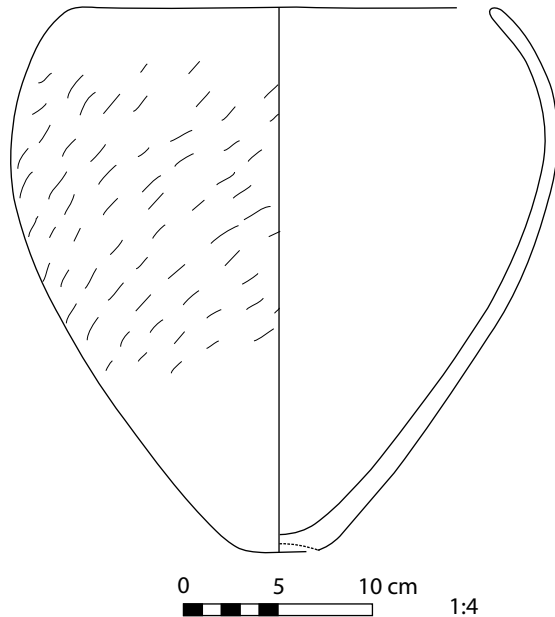
Material: fine clay

Manufacture: handmade

Surface: coated, finger rippled

Reference: Brunton 1937: Plate XXI, 43M

Dating: Badari



Badari 44

Site: Mostagedda

Shape: basin with incurved rim

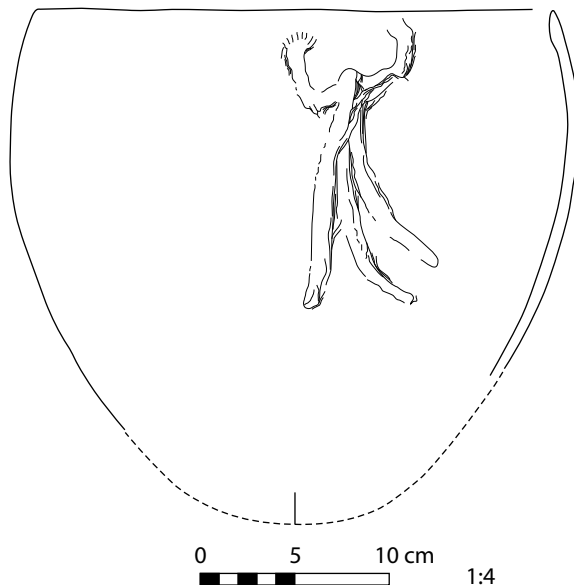
Material: drab-red

Manufacture: handmade

Surface: applied decoration inside

Reference: Brunton 1937: Plate XVIII, 41

Dating: Badari



Badari 45

Site: Mostagedda

Shape: large basin with incurved walls and knob-like base

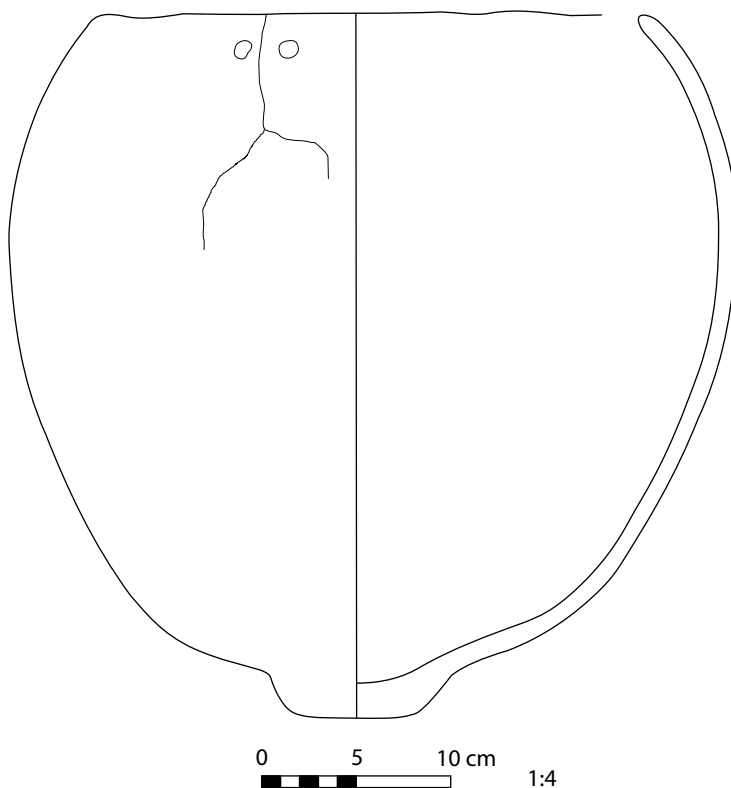
Material: gray-brown, hard

Manufacture: handmade

Surface: not stated

Reference: Brunton 1937: Plate xx, 26E

Dating: Badari



Badari 46

Site: Mostagedda

Shape: deep conical vat with rounded base

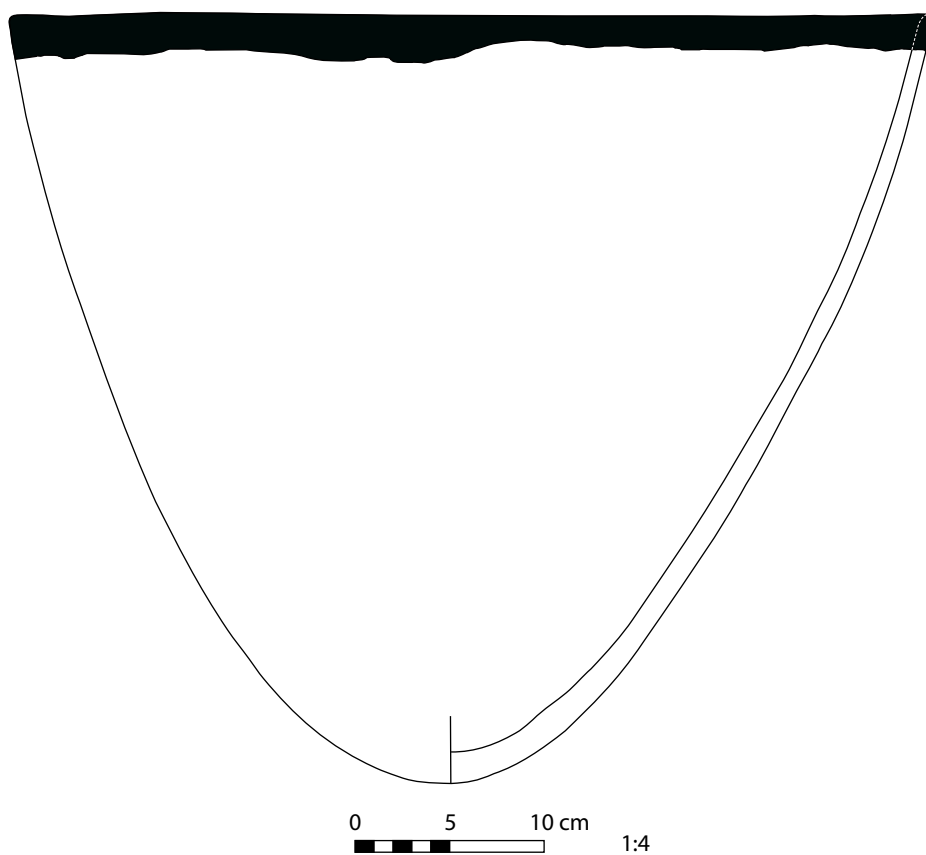
Material: not stated

Manufacture: handmade

Surface: black top, smoothed black slip

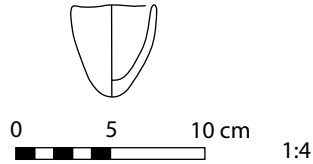
Reference: Brunton 1937: Plate XX, 27D

Dating: Badari



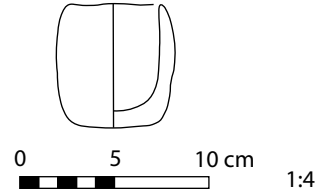
Badari 47

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



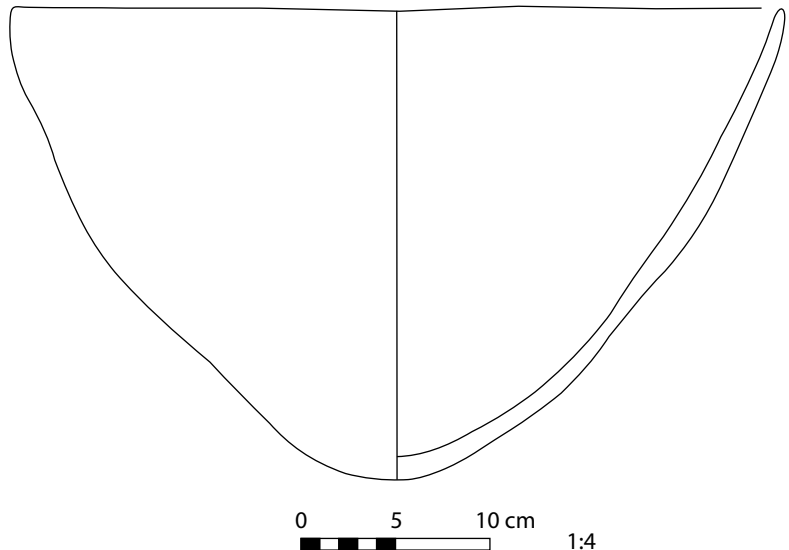
Badari 48

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

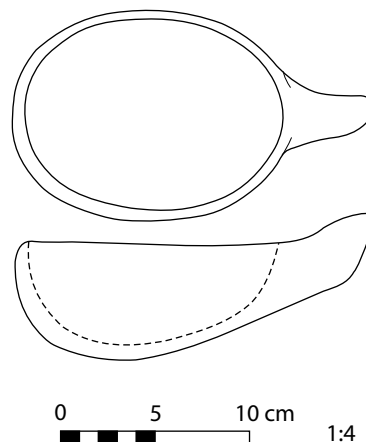
Material: rough brown

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

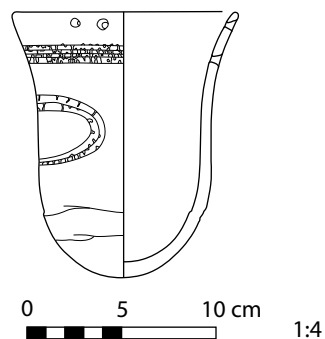
Surface: irregularly burnished

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: Tasian–early Badarian



Badari 52, 53

Site: Mostagedda

Shape: bell-shaped vessel

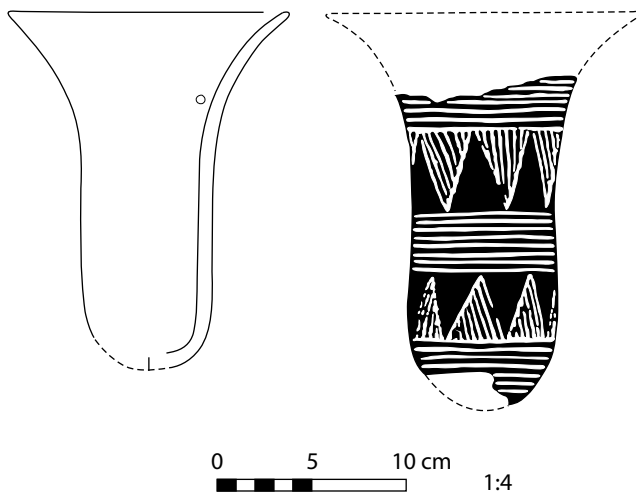
Material: Nile clay

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

- Baumgartel, E. J. 1970. *Petrie's Naqada Excavation: A Supplement*. London: B. Quaritch.
- Bourriau, J. D. 1981. *Umm el-Ga'ab. Pottery from the Nile Valley before the Arab Conquest*. Cambridge: Cambridge University Press.
- Buchez, N. 2002. Le mobilier céramique. In *Adaïma. 1. Économie et habitat*, edited by B. Midant-Reynes, 169–289. Cairo: IFAO.
- Crowfoot Payne, J. 1993. *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*. Oxford: Oxford University Press.
- Kaiser, W. 1957. *Zur Innen Chronologie der Naqadakultur*. *Archaeologica Geographica* 6: 69–77.
- Petrie, W. M. F. 1921. *Corpus of Prehistoric Pottery and Palettes*. London: British School of Archaeology in Egypt.
- Regner, C. 1998. *Keramik*. Wiesbaden: Harrassowitz.

Naqada I 1

Site: Naqada

Shape: large beaker

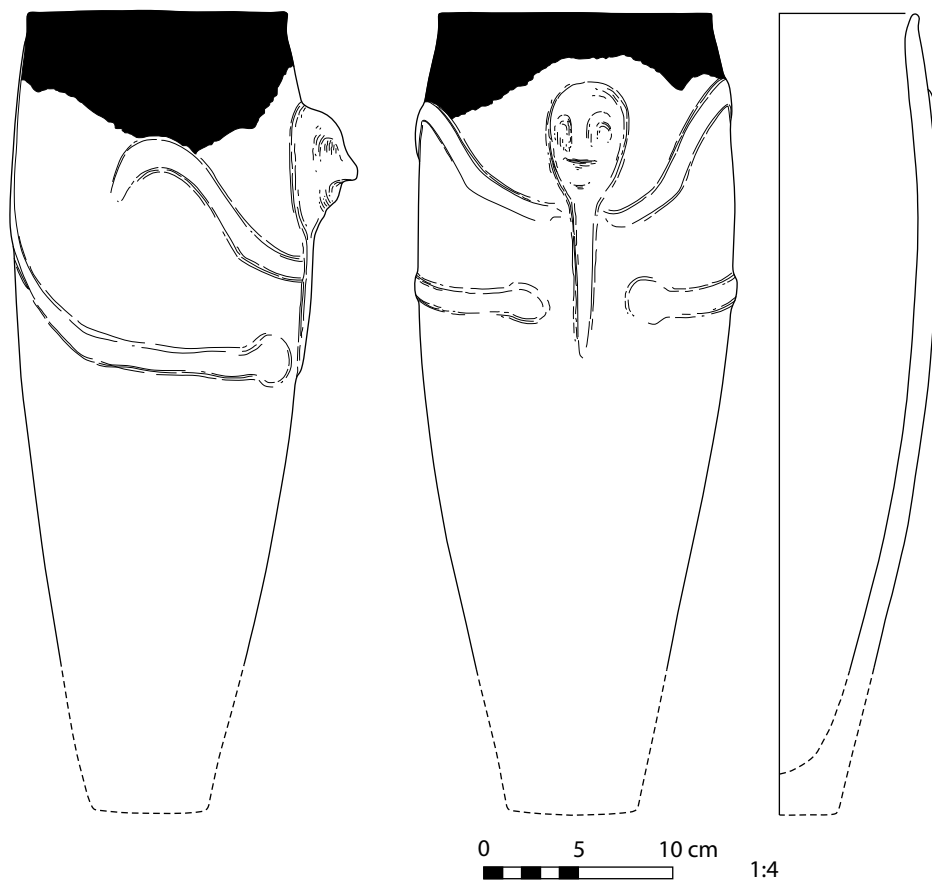
Material: fine Nile (probably NB1)

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

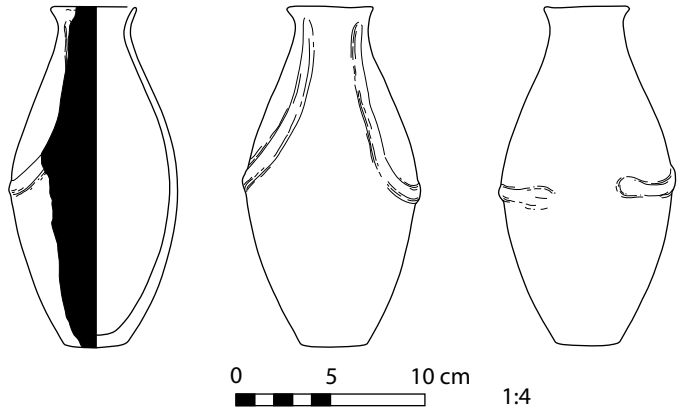
Material: fine Nile (probably NB1)

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

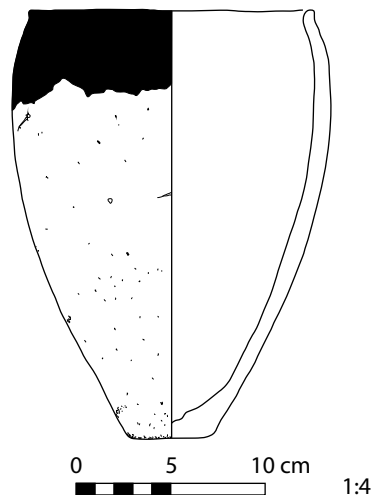
Material: NB1

Manufacture: handmade

Surface: red-coated with black rim; polished

Reference: Regner 1998: 43

Dating: Naqada IC-IIA



Naqada I 4

Site: Naqada

Shape: jar with ovoid body, simple rim, and narrow flat base

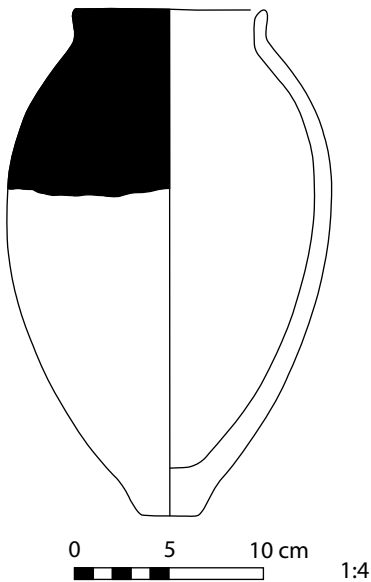
Material: fine Nile (probably NB1)

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



Naqada I 5

Site: Naqada

Shape: bottle

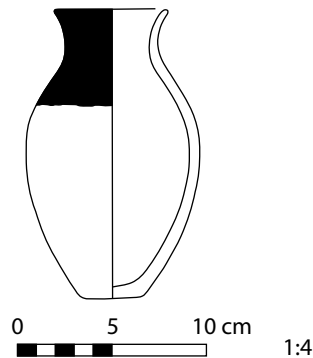
Material: fine Nile (probably NB1)

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



Naqada I 6

Site: Abadiya

Shape: jar with ovoid body, recurved rim, and flat base

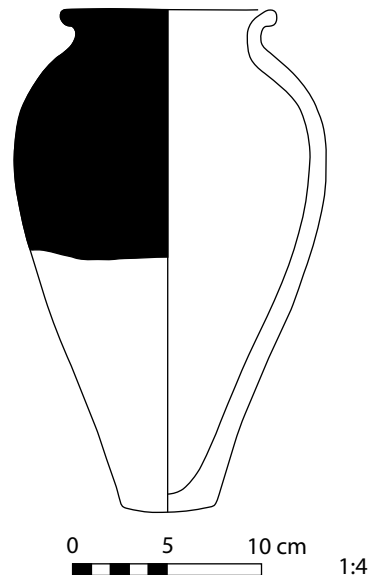
Material: fine Nile (probably NB1)

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

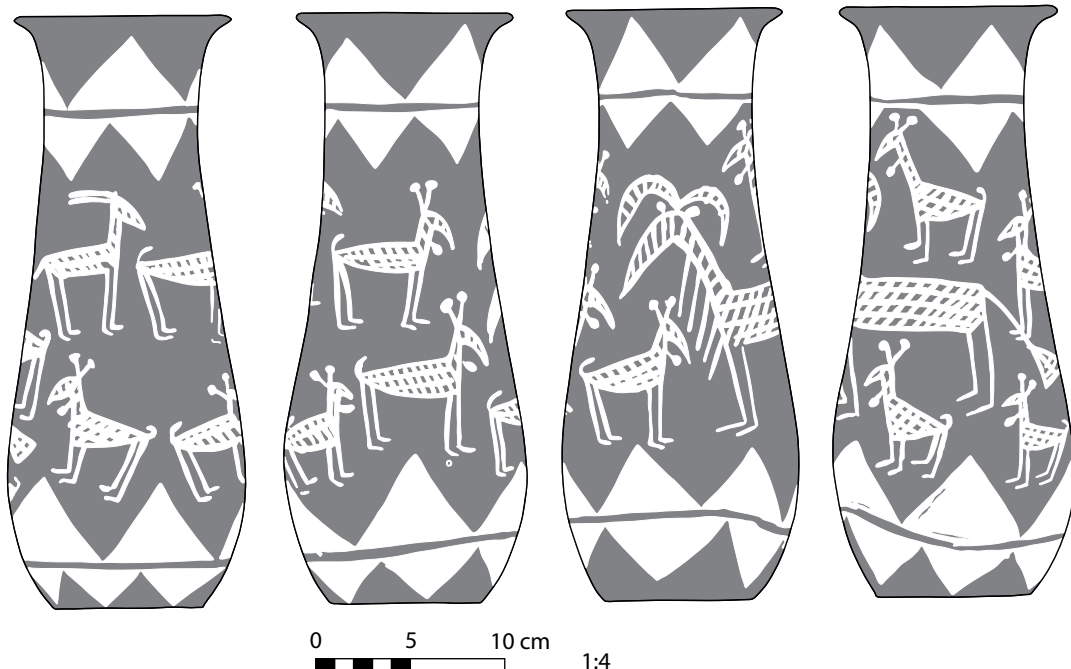
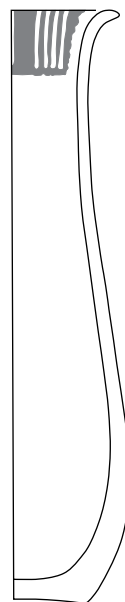
Decoration pattern: flock of sheep and goats within border of double triangles

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

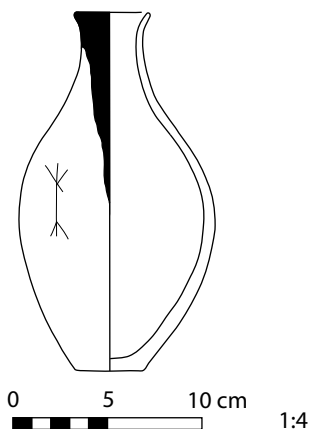
Material: fine Nile (probably NB1)

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

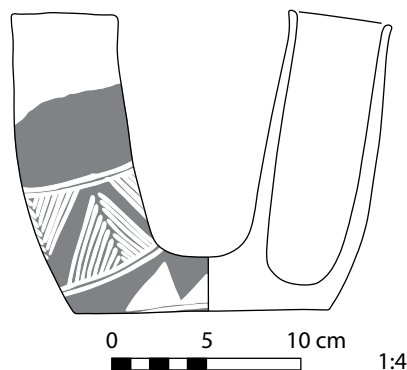
Material: fine Nile (probably NB1)

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

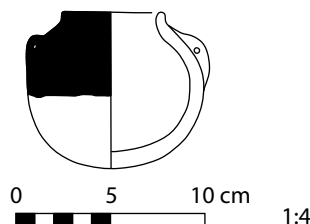
Material: fine Nile (probably NB1)

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

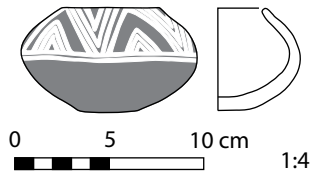
Material: fine Nile (probably NB1)

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

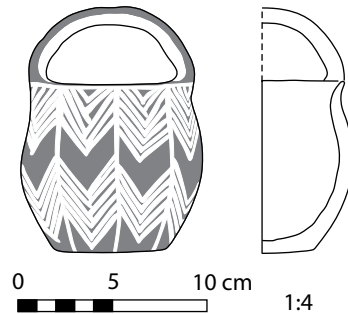
Material: fine Nile (probably NB1)

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?)

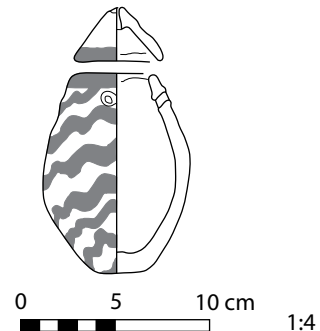
Material: AV6

Manufacture: handmade

Surface: smoothed, with red painted decoration

Reference: Buchez 2002: 221, Figure 2.10: 193

Dating: Naqada IC



Naqada I 14

Site: Abadiya

Shape: neckless jar with ovoid body, ring foot, and two small vertical handles

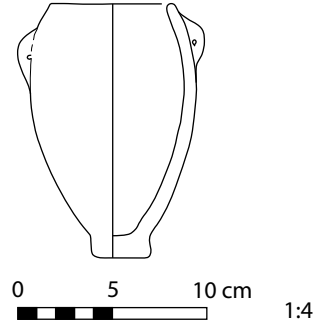
Material: fine Nile (probably NB1) with some chaff

Manufacture: handmade

Surface: brown-coated, with gray patches; vertically burnished outside

Reference: Crowfoot Payne 1993: Figure 32, 584

Dating: Naqada I



Naqada I 15

Site: Mahasna

Shape: double pot with two suspension holes

Material: fine Nile (probably NB1)

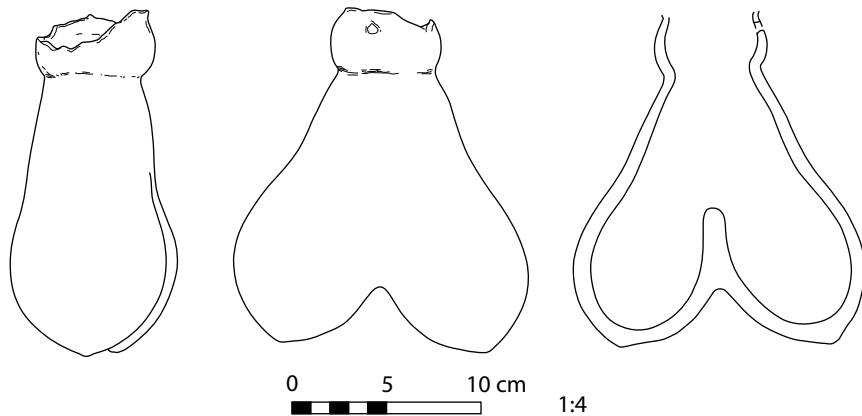
Manufacture: handmade

Surface: brown/black-coated; vertically burnished outside, horizontally near top

Remarks: incised potmark

Reference: Crowfoot Payne 1993: Figure 32, 576

Dating: Naqada I



Naqada I 16

Site: Naqada

Shape: segmented bottle

Material: fine Nile (probably NB1)

Manufacture: handmade

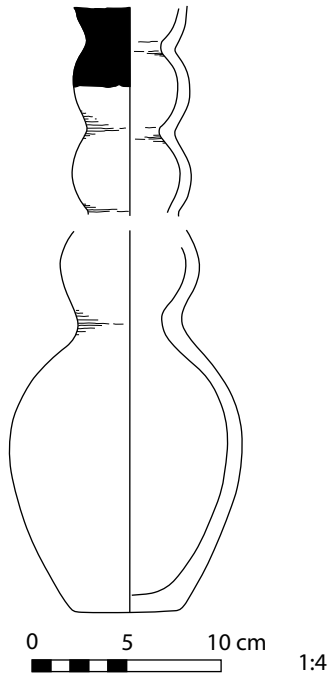
Surface: red-coated with black top; hematite (red) coating; vertically burnished outside

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

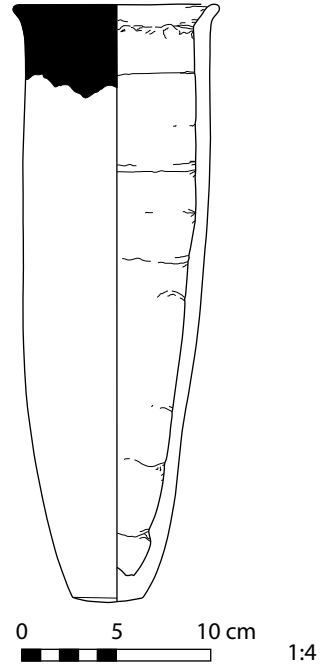
Manufacture: body is coiled, rim is turned

Surface: red-washed, polished, top of rim is black

Reference: Bourriau 1981: 18, Figure 3

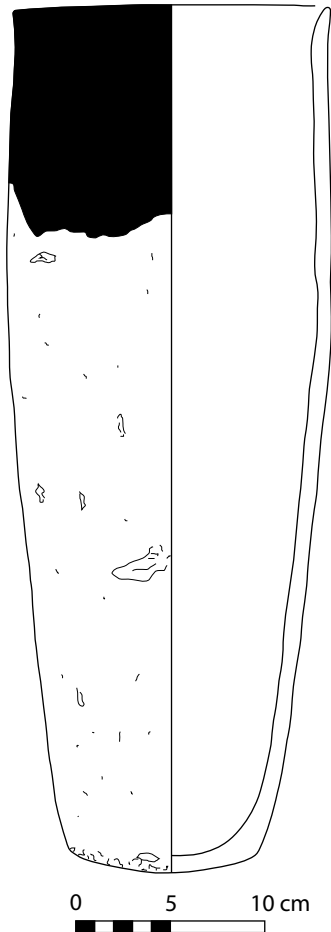
Compare: Baumgartel 1970: Plate x

Dating: late Naqada I



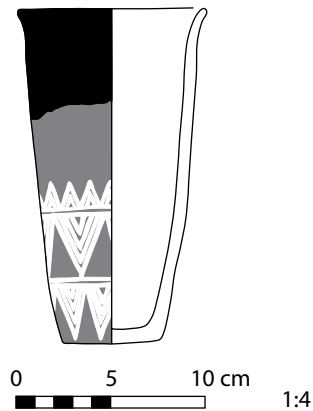
Naqada I 18

Site: not stated
Shape: tall beaker
Material: NB1
Manufacture: handmade
Surface: red-coated with black rim
Reference: Regner 1998: 41
Dating: Naqada 1B



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

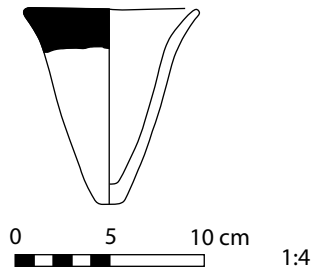
Material: fine Nile (probably NB1)

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

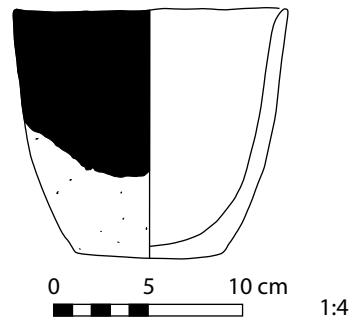
Material: NA

Manufacture: handmade

Surface: red-coated with black rim, polished

Reference: Regner 1998: 42

Dating: Naqada IB-IIIC



Naqada I 22

Site: Naqada

Shape: simple bowl with slightly flattened base

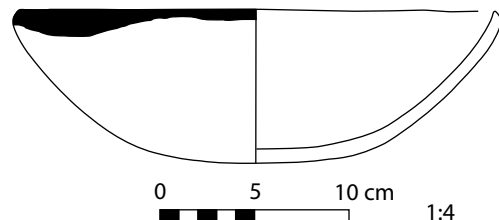
Material: fine Nile (probably NB1)

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

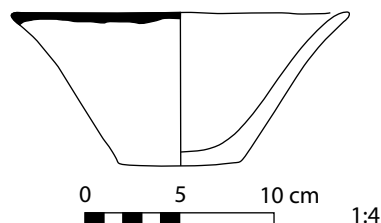
Material: fine Nile (probably NB1)

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)

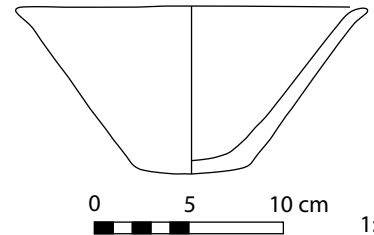
Manufacture: handmade

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

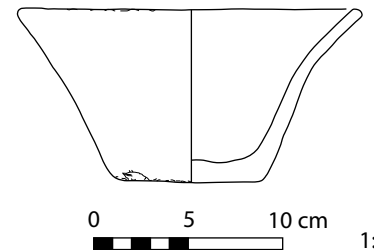
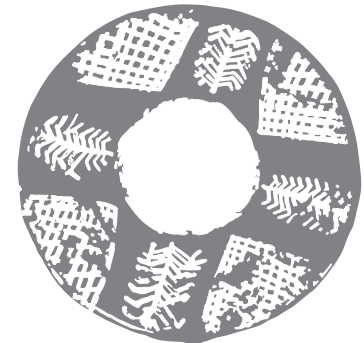
Material: NA

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

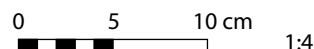
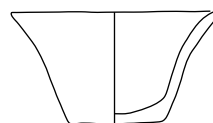
Material: NA

Manufacture: handmade

Surface: red-coated, polished, with white painted decoration

Reference: Regner 1998: 83

Dating: Naqada IC



Naqada I 28

Site: Abydos

Shape: hemispherical bowl on stem, base hollowed

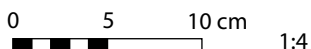
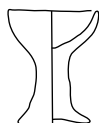
Material: fine Nile (probably NB1)

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)

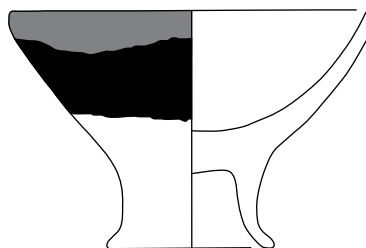
Manufacture: handmade

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

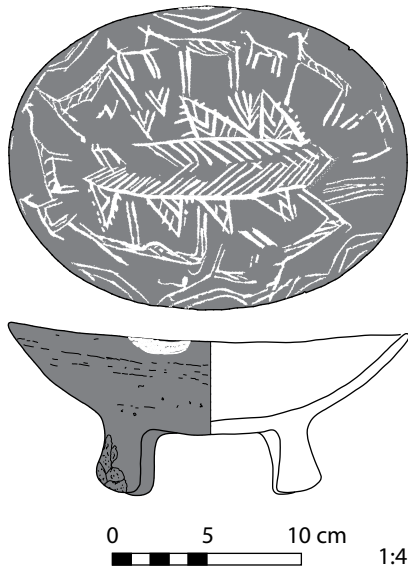
Material: NA

Manufacture: handmade

Surface: red-coated, polished, with white painted decoration inside

Reference: Regner 1998: 125–126

Dating: Naqada I–IIA



Naqada I 31

Site: Nag el-Alawna

Shape: oval bowl on four legs

Material: fine Nile (probably NB1)

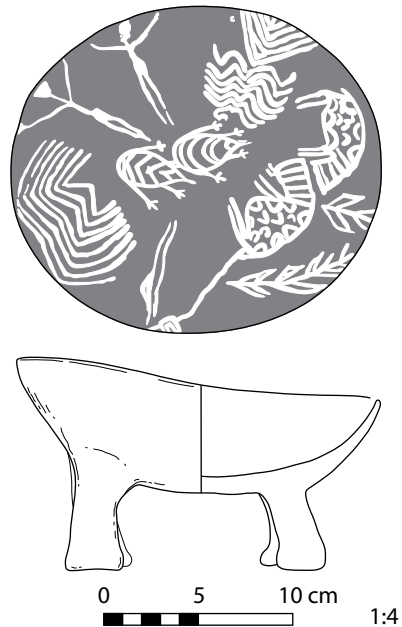
Manufacture: handmade

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

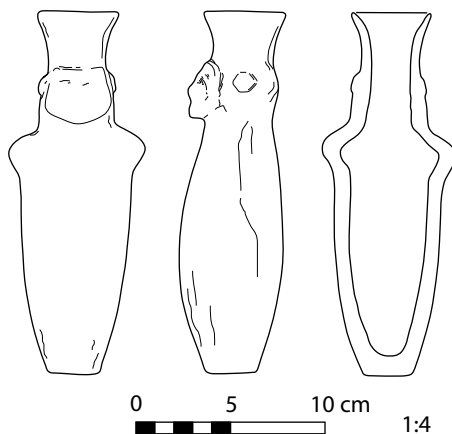
Material: fine Nile (probably NB1)

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

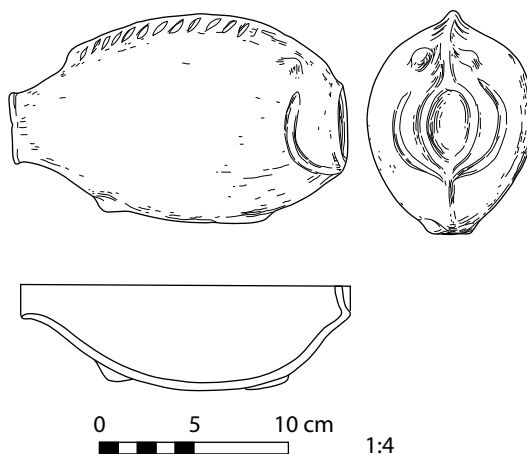
Material: fine Nile (probably NB1)

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.

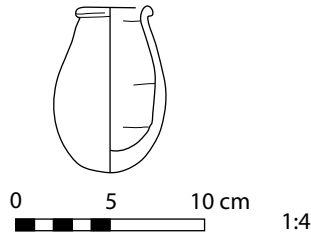
For photos of ceramics representative of this period, see Color Plates 6 and 7.

Bibliography

- Baumgartel, E. J. 1970. *Petrie's Naqada Excavations: Supplement*. London: B. Quaritch.
- Bourriau, J. D. 1981. *Umm el-Ga'ab. Pottery from the Nile Valley before the Arab Conquest*. Cambridge: Cambridge University Press.
- Brunton, G., and G. Caton-Thompson. 1928. *The Badarian Civilisation and Predynastic Remains near Badari*. London: British School of Archaeology in Egypt.
- Buchez, N. 2002. Le mobilier céramique. In *Adaïma. 1. Économie et habitat*, edited by B. Midant-Reynes, 169–289. Cairo: IFAO.
- Crowfoot Payne, J. 1993. *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*. Oxford: Oxford University Press.
- Eggebrecht, A. 1975. Keramik. In *Das alte Ägypten*, edited by C. Vandersleyen, 348–358. Propyläen Kunstgeschichte 15. Berlin: Propyläen Verlag.
- Petrie, W. M. F. 1901. *Diospolis Parva. The Cemeteries of Abadiyeh and Hu, 1898–9*. London: Egypt Exploration Fund.
- . 1920. *Prehistoric Egypt*. London: B. Quaritch.
- . 1921. *Corpus of Prehistoric Pottery and Palletes*. London: B. Quaritch.
- Regner, C. 1998. *Keramik*. Wiesbaden: Harrassowitz.

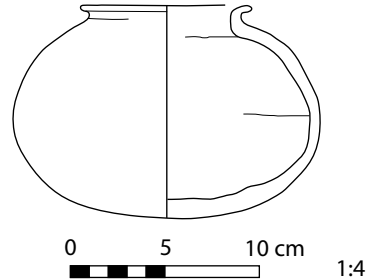
Naqada II 1

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



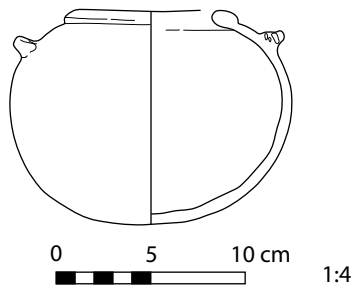
Naqada II 2

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



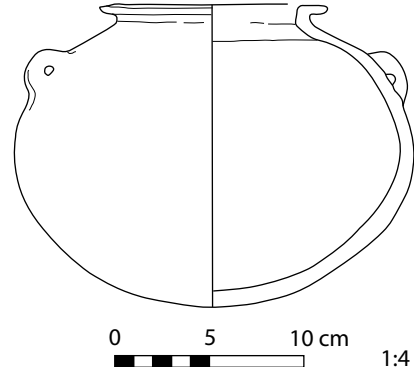
Naqada II 3

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 7.3



Naqada II 5

Site: Adaima

Shape: ovoid jar with ledge rim, flat base, and two small vertical handles

Material: C1

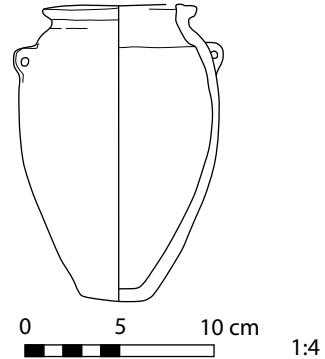
Manufacture: handmade

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

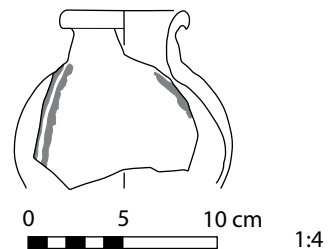
Material: C1 and C6

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

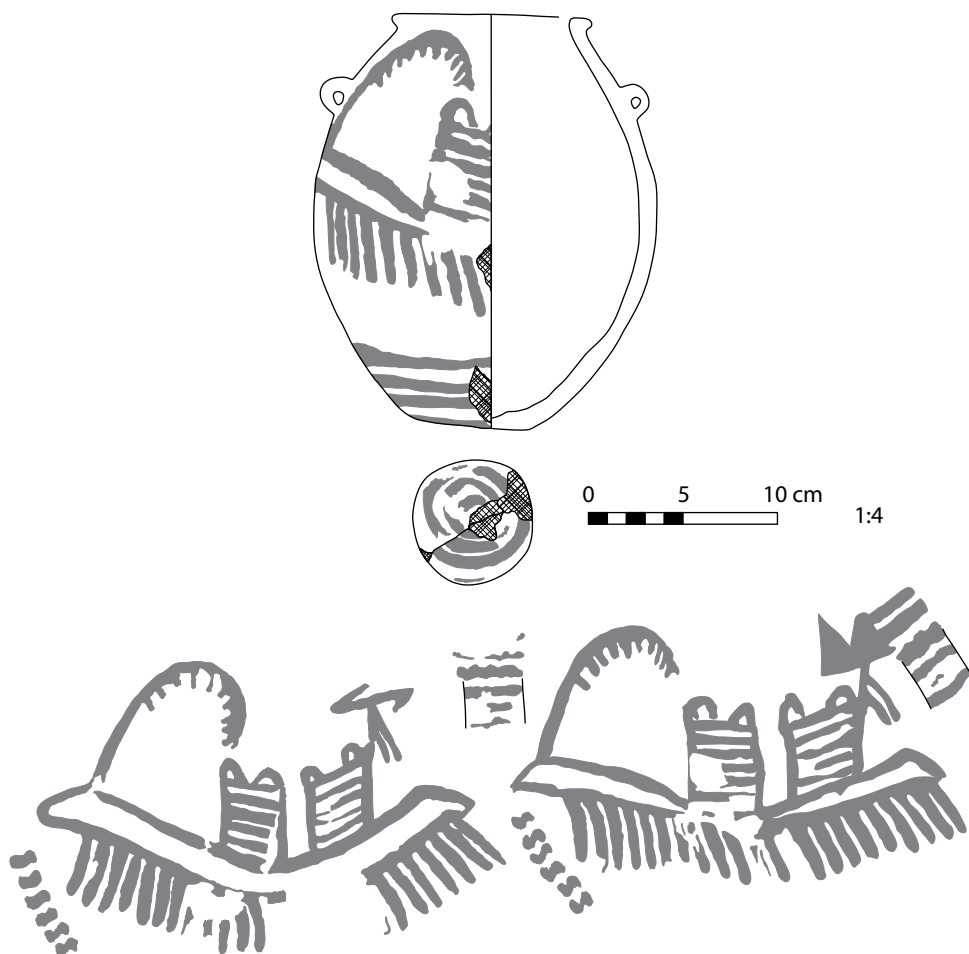
Material: MA1

Manufacture: handmade

Surface: smoothed, with red painted decoration

Reference: Regner 1998: 99–100

Dating: Naqada IIC–D1



Naqada II 8

Site: Adaima

Shape: neckless jar with recurved rim

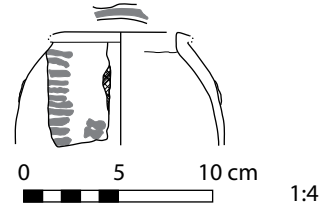
Material: C1 and C6

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

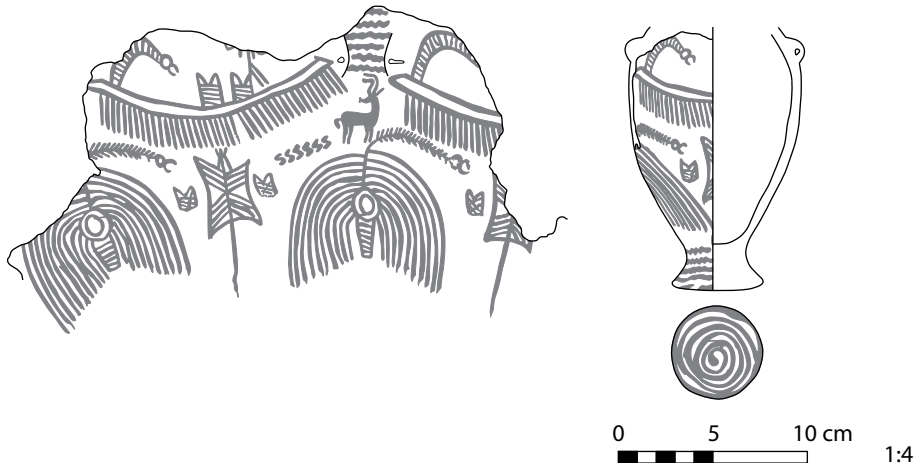
Material: MA1

Manufacture: handmade

Surface: smoothed, with red painted decoration

Reference: Regner 1998: 98–99

Dating: Naqada IIB–C



Naqada II 10

Site: Semaineh

Shape: globular jar with recurved rim, flat base, and two tubular handles

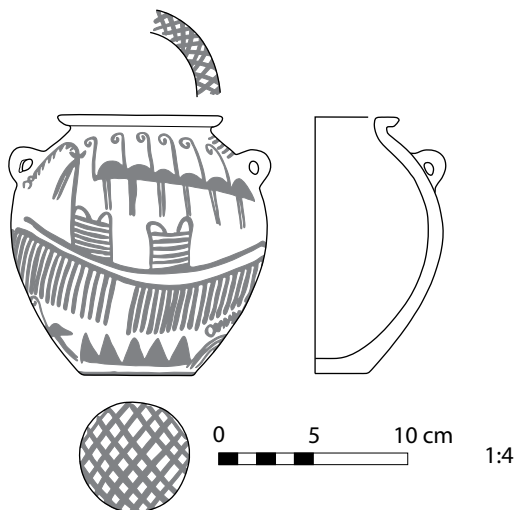
Material: MD

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

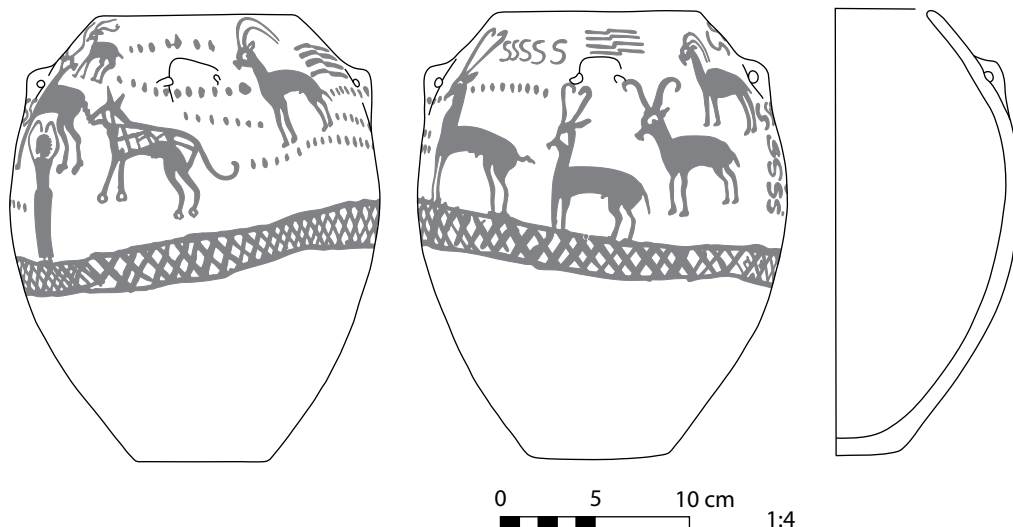
Manufacture: handmade

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

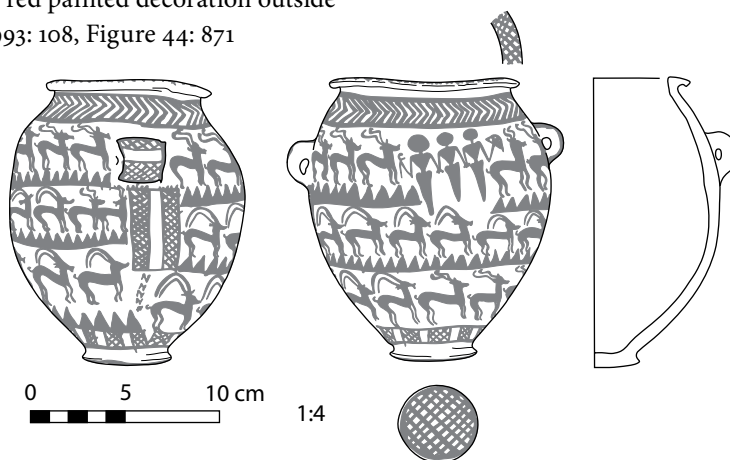
Material: MD

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

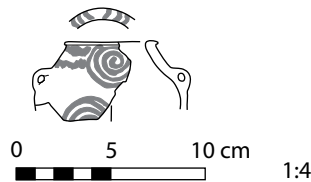
Manufacture: handmade

Surface: smoothed, with red painted decoration

Reference: Buchez 2002: 226–227,

Figure 2.26: 11

Dating: Naqada II



Naqada II 14

Site: Naqada

Shape: bag-shaped jar with two small pierced handles

Material: MA1

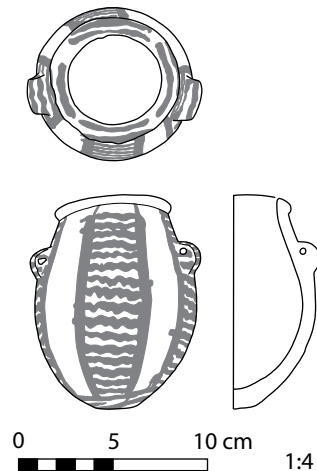
Manufacture: handmade

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 15

Site: not stated

Shape: two joined bag-shaped jars with small pierced handles

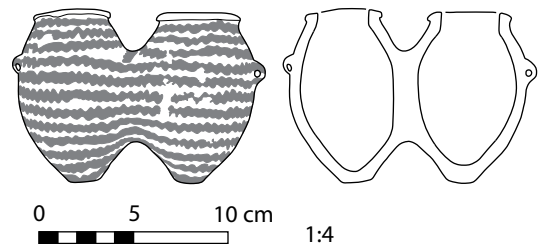
Material: MA1

Manufacture: handmade

Surface: smoothed, with red/brown painted decoration

Reference: Regner 1998: 104–105

Dating: Naqada IID



Naqada II 16

Site: Adaima

Shape: jar wall fragment

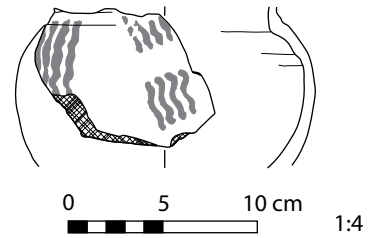
Material: C1 and C6

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

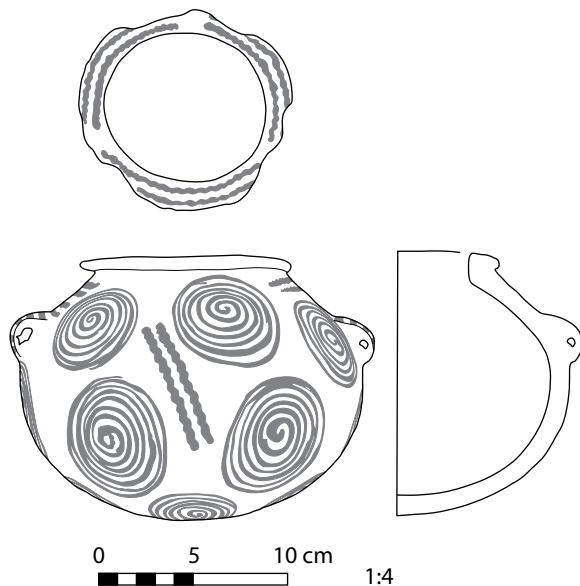
Manufacture: handmade

Surface: smoothed, with red painted decoration

Reference: Regner 1998: 100–101

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

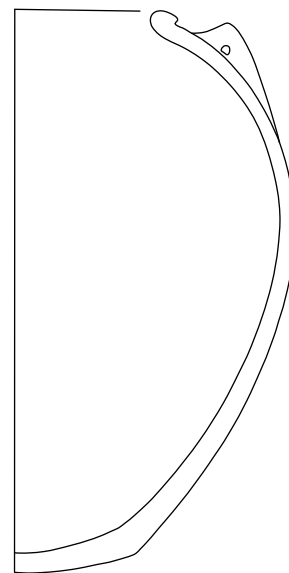
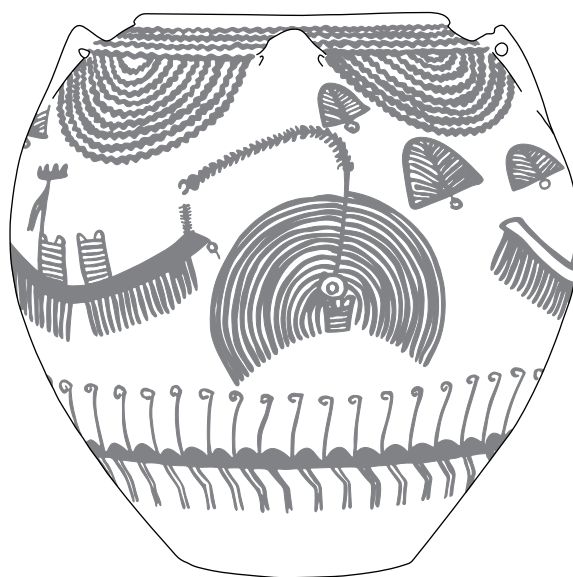
Material: MD

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

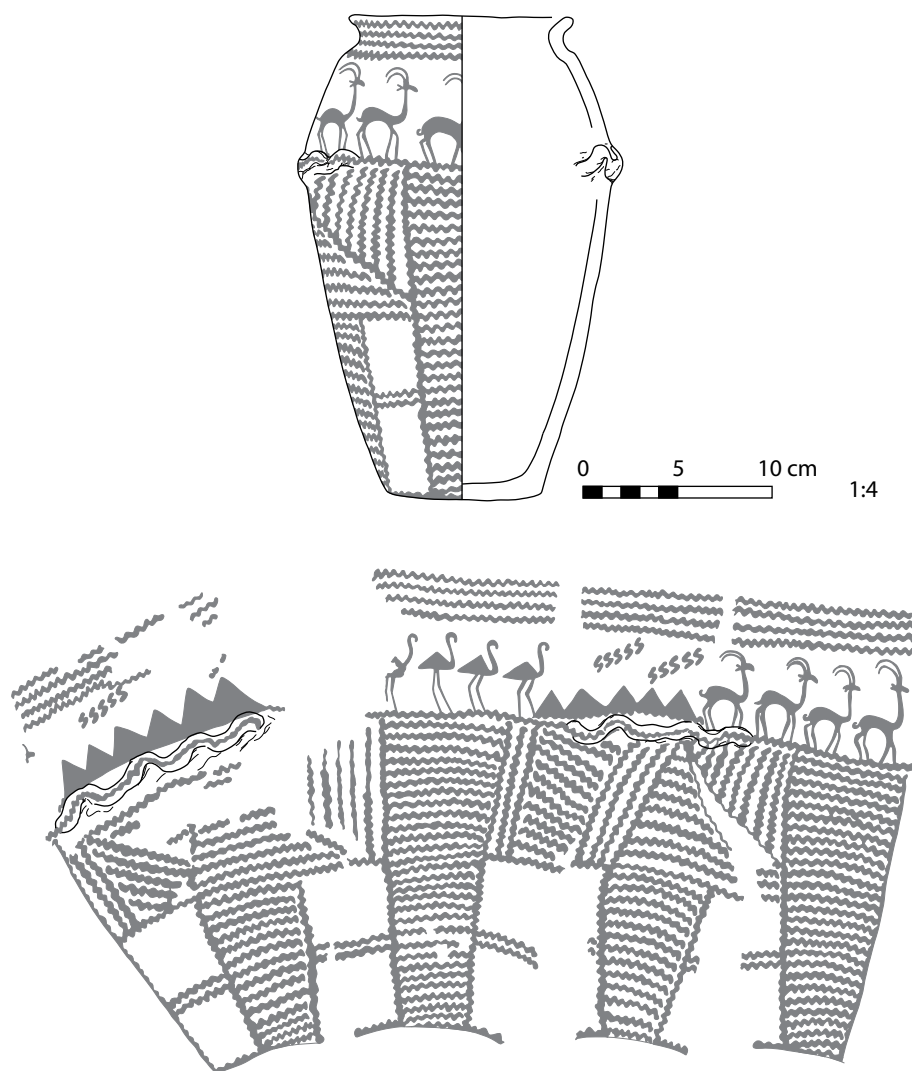
Material: MA1

Manufacture: handmade

Surface: smoothed, with red/brown painted decoration

Reference: Regner 1998: 108–109

Dating: Naqada IID–IIIA



Naqada II 20

Site: Adaima

Shape: ovoid jar with flat base, recurved rim, and two wavy handles

Material: C1

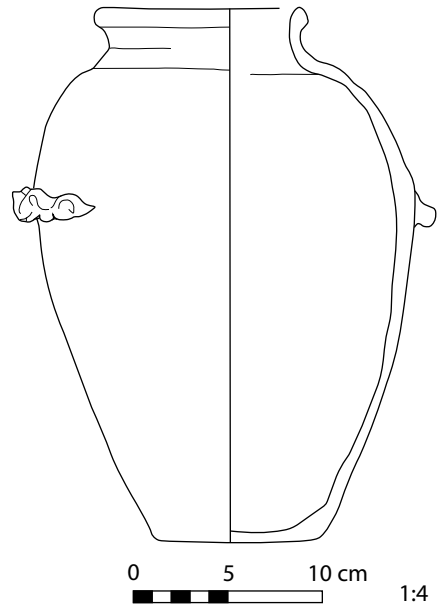
Manufacture: handmade

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

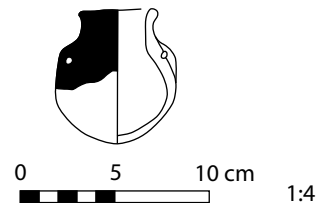
Material: AM1

Manufacture: handmade

Surface: red-coated with black top, polished

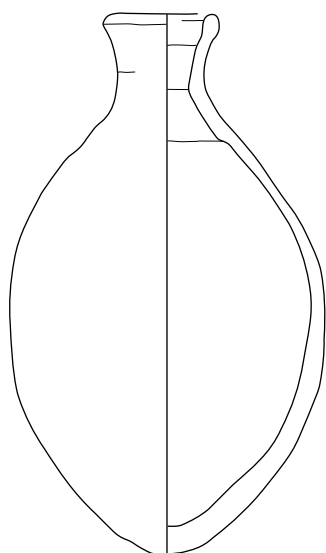
Reference: Buchez 2002: 199–200, Figure 2.5: 78 (4a1/1)

Dating: Naqada IIC



Naqada II 22

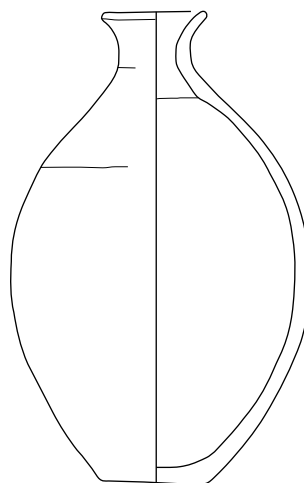
Site: Adaima
Shape: bottle with rounded base
Material: AV1
Manufacture: handmade
Surface: polished
Reference: Buchez 2002: 216,
 Figure 2.10: 178 (AV1.8)
Dating: Naqada IIB



0 5 10 cm
 1:4

Naqada II 23

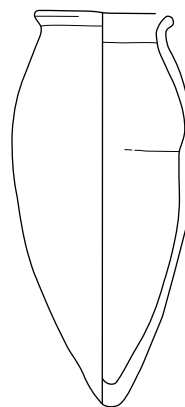
Site: Adaima
Shape: bottle with flat base
Material: AM1
Manufacture: handmade
Surface: red-coated with black top, polished
Reference: Buchez 2002: 199–200,
 Figure 2.5: 79 (4a2/2)
Dating: Naqada IIC



0 5 10 cm
 1:4

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



0 5 10 cm
 1:4

Naqada II 25

Site: Adaima

Shape: ovoid jar with recurved rim and narrow flat base

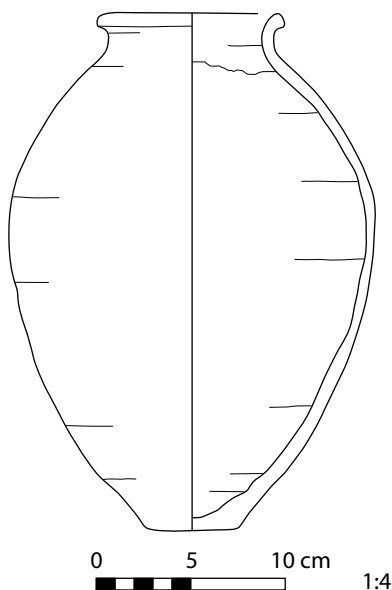
Material: AM1

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

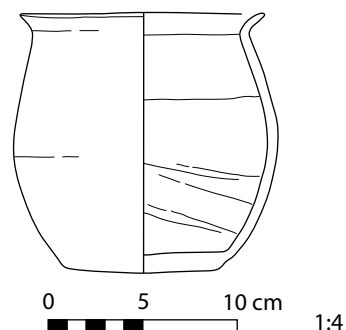
Material: AM1

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

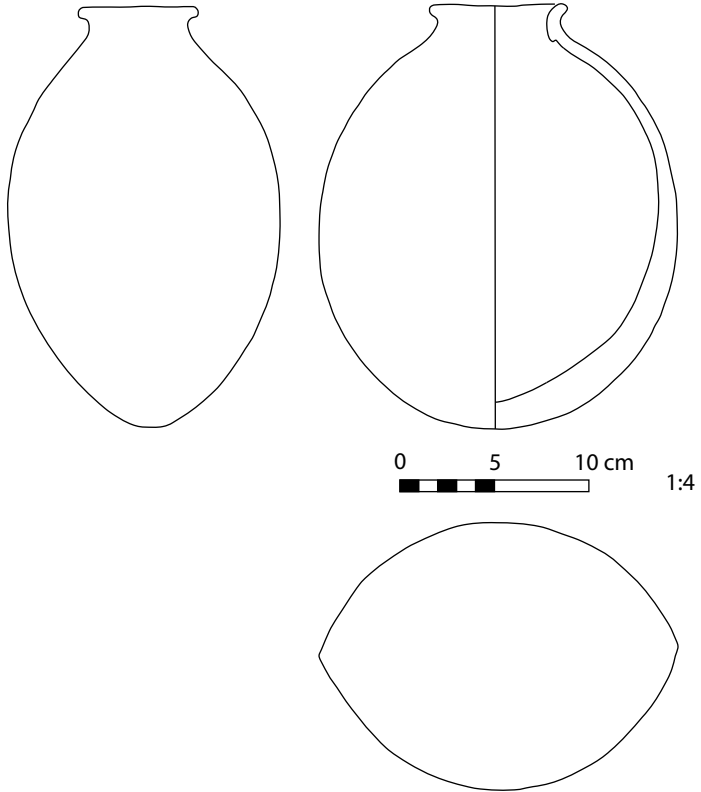
Material: NA

Manufacture: handmade

Surface: red-coated, polished

Reference: Regner 1998: 126–127

Dating: Naqada IIC–D



Naqada II 28

Site: Naqada (?)

Shape: globular (?) jar with narrow neck, recurved rim, and long spout

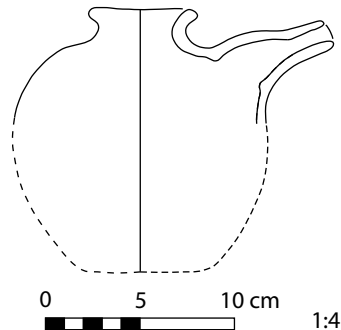
Material: NA

Manufacture: handmade

Surface: red-coated, polished

Reference: Regner 1998: 127–128

Dating: Naqada IIC–D



Naqada II 29

Site: Naqada

Shape: tall beaker with recurved rim and narrow flat base

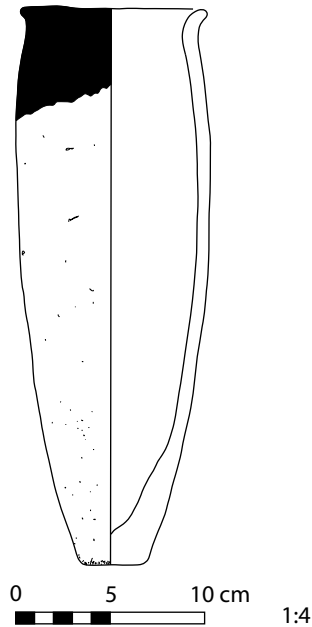
Material: NA

Manufacture: handmade

Surface: red-coated with black top, polished

Reference: Regner 1998: 52–53

Dating: Naqada IIB



Naqada II 30

Site: Naqada

Shape: small beaker with flaring walls and flat base

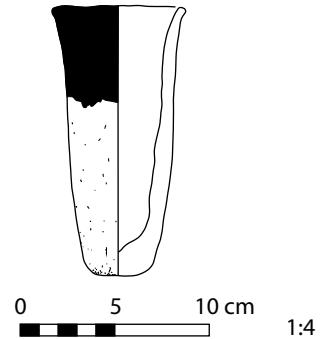
Material: NA

Manufacture: handmade

Surface: red-coated with black top, polished

Reference: Regner 1998: 53–54

Dating: Naqada IIA–C



Naqada II 31

Site: Naqada or Ballas

Shape: ovoid beaker with recurved rim and pointed base

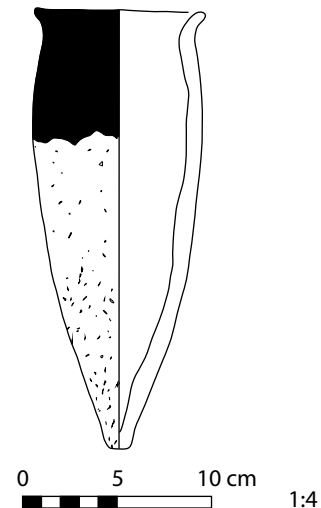
Material: NB

Manufacture: handmade

Surface: red-coated with black top, polished

Reference: Regner 1998: 58–59

Dating: Naqada IIC–D



Naqada II 32

Site: Adaima

Shape: neckless vase with incurved rim and narrow flat base

Material: AM1

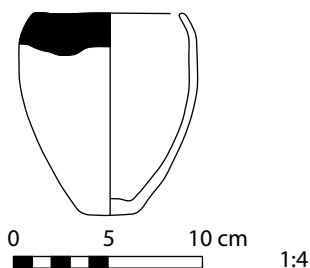
Manufacture: handmade

Surface: red-coated with black top, polished

Reference: Buchez 2002: 199–200,

Figure 2.5: 66 (3a1/2)

Dating: Naqada II



Naqada II 33

Site: Adaima

Shape: bag-shaped jar with flat base

Material: AM1

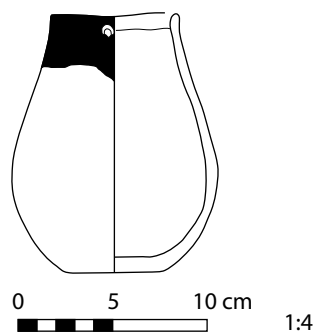
Manufacture: handmade

Surface: red-coated with black top, polished

Reference: Buchez 2002: 199–200,

Figure 2.5: 80 (4a3/2)

Dating: Naqada II



Naqada II 34

Site: Adaima

Shape: tall ovoid beaker with small rounded rim and flat base

Material: AM1

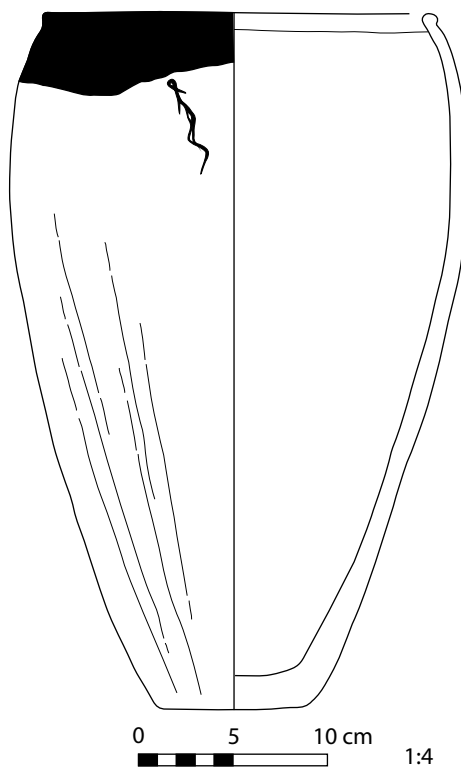
Manufacture: handmade

Surface: red-coated with black top, polished

Reference: Buchez 2002: 199–200,

Figure 2.5: 70 (3b1/2)

Dating: Naqada II



Naqada II 35

Site: Adaima

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

Material: AM1

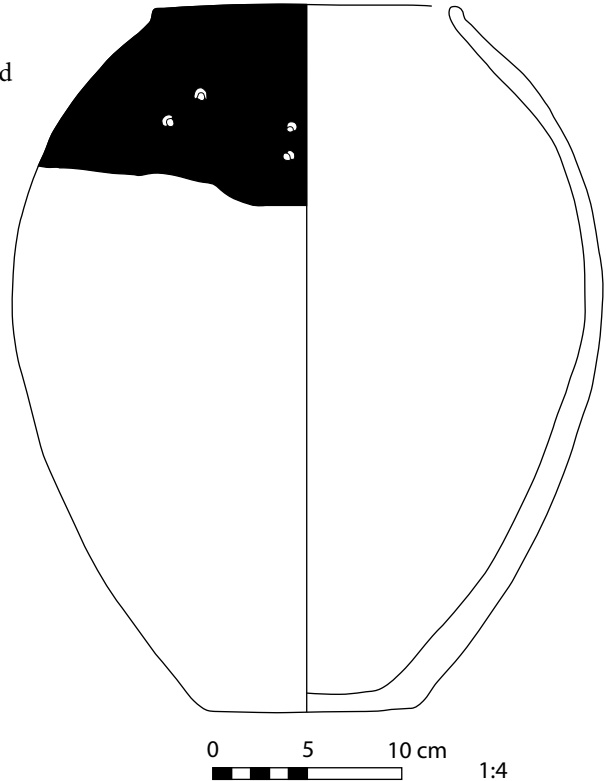
Manufacture: handmade

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

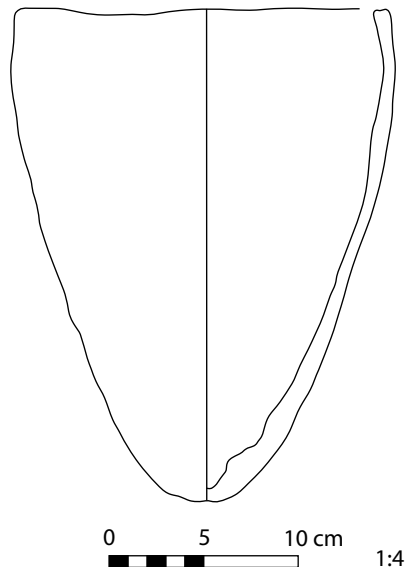
Manufacture: handmade

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

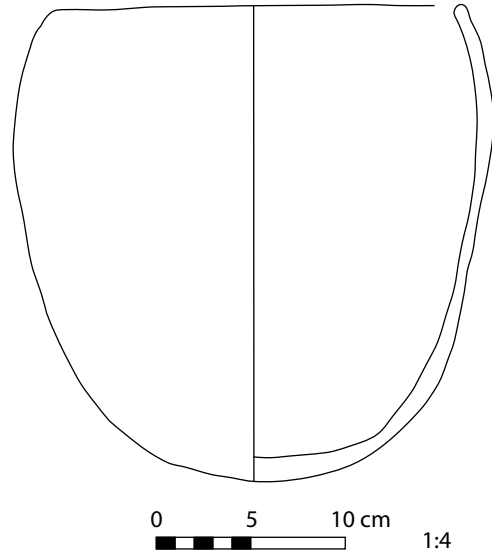
Material: AV1

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

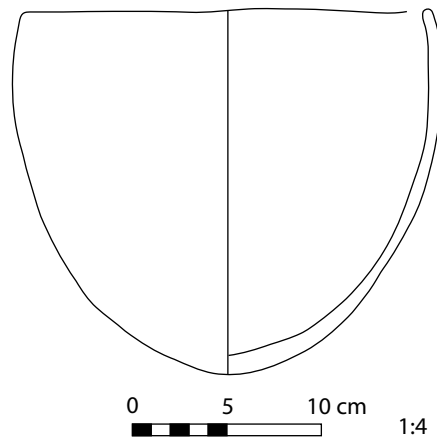
Material: AV1

Manufacture: handmade

Surface: roughly smoothed

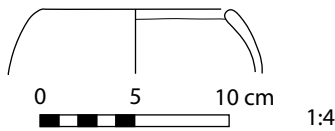
Reference: Buchez 2002: 208, Figure 2.7: 134 (3a1/1)

Dating: Naqada II



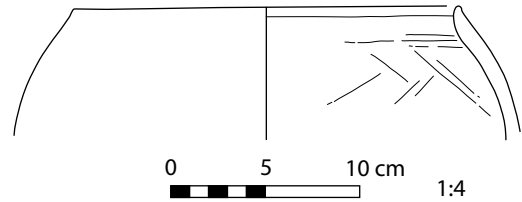
Naqada II 39

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



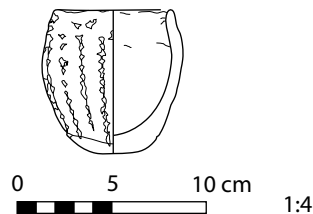
Naqada II 40

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



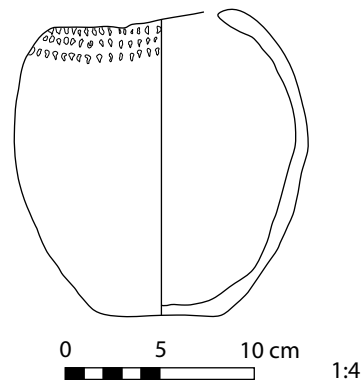
Naqada II 41

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

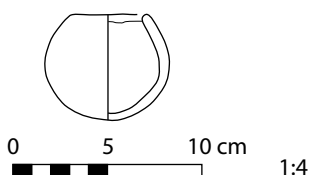
Material: AV1

Manufacture: handmade

Surface: polished

Reference: Buchez 2002: 216,
Figure 2.10: 177 (3a3/1-01)

Dating: Naqada IIB



Naqada II 44

Site: Adaima

Shape: small squat hole-mouthed beaker with rounded base

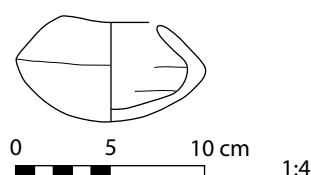
Material: AM1

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

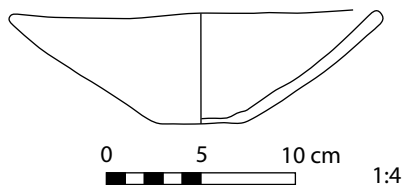
Material: C1

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

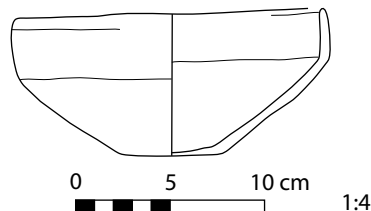
Material: C1

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

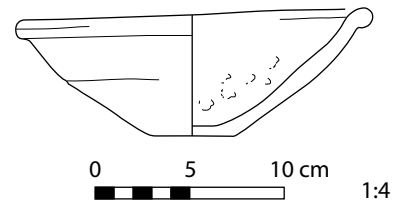
Material: C1

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

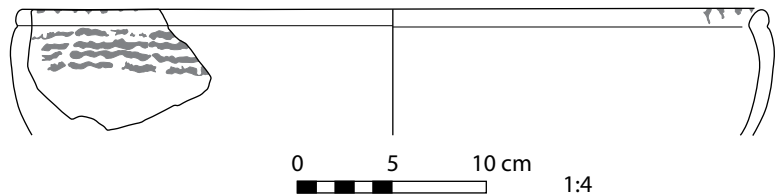
Material: C1 and C6

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

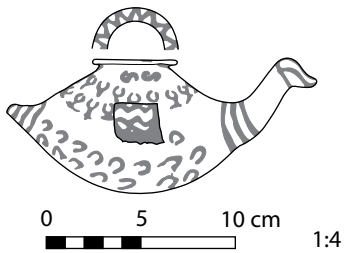
Manufacture: handmade

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

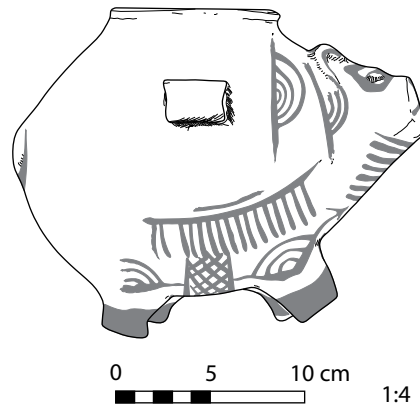
Material: MA1

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

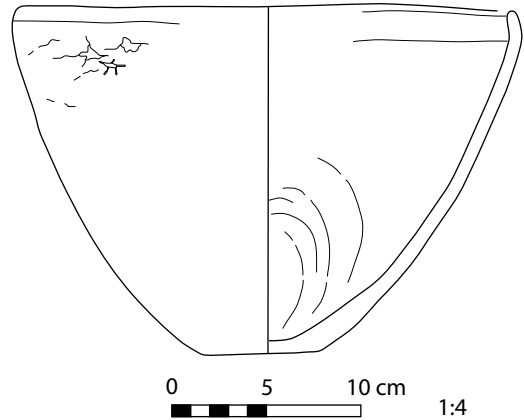
Material: AM1

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

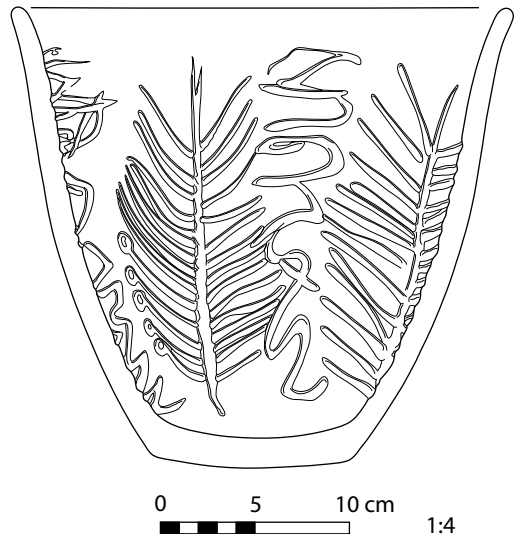
Material: NB

Manufacture: handmade, rim turned

Surface: red-coated, burnished outside and inside, incised leaf scramble patterns inside

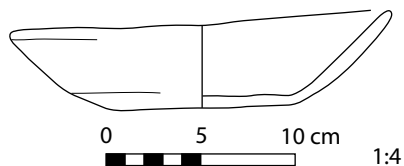
Reference: Bourriau 1981: 25, Figure 29

Dating: early Naqada IIE



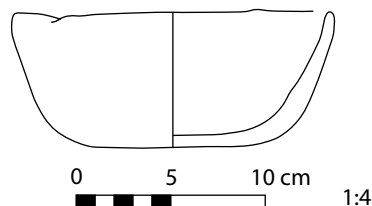
Naqada II 53

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



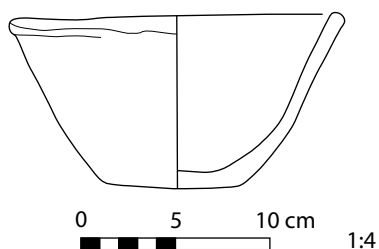
Naqada II 54

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



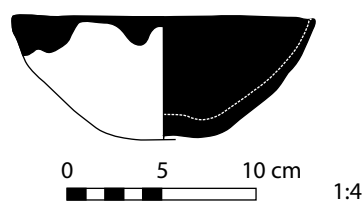
Naqada II 55

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 (2a1/2)
Dating: Naqada IIC



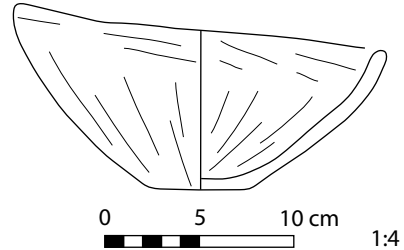
Naqada II 56

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 IIC



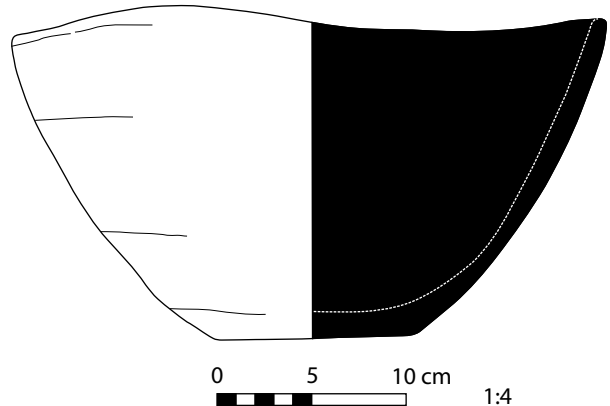
Naqada II 57

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



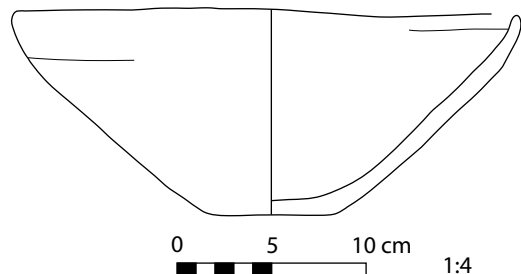
Naqada II 58

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

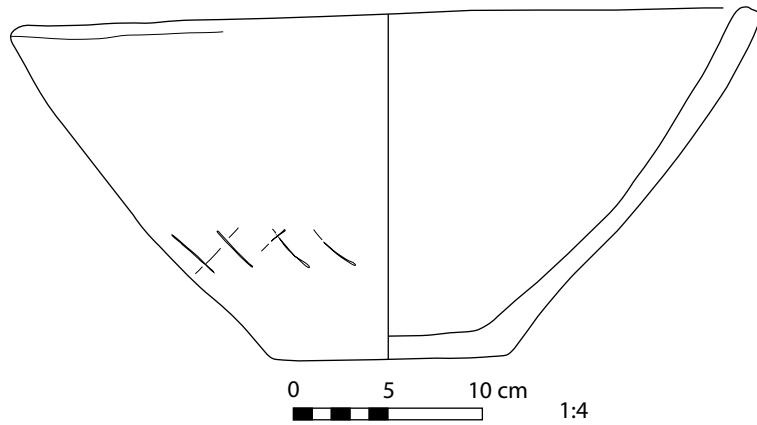
Material: AV1

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

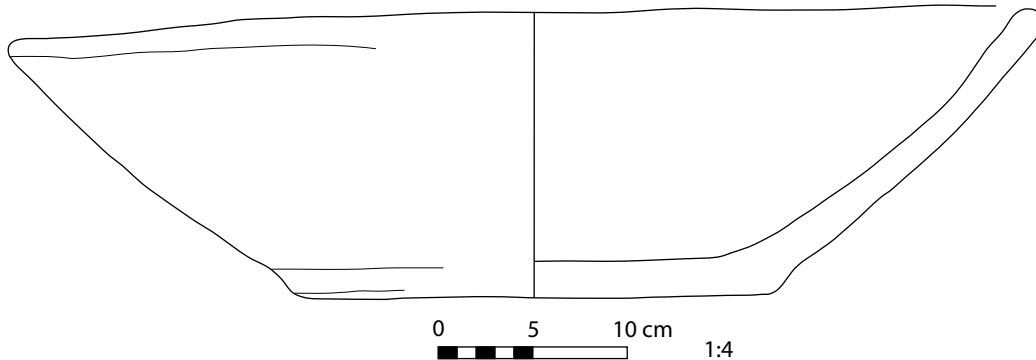
Material: AV1

Manufacture: handmade

Surface: roughly smoothed

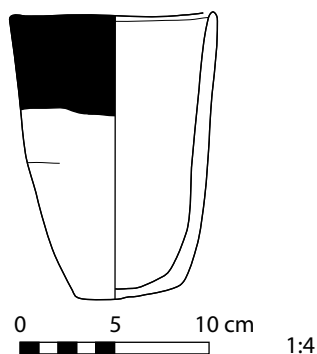
Reference: Buchez 2002: 208, Figure 2.6: 111 (1a1/2)

Dating: Naqada II



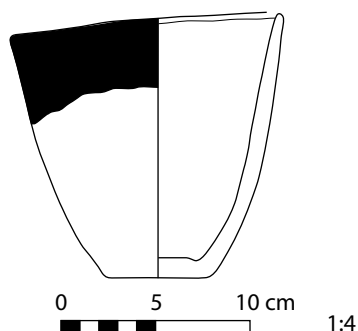
Naqada II 62

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



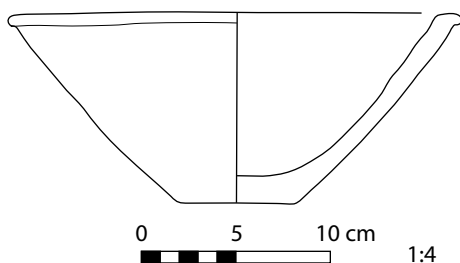
Naqada II 63

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



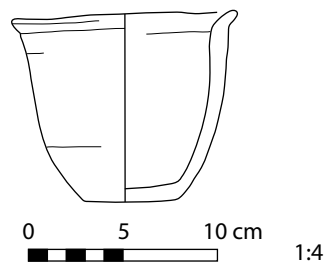
Naqada II 64

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



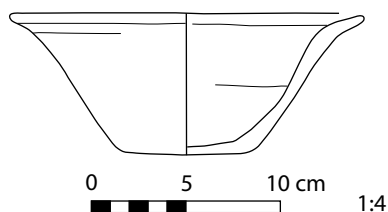
Naqada II 65

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



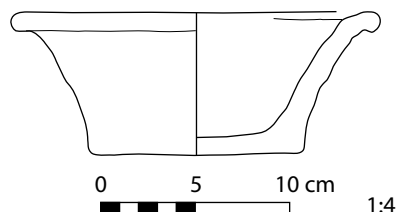
Naqada II 66

Site: Adaima
Shape: bowl with flaring walls and flat base
Material: AM1
Manufacture: handmade
Surface: red-coated, polished
Reference: Buchez 2002: 197–199,
 Figure 2.3: 39 (2a1-2/2)
Dating: beginning of Naqada II



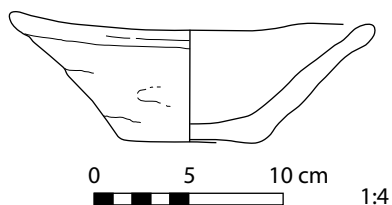
Naqada II 67

Site: Adaima
Shape: bowl with flaring walls and flat base
Material: AV1
Manufacture: handmade
Surface: roughly smoothed
Reference: Buchez 2002: 208,
 Figure 2.6: 114 (2b1/2)
Dating: Naqada II



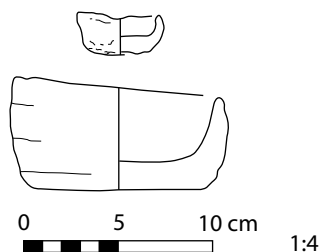
Naqada II 68

Site: Adaima
Shape: bowl with flaring walls and flat base
Material: AV1
Manufacture: handmade
Surface: roughly smoothed
Reference: Buchez 2002: 208,
 Figure 2.6: 124 (2a1/2)
Dating: Naqada II



Naqada II 69, 70

Site: Adaima
Shape: small bowls with straight walls and flat bases
Material: AV1
Manufacture: handmade
Surface: roughly smoothed
Reference: Buchez 2002: 208,
 Figure 2.7: 140–141 (3a1/2)
Dating: Naqada II



Naqada II 71

Site: Adaima

Shape: bowl with flaring walls

Material: AM1

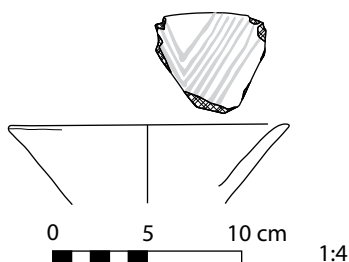
Manufacture: handmade

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

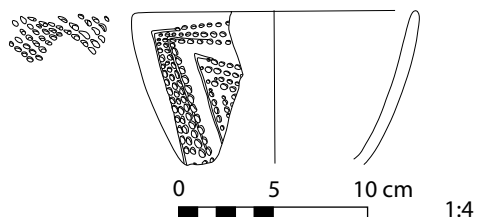
Material: AV3

Manufacture: handmade

Surface: red-coated, polished, with incised decoration

Reference: Buchez 2002: 215, Figure 2.24: 7

Dating: Naqada IIB



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.

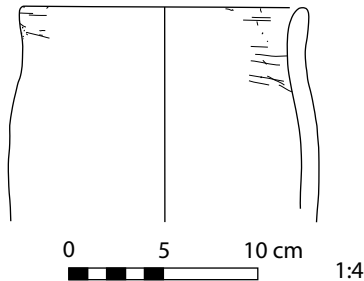
For photos of ceramics representative of this period, see Color Plate 8.

Bibliography

- Ciałowicz, K. M. 1999. *Początki cywilizacji egipskiej*. Warszawa-Kraków: Wydawnictwo Naukowe PWN.
- Faltings, D. 2002. The Chronological Frame and Social Structure of Buto in the Fourth Millennium BC. In *Egypt and the Levant. Interrelations from the 4th through the Early 3rd Millennium B.C.*, edited by E. C. M. van den Brink and T. E. Levy, 165–170. London: Leicester University Press.
- Faltings, D., P. Ballet, F. Förster, P. French, C. Ihde, H. Sahlmann, J. Tomalsky, C. Thumshirn, and A. Wodzińska. 2000. Zweiter Vorbericht über die Arbeiten in Buto von 1996 bis 1999. *MDAIK* 56: 131–179, Plates 15–18.
- Faltings, D., and E. C. Köhler. 1996. Vorbericht über die Ausgrabungen des DAI in Tell el-Fara'in/Buto, 1993 bis 1995. *MDAIK* 52: 87–114.
- Köhler, E. C. 1998b. *Tell el-Fara'in Buto III. Die Keramik von der späten Naqada-Kultur bis zum frühen Alten Reich (Schichten III bis VI)*, AV 94. Mainz am Rhein: Philipp von Zabern.
- Mortensen, B. 1985. Four Jars from the Maadi Culture Found in Giza. *MDAIK* 41: 145–147.
- Rizkana, I., and J. Seeher. 1987. *Maadi I. The Pottery of the Predynastic Settlement*, AV 64. Mainz am Rhein: Philipp von Zabern.
- Way, T. von der. 1997. *Tell el-Fara'in, Buto I: Ergebnisse zum frühen Kontext, Kampagnen der Jahre 1983–1989*, AV 83. Mainz am Rhein: Philipp von Zabern.

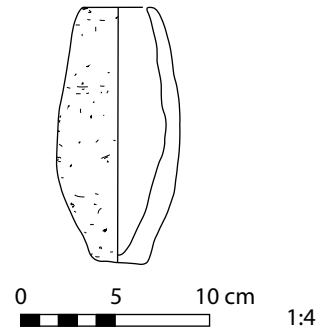
Lower Egyptian Culture 1

Site: Buto
Shape: beaker with slightly recurved rim
Material: NB2
Manufacture: handmade
Surface: smoothed
Reference: von der Way 1997: 186, Plate 36: 5
Dating: Phase I (Chalcolithic Period)



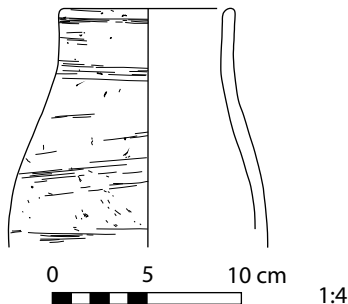
Lower Egyptian Culture 2

Site: Buto
Shape: beaker with incurved rim and flat base
Material: NB2
Manufacture: handmade
Surface: red-coated, vertically polished
 outside, roughly smoothed inside
Reference: von der Way 1997: 186, Plate 36: 6
Dating: Phase I (Chalcolithic Period)



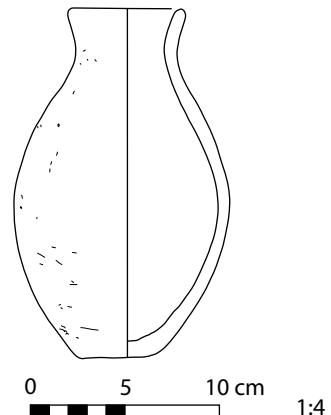
Lower Egyptian Culture 3

Site: Buto
Shape: jar with cylindrical neck
Material: NB2
Manufacture: handmade
Surface: smoothed
Reference: von der Way 1997: 187, Plate 36: 11
Dating: Phase I (Chalcolithic Period)



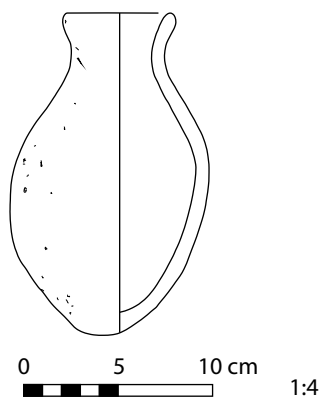
Lower Egyptian Culture 4

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–DI)



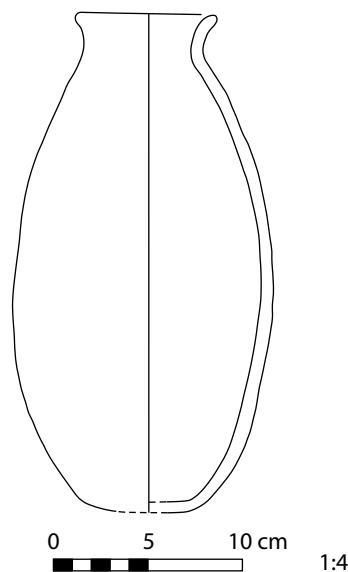
Lower Egyptian Culture 5

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 G1a.2
Dating: not stated
Representative Example: similar to Color Plate 8.1



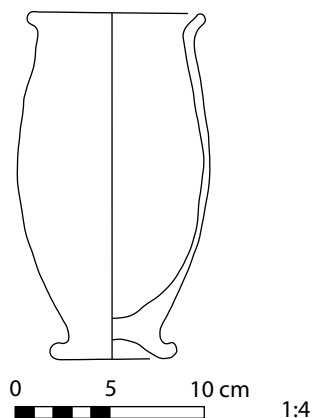
Lower Egyptian Culture 6

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

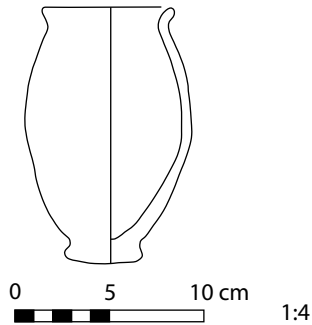
Material: 1b, reddish-brown ware

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

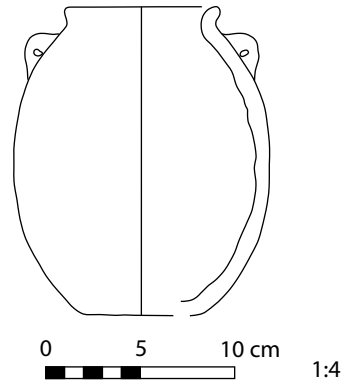
Material: II, red burnished ware

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

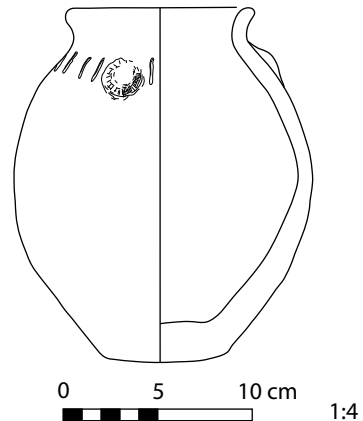
Material: resembles II, red burnished ware

Manufacture: handmade

Surface: eroded, with incised decoration and a knob below rim

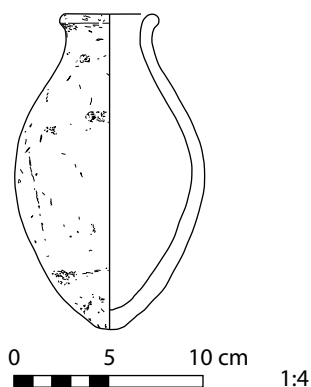
Reference: Rizkana and Seeher 1987: 94, Plate 39: 2, Type 5a

Dating: not stated



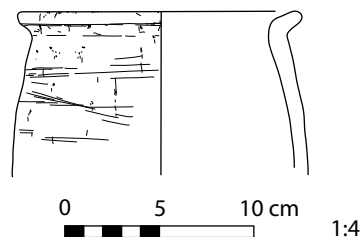
Lower Egyptian Culture 11

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)



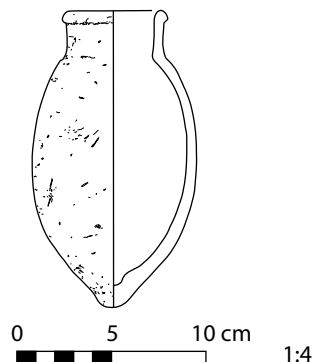
Lower Egyptian Culture 12

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

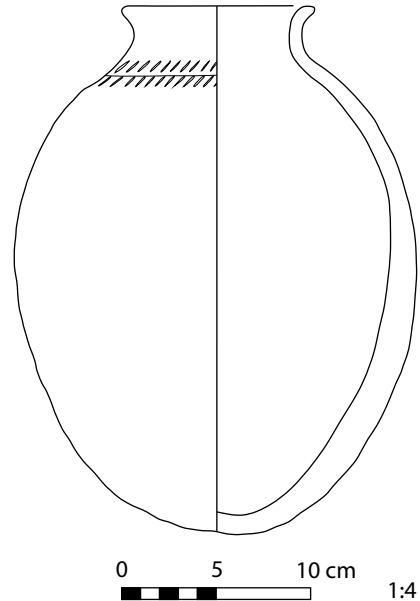
Material: 1b

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

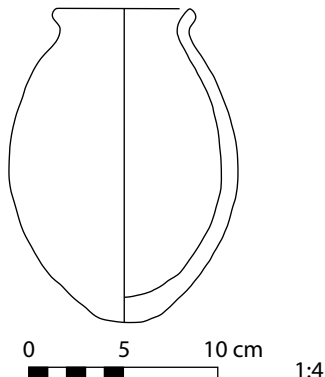
Material: 1a, black ware

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

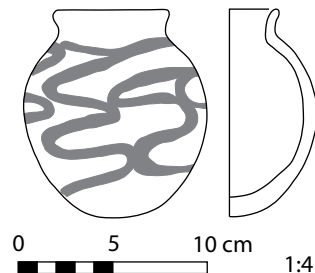
Material: II, red burnished ware

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

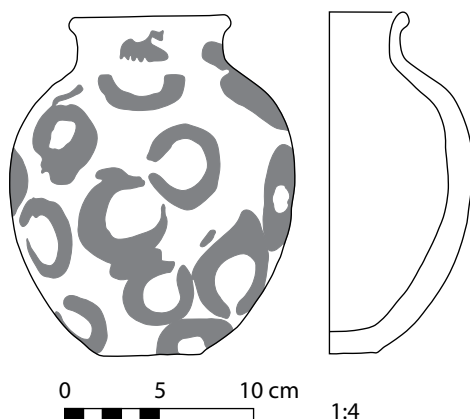
Material: III, yellowish washed ware

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

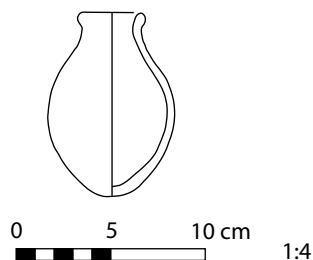
Material: Ia, black ware

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

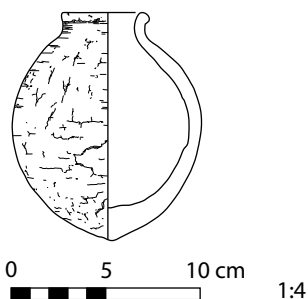
Manufacture: handmade

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

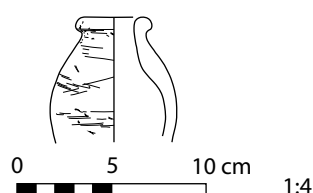
Manufacture: handmade

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

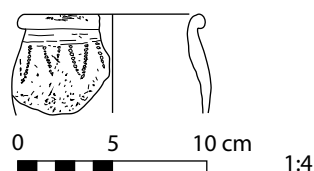
Material: NB1

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

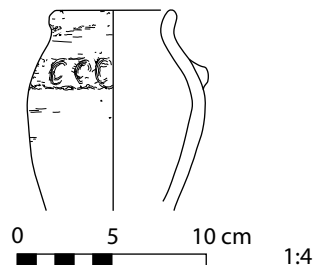
Manufacture: handmade

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

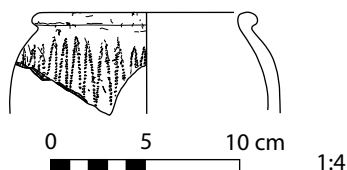
Material: NB2

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

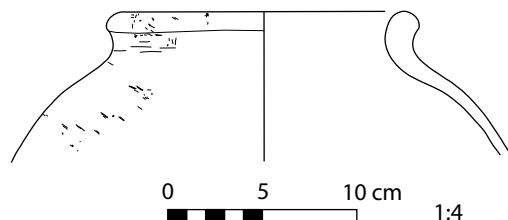
Material: NB2

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

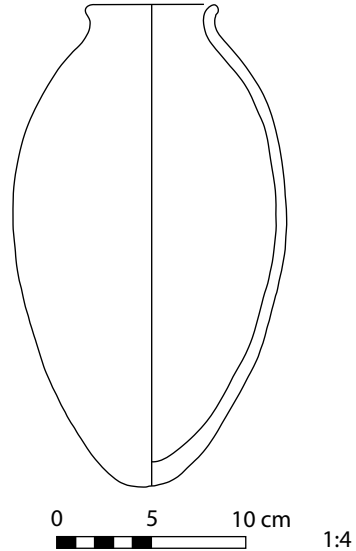
Material: 1a, black ware

Manufacture: handmade

Surface: eroded

Reference: Rizkana and Seeher 1987: 36, 84, Plate 6: 6, Type 2

Dating: not stated



Lower Egyptian Culture 26

Site: Buto

Shape: large ovoid jar with small, rounded rim and short neck

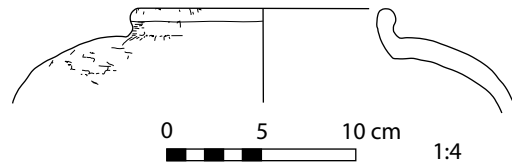
Material: NB2

Manufacture: handmade

Surface: red-coated, horizontally polished

Reference: von der Way 1997: 177, Plate 6: 3, Type G2a.6

Dating: Phase II (Naqada IIC-D1)



Lower Egyptian Culture 27

Site: Buto

Shape: large ovoid jar with rounded rim and short neck

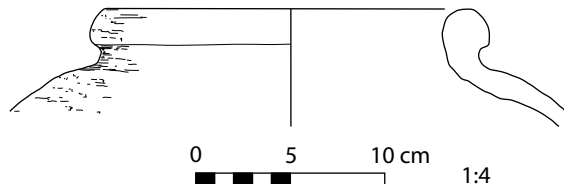
Material: NB2

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

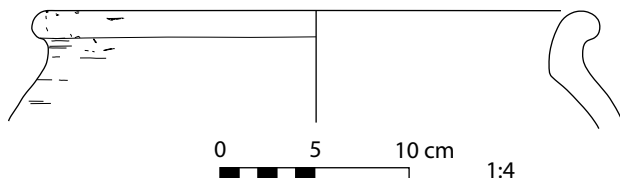
Material: NB2

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

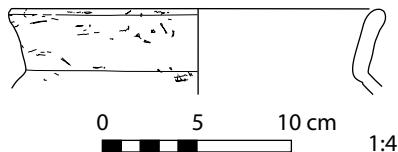
Material: NB (?)

Manufacture: handmade

Surface: red-coated, horizontally polished

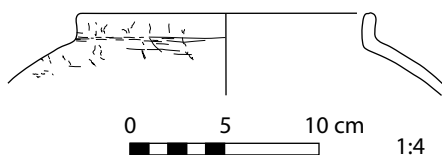
Reference: von der Way 1997: 177, Plate 7: 5, Type G2b.3

Dating: Phase I (Chalcolithic Period)



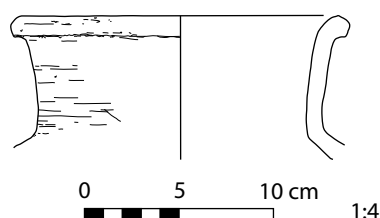
Lower Egyptian Culture 30

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)



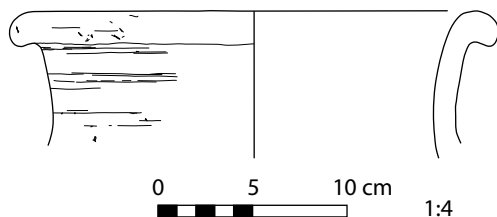
Lower Egyptian Culture 31

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)



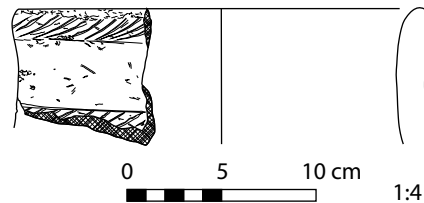
Lower Egyptian Culture 32

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

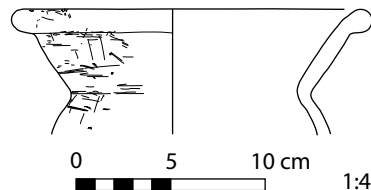
Material: NB2

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

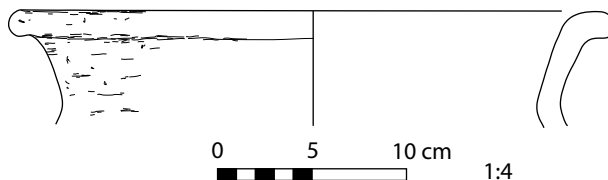
Material: NC

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

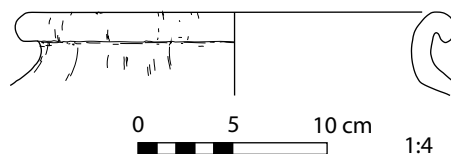
Material: NB1

Manufacture: handmade

Surface: red-coated, polished

Reference: von der Way 1997: 179, Plate 13: 4, Type G3e

Dating: Phase II (Naqada IIC-D1)



Lower Egyptian Culture 37

Site: Buto

Shape: large ovoid vessel with rolled rim

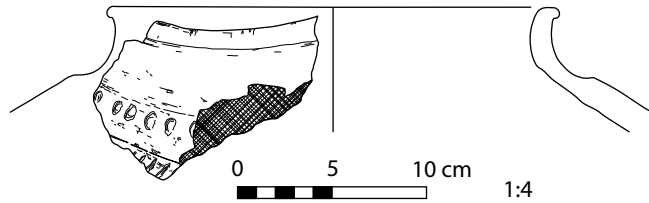
Material: NB1

Manufacture: handmade

Surface: red-coated, horizontally polished

Reference: von der Way 1997: 179, Plate 13: 6, Type G3e

Dating: Phase II (Naqada IIC–D1)



Lower Egyptian Culture 38

Site: Buto

Shape: ovoid jar with flaring neck and recurved rim

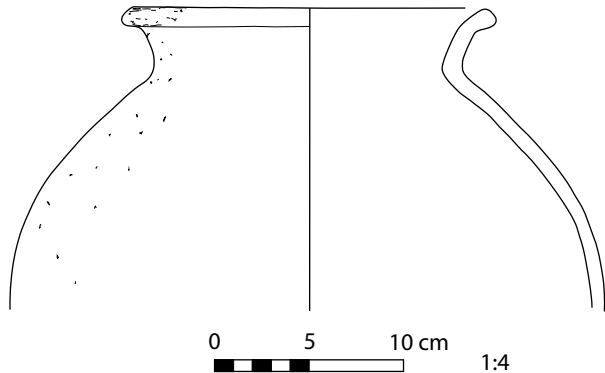
Material: NB2

Manufacture: handmade

Surface: red-coated, horizontally and vertically polished

Reference: von der Way 1997: 179, Plate 15: 2, Type G3c.2

Dating: Phase I (Chalcolithic Period)



Lower Egyptian Culture 39

Site: Buto

Shape: large ovoid vessel with rolled rim

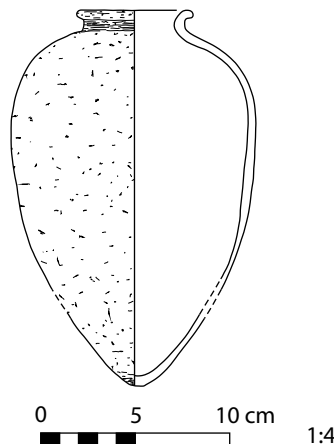
Material: NB2

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

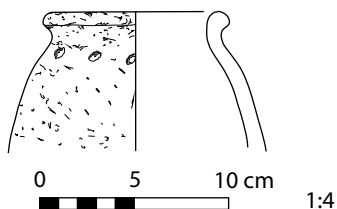
Material: NB1

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

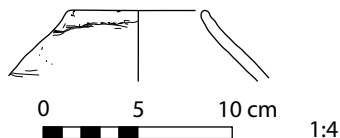
Material: NB (?)

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

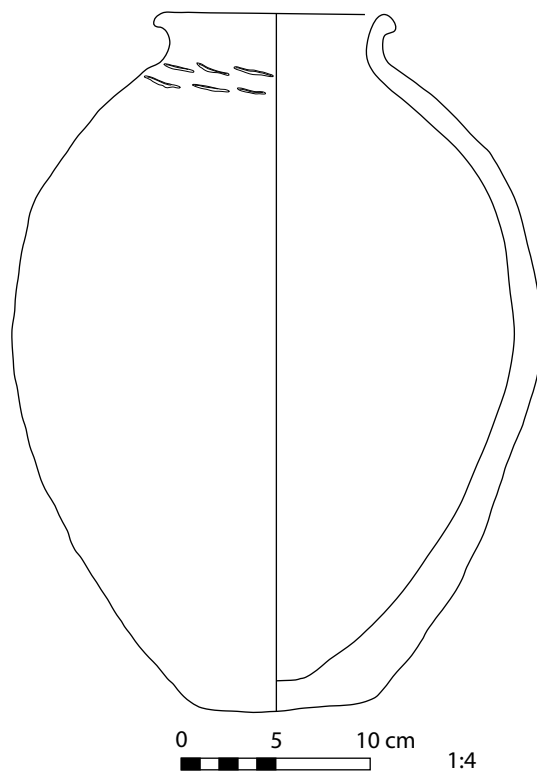
Material: 1b/II, reddish-brown ware

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

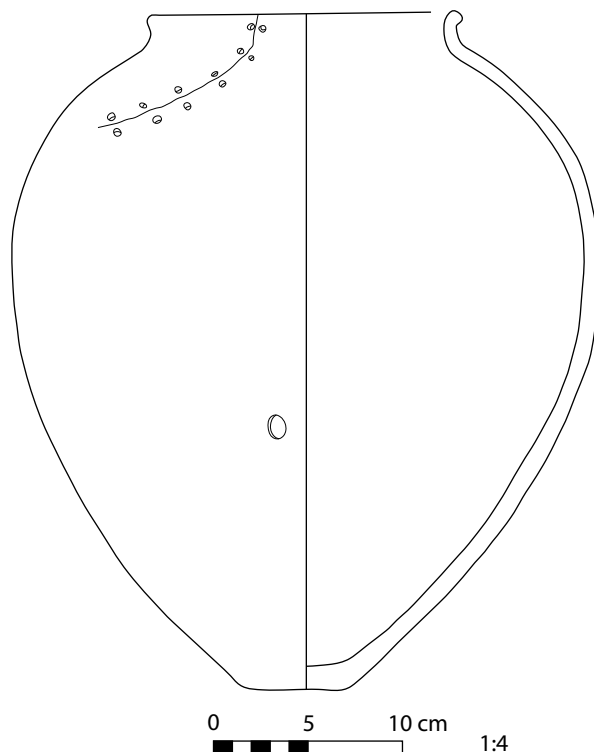
Material: 1b, reddish-brown ware

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

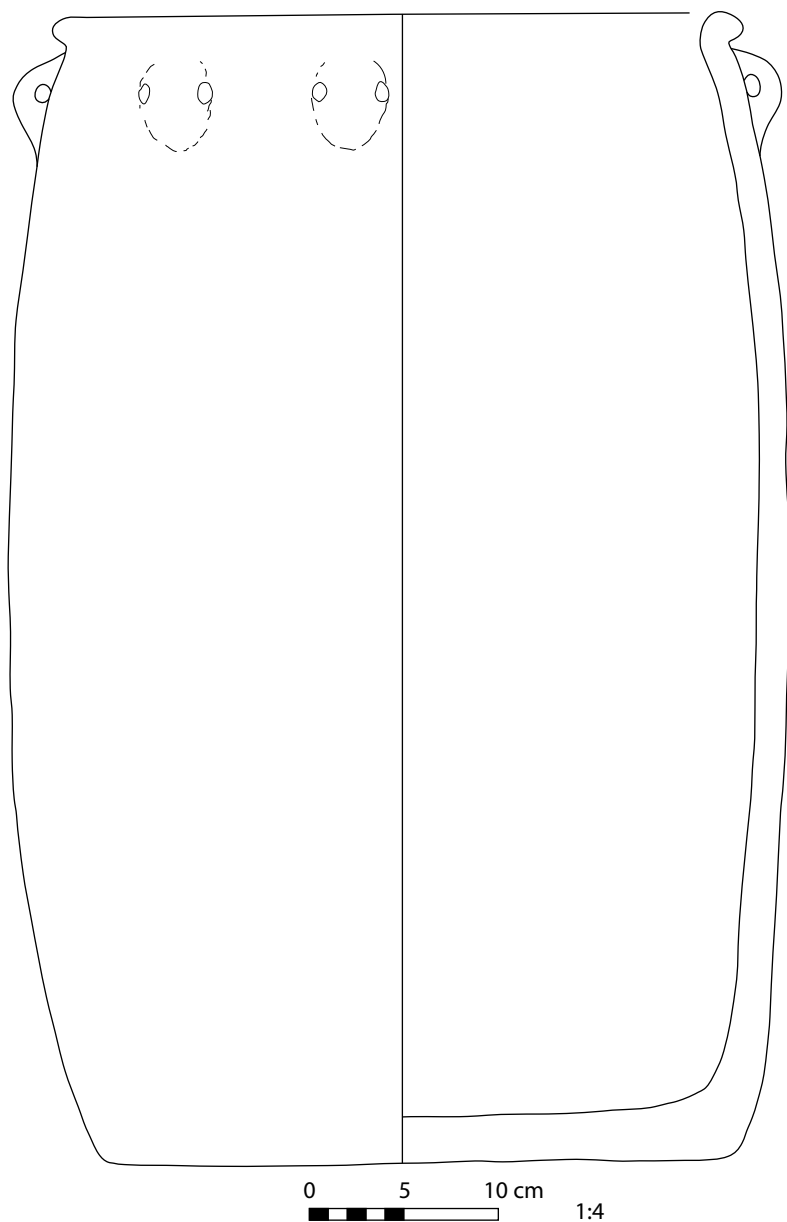
Material: 1b, reddish-brown ware

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

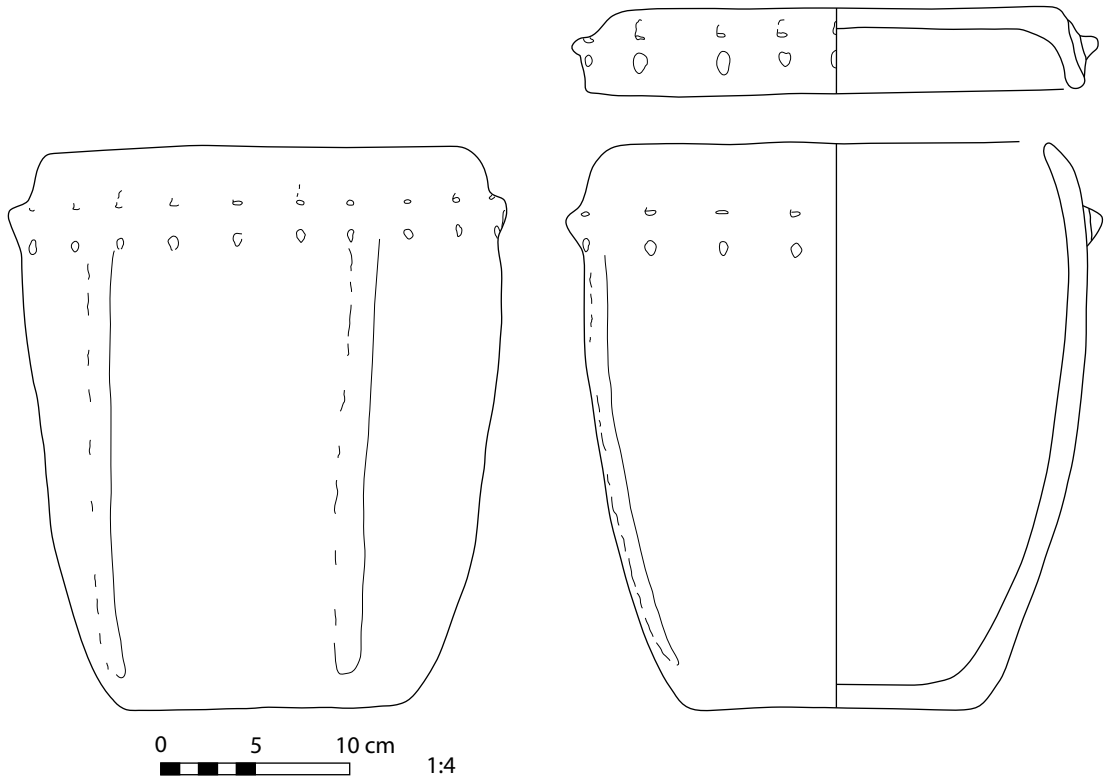
Material: 1b, reddish-brown ware

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

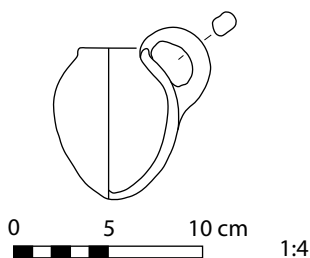
Material: 1a, black ware

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

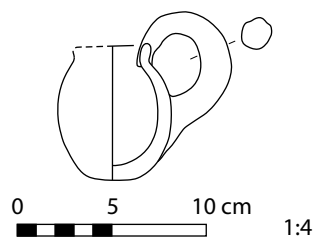
Material: 1a, black ware

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

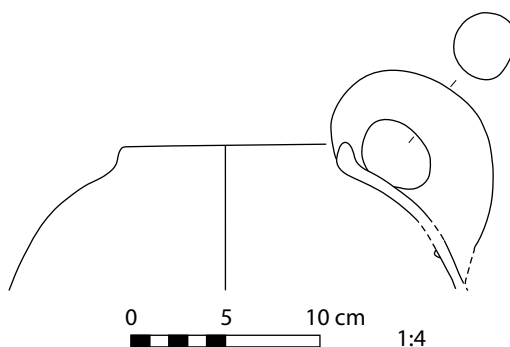
Material: 1a/b, black/reddish-brown ware

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

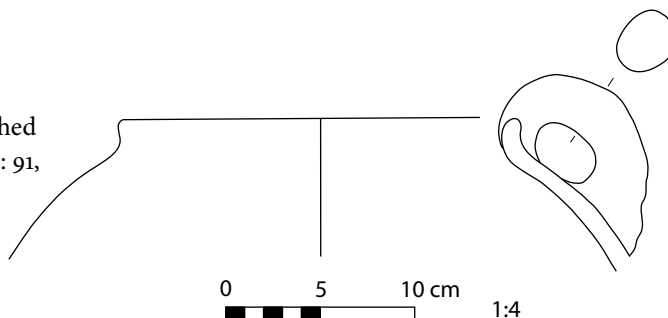
Material: 1b, reddish-brown ware

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

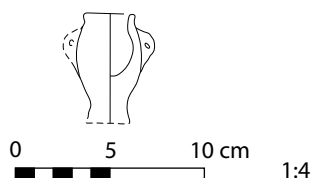
Material: 1a, black ware

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

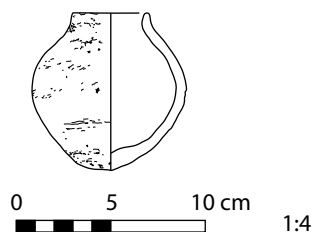
Material: NB1

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 177, Plate 6: 6, Type G2b.1

Dating: Phase I (Chalcolithic Period)–II (Naqada IIC–DI)



Lower Egyptian Culture 52

Site: Buto

Shape: miniature vessel

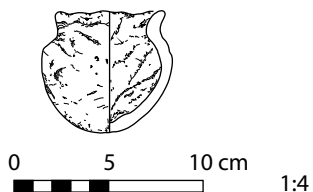
Material: NB1

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 187, Plate 38: 4

Dating: Phase IIIa (Naqada IID2)



Lower Egyptian Culture 53

Site: Buto

Shape: miniature vessel

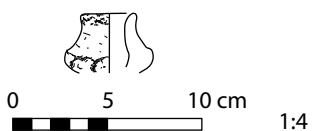
Material: NB2

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 187, Plate 38: 6

Dating: Phase IIb (Naqada IIC–DI)



Lower Egyptian Culture 54

Site: Maadi

Shape: small globular jar with ring base and vertical lugs

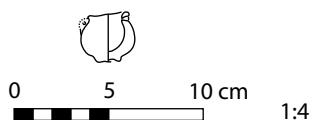
Material: 1a, black ware

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

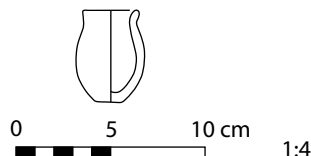
Material: 11, red burnished ware

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

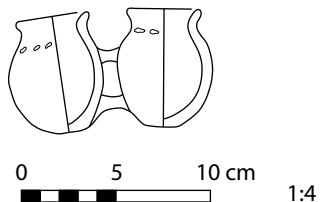
Material: 1a, black ware

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

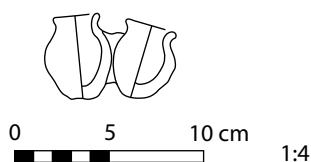
Material: 1b, reddish-brown ware

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

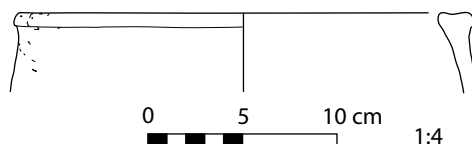
Material: NB2

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

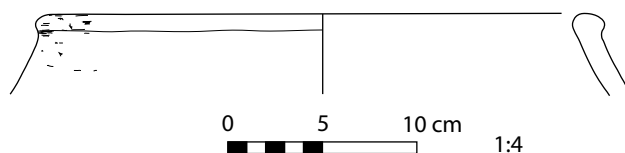
Material: NB1

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

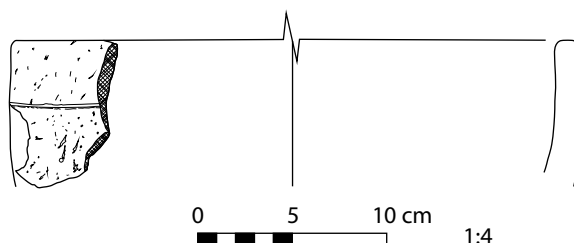
Material: NC

Manufacture: handmade

Surface: roughly smoothed

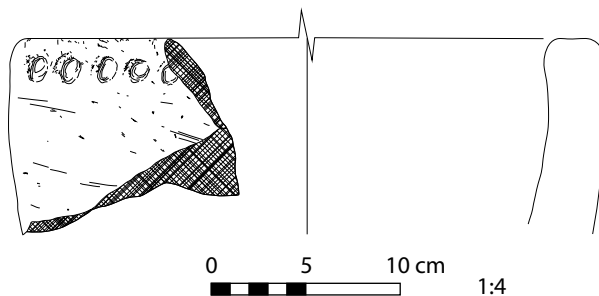
Reference: von der Way 1997: 179, Plate 14: 7, Type O4b

Dating: Phase Ib (Chalcolithic Period)



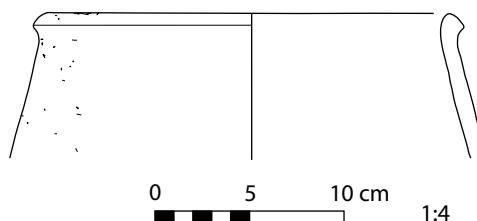
Lower Egyptian Culture 61

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)



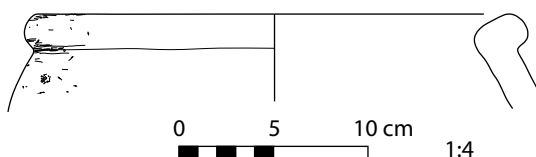
Lower Egyptian Culture 62

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

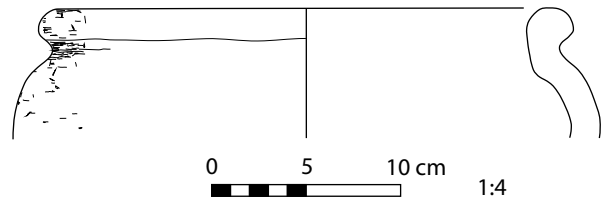
Material: NC

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 179, Plate 16: 6, Type G6b

Dating: Phase Ib (Chalcolithic Period)



Lower Egyptian Culture 65

Site: Buto

Shape: vessel with carinated walls and recurved rim

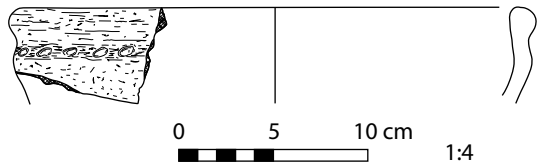
Material: NC

Manufacture: handmade

Surface: white-coated inside, with incised decoration

Reference: von der Way 1997: 180, Plate 17: 3, Type G6b

Dating: Phase Ib (Chalcolithic Period)–II



Lower Egyptian Culture 66

Site: Buto

Shape: vessel with carinated walls and recurved rim

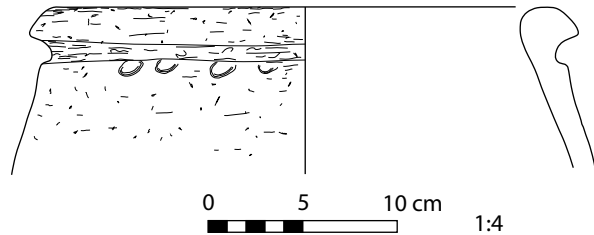
Material: NC

Manufacture: handmade

Surface: red-coated, polished

Reference: von der Way 1997: 180, Plate 17: 4, Type G6b

Dating: Phase 1a (Chalcolithic Period)



Lower Egyptian Culture 67

Site: Buto

Shape: vessel with carinated walls and recurved rim

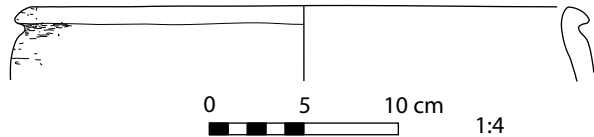
Material: NC

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

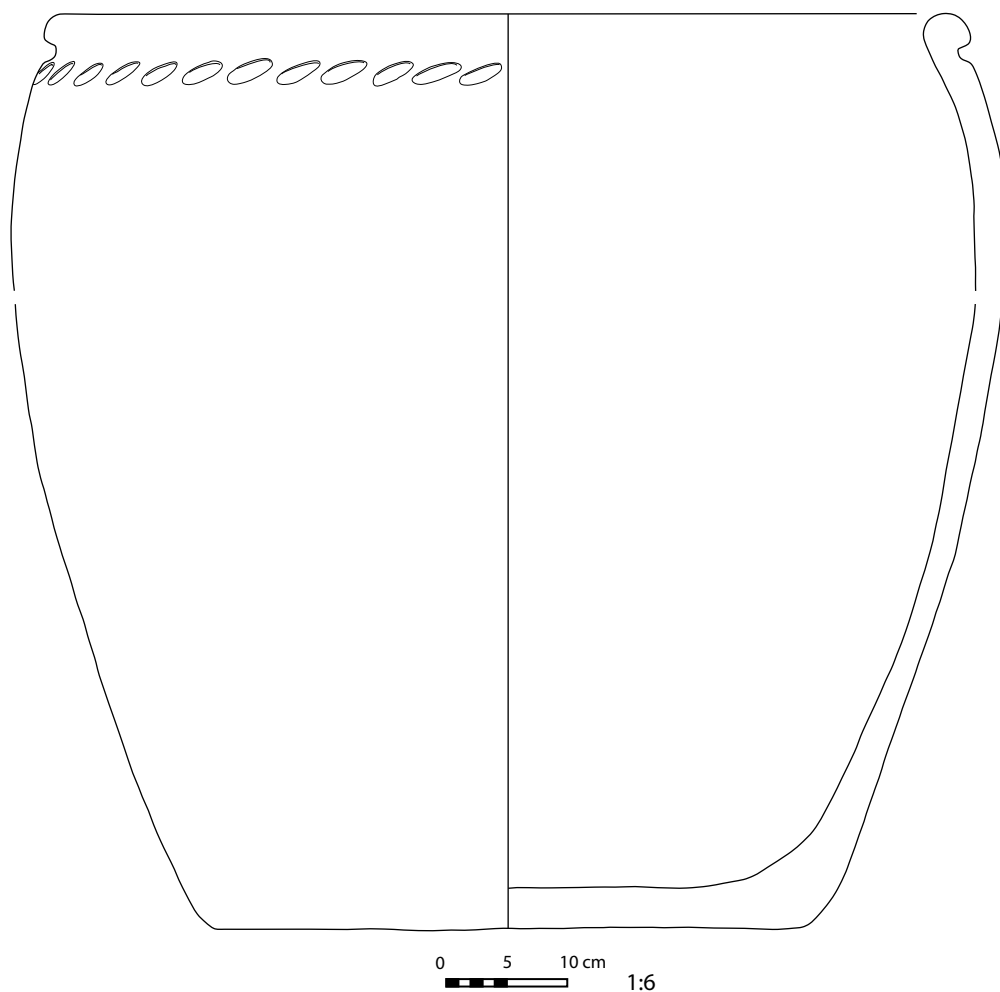
Material: ib

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

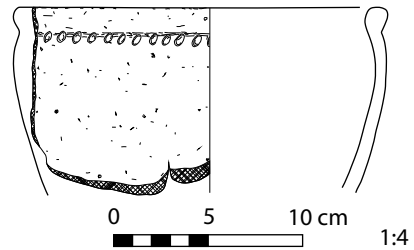
Material: NC

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

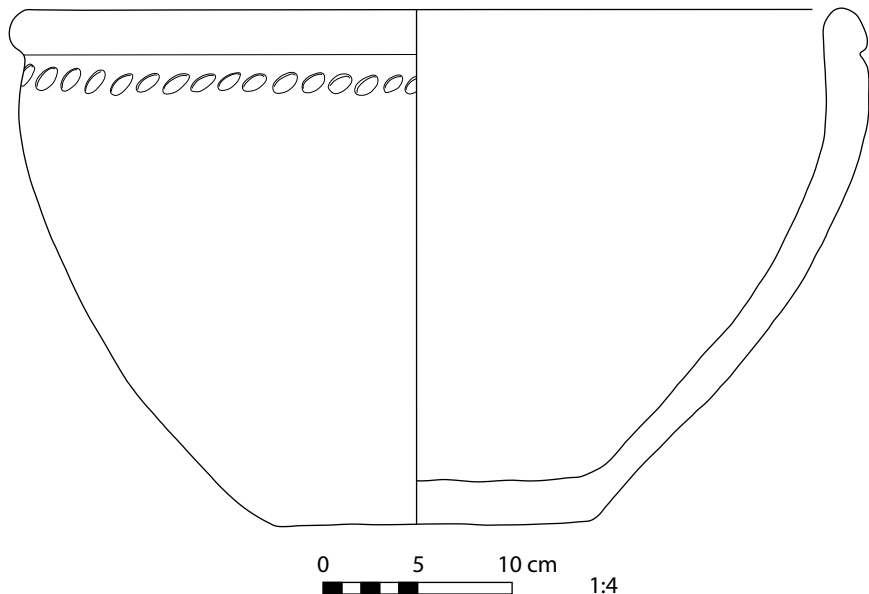
Material: 1b

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

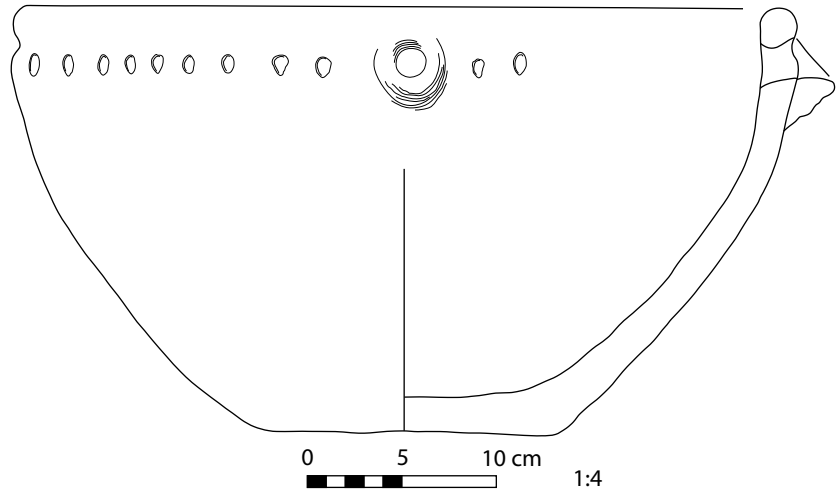
Material: 1b

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

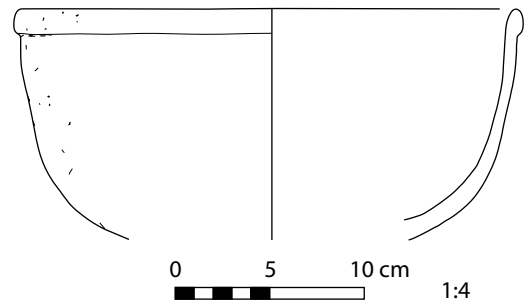
Material: NB-NC

Manufacture: handmade

Surface: smoothed

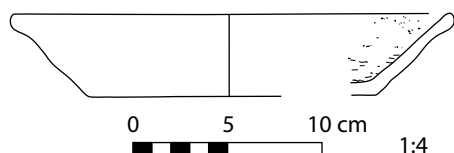
Reference: von der Way 1997: 180, Plate 19: 2, Type O4a

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)



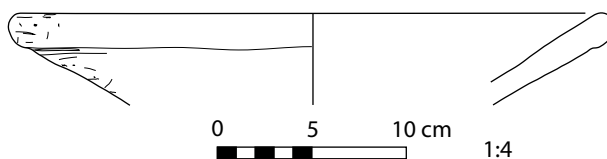
Lower Egyptian Culture 74

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)



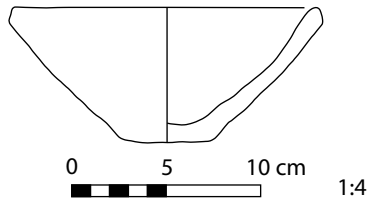
Lower Egyptian Culture 75

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)



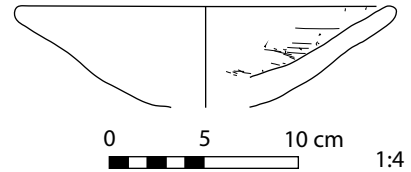
Lower Egyptian Culture 76

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 01a.4
Dating: Phase I (Chalcolithic Period)



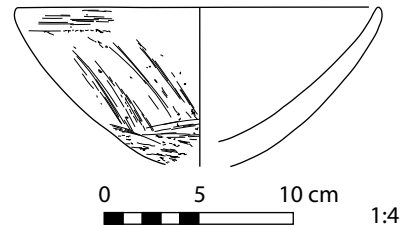
Lower Egyptian Culture 77

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 01a.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 01a.4
Dating: Phase Ia (Chalcolithic Period)



Lower Egyptian Culture 79

Site: Buto

Shape: bowl with straight walls and rounded rim

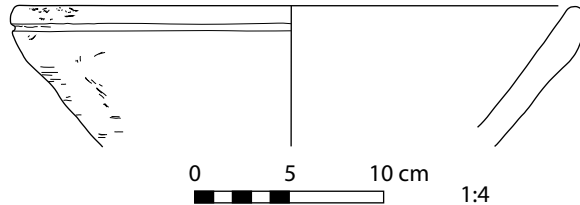
Material: NC

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 181, Plate 22: 7,
Type 01a.5

Dating: Phase II (Naqada IIC–DI)



Lower Egyptian Culture 80

Site: Buto

Shape: bowl with flaring walls

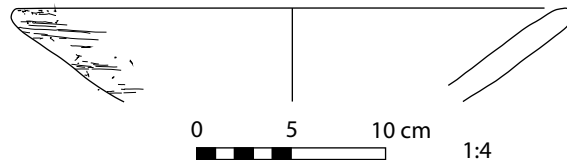
Material: NB1

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 181, Plate 22: 3, Type 01a.5

Dating: Phase I (Chalcolithic Period)



Lower Egyptian Culture 81

Site: Buto

Shape: bowl with flaring walls and wavy rim line

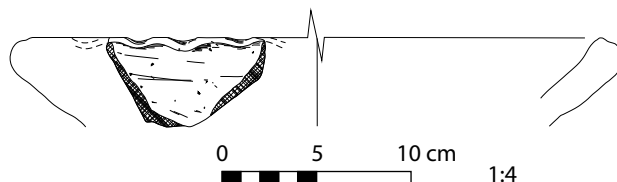
Material: NB2

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 181, Plate 23: 2, Type 01a.5

Dating: Phase Ia (Chalcolithic Period)



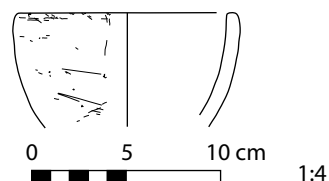
Lower Egyptian Culture 82

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 01a.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 01a.6
Dating: Phase Ia (Chalcolithic Period)



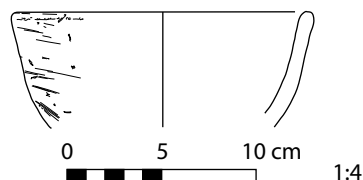
Lower Egyptian Culture 84

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 01a.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 01a.7
Dating: Phase II (Naqada IIC–D1)



Lower Egyptian Culture 86

Site: Buto

Shape: bowl with straight thick walls

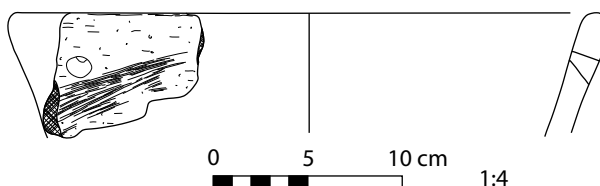
Material: not stated, but perhaps NB2

Manufacture: handmade

Surface: red-coated, polished inside, smoothed outside, lightly brush-scratched

Reference: von der Way 1997: 181, Plate 24: 2, Type 01a.8

Dating: Phase I (Chalcolithic Period)–II (Naqada IIC–D1)



Lower Egyptian Culture 87

Site: Buto

Shape: bowl with straight thick walls

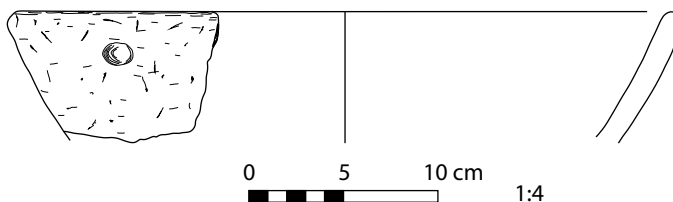
Material: NB2

Manufacture: handmade

Surface: red-coated, polished inside, smoothed outside

Reference: von der Way 1997: 182, Plate 24: 6, Type 01a.8

Dating: Phase I (Chalcolithic Period)



Lower Egyptian Culture 88

Site: Buto

Shape: bowl with slightly flaring walls

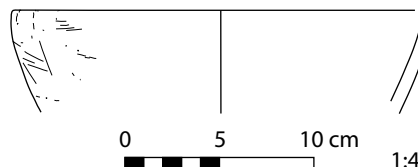
Material: NB2

Manufacture: handmade

Surface: smoothed

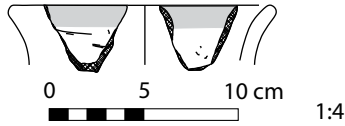
Reference: von der Way 1997: 182, Plate 26: 4,
Type 01b.5

Dating: not stated



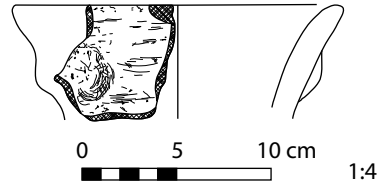
Lower Egyptian Culture 89

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)



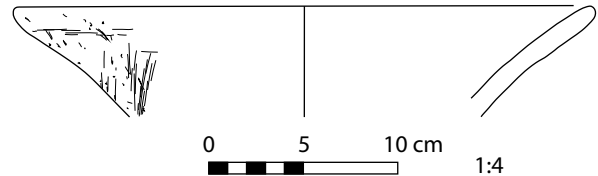
Lower Egyptian Culture 90

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)



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 I (Chalcolithic Period)



Lower Egyptian Culture 92

Site: Buto

Shape: bowl with flaring walls and rounded rim

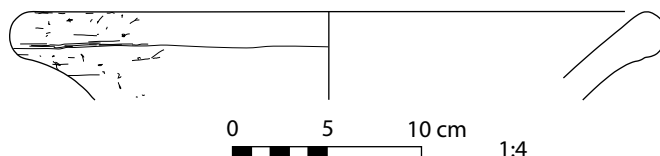
Material: NC

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

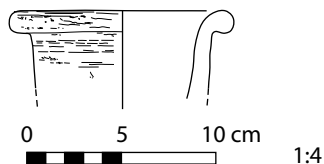
Material: NA-NB

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

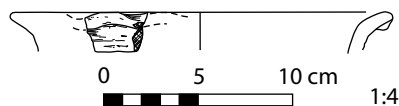
Material: NB2

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

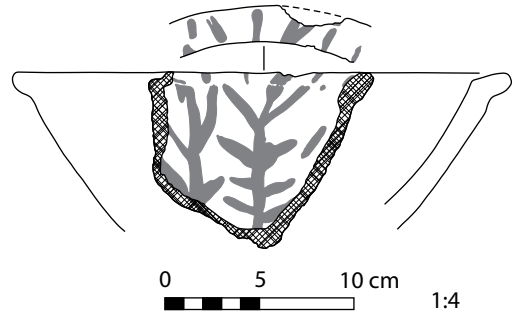
Material: 1C

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

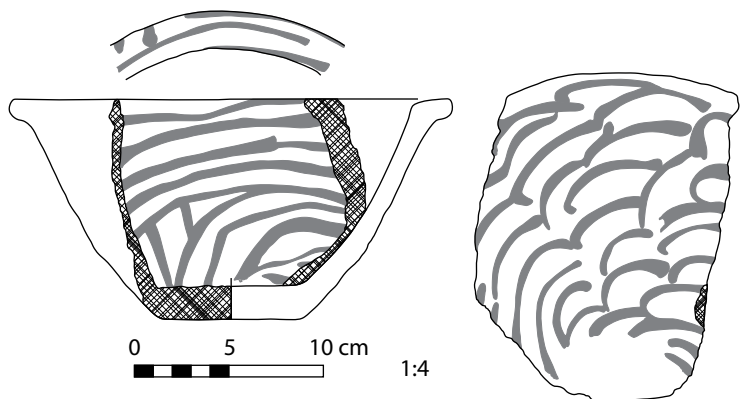
Material: 1C

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

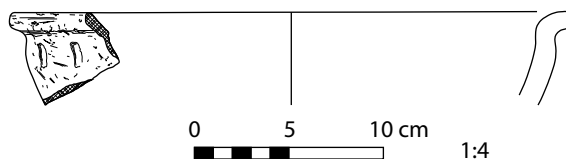
Material: NB2

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

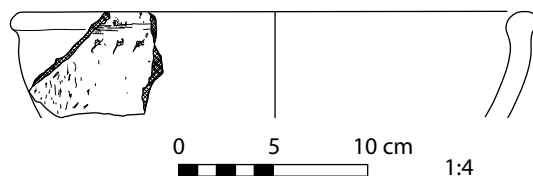
Material: NB (?)

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

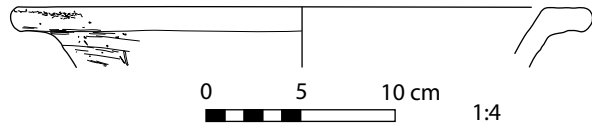
Material: NB2

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 184, Plate 31: 6, Type o3b.1

Dating: Phase I (Chalcolithic Period)



Lower Egyptian Culture 101

Site: Buto

Shape: bowl with flaring walls and elongated rim

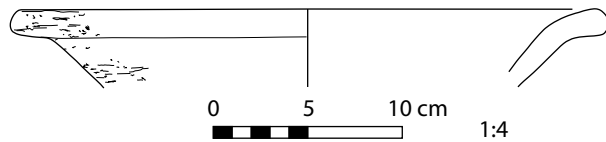
Material: NB2

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 184, Plate 31: 8, Type o3b.1

Dating: Phase I (Chalcolithic Period)



Lower Egyptian Culture 102

Site: Buto

Shape: bowl with flaring walls

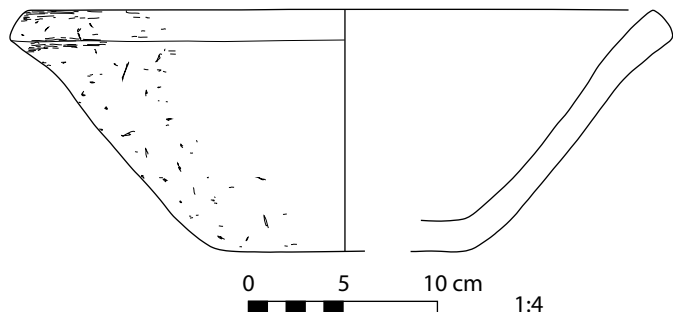
Material: NC

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 184, Plate 33: 2, Type o5a

Dating: Phase II (Naqada IIC-D1)



Lower Egyptian Culture 103

Site: Maadi

Shape: bowl with flaring walls and flat base

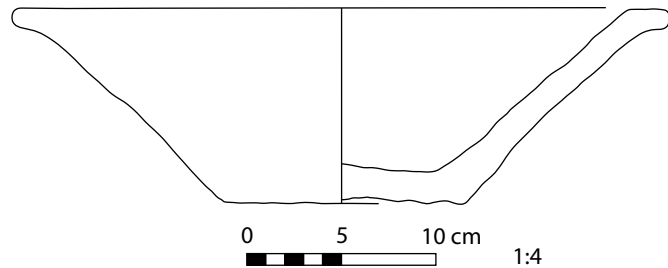
Material: 1b

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

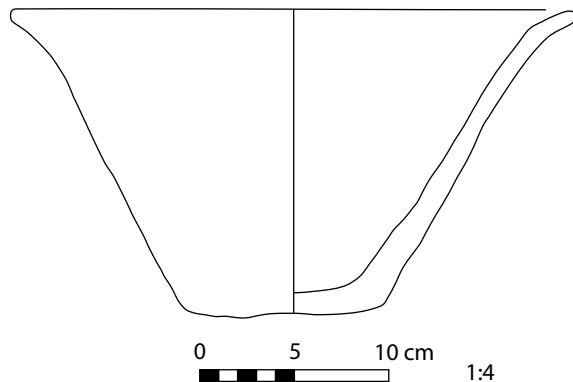
Material: 1b

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

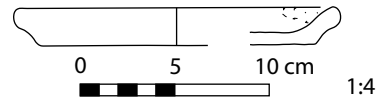
Material: NB2

Manufacture: handmade

Surface: smoothed

Reference: von der Way 1997: 184, Plate 33: 4, Type o5b

Dating: Phase 1a (Chalcolithic Period)



Lower Egyptian Culture 106

Site: Maadi

Shape: pan, probably oval

Material: 1b

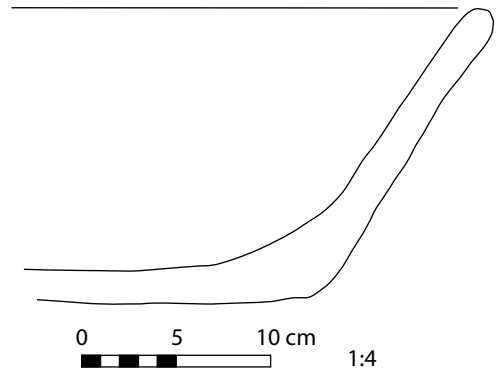
Manufacture: handmade

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: 1b

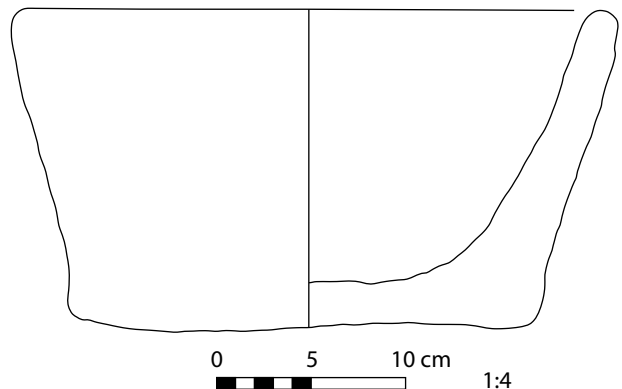
Manufacture: handmade

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

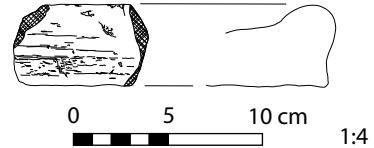
Material: NC

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

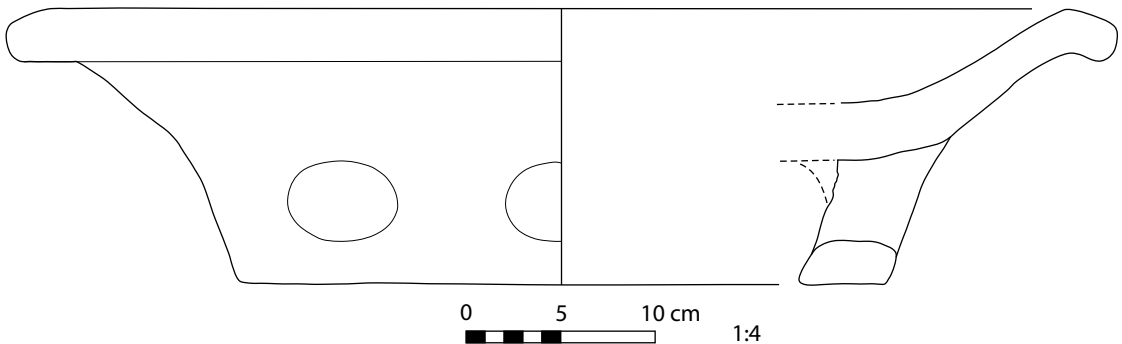
Material: Ib

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

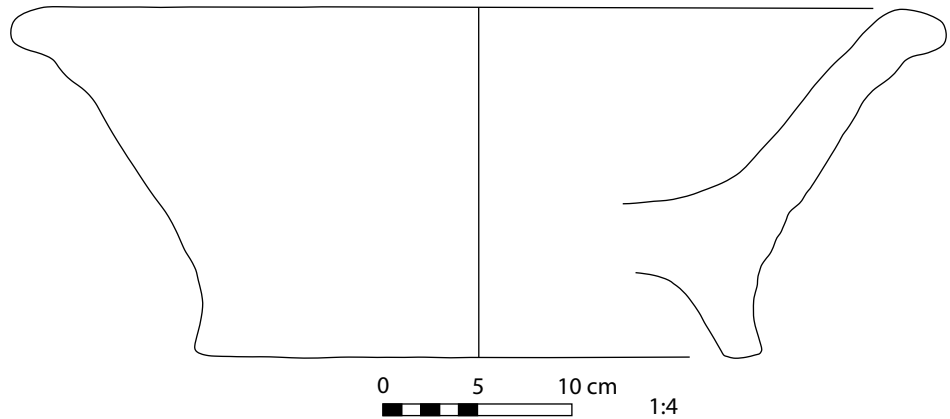
Material: 1b

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

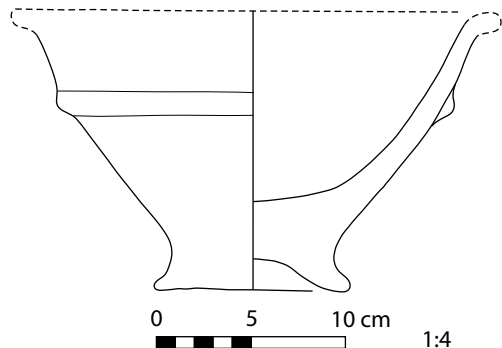
Material: 1a

Manufacture: handmade

Surface: burnished

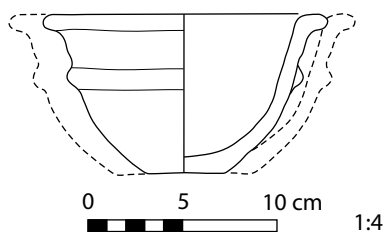
Reference: Rizkana and Seeher 1987: 102, Plate 55: 1, Type 2c

Dating: not stated



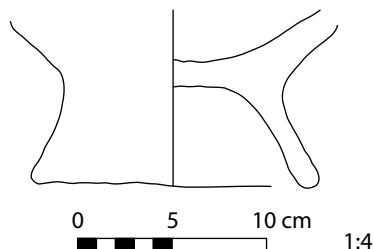
Lower Egyptian Culture 112

Site: Maadi
Shape: bowl with flat base
Material: 1a
Manufacture: handmade
Surface: burnished
Reference: Rizkana and Seeher 1987: 102, Plate 55: 2, Type 2b
Dating: not stated



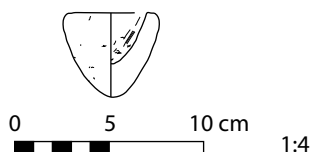
Lower Egyptian Culture 113

Site: Maadi
Shape: bowl on a raised base
Material: 1a/b
Manufacture: handmade
Surface: burnished
Reference: Rizkana and Seeher 1987: 102, Plate 55: 6
Dating: not stated



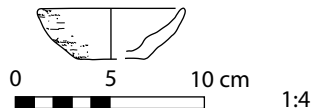
Lower Egyptian Culture 114

Site: Buto
Shape: small bowl
Material: NB2
Manufacture: handmade
Surface: smoothed
Reference: von der Way 1997: 185, Plate 35: 5
Dating: Phase II (Naqada IIC-D1)



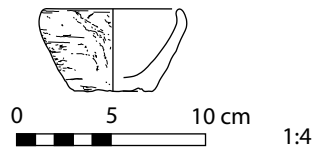
Lower Egyptian Culture 115

Site: Buto
Shape: small bowl
Material: NA
Manufacture: handmade
Surface: well smoothed
Reference: von der Way 1997: 186, Plate 35: 11
Dating: Phase Ib (Chalcolithic Period)



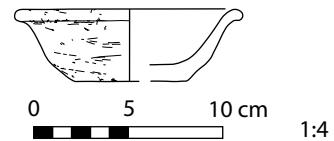
Lower Egyptian Culture 116

Site: Buto
Shape: small bowl with incurved walls
Material: NB1
Manufacture: handmade
Surface: well smoothed
Reference: von der Way 1997: 186, Plate 35: 15
Dating: Phase II (Naqada IIC–D1)



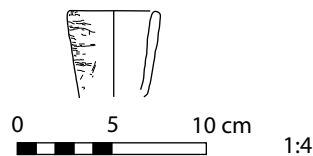
Lower Egyptian Culture 117

Site: Buto
Shape: small bowl with flaring walls
Material: NB1
Manufacture: handmade
Surface: well smoothed
Reference: von der Way 1997: 186, Plate 35: 16
Dating: Phase II (Naqada IIC–D1)



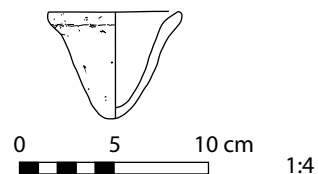
Lower Egyptian Culture 118

Site: Buto
Shape: small vessel with straight walls
Material: NB1
Manufacture: handmade
Surface: smoothed
Reference: von der Way 1997: 186, Plate 35: 19
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
Reference: von der Way 1997: 186, Plate 35: 25
Dating: Phase I (Chalcolithic Period)



Lower Egyptian Culture 120

Site: Buto

Shape: bowl with incurved walls and recurved rim

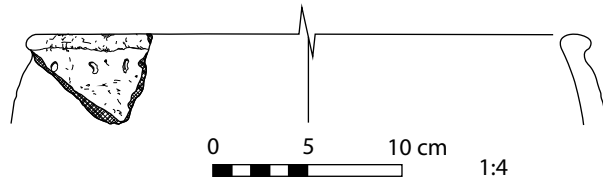
Material: NB2

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

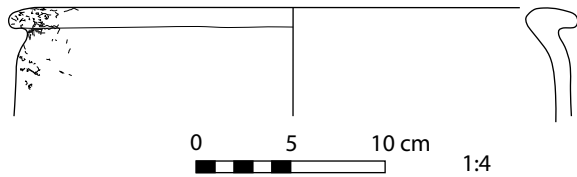
Material: NB2

Manufacture: handmade

Surface: red-coated, polished

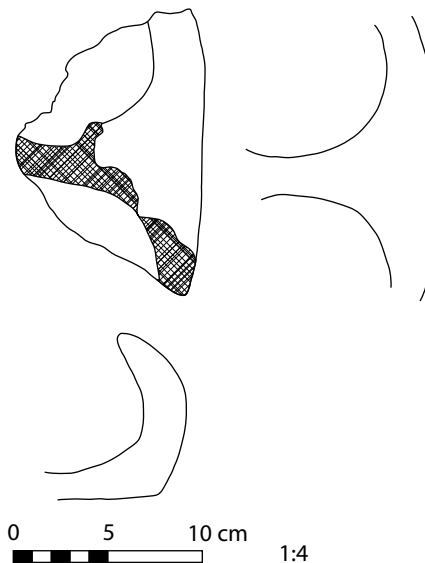
Reference: von der Way 1997: 187, Plate 38: 12

Dating: Phase IIB (Naqada IIC-D1)



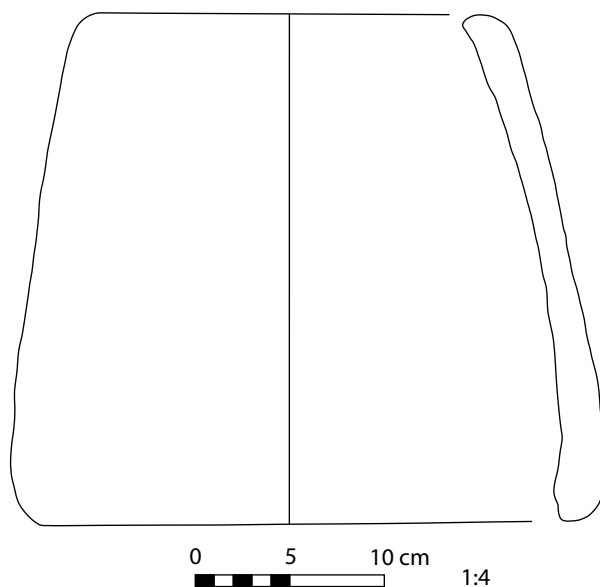
Lower Egyptian Culture 122

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



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

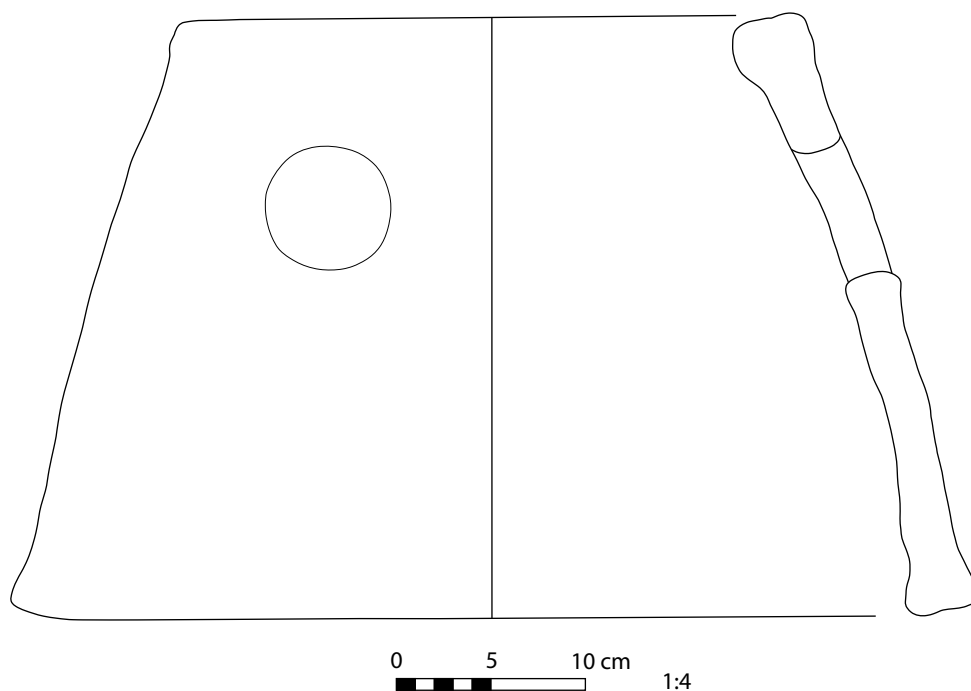
Material: ib

Manufacture: handmade

Surface: dark red/brown-slipped, smoothed

Reference: Rizkana and Seeher 1987: 103, Plate 60: 5

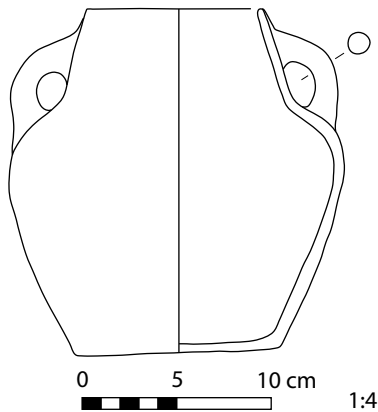
Dating: not stated



Imports from Palestine

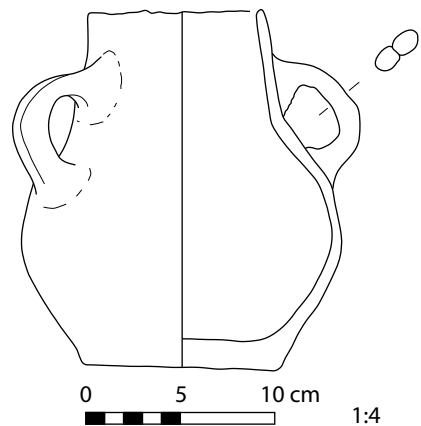
Lower Egyptian Culture 125

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



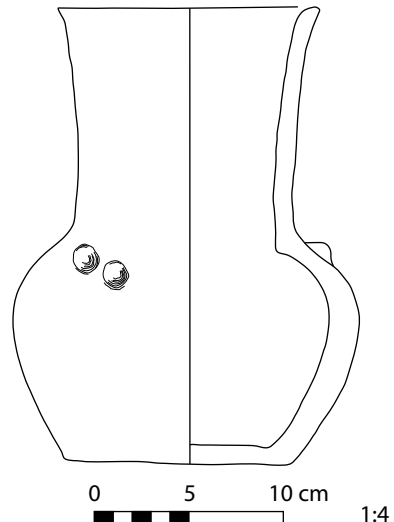
Lower Egyptian Culture 126

Site: Maadi
Shape: jar with two lug handles
Material: v
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: v
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

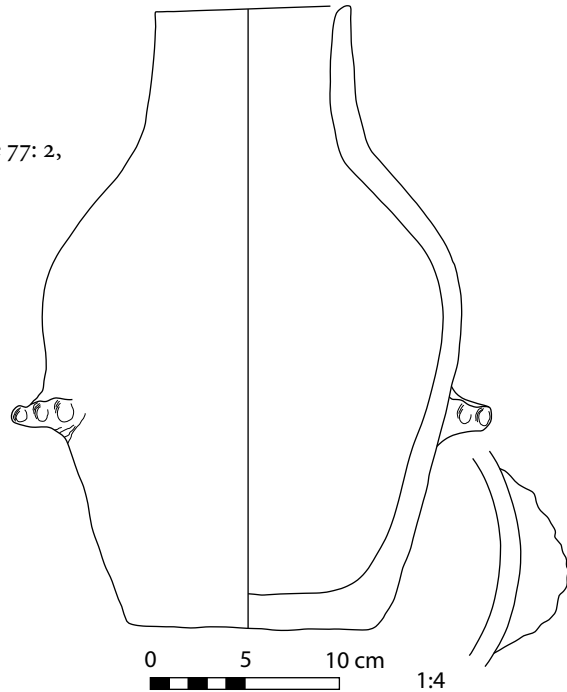
Material: v

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

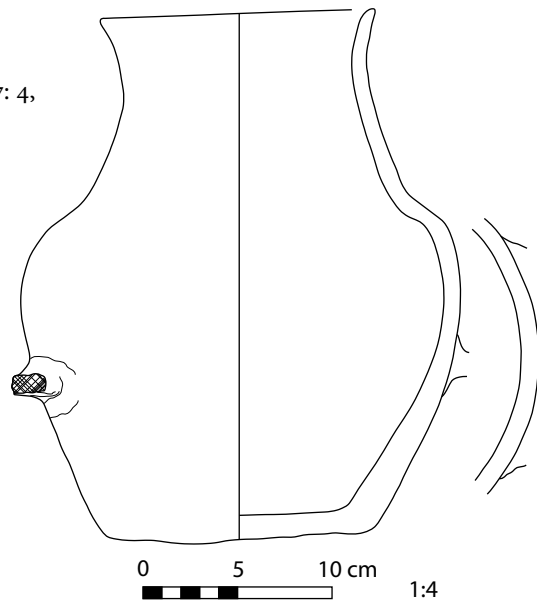
Material: v

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

- Adams, B. 1996. Imports and Imitations in Predynastic Funerary Contexts at Hierakonpolis. In *Interregional Contacts in the Later Prehistory of Northeastern Africa*, edited by L. Krzyżaniak, K. Kroeper, and M. Kobusiewicz, 133–143. Poznań: Poznań Archaeological Museum.
- Aksamit, J. 1992. Petrie's Type D 46 D and Remarks on the Production and Decoration of Predynastic Decorated Pottery. *CCE* 3: 17–21, pl. 1–3.
- Ayrton, E. R., and W. L. S. Loat. 1911. *Predynastic Cemetery at El-Mahasna*. London: Egypt Exploration Fund.
- Baumgartel, E. J. 1955. *The Cultures of Prehistoric Egypt*. Oxford: Oxford University Press.
- . 1970. *Petrie's Naqada Excavation: A Supplement*. London: B. Quaritch.
- Brink, E. C. M. van den, and T. E. Levy, eds. 2002. *Egypt and the Levant. Interrelations from the 4th through the Early 3rd Millennium B.C.* London: Leicester University Press.
- Brunton, G. 1930. *Qau and Badari III*. London: British School of Archaeology in Egypt.
- . 1948. *Matmar*. London: B. Quaritch.
- Brunton, G., and G. Caton-Thompson. 1928. *The Badarian Civilisation and Predynastic Remains near Badari*. London: British School of Archaeology in Egypt.
- Buchez, N. 2002. Le mobilier céramique. In *Adaïma. 1. Économie et habitat*, edited by B. Midant-Reynes and N. Buchez, 169–289. Cairo: IFAO.
- . 2004. Les vases à cuire l'époque prédynastique à Adaïma: Aspects techniques, économique et culturels. *CCE* 7: 15–45.
- Caton-Thompson, G., and E. W. Gardner. 1934. *The Desert Fayum*. London: The Royal Anthropological Institute of Great Britain and Ireland.
- Ciałowicz, K. M. 1999. *Początki cywilizacji egipskiej*. Warszawa-Kraków: Wydawnictwo Naukowe PWN.
- Crowfoot Payne, J. 1993. *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*. Oxford: Oxford University Press.
- Crowfoot Payne, J., A. Kaczmarczyk, and S. J. Fleming. 1977. Forged Decoration on Predynastic Pots. *JEA* 63: 5–12.
- Crubézy, É., J. Thierry, and B. Midant-Reynes. 2002. *Adaïma. 2. La nécropole prédynastique*. IFAO 47. Cairo: IFAO.
- Debono, F. 1992. L'atelier local d'El-Omari. *CCE* 3: 1–6.
- Debono, F., and B. Mortensen. 1988. *The Predynastic Cemetery at Heliopolis: Season March–September 1950*, AV 63. Mainz am Rhein: Philipp von Zabern.
- . 1990. *El-Omari. A Neolithic Settlement and Other Sites in the Vicinity of Wadi Hof, Helwan*, AV 82. Mainz am Rhein: Philipp von Zabern.
- Edwards, W. J., and C. A. Hope. 1989. A Note on the Neolithic Ceramics from the Dakhleh Oasis (Egypt). In *Late Prehistory of the Nile Basin and the Sahara*, edited by L. Krzyżaniak and M. Kobusiewicz, 233–242. Poznań: Poznań Archaeological Museum.

- Eiwanger, J. 1984. *Merimde-Benisalâme 1. Die Funde der Urschicht*, AV 47. Mainz am Rhein: Philipp von Zabern.
- . 1988. *Merimde-Benisalâme 2. Die Funde der mittleren Merimdekultur*, AV 51. Mainz am Rhein: Philipp von Zabern.
- . 1992. *Merimde-Benisalâme 3. Die Funde der jüngeren Merimdekultur*, AV 59. Mainz am Rhein: Philipp von Zabern.
- el-Sanussi, A., and M. Jones. 1997. A Site of the Maadi Culture near the Giza Pyramids. *MDAIK* 53: 241–253.
- Faltings, D. 2002. The Chronological Frame and Social Structure of Buto in the Fourth Millennium BC. In *Egypt and Levant. Interrelations from the 4th through the Early 3rd Millennium B.C.*, edited by E. C. M. van den Brink and T. E. Levy, 165–170. London: Leicester University Press.
- Faltings, D., P. Ballet, F. Förster, P. French, C. Ihde, H. Sahlmann, J. Tomalsky, C. Thumshirn, and A. Wodzińska. 2000. Zweiter Vorbericht über die Arbeiten in Buto von 1996 bis 1999. *MDAIK* 56: 131–179, Plates 15–18.
- Friedman, R. F. 1994. *Predynastic Settlement Ceramics of Upper Egypt: A Comparative Study of the Ceramics of Hemamieh, Naqada and Hierakonpolis*. PhD thesis, University of California.
- Jucha, M. 2000. Initial Results of Research on Predynastic and Early Dynastic Pottery from Tell el Farkha (1998–1999). In *Proceedings of the First Central European Conference of Young Egyptologists. Egypt 1999: Perspectives of Research. Warsaw 7–9 June 1999*, edited by J. Popielska-Grzybowska, 39–45. Warsaw: Institute of Archaeology, Warsaw University.
- . 2005. *Tell el-Farkha II. The Pottery of the Predynastic Settlement (Phases 2 to 5)*. Kraków, Poznań: Institute of Archaeology, Jagiellonian University, Kraków and Archaeological Museum, Poznań.
- Kopp, P. 2006. *Elephantine xxxxi: Die Siedlung der Naqadazeit*, AV 118. Mainz am Rhein: Philipp von Zabern.
- Kroeper, K. 1986–1987. The Ceramic of the Pre/Early Dynastic Cemetery at Minshat Abu Omar. *BES* 8: 73–94.
- . 1995. Decorated Ware from Minshat Abu Omar. *BCE* X: 12–17.
- Mączyńska, A. 2003. Lower Egyptian Culture at Tell el-Farkha. In *Cultural Markers in the Later Prehistory of Northeastern Africa and Recent Research*, edited by L. Krzyżaniak, K. Kroeper, and M. Kobusiewicz, 213–226. Poznań: Poznań Archaeological Museum.
- . 2004. Pottery Tradition at Tell el-Farkha. In *Egypt at its Origins. Studies in Memory of Barbara Adams. Proceedings of the International Conference “Origin of the State. Predynastic and Early Dynastic Egypt,” Kraków, 28th August–1st September 2002*, edited by S. Hendrickx, R. F. Friedman, K. M. Ciałowicz, and M. Chłodnicki, 421–442. Leuven: Peeters.
- Petrie, W. M. F. 1901. *Diospolis Parva. The Cemeteries of Abadiyeh and Hu, 1898–9*. London: Egypt Exploration Fund.
- . 1920. *Prehistoric Egypt*. London: B. Quaritch.
- . 1921. *Corpus of Prehistoric Pottery and Palettes*. London: British School of Archaeology in Egypt.
- Petrie, W. M. F., and J. E. Quibell. 1896. *Naqada and Ballas*. London: B. Quaritch.
- Quibell, J. E. 1898. *El Kab*. London: B. Quaritch.

- Regner, C. 1998. *Keramik*. Wiesbaden: Harrassowitz.
- Rizkana, I., and J. Seeher. 1987. *Maadi I. The Pottery of the Predynastic Settlement*, AV 64. Mainz am Rhein: Philipp von Zabern.
- Spencer, A. J. 1997. Pottery in Predynastic Egypt. In *Pottery in Making. World Ceramic Traditions*, edited by I. Freestone and D. R. M. Geimster, 44–49. London: British Museum Press.
- Steinmann, F. 1998. *Tongefässe von der vordynastischen Zeit bis zum Ende des Mittleren Reiches, Katalog Ägyptischer Sammlung in Leipzig II*. Mainz am Rhein: Philipp von Zabern.
- Śliwa, J. 1998. Keramik der Naqada-Kultur und der archaischen Zeit. In *Frühe Keramik aus El-Târif*, edited by B. Ginter, J. K. Kozłowski, M. Pawlikowski, J. Śliwa, and H. Kammerer-Grothaus, 45–58, AV 40. Mainz am Rhein: Philipp von Zabern.
- Tutundžić, S. T. 1993. A Consideration of Differences between the Pottery Showing Palestinian Characteristics in the Maadian and Gerzean Cultures. *JEA* 79: 33–55.
- Way, T. von der. 1991. Zur Herkunft keramischer Dekorationen des spätvorgeschichtlichen Unterägypten. *CCE* 2: 1–9.
- . 1997. *Tell el-Fara'in, Buto I: Ergebnisse zum frühen Kontext, Kampagnen der Jahre 1983–1989*, AV 83. Mainz am Rhein: Philipp von Zabern.
- Wilkinson, T. A. H. 1996. *State Formation in Egypt, Cambridge Monographs in African Archaeology* 40. BAR International Series 651. Oxford: Tempus Reparatum.

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.



Plate 1.3. Fayum. Similar to Fayum A 11–12 (see pp. 32–33). UC2522, Petrie Museum.



Plate 1.4. Fayum (Kom K). Similar to Fayum A 3 (see p. 30). UC2948, Petrie Museum.

Fayum A, Representative Examples, continued



Plate 2.1. Fayum. Similar to Fayum A 19–20 (see p. 38). UC2508, Petrie Museum.



Plate 2.2. Fayum. Similar to Fayum A 19–20 (see p. 38). UC2507, Petrie Museum.



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 Merimde 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 4.3. Badari. Similar to Badari 6 (see p. 81). UC9044, Petrie Museum.



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



Plate 4.5. Badari. Similar to Badari 35 (see p. 92). UC14515, 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 6.1. Abydos. Similar to Naqada II 20 (see p. 131). UC6174, Petrie Museum.

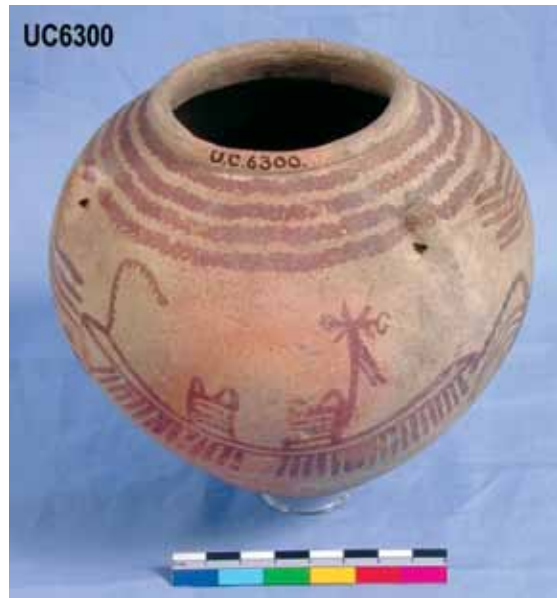


Plate 6.2. Site not stated. Similar shape seen in Naqada II 11 (see p. 126). UC6300, Petrie Museum.



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

Naqada II, Representative Examples, continued



Plate 7.1. Site not stated. Similar shape seen in Naqada II 5 (see p. 122). UC6344, 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.

Lower Egyptian Culture, Representative Examples



Plate 8.1. Tell el Farkha. Similar to Lower Egyptian Culture 5 (see p. 154). Photo courtesy of Mariusz Jucha.



Plate 8.2. Tell el Farkha. Similar to Lower Egyptian Culture 19–20 (see p. 158). Photo courtesy of Mariusz Jucha.



Plate 8.3. Tell el Farkha. Similar to Lower Egyptian Culture 19–20 (see p. 158). Photo courtesy of Mariusz Jucha.