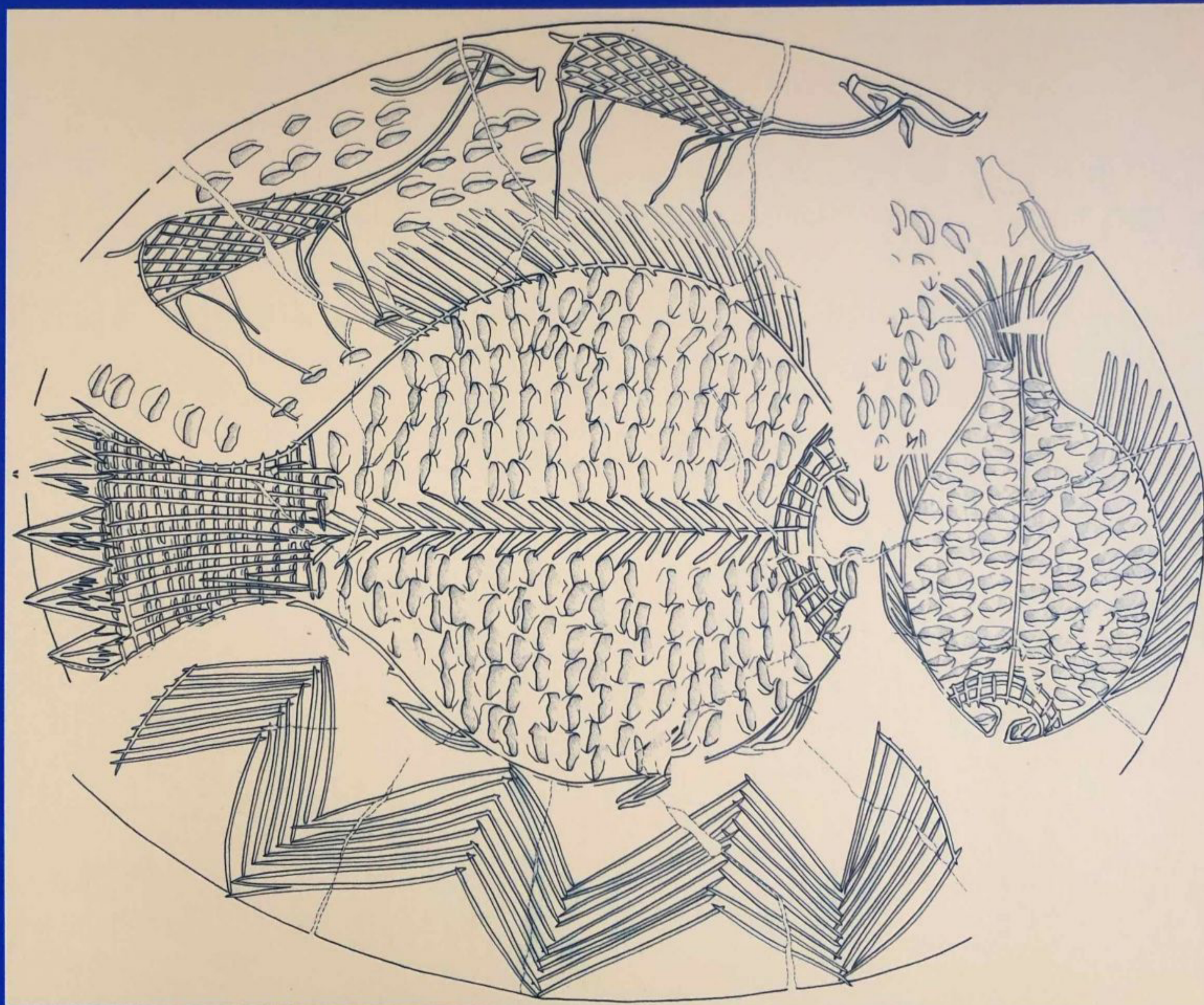


Survey of Memphis VIII

Kom Rabia: The Middle Kingdom and Second Intermediate Period Pottery



Janine Bourriau and Carla Gallorini

With contributions by Bettina Bader, Kathryn Eriksson, Serena Giuliani and Mary Ownby

THE SURVEY OF MEMPHIS VIII

KOM RABIA
THE MIDDLE KINGDOM
AND
SECOND INTERMEDIATE PERIOD POTTERY

In memory of Dora Kemp

THE SURVEY OF MEMPHIS VIII
edited by Susan Allen

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PREFACE AND ACKNOWLEDGMENTS

The names of the team of ceramicists whose work forms the basis of this volume are listed below. Most of them joined after the excavation was completed so came to understand Kom Rabia only through its pottery. We were fortunate that ceramicists from other expeditions were able to join us to our great mutual benefit: David Aston, Bettina Bader and Karin Kopetsky (Tell el-Dab'a); Susan Allen (MMA, Dahshur and Lisht) and Lamia el-Hadidi (Cairo University). We thank them all for their contribution to the stimulating atmosphere of our workroom at Mitrahineh.

It was decided that certain topics needed more comprehensive discussion than the sampling method, strictly applied, would allow. As a result we drew on the expert knowledge of Bettina Bader, Kathryn Eriksson, Serena Giuliani and Mary Ownby for the following contributions: Large, handmade oval plates with incised decoration, otherwise known as 'Fish Dishes'; Aegean and Cypriote fine Wares; Nubian Pottery and Middle Bronze Age Canaanite Jars.

Special thanks are due to William Schenck who not only drew much of the pottery and inked all of it, but also prepared the figures and plates for the final publication. Carla Gallorini completed the typesetting of the book after Dora Kemp's death

from leukaemia in October 2014. This book is dedicated to her memory.

The 'fish dish' used for the cover illustration was the work of Lisa Giddy. The figures for the chapter on Fine Wares from Crete and Cyprus are by K.O. Ericksson, A. Boyce and W. Schenck. Photographs and some scans were the work of Gwylm Owen. The editor of the volume was Susan Allen and we were able to benefit from her knowledge and experience of Middle Kingdom pottery at every stage.

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CHAPTER 13

‘FISH DISHES’ IN MEMPHIS – OVERVIEW AND ANALYSIS

By Bettina Bader

This chapter presents the ‘fish dishes’, or more recently ‘fish plates’ (Allen 2011: 5), found in the late Middle Kingdom to Second Intermediate Period levels of the excavations of the Egypt Exploration Society at Kom Rabia in context and in view of newly published corpora of such pottery from Tell el-Dab’a (Aston and Bader 2009) and Dahshur (Allen 2011). Further south in the Nile Valley at Abydos (Wegner 2007: 246-247, type 59, incomplete; a complete dish was mentioned but it remains as yet unpublished) and at Karnak North (Jacquet-Gordon 2012: 39-40, fig. 18, unfortunately only 5 of a total of 59 vessels and fragments are shown) new examples also came to light.

Introduction

‘Fish dishes’ came to the attention of ceramicists/excavators relatively early (Petrie 1890: pl. XIII; Petrie 1891: pl. V; Krönig 1934: 146-147; Allen 2011: 3) due to the fact that this pottery type represents the only profusely decorated type in the later Middle Kingdom (except imported and locally produced Tell el Yahudiyeh ware, and other imports such as Levantine Painted Ware and Cypriote pottery), which gives it special importance. So far several ideas have been put forward for the function of these dishes, but an all-enveloping solution to the riddle of their usage has not been found. This is at least partly due to the absence of any helpful contextual information since their elaborate decoration led to the collection of a considerable number of such dishes without provenance and/or archaeological context. The Petrie Museum, for example, houses at least twenty three such dishes without provenance, (e.g. U.C. 18747; U.C. 18812; U.C. 42152-U.C. 42173, seen in 1997 by courtesy of B. Adams (†) and accessed on line <http://www.accessingvirtualegypt.ucl.ac.uk>). As a result, an interpretation of the use and function of this pottery type is difficult to establish.

Function

With hindsight the term Schälbecken (i.e. ‘scaling basin’) would not now be applied to the analysis of this pottery type, since the term represents a pro-

jection of a presumed use onto a pottery type the function of which remains unknown.

Proposals for their function include: serving dishes for fish, scaling devices for fish, flower vases, grinding devices for grain and ceremonial vessels (Bader 2001: 83-84, with references and discussion). Perhaps there is no single function as such but the purpose varies from context to context as well as from decoration type to decoration type. This seems likely because it has been observed that vessels with fish motives show abraded interiors more frequently than those with pond motives (Bader 2001: 83).

S. Allen has suggested the more elaborately decorated dishes served a “custom or belief of long standing” expressed by means of Egypt’s physical landscape (i.e. the juxtaposition of desert and riverine environments), that was not necessarily connected to a single object or pottery vessel type (Allen 2011: 11-13).

A vague connection to pre-dynastic vessels with similar motifs might exist but cannot be verified at present (Aston and Bader 2009: 52; Allen 2011: 13). In the White Crossline Style Pottery of Nagada I/II, for example, the same animals can be found as on ‘fish dishes’. In contrast to the ‘fish dishes’, though, there are human figures shown engaged in various occupations such as hunting or overcoming enemies. Moreover, it seems particularly striking, that decorated bowls of similar shape (oval, but not boat shaped) existed in the early tradition, such as the oval bowl now kept in Turin (Donadoni Roveri 1989: 191, fig. 288). Nevertheless, the parallel may be accidental.

Manufacture and Motifs

The decorative designs, that are so typical and gave the pottery type its nickname, were incised with a pointed tool and/or the finger nail of the artist/potter before firing (Allen 2011: 6). It remains quite unclear whether the shaping of the dishes, always by hand, and the decoration was done by the same person. Another uncertainty concerns whether pattern books were available for the decorative design of such dishes or not. One thing is very obvious,

namely that the artists/potters show a very secure hand in executing the decorative design, despite varying degrees of elaboration. Thus far, no vessel with failed decoration or corrections has been found. The possibility exists that such pottery, if deemed to have failed, was then, still in the leather hard state, remodelled.

Some of the decorative motifs or rather attitudes resemble very closely those in tomb paintings of the earlier Middle Kingdom (such as from Beni Hassan) and in the decorative arts. Perhaps a relationship between artists and potters should be assumed and at least a shared tradition of decoration that stretches from the Middle Kingdom and even earlier into the Second Intermediate Period. Only one instance for such a motif/attitude will be cited here, namely a predator (feline/dog) trampling prey with stretched, upraised front leg as seen in a 'fish dish' from Tell el-Dab'a derived from a Second Intermediate Period context (Aston and Bader 2009: cat. no. 62, pl. 5, top register of the dish, in the middle). The same motif with more elaborate details can be found in a desert hunting scene in the tomb of Amenemhat (tomb no 2) at Beni Hassan (Kanawati and Woods 2010: fig. 26). In a different setting the same attitude of movement of the animal was used on a pectoral of Mereret of the Twelfth Dynasty for a sphinx trampling foreigners (de Morgan 1895: pl. XIX, no. 1). This motif was first used in the royal sphere as it is already known in the late 6th Dynasty from the funerary temple of Pepi II (Jequier 1936-1940: pl. 15-18). This example hints at the long lived character of traditions used in decorative designs in a variety of contexts and objects. Simple motifs such as cross hatching as 'filling motif' for the bodies of animals (hippos) already appear in early rock art (cf. Hardtke 2010: 12, photo bottom right [12-14]) as well as in early pottery (Hendrickx and Eyckerman 2012: fig. 4a.).

The argument for a relationship between artists and potters gains perhaps even more credibility, since at the moment only one production centre in the Memphis-Fayoum region can be established with some confidence due to the fabrics used. A weakness of this finding is a bias of the samples of the Marl C fabric from northern Egypt used in the archaeometric analyses. This picture may change if samples from southern sites are used in future. More work is necessary for clarification.

Raw Material

The fabric of the bulk of such pottery dishes in

the Middle Kingdom and the Second Intermediate Period has been identified as Marl C and its variants (Nordström and Bourriau 1993: 179-180; Bader 2001: 79-98).

Handmade, oval and incised (pre-firing) dishes with decorative patterns made of other fabrics exist in the same period, although due to their fragmentary state it often remains unclear whether they are boat shaped. Several Nile clay dishes (Nile B2, C and Nile E) with incised patterns were found at Tell el-Dab'a, ranging from Phase G/4 to G/3-1, i.e. in the early to mid-13th Dynasty. Their patterns are linear chevrons, parallel oblique lines and wavy lines as well as tree like features (cf. Bader 1997: 92-94, cat. nos 136-140). In the Allard Pierson Museum in Amsterdam a fragmentary dish made from Nile clay is kept from tomb 954 in Abydos, with similar motifs as Marl C 'fish dishes' (reg. no. 12635). At Karnak North examples with a probable fish were found. In general, it seems that none of the dishes discovered were made of Marl C, but only of Marl E and Nile C (Jacquet-Gordon 2012: 39-40 and fig. 18.g-k/2). All of the examples were dated to the Second Intermediate Period and later.

Another example made from Nile E2 comes from L81 (Second Intermediate Period) at Tell el-Dab'a (Aston and Bader 2009: 51, pl. 9, reg. no 73. 'II-e-2' in the description of the piece is a mistake. I-e-2 is correct). The design is badly preserved but seems to show the caudal fin of a fish and thus belongs properly to the category of 'fish dishes'.

A Middle Kingdom type from Qau of oval shape with vessel walls of equal height and incised herring bone patterns on the interior, was made of Nile C fabric. It is now kept in the Petrie Museum, UC 18577 (Bourriau 1981: 65, cat. no 117). It is probably better to differentiate it from the 'fish dishes' due to its differences.

In the New Kingdom a class of Marl E dishes exists, which seem to be restricted to designs of cross hatched patterns (Bourriau 2010: 85 and fig. 32: 2.4.1; fig. 35 [h-j]; Jacquet-Gordon 2012: 39-40, fig. 18.k/1-2). Their shape is regularly rounded. Whether these vessels represent a direct development from the earlier type of 'fish dishes', or not, also remains unclear at present.

Morphology: Vessel shape

The classification of shapes and decorative designs has been undertaken and modified as more types have appeared during the course of research (Bader 2001: 79-99; Aston and Bader 2009: 41-52; Allen

2011).

Whether the regular vessel index for symmetrical vessels is practical and should be used unaltered for asymmetrical vessels remains to be seen until more complete vessels are known (cf. Allen 2011: note 9). Calculation trials using the median of the longest and shortest measurement across the vessel as "max. D." and the heights for the calculation result in vessel indices from 360 to about 465. This range, however, falls into Do. Arnold's category of plates (Arnold 1988: 135; but note that 'dishes' are absent from her classification).

Judging from the completely preserved examples the shapes of the vessels can be

1. oval, boat shaped with narrow ends higher than the side walls
2. rounded rectangular with a raised, hollow and rectangular platform in the middle with vessel walls of equal height (Petrie 1890: pl. XIII. 107, Manchester Museum 474).
3. oval, boat shaped with raised, hollow and rectangular platforms protruding from the higher ends of the dish (Aston and Bader 2009: 51, cat. no. 74, pl. 90, reg. no 9000B).
4. oval with uniform height of side walls. It is very possible that only dishes made of other fabrics than Marl C are of such regular shape. Further research is needed to re-examine examples from old excavation reports which still remain in museum collections. One certain example is in the Ashmolean Museum Oxford, from Abydos [E2279], grave E235, Nile clay, length 19 cm (Garstang 1900: pl. XII. I would like to thank H. Whitehouse for kindly providing this information).

In addition some fragments/dishes exhibit a thickened base in the middle.

Finally, there also seem to be at least three size classes judging from the complete or well preserved examples (Aston and Bader 2009: 52; Allen 2011: 7).

1. medium size around 19 cm in length (confirmed only for the Ashmolean dish, E2279)
2. large size ca 35-40 cm in length
3. very large size ca 51-60 cm in length

These size classes have been adjusted to take account of recent finds and need to be understood as fairly broad and flexible and may need to be changed as more complete dishes are found. Thus far strict standardization was not observed. Rim

and base fragments cannot be included due to their oval and thus irregular shape, because of which they cannot be measured by means of a standard diameter chart.

Morphology: Decorative designs

The motifs can be divided into three design groups

1. fishing net/pond motive in the centre of the interior of the dish with various plants and/or geometric designs (perhaps simplified/stylized plant designs) along the side walls; examples from Tell el-Dab'a (Bader 2001: fig. 16) and Dahshur (Allen 2011: fig. 1-2).
2. large fish (more or less realistic) decorating the centre of the interior of the dish with plant and animal motifs along the side walls; examples can be found at Tell el-Dab'a (Aston, Bader 2009: pl. 3-4, 6) and Kahun (Petrie 1891: pl. V.3, Manchester MM477). The fish is generally identified as a *tilapia* (Allen 2011; Bader 2001: 85 with bibliography).
3. geometric patterns seem to be best represented at Kahun (cf. Petrie 1890: pl. XIII.106, Manchester MM475; pl. XIII.111, Manchester MM476; cf. also Petrie Museum U.C. 18747; U.C. 16774).

Catalogue of Type 54c4 'large handmade oval plates/dishes with incised decoration on the interior ('fish dishes')

All the fragments from 'Fish-dishes' excavated at Kom Rabia are described in the catalogue, including the five sherds selected in the random sample and already discussed in the relevant corpora. The sherds are ordered first by shape classification, then by fabric and then within their respective corpora by sub-phase. As Corpus 4 includes pottery from the deepest part of the excavation it was placed before Corpus 3. The reader should note that the organisation of the material in this volume – in corpora – differs from that in another publication concerned with Kom Rabia which followed the original plan made to present the pottery (cf. Bader 2009: 56).

A distinction between decorative designs has not been attempted due to the fragmentary state of most of the pottery vessels.

I. OVAL, BOAT SHAPED 'FISH DISHES'

The identification of the fragments listed here as

part of large oval, boat shaped dishes, is tentative due to their size and is based on comparison with more complete examples preserved elsewhere (Tell el-Dab'a, Dahshur, Lisht, Kahun, Abydos and others (preserved in Petrie Museum, London; Bader 2001: 79-99 with bibliography). It cannot be ruled out, that some of these pieces might belong to different shape or motif types, not necessarily known as yet. Discovery of more complete examples will inevitably lead to the recognition of a wider morphological range. The anatomical descriptions of the fish follow Brewer and Friedman (1989: 47).

I.A. MARL C1/E1A

Corpus 1: Level VII in NE and Bw

Cat. no. 1) Purposive Sample, **1682/20932**, NE, Sub-phase VIIb, Deliberate Dump (DD).

Body fragment. From a vertical, slightly oblique line from which at least three oblique lines branch off. This could represent a simple tree, as it occurs frequently on dishes with pond motifs. Although the motif is not readily identifiable there can be no doubt about the identification as part of a 'fish dish' (Fig. 117 [a]). Examples of tree like features can be found at Tell el-Dab'a in phase F (Bader 2001: fig. 17.b, cat. no. 106; fig. 17.c, cat. no. 107).

Corpus 4: Levels VIII and VII in NC2 and NC3

Cat. no. 2.) Random Sample, **1688/21086**, NC3, Level VII. Living Context. (LC).

Rim fragment, top trimmed with a tool. The part of a caudal fin of a small sized fish facing to the right is visible. The incision above this fin may also belong to a fish facing to the left. No decision can be made whether this fragment belongs to the dishes with a central fish or a pond motif in the interior. A white scum is visible on the interior, which represents neither paint nor pigment but a chemical reaction within the fabric during the manufacturing process (Ownby and Griffiths 2009: 229-239; Bader 2001: 21-24), (Fig. 117 [b], also Chapter 7, Corpus 4, Fig. 50: 54c4.2).

Corpus 3: Level VI in NE and Bw

Cat. no. 3) Purposive Sample, **1300/76083**, NE, Sub-phase VIe, Deliberate Dump (DD).

Rim fragment, top trimmed with a tool. The decoration consists of a large triangle, the base of

which is not preserved filled with many very small incisions (finger nail impressions or tool). Smaller triangles are placed over two more areas with small incisions. Such decoration is known from other dishes and probably represents a large, very elaborate lotus flower of a kind that is often depicted together with a large fish in the interior of the dish, out of whose mouth the flower grows (Fig. 117 [c]). This design occurs on several dishes, where the lotus flowers show various degrees of elaboration (cf. Bader 2001: fig. 15.d, cat. no. 99, phase G/3-1; fig. 16.a, cat. no. 102, phase G/3-1; fig. 18.e, cat. no. 116, phase E/2-1; fig. 18.g. cat. no. 118; Aston and Bader 2009: pl. 3-4, 6, 7.65, 8.71; Petrie 1891: pl. V.3 (Manchester MM479). The symbolism of this motif of fish with lotus flower was connected to rebirth and Re (cf. Bader 2001: 85 with bibliography).

Cat. no. 4) Purposive Sample, **1241/4316**, NE, Sub-phase VIId, Living Context (LC).

Base fragment. Only a small portion of the base retains the decoration consisting of an oval feature filled with three vertical lines and 10 oblique lines touching the oval coming from the lower left. It seems most probable that this decoration also represents a large fish, the oval feature being part of the head of the fish. Scum has developed on the exterior, inside wear marks are noticeable (Fig. 117 [d]).

Cat. no. 5) Purposive Sample, **1251/4317**, NE, Sub-phase VIId, Living Context (LC).

Base fragment. The fragment shows five parallel incised lines. They could have belonged to the tail fin of a large fish or a geometric design. Whitish scum has developed on interior and exterior, the lines are deeply incised with excess clay pushed away clearly indicating the pre-firing work process (Fig. 117 [h]).

Cat. no. 6) Purposive Sample, **993/4312**, BW, Sub-phase VIId, Living Context (LC).

Base fragment. The decoration consists of four parallel lines, incised at a distance of about 1 cm. The gaps between them are filled with very short lines at right angles. The pattern of the wet clay pushed aside during the manufacturing process reveals the *chaîne opératoire*. The lines now appearing short were incised first. Over these, at right angles lines were incised, cutting the first set into small lines, which are very deeply incised (Fig. 117 [e]). Most probably this fragment belongs to

the design type of net pattern/pond in the middle of the interior. A parallel exists at Tell el-Dab'a in phase G/3-1 (Bader 2001: fig. 16.a).

Cat. no. 7) Purposive Sample, **1001/20539**, NE, Sub-phase VIc, Living Context (LC).

Base fragment. The presence of finger nail incisions, a slightly curved line at the left edge of the sherd and a band consisting of two parallel lines filled with crosshatching at the lower edge representing the median line of the tilapia fish suggests another example of the large fish motif in the interior of the dish. White scum is preserved inside (Fig. 117 [f]).

Cat. no. 8) Random Sample, **893/20410**, BW/NE, Sub-phase VIa-b, Living Context (LC).

Rim fragment, top trimmed with a tool. Here a minimum of three vegetal elements (bushes/reeds) in the shape of several straight lines coming out of the same starting point are set on top of a curved line filled with two parallel lines. The motif represents a large fish in the interior of the dish just identifiable by means of the dorsal fin with landscape on at least one side wall of the dish. The scum remains intact on interior and exterior (Fig. 118 [a], also Chapter 6, Fig. 39: 54c4.1).

Corpus 5: Level VI in NC1, NC2 and NC3

Cat. no. 9) Random Sample, **1448/24216**, NC2/NC3, Sub-phase VIId, Living Context (LC).

Rim fragment, top trimmed with a tool. Minimal remains of a caudal fin of a small fish are preserved as well as a feature consisting of two parallel lines filled with oblique lines to the left of the fin. The identification of this object remains unclear, but it could represent a filling pattern as in cat. no. 26. The dish was not very carefully made, no scum is visible (Fig. 117 [g], also Chapter 8, Fig. 70: 54c4.3).

Cat. no. 10) Purposive Sample, **1446/23948**, NC1, Sub-phase VIId-c, Living Context (LC).

Base fragment. Again this fragment shows a large fish in the interior, recognisable by the four curved parallel lines crossed by 9 straight parallel lines forming the head of the fish and several rows of finger nail incisions representing the scales. White scum had developed on the interior and exterior (Fig. 118 [c]).

Cat. no. 11) Random Sample, **1220/4314**, NC3,

Sub-phase VIc, Living Context (LC).

Rim fragment, rounded not trimmed. Three slightly curved lines represent the only preserved decoration. Two of them are merging at the top, forming a triangular shape. Parallels for such a decoration are known belonging to geometric designs. Parallels are known at Tell el-Dab'a and Kahun now in Manchester Museum (MM 475) (Bader 2001: fig. 15.a-b; Petrie 1890: pl. XIII.106). Smoke blackened on interior (Fig. 118 [b], also Chapter 8, Fig. 70: 54c4.4).

Cat. no. 12) Purposive Sample, **1296/76084**, NC3, Sub-phase VIc, Living Context (LC).

Base fragment. Abundant pre-firing finger nail incisions on this fragment enable us to identify the motif as a large fish in the interior of the dish. No scum has developed and only reaction rims are visible (Fig. 118 [h]).

Cat. no. 13) Purposive Sample, **1067/4320**, NC3, Sub-phase VIc, Living Context (LC).

Base fragment. The same holds true for this small fragment as for cat. no. 12 that the several fingernail incisions represent fish scales (Fig. 118 [d]).

Cat. no. 14) Purposive Sample, **1109/25860**, NC2, Sub-phase VIc, Living Context (LC).

Body fragment. The remains of the decoration of this sherd prove that a large fish was originally represented in the interior of the dish. This identification can be made from three fingernail incisions, representing the scales of the fish; the herringbone pattern bordering them (median line); and the curved line forming the outline of the fish towards the caudal fin, which is filled with cross hatching as seen in other examples (cf. cat. no. 36). To the left a vertical line with two fingernail incisions may form a vegetal element "outside" of the fish. On the exterior scraping marks from manufacture by hand are very clearly visible. Scum developed on the interior but not on the exterior (Fig. 118 [e]).

Cat. no. 15) The following entry consists of two joining sherds from different contexts in neighbouring sectors (cf. Giddy 2012: 67). Both are from Sub-phase VIc and Living Contexts (LC), (Fig. 119 [a]).

a) Purposive Sample, **1072/4306**, NC3, Rim fragment, top trimmed with a tool. A stylized lotus flower is growing out of the dorsal fin of the large fish in the interior of the dish. Fragmentary lines

at the left edge of the sherd suggest another vegetal element.

b) Purposive Sample, **1140/4307**, NC2, Base fragment. The decoration comprises finger nail incisions representing the scales as well as the dorsal fin shown as a number of parallel lines branching off the fish outline. The small curved line close to the left edge of the sherd, suggests the transition towards the tail fin.

Cat. no. 16) Purposive Sample, **1067/4313**, NC3, Sub-phase VIc, Living Context (LC).

Base fragment. The decoration of this small fragment suggests the fish motif as well. Close to the right edge of the sherd a line is preserved, from which three perpendicular lines are drawn. Towards the left of the sherd a grid filled with finger nail incisions is situated. The shape may be that of a fish. White scum developed on interior and exterior (Fig. 118 [f]).

Cat. no. 17) Purposive Sample, **1140/4308**, NC2, Sub-phase VIc, Living Context (LC).

Base fragment. The curved line to the right suggests the interpretation as a fish tail, corroborated by the cross hatched filling. White scum was seen only on the interior (Fig. 118 [g]).

Cat. no. 18) Purposive Sample, **934/61234**, NC3, Sub-phase VIb, Living Context (LC).

Base/body fragment. Two finger nail incisions close to six oblique parallel lines suggest the depiction of a fish (median line). It remains unclear whether a small fish is represented on the side wall or a large one in the interior. Smoke blackened inside and outside (Fig. 119 [b]).

Cat. no. 19) Purposive Sample, **949/4309**, NC3, Sub-phase VIb, Living Context (LC).

Rim fragment, top trimmed with a tool. The decorative design is difficult to interpret. Probably vegetal elements (long lines with oblique ones branching off) run into each other. Close to the lower edge a finger nail incision indicates either a fish or another vegetal feature, as seen below (cf. cat. no. 26). Whitish scum, overall execution was carelessly done (Fig. 119 [c]).

Cat. no. 20) Two fragments join across sub-phases VIb and VIa and two sectors, but in adjacent contexts. A third fragment, cat. no. 34 (Fig. 121 [a]), is so similar in style, execution and fabric that it is thought to originally have belonged to the same

vessel although it does not join and was found at some distance away stratigraphically. All fragments are from Living Contexts (LC).

a) Purposive Sample, **936/27949**, NC3, Sub-phase VIb, Base fragment.

b) Purposive Sample, **882/21713**, NC2, Sub-phase VIa, Base fragment. The sherds show the typical finger nail incisions representing the scales of the large fish in the interior of the dish and the herring bone pattern median line (Fig. 119 [h]).

Cat. no. 21) Purposive Sample, **882/21714**, NC2, Sub-phase VIa, Living Context (LC).

Rim fragment, top trimmed with a tool. The sherd shows several curved lines in vertical orientation with an area close to the lower edge of the sherd filled with short and shallow oblique lines. This design is well in accord with a lotus flower, although the overall design cannot be identified. Blackened, but underneath scum (Fig. 119 [d]).

Corpus 6: Level VI in NW

Cat. no. 22) Purposive Sample, **1578/25299**, NW, Sub-phase VIe, Living Context (LC).

Base fragment. Distinctly scraped with a tool on the outside. The small incisions (finger nail) in combination with two curved lines parallel to each other and filled with oblique lines represent a large fish in the interior. In addition to the right edge of the sherd another element with a curved line and short shallow incisions is shown. Perhaps it is a lotus (Fig. 120 [a], cf. parallels for cat. no 3).

Cat. no. 23) Random Sample, **1508/25638**, NW, Sub-phase VIId, Living Context (LC).

Rim fragment, top sloppily trimmed with a tool. A small fish swimming to the right is preserved of the decoration. The incisions are shallow. Body and fins are preserved, even part of the head except the caudal fin. It is impossible to decide whether it belongs to motif type 1 or 2. Comparing this fragment to complete dishes, small fish occur in general more frequently with the large fish motif in the interior. The scum is only visible on the exterior (Fig. 119 [e], also Chapter 9, Fig. 97: 54c4.5).

Cat. no. 24) Purposive Sample, **1467/23897**, NW, Sub-phase VIId, Living Context (LC).

Body fragment. The decoration of this fragment consists of two sets of four parallel lines each, which seem to represent wavy lines. The surface

is badly eroded perhaps the dish belongs to motif group 3 with geometric patterns (Fig. 119 [f]).

Cat. no. 25) Purposive Sample, **1338**/27911, NW, Sub-phase VIc, Living Context (LC).

Base fragment. Three incisions of finger nails and a curved line to the left side of them suggest the decorative motif of a large fish in the interior of the dish (Fig. 119 [g]).

Cat. no. 26) Purposive Sample, **1416**/23286, NW, Sub-phase VIc, Living Context (LC).

Rim fragment, top trimmed with a tool. In the lower right hand corner just the remains of a large fish (one scale – a finger nail incision, a curved line forming the outline of the body of the fish, and just the tip of the dorsal fin) are visible. Situated above the fish is an elongated shape filled with crosshatching. Above this area a line with finger nail incisions to the left and right probably represents a vegetal element followed by another area with cross hatching and above it another fragment of vegetation, possibly to be identified as pondweed (Allen 2011: 5 n. 13). The fact that the second cross hatched area is not closed on the right side suggests that it rather represents an element of space filling than a figurative decoration. A similar feature was found on a dish at Tell el-Dab'a (cf. Bader 2001: fig. 15.e, phase G/3-1). White scum developed on the interior and the exterior (Fig. 120 [b]).

Cat. no. 27) Purposive Sample, **1416**/23283, NW, Sub-phase VIc, Living Context (LC).

Base/body fragment. The decoration consists of two very deep finger nail incisions, which suggest a small base fragment of a dish with a large fish in the interior (Fig. 120 [c]).

Cat. no. 28) Purposive Sample, **1416**/23282, NW, Sub-phase VIc, Living Context (LC).

Rim fragment, top trimmed with a tool. Very little of the decorative design is preserved: two parallel curved lines and one vertical line, with shorter and shallower ones branching off. No secure interpretation of this fragment can be offered. The curved lines might represent part of an animal (back or tail) with space filling vegetal decoration above it (Fig. 120 [d]).

Cat. no. 29) Purposive Sample, **1319**/76086, NW, Sub-phase VIc-b, Living Context (LC).

Body/base fragment. Three (finger nail) incisions represent fish scales in the centre of the

interior, while the oblique parallel lines towards the left form the (dorsal) fin. White scum has developed on interior and exterior (Fig. 120 [e]).

Cat. no. 30) Purposive Sample, **1292**/76085, NW/NC1, VIc-b, Living Context (LC).

Rim fragment, with rounded top edge. The decoration is dominated by several curved lines forming an oval. Although the motif represented is not very clear, a bird or another animal might be depicted. This, however, would be unusual because the bodies of animals are normally filled with cross hatching or parallel lines. Smoke blackened on exterior, white scum on interior (Fig. 120 [f]).

Cat. no. 31) Purposive Sample, **1079**/27623, NW, Sub-phase VIb2, Living Context (LC).

Base fragment. Six rows preserved of finger nail incisions identify this piece as belonging to the group of dishes with a large fish in the interior. White scum had developed on exterior, but is not visible on interior, perhaps due to wear (Fig. 120 [g]).

Cat. no. 32) Purposive Sample, **1053**/4311, NW, Sub-phase VIb2, Living Context (LC).

Base fragment. Several incisions made with a narrow spatula/tool (square section of incisions – not finger nails) help to identify this sherd as part of a dish with a large fish in the interior. White scum on interior and exterior (Fig. 120 [h]).

Cat. no. 33) Purposive Sample, **1048**/25806, NW, Sub-phase VIb1, Living Context (LC).

Base/body fragment. The curved line filled with cross hatching and five finger nail incisions suggest a large fish in the centre of the dish. White scum on interior and exterior (Fig. 120 [i]).

Cat. no. 34) Purposive Sample, **857**/26037, NW, Sub-phase VIa, Living Context (LC).

Base fragment. The sherd shows the typical finger nail incisions representing the scales of the large fish in the interior of the dish and contains the herring bone pattern median line as well as some remains of a curved line with cross hatched filling (Fig. 121 [a]). For a very similar dish and discussion see cat. no. 20 above.

Cat. no. 35) Purposive Sample, **857**/26035, NW, Sub-phase VIa, Living Context (LC).

Rim fragment, top trimmed with a tool. One of the most interesting fragments shows a quadruped

in a very naturalistic and well observed way. The animal is shown with the hind legs standing free in the air, whilst the left front leg is stepping forward. The body is filled with cross hatching, the tail is curling upwards. The transition to the head is marked by four parallel lines. Those lines may indicate a collar and therefore a tame creature (Baines 1993: 58, 63) perhaps a hunting dog. Even the paws of the animal are shown very clearly. In the lower right corner of the sherd a horizontal line with a curved vertical line suggests a caudal fin. This identification would place this fragment with the dishes with large fish in the interior. The rendering of the quadruped is very similar to a 'fish dish' found at Tell el-Dab'a in L81 (Aston and Bader 2009: pl. 5. cat. no 62; Bietak and Bader in press: fig. 10-11), which is to be dated probably slightly earlier than sub-phase VIa. Another parallel was found at Kahun (Petrie 1891: pl. V.5, now in Manchester Museum MM486). Interestingly the filling pattern for the animal bodies differs: dots (Tell el-Dab'a), parallel oblique lines (Kahun) and cross hatching (Kom Rabia). The exterior of the dish was executed rather carelessly and on top of the rim are scraping marks of a spatula/tool. The interior of the dish was much more carefully manufactured. Partially scum on the exterior, but none on the interior (Fig. 121 [b]).

Cat. no. 36) Purposive Sample, **1206/4315**, NW, Sub-phase VIb1, Deliberate Dump (DD).

Base fragment. Seven parallel oblique lines framed by a curved line represent the dorsal fin of the large fish in the interior of the dish. The upper edge shows pectoral and anal fins of a smaller fish (Fig. 121 [c]). Similar decorative designs are known from several dishes from L81 at Tell el-Dab'a and elsewhere (Bader 2001: fig. 19.j. Aston and Bader 2009: pl. 4. cat. no 61; pl. 7, cat. no 65; pl. pl. 8, cat. no 67; pl. 8, cat. no. 70).

Cat. no. 37) Purposive Sample, **1003/4310**, NW S-end, Sub-phase VIb2, Deliberate Dump (DD).

Rim fragment, top trimmed with a tool. The sherd shows the rear part of a quadruped, with two legs preserved and a short tail. The curved base or 'lower register' line presumably belongs to the large fish in the interior of the dish. Additional evidence is provided by two finger nail incisions close to the lower left edge. To the left the animal is divided from the adjacent motif by means of a vegetal-like element. Further to the left another shape filled with finger nail incisions represents another gazelle like

that of cat. no. 38 (I would like to thank J. Bourriau for this suggestion). Scum on the exterior, reaction rims only on the interior (Fig. 121 [d]).

Cat. no. 38) Purposive Sample, **1003/4465-4476**, NW, S-End, Sub-phase VIb2, Deliberate Dump (DD).

Complete dish. Length= 51.4 cm, width= 41.4 cm, height= 10.6-12.3 cm. Slightly boat shaped. From the same context as cat. no. 37 this example represents the only completely preserved 'fish dish' at Kom Rabia. The interior is dominated by a large fish with a dorsal fin in the form of oblique parallel lines. It is not closed off by a curved line as in most other depictions. Pectoral and anal fins are clearly shown. The head is divided from the body by curved lines which are crossed perpendicularly. Both parts of the head show a single finger nail incision like eyes in a flat fish seen from top. The median line dividing the fish in half is designed in herring bone pattern. The tail/caudal fin is drawn directly from the fish body, filled with cross hatching. On top of that fin five triangular elements filled with small notches were incised. Below the fish a multiple zig zag pattern may represent water (very similar to the hieroglyphic rendering), but a mountainous area is also not totally out of the question. In front of the fish's mouth a smaller fish is depicted in the same way as the large one but simplified. The median line and tail/caudal fin are less elaborate. Using the dorsal fin of the large fish as base line two horned quadrupeds are shown, most probably some sort of gazelles (Osborne and Osbornová 1998: 175-177). The gazelle on the right looks back to the one on the left side, a motif in ancient Egyptian art frequently encountered in tomb scenes from the Old Kingdom. Ears, horns, muzzles, eyes, tails, and legs are drawn very elegantly. The slightly elongated necks of the animals provide them with a natural grace that is unparalleled in the other fragments except perhaps in cat. no. 37 from the same context. Whilst this elongation is also due to the restriction of space the mastery in execution is remarkable. A very good parallel to the gazelle looking back can be found in L81 at Tell el-Dab'a, dating to phase E/1-D/3 (Aston and Bader 2009: 50, reg. no 9015Q; 85, pl. 8, lowest fragment.) The body of this gazelle at Tell el-Dab'a is in contrast filled with very shallow oblique lines. The space around the gazelles is decorated with fingernail incisions a stylistic trait not observed in other dishes and might represent the desert landscape in opposition to the water on the other side. This difference may very well reflect

several different artists producing such dishes. The complete examples at Kahun, Tell el-Dab'a, and Dahshur show very clearly that differences in style of the decorative designs exist (cf. Bietak and Bader in press). Also a feeling of *horror vacui* was noticed in other dishes. Note that the white scum on the interior looks worn off in the central area (see B&W photograph on Plate 5). There are two drawings of the dish, both by Lisa Giddy: the restored dish as published in *JEA* 75 (1989), fig. 3 and the one reproduced here in Fig. 122 [c], which shows all the elements in the decoration without distortion or overlap.

Cat. no. 39) Purposive Sample, **869/27582**, NW, S-end/NC1, Sub-phase VIa, Deliberate Dump (DD).

Base/wall fragment. The decoration consists of seven oblique lines crossing each other. This pattern belongs most likely to a geometric pattern or a landscape depiction. Thus, the central motif remains unclear. A pond, cross hatched area or a fish are possible (Fig. 121 [e]). A pond/hatched area may be slightly more likely because several parallels exist (Bader 2001: fig. 15.a-b, 17.g).

I.B. MARL C2/E1C

Corpus 2: Level VI-VII in NE and Bw

Cat. no. 40) The following two sherds from Level VI-VII join, and, thus, indicate a connection between RAT 1423 and 1385, both of which were excavated in sector NE. A third sherd (cat. no. 41) was so similar in terms of fabric and decorative style that it is thought to belong to the same vessel. All came from Deliberate Dump contexts (DD).

a) Purposive Sample, **1423/23496**, NE, Base fragment.

b) Purposive Sample, **1385/23140**, NE, Base fragment. A large fish in the interior of the dish is depicted as evidenced by finger nail incision indicating fish scales, and a very wide median line consisting of four parallel vertical lines creating three bands filled with cross hatching and shallow notches respectively (Fig. 121 [f]).

Cat. no. 41) Purposive Sample, **1423/23495**, NE, Level VI-VII, Deliberate Dump (DD).

Base fragment. Beside nail incisions mimicking fish scales this fragment also contains the remains of a dorsal fin represented by oblique parallel lines framed by a long curved line. Thus, it belongs to

motif group 2. White scum on interior and exterior (Fig. 121 [g]).

Corpus 6: Level VI in NW

Cat. no. 42) Purposive Sample, **1150/4319**, NW, Sub-phase VIb2, Living Context (LC).

Base fragment. The presence of eight finger nail incisions suggests grouping this fragment with the dishes with a large fish in the interior. Smoke blackened (Fig. 121 [h]).

Cat. no. 43) Purposive Sample, **1178/25930**, NW: ROOM Z, Sub-phase VIb2, Deliberate Dump (DD).

Body fragment. The decoration consists of part of a curved line with cross hatching to the right of it. It is possible that an animal or part of a caudal/tail fin is depicted (Fig. 122 [a]).

II. 'FISH DISH' TYPE WITH RAISED HOLLOW PLATFORM

II.A. MARL C2/E1C

Corpus 6: Level VI in NW

Cat. no. 44) Purposive Sample, **1416/23284**, NW, Sub-phase VIc, Living Context (LC).

Body fragment. The most likely interpretation of this fragment is as part of a raised rectangular platform of a dish (Fig. 122 [b]). For this type several parallels exist although none shows short shallow lines running parallel to the edge (Petrie 1890: pl. XIII.107, now Manchester MM 474. Bader 2001: 96-98, fig. 20.e-f, Phase G/3-1. Aston and Bader 2009: pl. 9.74 with raised platform from the side).

Observations and Interpretations

After presentation of all ceramic material belonging to various types of 'fish dishes' some observations can be made.

First and foremost it is remarkable that in the settlement layers of RAT more than half of the 'fish dishes' bear motif type 2 - a large fish in the middle of the interior of the dish (26 out of 44 catalogue entries). Whilst this statement cannot be taken too literally, because most of the fragments did not come out of the random sample, it represents at least a trend. Only one fragment out of the five, which were randomly selected (BRAT), securely

belongs to motif group 2. The other four are not well enough preserved to be sure about the overall decorative design. Only one purposively selected fragment (cat. no. 6) is very likely to be identified as belonging to motif group 1 – pond/net pattern in the interior of the dish, but a geometric pattern (motif group 3) is also possible.

The random selection of only 5 rim fragments (cat.nos. 2, 8, 9, 11 and 23) in a total random sample of 4242 sherds exemplifies that this vessel type is a rare occurrence in the overall assemblage of the settlement site at Kom Rabia (represents 0.11% of the assemblage). At this point the specific difficulties in the quantification of pottery with irregular orifice, i.e. of oval shape, need to be addressed. The research design of the Memphis Pottery Project firmly included a concept of Random Sampling in combination with measuring the preserved section of any one vessel rim in Estimated Vessel Equivalents – *eves* (see Chapter 2: 15. Orton *et al.* 1993: 172-173). These values are usually obtained in tandem with the measurement of the rim diameter. Within this otherwise totally unbiased way of quantifying pottery (for use on Egyptian material see Bader, Kunst and Thanheiser 2008; Bader 2009: 61-64) vessels with irregular orifices cannot be integrated as it is impossible to measure large, oval dishes from fragments with any degree of certainty. Therefore exact *eve* values for ‘fish dishes’ cannot be obtained. Elsewhere this problem was circumvented by using the fictitious *eve* value of 0.01 with the remark oval (Bader 2009: 546, note 1730).

For this chapter the quantity of oval ‘fish dishes’ was measured in ‘Minimum number of individuals’ that cannot be meaningfully related to the other data derived from the site. Thus, it must suffice to stress that this pottery type is very rare in the Middle Kingdom/Second Intermediate layers of Kom Rabia, although it is not possible – mathematically and unbiased – to express how rare. In terms of rim fragments, a biased quantification, the proportion

of fish dishes to the overall pottery in the random sample is 0.11% and within the Marl C fabric group the proportion amounts to 0.99%. For ease of reference in this chapter it was decided to use the Minimum Number of Individuals (MNI). Otherwise each fragment would have had to be counted singly, which would have been impractical and misleading since there were several joins and also the complete ‘fish dish’ (cat. no. 38) would have had to be counted as 12 single pieces (Cf. Chapter 9: 165, 12 fragments in Corpora 5 and 6 sub-phase VIc). Extensive attempts to join more sherds within this group were made but no additional joins were present.

The random sample of Level VII, and Level VI, sub-phases VIId, VIc and VIa-b contained ‘fish dish’ rim fragments (cf. Bader 2009: type 146, 546; 579; 586; 591; 601), and they belong to sectors BW/NE, NC2/3, NC3, NW. This corresponds to corpora 3, 4, 5 and 6, and sets them apart from corpora 1 and 2, where fish dishes were selected only into the purposive sample or were not present at all. All fragments were derived from Living Contexts (LC) and all consist of Marl C1. From the point of view of the random sample this pottery vessel type belongs more clearly to Level VI than Level VII, but it is very difficult to reach any firm conclusion from such a small number, beyond that its use represents the exception rather than the rule and that it must be connected to activities that are not happening on a daily basis. It is perhaps worth noting that in Corpus 5 two fragments (cat. nos. 9 and 11) were selected for the random sample, representing a cluster in that area.

The distribution of all ‘fish dishes’, i.e. from the random and purposive samples (Table 35), across the stratigraphy shows that they occur in all sectors of the site as well as in Levels VII and VI, but with a higher frequency in Level VI. While only two fragments belong to Level VII east (sub-phase VIIb) and west, the bulk occurred in Level VI and

Table 35. Distribution of all ‘fish dish’ fragments over the sectors and levels (E1A and E1C). Random and Purposive Samples.

Level	NW	NC1	NC2/NC3	BW	NE	Total
VII east	-	-	-	-	1	1
VII west	-	-	1	-	-	1
VI	21	1	12	1	5	40
VI-VII	-	-	-	-	2	2
total	21	1	13	1	8	44
%	47.6%	2.3%	29.6%	2.3%	18.2%	100%

'fish dishes' are represented in each of the sub-phases (VIe, VIId, VIc, VIb, VIa and VIa-b).

There are two larger clusters of 'fish dish' fragments towards the west of the area excavated (NC3/NC2 and NW). This may be a direct result of the proposed abandonment of the trench, representing the settlement, from east towards the west (cf. Giddy 2012: 199, 205). These clusters belong to Corpus 5 (NC3/NC2) and 6 (NW) in sub-phases VIc (12 dishes, cf. Chapter 8, Corpus 5: 125) and VIb (11 dishes, Chapter 9, Corpus 6: 165), which thus represents the largest concentration of this pottery type. It has to be kept in mind, though, that the quantity compared with all the other pottery is insignificant (5/4242 in the random sample). In addition, it seems that the bulk of the fragments comes from Living Contexts rather than from Deliberate Dumps (see table 36). Thus a connection with (infrequent) settlement activities of some kind can be corroborated. In addition it is quite certain that these sherds are not residual.

Table 36. 'Fish dishes' in the corpora. E1A and E1C. Random and Purposive Samples.

Corpus	LC	DD	Total
Corpus 1	-	1	1
Corpus 2	-	2	2
Corpus 3	5	1	6
Corpus 4	1	-	1
Corpus 5	13	-	13
Corpus 6	16	5	21
total	35	9	44
%	79.6%	20.4%	100%

Eight more Marl C1 and C2 'fish dish' sherds were found in the later Levels V and IV, those in the latter should probably already be seen as residual (Bourriau 2010: Level IV: fig. 18.3344, 1659; fig. 20.969 and 20.3370 and p. 65-66; Level V: fig. 9 [2274], fig. 10 [k]: 2469, 2545, 2643). Interestingly in Level IV dishes made of Marl E (H11) with cross hatched incised patterns and regularly rounded orifice exist, which are attested for the first time in Level IV, when the Marl C dishes are already residual. It seems unlikely that they are derived from the older versions with fish or pond motifs, or that they were used for the same purpose (Bourriau 2010: 85; fig. 32.2.4.1; fig. 35.h-j), but geometric designs also existed in the Middle Kingdom (see p. 223 above), especially at Kahun. The possibility that the New Kingdom design is indeed derived from motif group 3 can therefore not be entirely rejected.

Conclusions

Despite their overall rarity this settlement sequence provides firm evidence that 'fish dishes' are not a feature exclusively belonging to the late Middle Kingdom (13th Dynasty). The unbroken settlement sequence uncovered at Kom Rabia suggests the survival of this pottery in Living Contexts during the Second Intermediate Period and until its very end, at least in the Memphis Fayoum region (cf. also, Aston and Bader 2009: 59). The fragments from sub-phases VIc and VIb are too numerous to declare them all residual. Only later, in Levels V and IV, the number of fragments peters out until, by Level III the type has finally disappeared. The appearance of this type of pottery albeit made of different fabrics to Marl C in the Second Intermediate Period in the excavations of Karnak North (presumed to be an urban site) suggests local production there. It is also interesting to note that no similar pottery came to light among the material of the 13th Dynasty (cf. Jacquet 2001: 8; Jacquet-Gordon 2012: 24-34; fig. 12-15).

Another interesting point is that in contrast to Tell el-Dab'a (pit complex L81), where the most recent find of several complete and near complete 'fish dishes' in a Marl C2 fabric came from an early 'Hyksos Period' context, the majority of the 'fish dish' fragments at Memphis were manufactured from a Marl C1 fabric (E1A). Whilst this seems somewhat strange at first, because in the later Levels at Memphis the use of Marl C2 (fabric E1C) increased quite markedly, it never became more frequent than Marl C1 (compare Corpus 5, Table 17 and Corpus 6, Table 24, cf. also Bader 2009: 648-650). Thus, this evidence may result from the chance of preservation, a local preference, or a difference in distribution patterns. It should not lead to the presumption that all the later 'fish dish' fragments (sub-phases VIc-a) are residual at Kom Rabia, just because they are made of a different fabric than elsewhere. At the same time it seems unlikely that the dishes found at Tell el-Dab'a were locally manufactured in the Delta due to strong similarities of the motifs and styles between these found there and those in the Memphis-Fayoum region.

Differences in the styles of the dishes are noticeable at Kom Rabia, not only in different levels but also within the same context (e.g. **1003**, cat. no.37, 38 in filling patterns, the way the head of the gazelle is drawn), despite difficulties in pinpointing in situ

material within a settlement context. Such a difference was also seen in pit complex L81 (Bietak and Bader in press).

The bulk of the dish fragments with motif type 2 – large central fish depiction – appears in corpora 5 and 6 with a cluster in sub-phases VIc and VIb, but they also occur earlier and later. Perhaps this distribution pattern hints towards a similar observation as at Tell el-Dab’a, L81 in that motif type 2 occurs later than motif type 1 – net pattern/pond (Aston and Bader 2009: 60). On the other hand this may perhaps be caused by the fact that the two largest clusters of ‘fish dishes’ coincide with the ‘motif cluster’. Thus, only new finds can add to the discussion of chronological development of the motifs.

Unfortunately none of the ‘fish dishes’ presented here is derived from a context with particular installations that would enhance our knowledge of their use and, thus, no new proposal can be made from this evidence. However, the quantitative data proved the rarity of the type and thus it is pos-

sible to state firmly that its use is unlikely to be connected to everyday activities unlike the ubiquitous hemispherical cups or ‘beer bottles’. This is underlined by the fact that in settlement pottery at Tell el-Dab’a from the late Middle Kingdom and the Second Intermediate Period ‘fish dishes’ made from Marl C1 (type 146) were not selected in the random sample (Bader 2009: 546) and from Marl C2 only one doubtful example without decoration (Bader 2009: 549).

In summary, it can be said that in a comparison of context types, settlement contexts are still more frequent (Tell el-Dab’a, Tell el-Hebwa, Kom Rabia, Lisht North settlement, Kahun, Karnak) than occurrences in tombs or in cemeteries, i.e. not directly connected with one single tomb (Tell el-Yahudiya, Qau, Abydos) and sacred or cultic contexts (Tell el-Dab’a L81 (?), Abydos), perhaps with a possible exception of Dahshur, where the mortuary complex of Senwosret III recently yielded more examples (Allen 2011: 9).

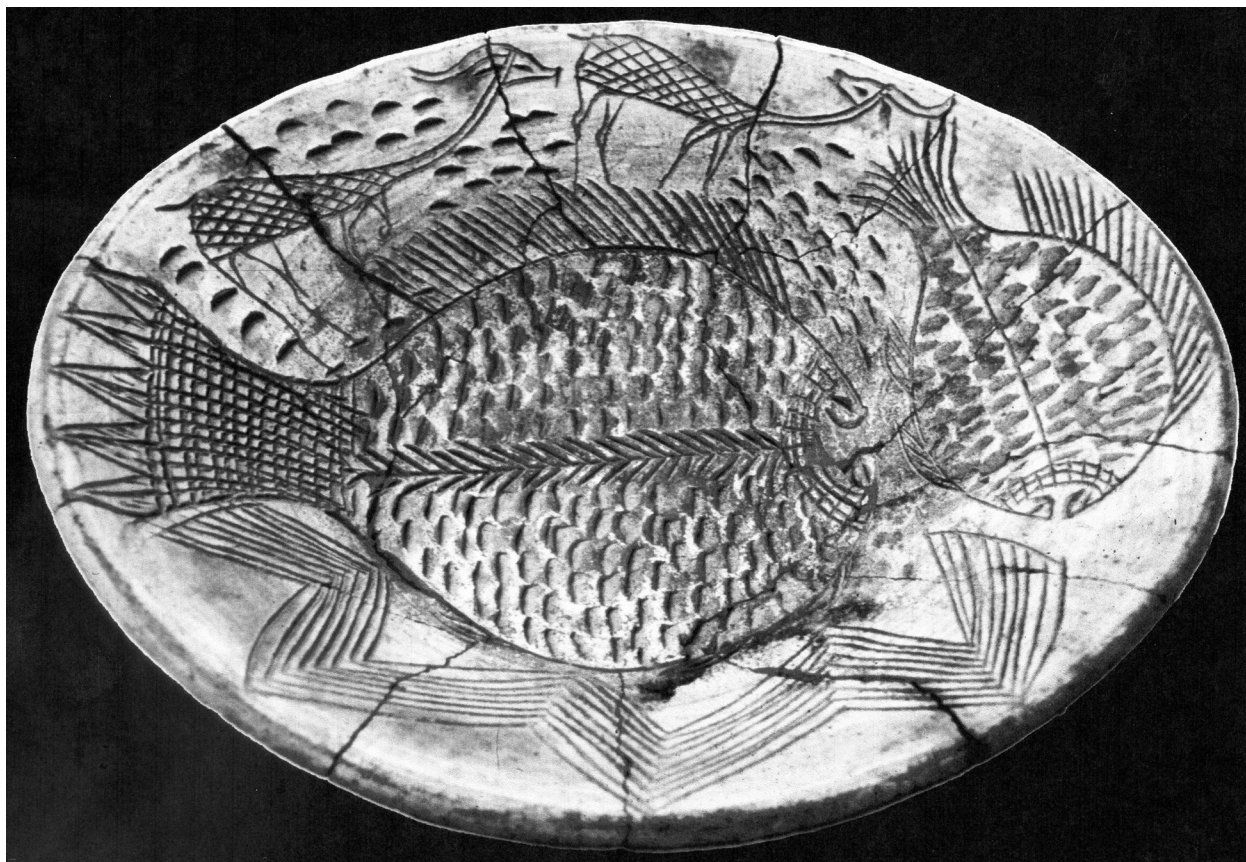


Plate 5. Complete, oval, boat-shaped ‘Fish Dish’ in E1A Fabric. See also Fig. 122 [c], cat. no. 38.

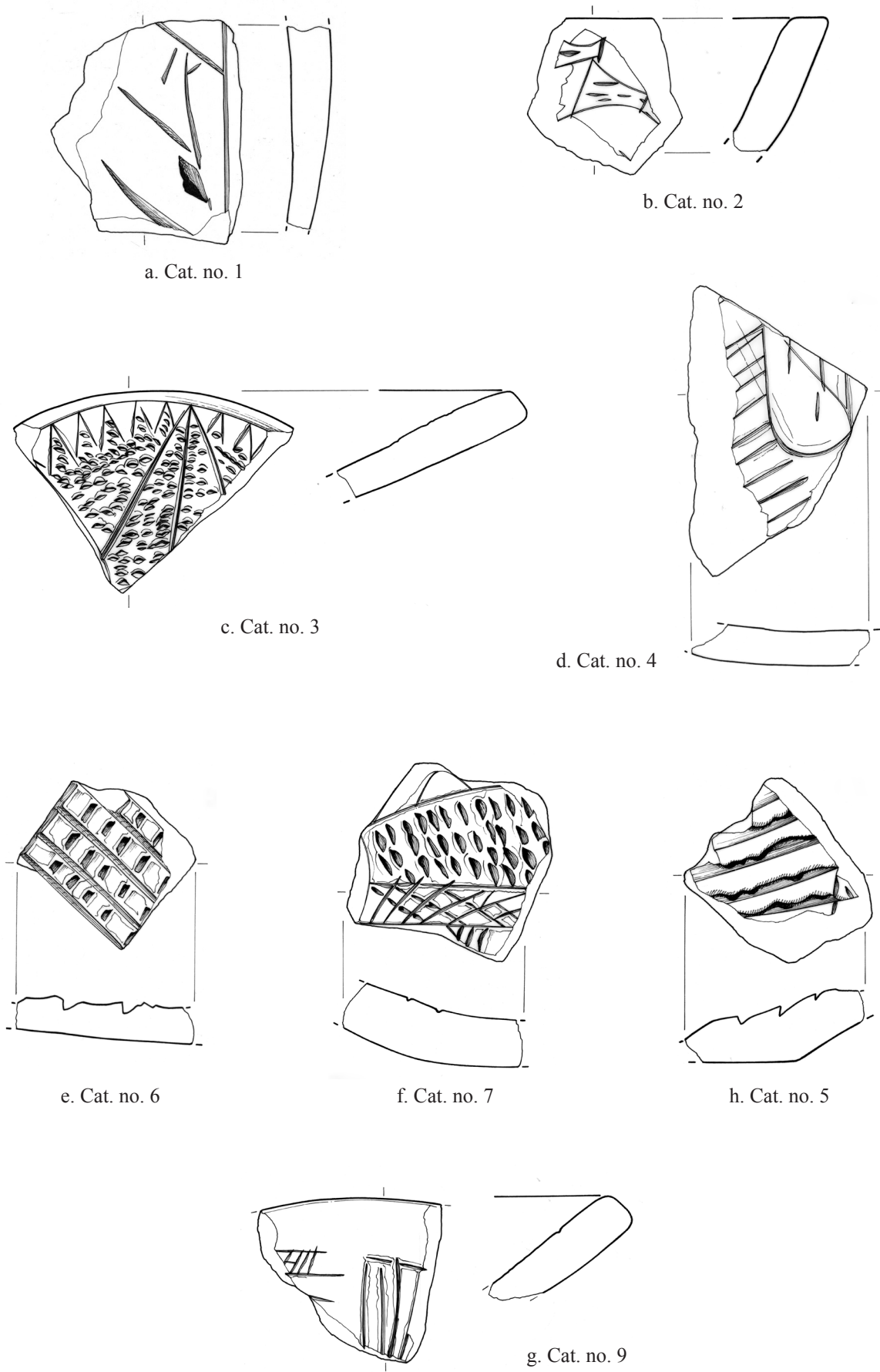
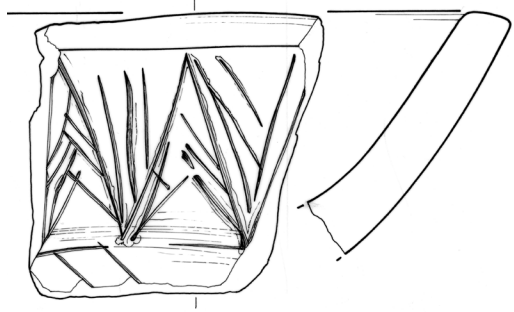
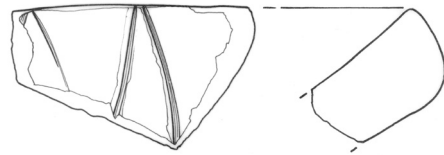


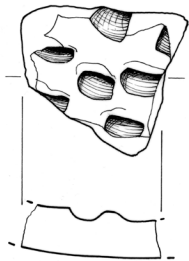
Figure 117. Oval, boat-shaped 'Fish Dishes' in E1A Fabric. Scale 1:2



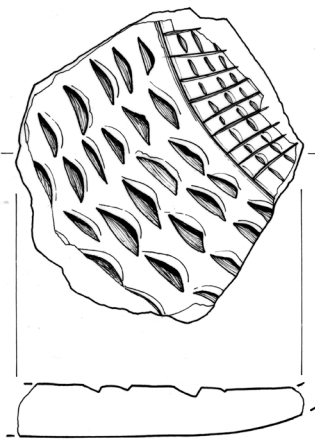
a. Cat. no. 8



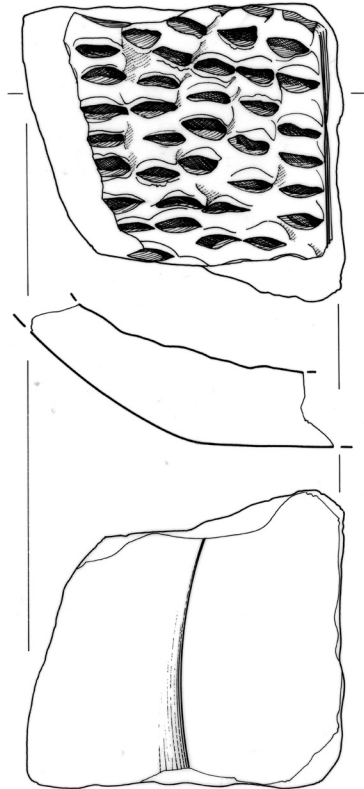
b. Cat. no. 11



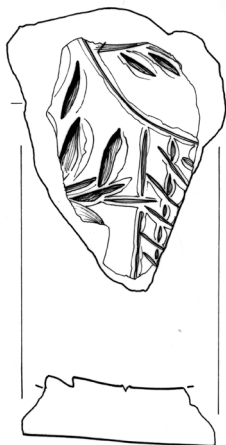
d. Cat. no. 13



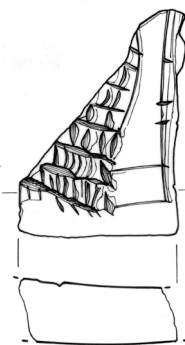
c. Cat. no. 10



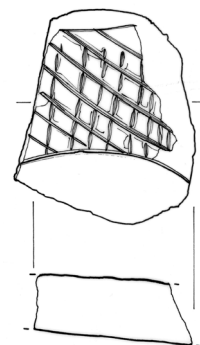
h. Cat. no. 12



e. Cat. no. 14



f. Cat. no. 16



g. Cat. no. 17

Figure 118. Oval, boat-shaped 'Fish Dishes' in EIA Fabric. Scale 1:2

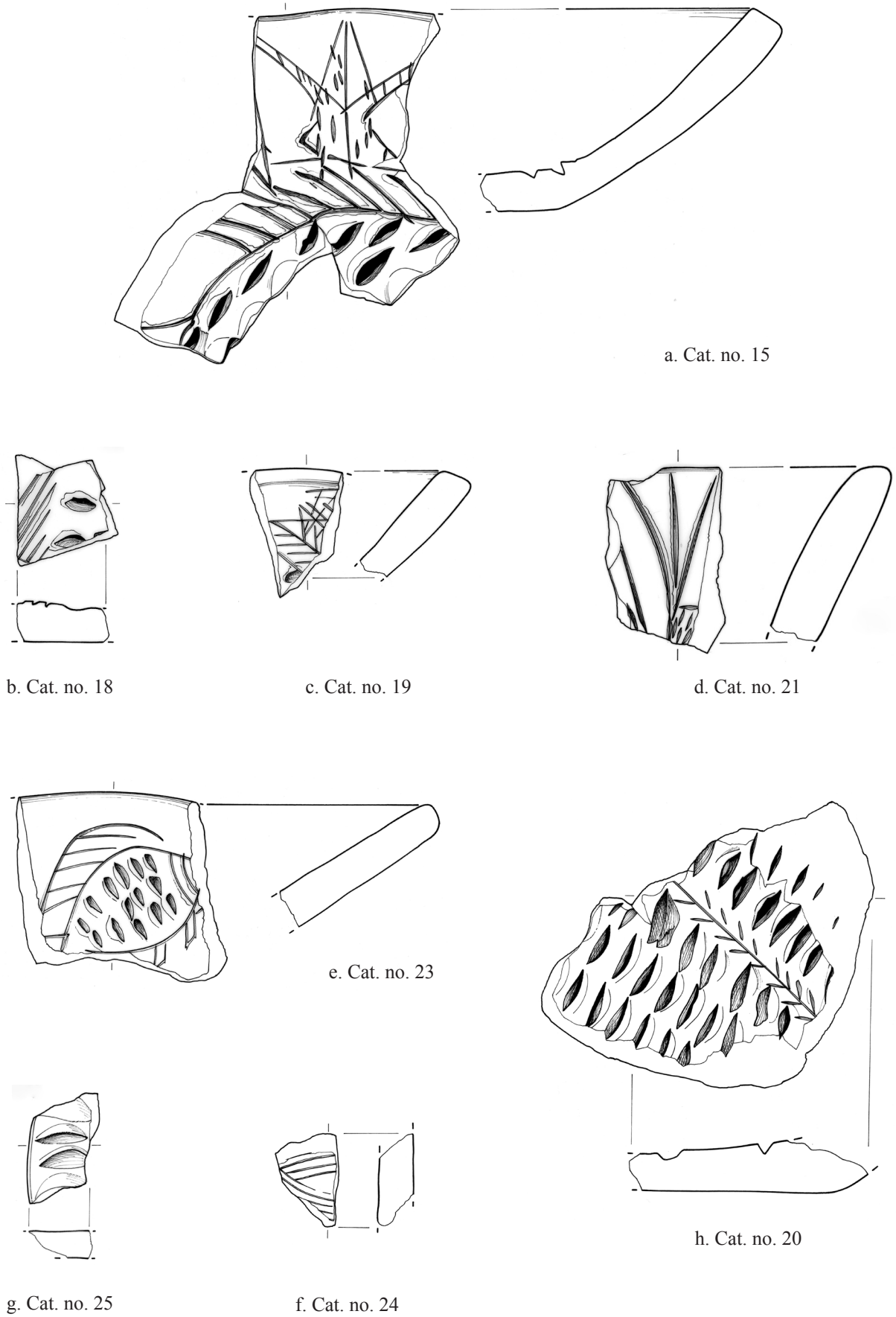


Figure 119. Oval, boat-shaped 'Fish Dishes' in E1A Fabric. Scale 1:2

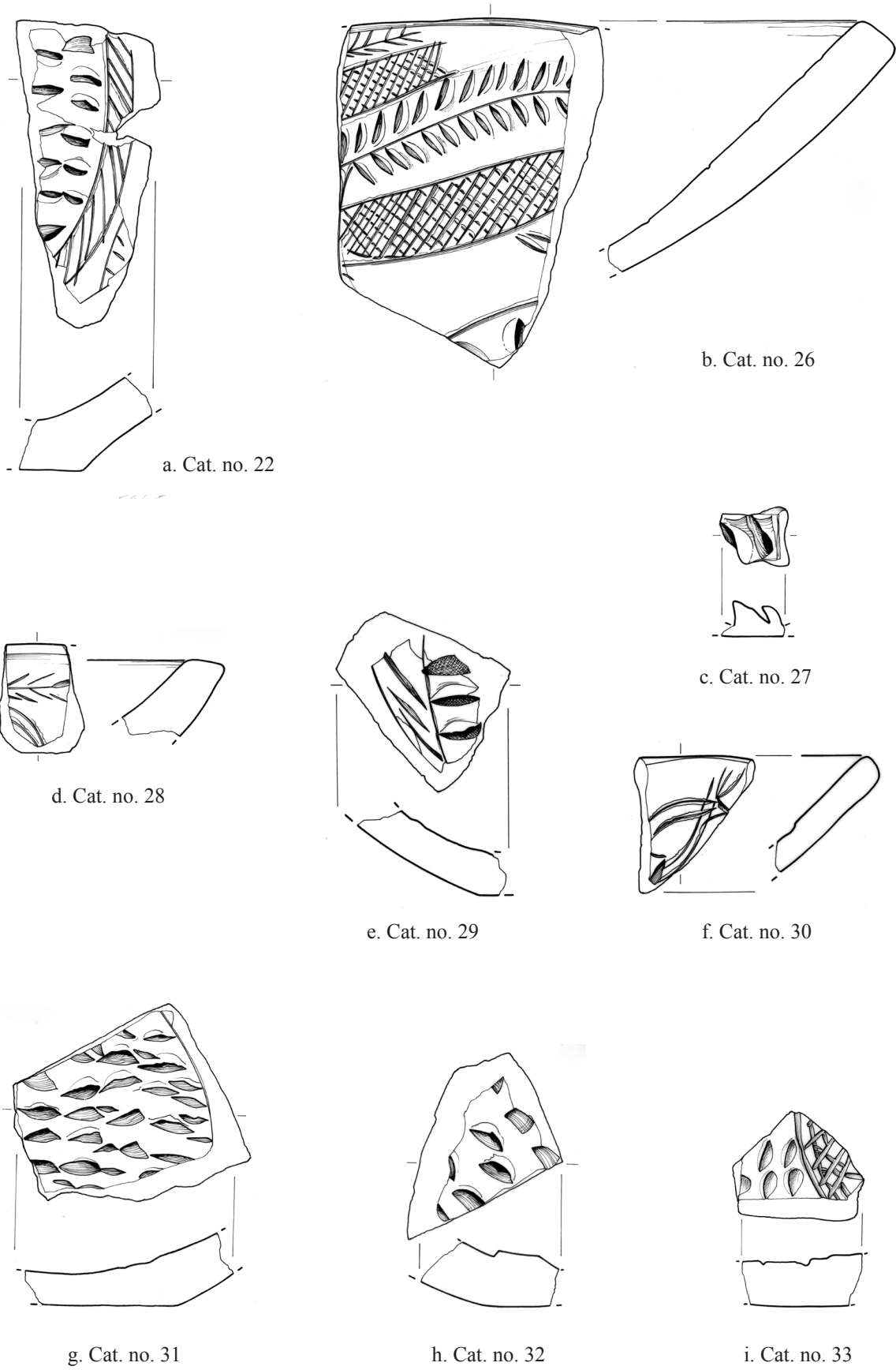


Figure 120. Oval, boat-shaped 'Fish Dishes' in EIA Fabric. Scale 1:2

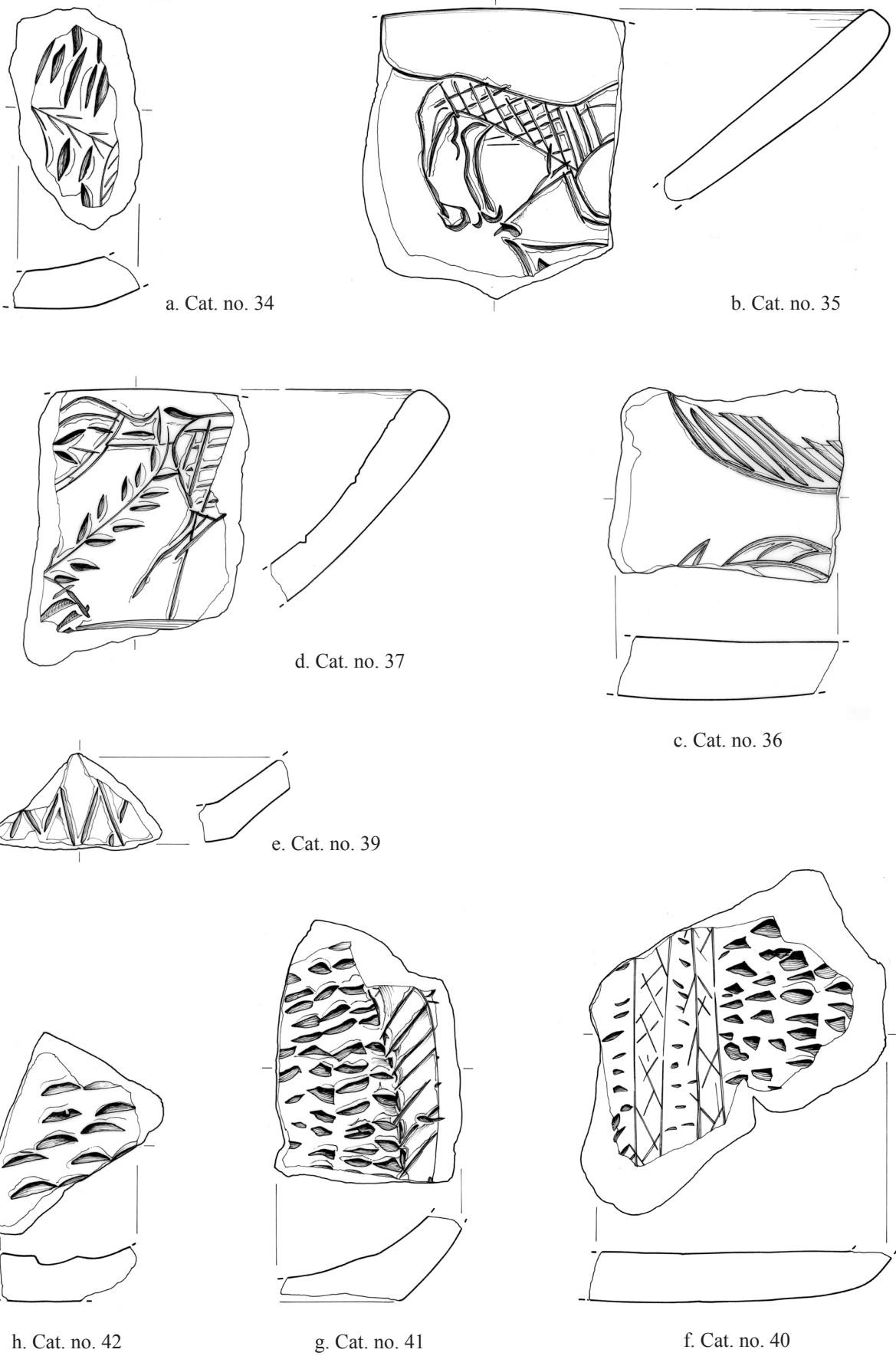
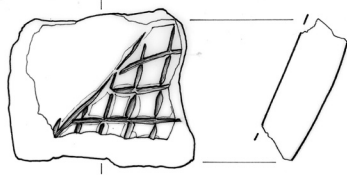
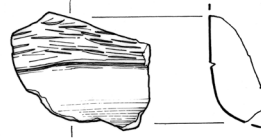


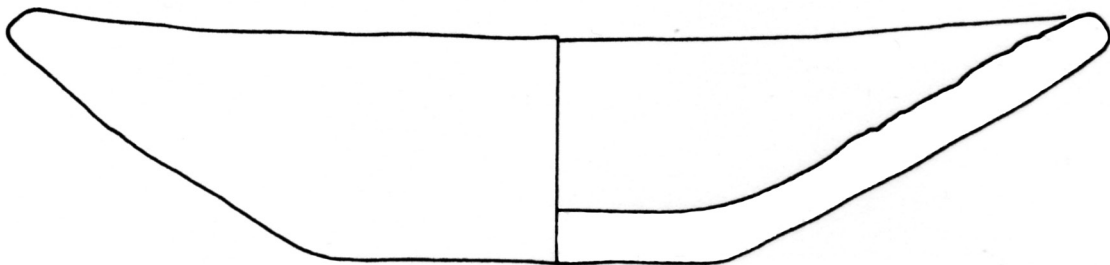
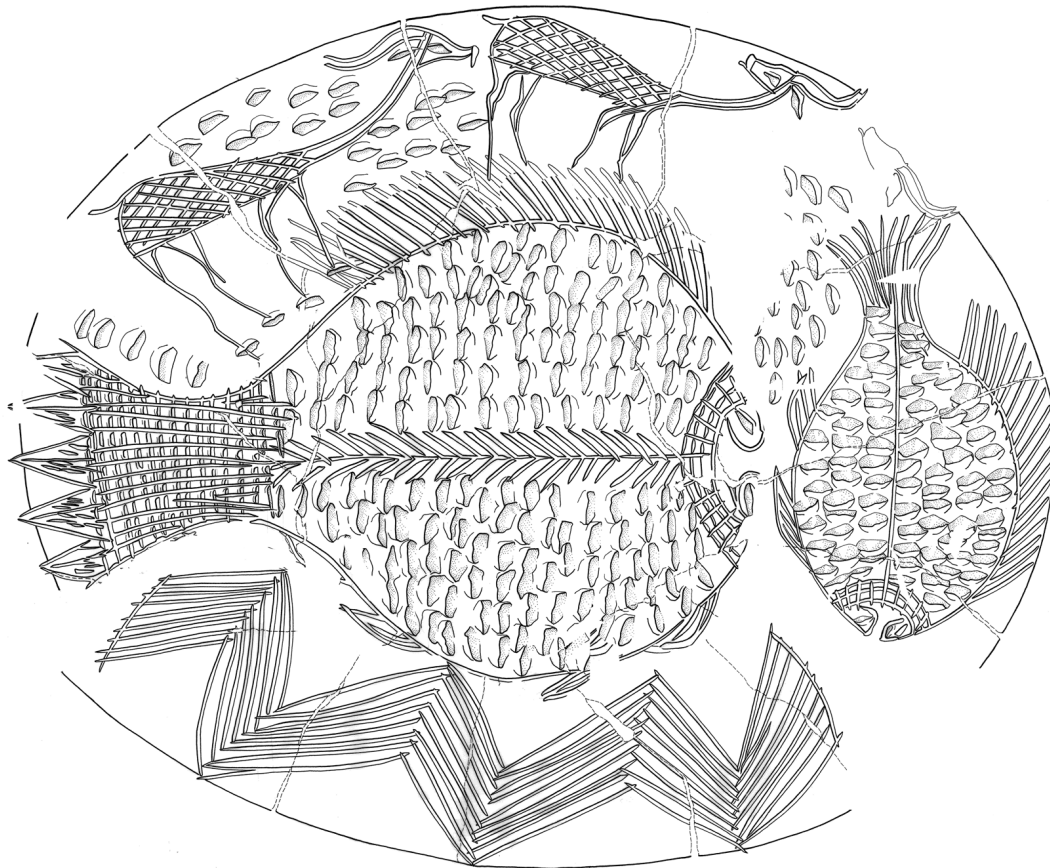
Figure 121. [a-e] Oval, boat-shaped 'Fish Dishes' in EIA Fabric; [f-h] Oval, boat-shaped 'Fish Dishes' in EIC Fabric. Scale 1:2



a. Cat. no. 43



b. Cat. no. 44



c. Cat. no. 38

Figure 122. [a] Oval, boat-shaped 'Fish Dish' in EIC Fabric; [b] 'Fish Dish' type with raised, hollow platform in EIC Fabric; [c] Complete oval, boat-shaped 'Fish Dish' in EIA Fabric, decoration shown flat to avoid distortion, section from JEA 75 (1989), fig. 3, both drawings by Lisa Giddy. Scale 1:2