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Inhalt

- 1 KONSTANTINA KAZA-PAPAGEORGIOU –
ELEFThERIA KARDAMAKI
A Late Helladic III A1 deposit from Kontopigado, Alimos and
processes of Mycenaeanization at Athens
- 59 HERRMAN J. KIENAST – ANDREAS E. FURTWÄNGLER
Zur Datierung der beiden Dipteroi im Heraion von Samos.
Die Ergebnisse der Ausgrabung von 1989
- 95 ELENA GAGLIANO
Heracles, Theseus and Apollo *anadoumenos ten komen*. Three
›Forgotten‹ Statues from the Athenian Agora
- 127 MAIRI GKIKAKI
Das Amphiglyphon der Akademie
- 147 OLIVER PILZ
Zwischen privat und öffentlich. Bemerkungen zum Asklepiei-
on am Südabhang der Athener Akropolis und zum sogenann-
ten Ärzterelief
- 173 GERHARD KUHN
Bemerkungen zur Stoa Basileios
- 185 MARTIN LAMBERTZ – AENNE OHNESORG
Hellenistische Türme und Turmgehöfte auf Naxos
- 239 RICHARD POSAMENTIR
Die neue Hera: Ein Tempel für Livia auf Samos
- 293 Hinweise für Autoren

Contents

- 1 KONSTANTINA KAZA-PAPAGEORGIOU –
ELEFThERIA KARDAMAKI
A Late Helladic III A1 deposit from Kontopigado, Alimos and
processes of Mycenaeanization at Athens
- 59 HERRMAN J. KIENAST – ANDREAS E. FURTWÄNGLER
On the dating of the two dipteroi in the Heraion of Samos.
Results of the excavation of 1989
- 95 ELENA GAGLIANO
Heracles, Theseus and Apollo *anadoumenos ten komen*. Three
›Forgotten‹ Statues from the Athenian Agora
- 127 MAIRI GKIKAKI
The Amphiglyphon of the Academy
- 147 OLIVER PILZ
Between private and public. Observations on the Asklepieion
on the south slope of the Athens Acropolis and on the so-
called Doctors' Relief
- 173 GERHARD KUHN
Some remarks on the Stoa Basileios
- 185 MARTIN LAMBERTZ – AENNE OHNESORG
Hellenistic towers and farm towers on Naxos
- 239 RICHARD POSAMENTIR
The new Hera: A temple for Livia on Samos
- 293 Information for authors

A Late Helladic III A1 deposit from Kontopigado, Alimos and processes of Mycenaeanization at Athens

KONSTANTINA KAZA-PAPAGEORGIOU – ELEFThERIA KARDAMAKI

Ein Späthelladisch-III-A1-Befund aus Kontopigado, Alimos, und Prozesse der Mykenisierung in Athen

ZUSAMMENFASSUNG Ausgrabungen in Kontopigado, Alimos, haben bedeutende neue Anhaltspunkte für die in stratifizierten Siedlungsbefunden in Attika und Südgriechenland selten zu findende Keramikphase SH III A1 erbracht, die hier detailliert besprochen werden. Das Warenspektrum der bei der Auffüllung einer flachen Grube deponierten Keramik steht in deutlichem Kontrast zu dem der anschließenden mykenischen Besiedlungsphasen. Am auffälligsten ist das fast ausnahmslose Fehlen von mit Mustern bemalter mykenischer Keramik, einer Gattung, die in der Phase SH III A1 andernorts bereits gängig war. Im Vergleich mit der in der unmittelbar anschließenden Phase verwendeten Keramik sind Veränderungen zu beobachten, die im Hinblick auf den allgemeinen Prozess der Mykenisierung diskutiert werden. Ferner ist festzustellen, dass sich verschiedene regionale Eigenheiten der SH III A2- und SH III B-Keramik in Athen entweder seit SH III A1 ungebrochen fortsetzten oder Eingang in die neu entstehenden Stile fanden.

Schlagwörter Kontopigado; Akropolis; SH III A1; polierte Keramik; Mykenisierung.

ABSTRACT Important new evidence for the pottery phase LH III A1, rarely represented in stratified settlement deposits in Attica and southern Greece, has come from the excavations in Kontopigado, Alimos; it is discussed here in detail. The pottery, part of a dump discarded in a shallow pit, is characterized by a variety of wares and contrasts strongly with pottery traditions on the site in the subsequent Mycenaean occupation phases. The most striking feature is the almost complete absence of Mycenaean pattern painted pottery, a ware that by LH III A1 was already common in many regions. The changes observed in the pottery consumed in the immediately following phase are discussed with regard to the general processes of Mycenaeanization. Moreover, several regional features, characteristic of the LH III A2 and LH III B pottery at Athens, were continued from LH III A1 either unchanged or were integrated into the new styles.

Keywords Kontopigado; Acropolis; LH III A1; burnished pottery; Mycenaeanization.

Ένα υστεροελλαδικό III A1 εύρημα από το Κοντοπήγαδο, στον Άλιμο, και διαδικασίες εκμυκηναϊσμού στην Αθήνα

ΠΕΡΙΛΗΨΗ Οι ανασκαφές στο Κοντοπήγαδο, στον Άλιμο, ανέδειξαν νέα σημαντικά στοιχεία της σπάνια αντιπροσωπευόμενης κεραμικής φάσης ΥΕ III A1 σε στρωματογραφημένα οικιστικά ευρήματα που βρέθηκαν στην Αττική και στην Νότια Ελλάδα. Στοιχεία, τα οποία σχολιάζονται εδώ λεπτομερώς. Το εύρος των κεραμικών αντικειμένων που εναποτέθηκαν στο γέμισμα ενός ρηχού λάκκου έρχεται σε άμεση αντίθεση με τις ακόλουθες μυκηναϊκές οικιστικές φάσεις. Το πιο έκδηλο χαρακτηριστικό είναι η σχεδόν χωρίς εξαίρεση έλλειψη μυκηναϊκής κεραμικής διακοσμημένης με μοτίβα, ενός είδους, το οποίο στην φάση ΥΕ III A1 ήταν ήδη συνηθισμένο σε άλλες περιοχές. Οι παρατηρούμενες διαφορές σε σύγκριση με την κεραμική, όπως χρησιμοποιείται στην αμέσως επόμενη φάση της, συζητιούνται, λαμβάνοντας υπόψη την γενικότερη διαδικασία του εκμυκηναϊσμού. Επιπρόσθετα, διαπιστώνεται ότι διάφορα τοπικά χαρακτηριστικά της ΥΕ III A2 και ΥΕ III B κεραμικής στην Αθήνα είτε συνεχίζουν αδιάσπαστα από την ΥΕ III A1 είτε εισάγονται σε καινούριες τεχνοτροπίες.

Λέξεις-κλειδιά Κοντοπήγαδο. Ακρόπολη. ΥΕ III A1, Στιλβωμένη κεραμική. Εκμυκηναϊσμός.

INTRODUCTION

The following paper discusses a group of LH III A1 vessels and sherds from the Mycenaean settlement at Kontopigado, in the northeastern part of the area known as Trachones and lying 5 km south of the Athenian Acropolis¹. The LH III A1 pottery assemblage was discovered within a shallow pit cut in the bedrock in the eastern part of the settlement (Building Complex II)². The excavation there yielded layers of the EBA and LBA periods, but the architectural remains were in a poor state of preservation due to soil erosion. From the Mycenaean structures, the walls of an elongated building with a northwest-southeast orientation and subdivided into rooms has survived, but no substantial floor deposits were discovered. Later Mycenaean walls, assigned to structures with different orientation, appear to exist as well.

The LH III A1 pottery discovered in the rock-cut pit (Pit VIII) represents a homogenous group basically without later contamination. Although the deposit cannot be readily connected to any house remains, it is of no less significance, as it allows us to trace the earliest Mycenaean occupation at the site to the beginning of the 14th century. Moreover, it adds important new knowledge to the understanding of a phase still very little known from settlement contexts and it helps us reconstruct the development of the pottery production in the wider region of Athens or Attica during 14th century B.C. The new deposit is characterized by a wide range of wares and fabrics of local and non-local provenance, quite unknown at this level of quantity from later phases of occupation at the site. One striking aspect is the extreme rarity, perhaps even absence, of the pattern painted Mycenaean pottery: this seems to have played no significant role in the assemblage under discussion, contrary to what is known from contemporary settlements in other regions³.

BUILDING COMPLEX II

The Building Complex II extends over the southeastern part of a hill largely disturbed by the modern construction of roads (e.g. Vouliagmeni Avenue; *fig. 1*)⁴. On the remaining part of the hill, where Building Complexes I and II are located, a 2–3 m thick fill had accumu-

The authors would like to thank the director Stella Chrysoulaki and the staff of the Ephoreia of the Piraeus for their support and help through our study. The authors have benefited from fruitful discussions with Jerry Rutter and Vasco Hachtmann and for this we would like to express our warmest thanks. The study of the material was made possible through the generous support of INSTAP (The Institute for Aegean Prehistory). For the difficult task of improving our English we are greatly indebted to Don Evelyn. Last but not least, we are grateful to the anonymous reviewers who helped us improve our paper with their useful comments and suggestions.

The following abbreviations are used throughout the paper, in addition to those commonly employed under DAI guidelines:

AAS . . . Atomic absorption spectroscopy
 NAA . . . Neutron activation analysis
 EH . . . Early Helladic
 MH . . . Middle Helladic
 LH . . . Late Helladic
 EBA . . . Early Bronze Age
 MBA . . . Middle Bronze Age
 LBA . . . Late Bronze Age

¹ Trachones is a toponym mainly known from the ancient theater of Euonymos, see Hope-Simpson – Dickinson 1979, 206 F15, and the more extensive bibliography in Kaza-Papageorgiou et al. 2011, 197 n. 2. At two places at Kontopigado, both on the west axis of Vouliagmeni Avenue and 300 m apart from each other, residential and workshop remains were discovered during rescue excavations by the Archaeological Service. See Kaza-Papageorgiou 1987, 68 f.; Kaza-Papageorgiou 1993, 66–69 figs. 2, 3; Kaza-Papageorgiou 2001–2004, 465–467. See also Kaza-Papageorgiou et al. 2011; Kaza-Papageorgiou – Kardamaki 2012; Kaza-Papageorgiou – Kardamaki 2014; Kaza-Papageorgiou – Kardamaki 2017; Kaza-Papageorgiou 2016, 94–96, 100–113; Kardamaki 2012/2013, 47–55.

² Kaza-Papageorgiou – Kardamaki 2012, 145 plan 1.

³ See French 1964 (Atreus Bothros, Mycenae); Martin 1992 (Nichoria); Frizell 1980 (Asine, LH II C / LH III A1); Catling 2009a and b (Menelaion, LH II C / LH III A1); Vitale 2013 (Mitrou). For discussion, see Kardamaki 2017.

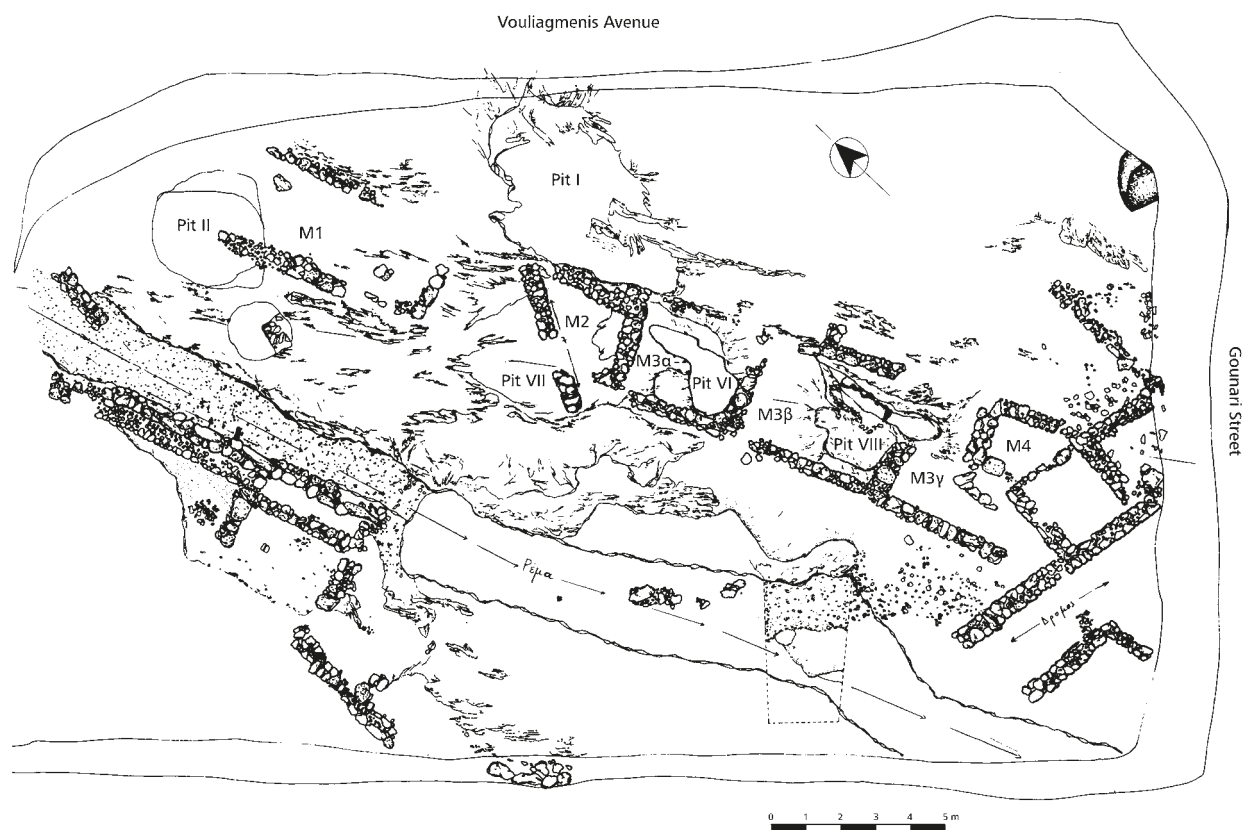


Fig. 1 Building Complex II with Mycenaean houses (M1–M4) and Pit VIII under Room M3β

lated from the construction works of the adjacent modern roads. After the removal of this fill, a 20–40 cm thick layer, containing mainly Mycenaean as well as EH and a very few Classical sherds, came to light. This had covered the Mycenaean and EH wall remains that appeared at approximately the same level. The latter walls are mainly preserved in the northeastern and southeastern part of the Building Complex I, whereas its central part is occupied by buildings of the Mycenaean period. Some of the EH walls seem to have been used also during the LBA. Thus, the earliest occupation in the area is represented by the EH I fill of a stream, partly artificially aligned, and a series of pits (Pits I. III) opened in the previously leveled natural bedrock. Besides pottery, the EH I fill contained obsidian blades and cores, as well as metallurgical objects (a mold), suggesting that during this period workshop activities took place on the hill⁵. The EH II wall remains that succeeded the filling in of the stream and the pits seem to belong to houses: there is evidence here for the use of seals⁶.

At Kontopigado, MBA pottery is sparse; the same is true for the LH II pottery. A dense occupation is attested again only from the 14th century B.C. (LH III A) onwards down to LH III C Early 1⁷. Although the whole area belonged to the Euonimos deme and was occu-

⁴ Kaza-Papageorgiou 1993, 66–69 figs. 2. 3; Kaza-Papageorgiou 2006, 31–34.

⁵ The importation and processing of obsidian has been postulated also for Ayios Kosmas (Mylonas 1959, 15. 162 f.)

⁶ CMS V, Suppl. 3, 2, no. 306.

⁷ For LH III A2, see Kaza-Papageorgiou – Kardamaki 2017, 43 fig. 28; 49–51 fig. 29. 52. There are various room deposits from different building phases that have been assigned to LH III C Early 1 (see Kaza-Papageorgiou – Kardamaki 2017, 30–42 figs. 21–27).

Some sherds that could date to LH III B appear mainly in fills or floors (Kaza-Papageorgiou – Kardamaki 2014, 86 fig. 17, 36. 37; 89; Kaza-Papageorgiou – Kardamaki 2017, 34 fig. 21, 55; 35 fig. 22, 71) but layers assigned exclusively to LH III B1 or LH III B2 based on the criteria from the Argolid have not been identified. This has been interpreted as evidence for the existence of regional styles throughout the greater part of LH III B – and even LH III A2 – rather than an occupational hiatus (Kaza-Papageorgiou – Kardamaki 2017, 61–66).

pied again from the 8th century, the hill of Building Complexes I–II was not used for habitation in the Classical period.

THE STRATIGRAPHY

During the LBA, there are three building phases in the Building Complex II (*fig. 1*). To the latest one belong the remains of a small room (M4) whose walls rest on a fill extending to the north and covering the walls of the elongated Building M3. Further to the north the remains of two other rooms – M1 and M2 – exist, of which M2 belongs to an earlier phase than Building M3. The latter structure has an internal subdivision, creating rectangular rooms of roughly equal (?) size (Rooms M3 α –M3 γ). The exterior walls of M3 and M1 rest on the natural bedrock, but their partition walls are placed on top of a fill (see below; *fig. 2, 2*). The layer that covered the walls and rooms of Building M3 (in the interior of the rooms up to a level of approximately 10 cm below the preserved surface of the partition walls) was in parts very hard and contained a large amount of pottery, mainly fragmented. The latest pottery dates to LH III B or LH III C Early, but many sherds have been assigned also to LH III A2 (basket 136). Under this layer and close to the southeast end of Room M3 β , a structure consisting of stone slabs appeared: it was resting on a roughly triangular stone foundation with rounded corners (*fig. 1*). There is no evidence of how the stone slabs were used, but this structure possibly marks the level of the original and now lost floor of Room M3 β (*fig. 1*). The stone foundation and partition walls of Building M3 were enveloped in a 35 cm-thick layer consisting of a large amount of well-packed small stones, red soil and a very large number of sherds (*fig. 2, 2*). The pottery from this fill (baskets 156. 157) dates to LH III A2, but is possibly contaminated with later material. This very same fill was also detected within some rock cut pits under Rooms M1–M3 γ (Pits II. VI. VII. VIII). However, in case of Pit VIII under Room M3 β this fill was observed only in the higher parts of the pit: it sealed the LH III A1 pottery deposit that will be presented below. Pit VIII has an irregular form: it measures roughly 5 m² in area, with almost vertical sides to the north and west. Across the east side of the pit runs a narrow groove in the bedrock that is almost 50 cm deeper than the rest of the bottom surface of the pit (*figs. 1, 2, 1*). The fill of Pit VIII represents the only LH III A1 closed deposit discovered thus far in Kontopigado.

THE POTTERY

A total of 155 diagnostic pottery sherds and vessels was recorded from the bottom and lower levels of Pit VIII. The contents of the pit were collected in nine pottery baskets but there was no differentiation in the soil⁸. Parts of 18 vessels (11.6 % of the total) consist of sherds exhibiting joins between these nine pottery baskets, whereas 17 further such cases (11 % of the total) had joins with sherds from higher levels. The latter phenomenon rather suggests that the fill of the pit originally had a greater depth and that its higher levels were disturbed in the course of later activities. Special mention is made of pottery basket 349 that comes from the highest part of the LH III A1 deposit. The presence of fine plain Mycenaean sherds here appears to be more frequent than usual, which indicates that basket 349 probably contains some later material. Many of the fragmentary vases preserve a good part of

⁸ Basket nos. 300. 326. 347. 348. 349. 350. 353. 354. 355.



Fig. 2

1. Pit VIII after excavation from west (in the center of the photo) –

2. North wall of M3α resting on the layer with small stones and red soil that covered the pits under the Mycenaean building

their original profile; indeed four vessels are almost wholly mended or preserve their full profile (*figs.* 4, 31; 5, 32; 6, 56). Of the total, 21 % is made up from small sherds and another 16 % by bigger pieces⁹. Almost 19 % of the rim fragments (86) preserve more than 20 % of their rim circumference. The majority of the pottery shows traces of abrasion from use on the exterior rim, exterior and interior base and once on the exterior belly where was the maximum diameter. The traces of wear take the form of small vertical and parallel scratches¹⁰. Based on the above, it seems possible that a large part of the material had been in use at the time of its deposition. The largest part of the material comes from open vases (56 % of

⁹ For the differentiation between small (<5 cm), medium (5–10 cm) and big (>10 cm) sherds, see Stockhammer 2008, 70.

¹⁰ Cf. Lis 2013, 9 fig. 2, 4; 9 for similar scratches on vessels from Lefkandi, Phase 1a that can be associated with the function of scooping.

the total assemblage and 63 % of all fine wares, excluding the cooking pottery), as is commonly the case with settlement refuse¹¹.

Pottery wares in Pit VIII

The most conspicuous aspect of the assemblage is the large variety of the pottery wares identified (*tab. 1*). This diversity of the material contrasts with the relatively homogeneous character of the pottery known from later deposits on the site. In total there are more than 13 pottery wares identified, but not all have a statistically meaningful percentage and some are so rare that they probably are residuals from earlier times (plain burnished, dark burnished, gray Minyan). The following wares are the most common: solidly painted and burnished, solidly painted and unburnished¹², solidly painted lustrous (or Mycenaean monochrome), Mycenaean pattern painted (lustrous painted), Mycenaean fine plain, Aeginetan matt painted, Aeginetan with iron-based paint – and either dull or lustrous appearance¹³ –, Aeginetan bichrome and Aeginetan cooking ware. Finally, there are rare sherds of non-Aeginetan cooking fabrics, as well as some from plain, medium-coarse wares. A broad division of fine, medium-coarse and coarse is followed in describing the texture of the clay¹⁴.

The most frequent wares come from the solidly painted burnished and unburnished pottery (approximately 60 %; *tab. 1*). All the other wares are rarer, which in some cases may be because of their function. The Aeginetan painted ware, for instance, appears only with large closed shapes, which are in general more rarely encountered in settlement contexts. Following the solidly painted burnished / unburnished pottery, the next most frequent ware is represented by the Aeginetan cooking pottery (10 %); non-Aeginetan cooking sherds are very rare. The Mycenaean monochrome, fine plain and pattern painted pottery together comprise 17 % of the total, but the pattern painted / linear painted sherds are not represented according to the statistic of the rims. Sherds of the latter category are very fragmented: almost all are of a fine clay that in terms of color and consistency is different from the rest (see below).

In the case of the burnished pottery, the surfaces exhibit horizontal or diagonal – but very rarely vertical – burnishing marks that produce alternating stripes of lustrous and duller areas (*fig. 15*). In some vessels the burnishing marks are only partially visible on the exterior or interior surface. The paint is usually red or reddish-yellow (2.5 YR 6/6 and 5 YR 5/6); sherds with dark or black paint are rare exceptions (*fig. 3, 11; 15*). The solidly painted and burnished pottery from Kontopigado is probably similar to the so-called Acropolis Burnished ware¹⁵ and the red burnished and wheelmade pottery from Kiapha Thiti (Maran's

¹¹ Mountjoy 1993, 120.

¹² Our classification of the surface treatment according to ›burnished‹, ›unburnished‹, ›polished / lustrous‹ follows Gauß – Kiriati 2011, 34. The terminology ›solidly painted‹ has been equally adopted from Gauß – Kiriati 2011, 34. 166–169. 202. 232–234: such exists since EH III at the pottery from Kolonna on Aegina. No distinction, however, is made here between dark and red colored surfaces and the same color (gray) is used here in the drawing conventions for both dark and red painted burnished / unburnished fragments (cf. Gauß – Kiriati 2011, 520 f. figs. 142, KOL 54–KOL 53; 142, KOL 51–KOL 48 where the drawings of vases with red paint have a gray-colored fill and those with dark surfaces a black-colored fill). In the LBA material studied by Gauß – Kiriati 2011, 233 there exists only solidly painted burnished and red during LBA.

¹³ For a recent discussion of MH dull painted in Mitrou, see Hale 2014, 40 fig. 3 (lower row). 46–50.

¹⁴ Following Rutter 1995, 53–55. Also, the four-point scale for describing the density of the inclusions is followed (see Rutter 1993, 59 classified as ›occasional‹, ›some‹, ›many‹ and ›massive‹ amounts). Fine pottery has either no visible inclusions or the size of the inclusions is up to 2 mm and rarely 4 mm. The density of the inclusions in the fine pottery is ›occasional‹. Medium-coarse wares have inclusions up to 4 mm and a density between ›some‹ and ›massive‹. Coarse pottery with inclusions bigger than 4 mm did not occur. The color of the clay is described according to Munsell 2010.

¹⁵ Mountjoy 1981, 15. The paint is described mainly as orange. The matt monochrome ware described by Mountjoy 1981, 59 rather relates to the red unburnished pottery (see also Zerner 1983, 110). The

	Open		Closed		Open		Closed		Total	Total
	Rims	Rim Eves	Rims	Rim Eves	Base	Base Eves	Base	Base Eves	Rims	All
Solidly painted/burnished	19	190 %	7	65 %	9 (11)	288 % (363 %)	5 (7)	70 % (158 %)	26 30 %	46 30 %
Solidly painted/unburnished	18	242 %	9	88 %	4 (5)	175 (215 %)	6	140 %	27 31 %	42 27 %
Mycenaeen monochrome	8	50 %	–	–	6	125 %	–	–	8 9 %	14 9 %
Mycenaeen pattern painted	–	–	–	–	1	42 %	–	–	–	5 3 %
Mycenaeen fine plain	5	28 %	1	45 %	1	20 %	–	–	6 7 %	7 5 %
Aeginetan matt painted	–	–	2	10 %	–	–	–	–	2 2 %	4 3 %
Aeginetan with red paint	–	–	2	17 %	–	–	–	–	2 2 %	5 3 %
Aeginetan bichrome	–	–	–	–	–	–	–	–	–	1 1 %
Aeginetan plain	–	–	–	–	–	–	3	15 %	–	3 2 %
Aeginetan cooking	–	–	9	55 %			3	102 %	9 10 %	16 10 %
Local Cooking	–	–	2	13 %	–	–	–	–	2 2 %	3 2 %
Other	3	17 %	2	16 %	–	–	2	–	5 6 %	9 6 %
Total	53	527 %	34	309 %	21 (24)	650 % (765 %)	19 (21)	327 % (415 %)	87 99 %	155 101 %

Tab. 1 Count and percentage of all feature sherds from Pit VIII according to ware of classification. Percentages of rim and base individuals are given as well as Rim and Base EVE's. Values in parenthesis of base and base EVE's refer to total of bases including those that have been counted in the rim profiles of a vessel. The last column contains all feature sherds – e.g. rims, bases, handles, stems – of each ware.

ware A6). However, these mainly refer to pottery classes with exclusively red, red / brown or orange paint and a thin coat or slip¹⁶. Another local Athenian ware that could be a relevant parallel for Kontopigado is the red wash pottery. This is considered to be a poorer equivalent of the Acropolis Burnished ware that appeared in LH III A2 but its classification features are not very well defined¹⁷.

The paint of the solidly painted and unburnished pottery is homogeneous, with no luster and can be either red or black (*fig. 16*). The surface often shows traces from wiping. One feature observed on several of the unburnished vessels is the presence of two layers of paint or slip that can be best distinguished underneath the bases of the goblets (*fig. 16, 1*). The lower layer of slip is of the same or very similar color with the upper layer of paint and may have been an additional treatment against porosity. The clay in both categories is red, light red or yellowish-red (see catalogue) and ranges from fine to medium-coarse and has often a sandy feel¹⁸. There are white, gray and brown stone inclusions of small to medium size. Silver sparkling inclusions of powder-like size (mica) and a rare density (>some<) are almost always discernible. Only in one case is the presence of gold mica among the inclusions to be distinguished (*fig. 3, 4*): this suggests that the vessel may have been an import from Aegina. Two manufacturing techniques have been observed among the material. The majority of the

Acropolis burnished ware has been reported from Mountjoy 1995, 25 to appear at Ayia Irini and Thorikos (visual inspection of the material), but it is not listed as a separate ware in the publications of House A and western sector. See Morris – Jones 1998 for a discussion on the Acropolis Burnished ware at Ayia Irini, Kea, Phase VIII. Maran 1992, 137 identifies some vessels from House A that could have belonged to this ware. Some vessels that belong to red coated and burnished wares in the western sector may belong to the Acropolis burnished ware (Schofield 2011, 72 pl. 52, 826) (period VIIa). The same is true for Cummer – Schofield 1984, 66 pl. 52, 335. 336.

339. 340. Based on the chemical analyses (AAS) the provenance of the Acropolis burnished ware in Ayia Irini is confirmed as Attic (Morris – Jones 1998, 193 f. tab. 2).

See also Mountjoy – Ponting 2000, 143.

¹⁶ Maran 1992, 136 f. »Drehscheibenware mit geglättetem rötlich-braunem Überzug«.

¹⁷ Mountjoy 1995, 38; Mountjoy 1999, 494. It is not clear, whether the red wash pottery has burnished surfaces.

¹⁸ The unburnished pottery in the Acropolis wells that is described by Mountjoy 1981, 15. 56 as being the same as the burnished pottery in terms of clay and typology involves mainly closed vessels.

solidly painted and burnished / unburnished pottery seems to be wheel finished, but some vessels are handmade¹⁹. This is best seen on the interior surface of the closed vessels: here traces of manufacture have not been obliterated by a secondary treatment, as is often the case with the open vessels (*fig. 15, 5*). Some solidly painted fragments resemble later pottery in their quality. The surface is polished or semi-lustrous and there are no burnishing marks (*fig. 17, 1. 2*). There is no significant differentiation in the clay of these sherds.

The clay of the pattern painted Mycenaean pottery is significantly different from the rest. It has none or but very few inclusions of small size, and no mica is visible. Based on macroscopic examination, these sherds may belong to imported pottery²⁰. The plain Mycenaean pottery has fine or medium-coarse clay. The surfaces have a pink or buff color and may be rough or smoothed (standard) with no wheel marks visible²¹. Only in one case is the surface polished (*fig. 9, 103*). In Pit VIII, the plain Mycenaean pottery is very rare.

The group of Aeginetan pottery, easily identified by the presence of gold mica, consists of painted closed vessels and cooking pots²². The painted closed vessels have either matt, or red paint and one sherd is bichrome. The red paint is usually lustrous and only once dull (*fig. 11, 117*)²³. In contrast to the ›true matt painted pottery‹ with dark solid paint²⁴, the Aeginetan pottery with its iron-based paint has been described as pottery with monochrome mottled surface, largely belonging to the advanced or late matt painted²⁵. The term ›monochrome mottled painted pottery‹ originates from J. Maran who was the first to identify and describe this pottery ware at Kiapha Thiti where it is represented by closed vessels having a chronological range from LH I to LH II B / III A1²⁶. Handmade wares with iron-based paint were not unknown during MH²⁷. The majority of the vessels from the five wells

¹⁹ See Choleva 2012 for discussion.

²⁰ These closely resemble most of the components of Macroscopic group 17 in Kolonna in terms of appearance of the fracture, as well as in surface treatment and paint: these have been assigned a provenance in the Argolid (pattern painted) and date from LH II to LH III B (Gauß – Kiriatzi 2011, 63. 226 tab. 77; 228–230. 431–434 figs. 53, KOL 1–KOL 3. KOL 5; 54, KOL 7–KOL 10; 55, KOL 11. KOL 13. KOL 15; 56, KOL 20). KOL 8 looks very different, but many in other photos (especially KOL 10) closely resemble the sherds from Kontopigado.

²¹ See Wardle 1969, 281 for differentiation as ›rough‹ (wheel marks not smoothed), ›standard‹ (wheel marks smoothed), ›polished‹ followed here. Although the borders between the first two are sometimes fluid – even on the very same vessel – these three categories are valid for the plain wheelmade material.

²² Maran 1992, 179 f.; Zerner 1993, 48 f.; See Gauß – Kiriatzi 2011, 21 f. for the history of research and discussion regarding the identification of Aeginetan fabrics by macroscopic inspection only.

²³ The term dull / dull painted characterizes the iron-based composition of the paint with no or little luster: it is used for the MH pottery. For a definition of dull painted, see Rutter – Rutter 1976, 13; Howell 1992, 45, who describes it as »thick-crusted dull paint [...]. It varies in colour from dark brown, reddish-yellow and yellow«. Regarding MH II, Howell 1992, 54. 61 stresses that it is difficult to separate manganese-based paint from dull, iron-based paint and that the latter may be also lus-

trous or even if it survives as dull it may have been originally lustrous. Zerner 2008, 193–195. Hale 2014, 47.

²⁴ Gauß – Kiriatzi 2011, 187.

²⁵ Mountjoy 1981, 16, although some of this material may be standard matt painted as the pottery from Athens contains vessels with black, brown, orange and red paint; Gauß – Kiriatzi 2011, 221. The term late matt painted refers to stylistic evaluation of the material.

²⁶ Maran 1992, 195–198 pl. 35b (ware D5). Translated into English from »Goldglimmerkeramik mit monochromer, farblich changierender Bemalung« by Gauß – Kiriatzi 2011, 34. 245 n. 951. This pottery ware seems to gradually replace the Aeginetan matt painted pottery and according to Gauß – Kiriatzi 2011, 245 it may reflect the attempt of the Aeginetan potters to imitate and compete with Mycenaean pottery.

²⁷ At Ayios Stephanos, the dull painted pottery is more common during the first part of MH. The dull painted pottery is represented by large closed vessels with distinct decoration, but also by large open vessels. At Ayios Stephanos, the most common shapes of the ware are deep bowls with in-turned rims and narrow necked jars with flaring rims. In particular the latter shape shows similarities not only with Aeginetan but also Minoanizing classes of pottery (Lustrous decorated and Micaceous Minoan). According to Zerner, narrow necked jars with flaring rims do not belong to Helladic traditions (see Zerner 2008, 193–195. 220 fig. 5.5, 1067. 1068. 1070; 225 fig. 5.9, 1122. 1123; 230 fig. 5.13, 1211). As Zerner notes there is more similarity with Lustrous decorated pottery than with

in the south slope of the Athenian Acropolis classified as matt painted²⁸ have red, brown or orange paint and probably belong to Aeginetan pottery with a monochrome, mottled surface²⁹. The Aeginetan painted sherds have a light-colored slip (from very pale brown to pink or reddish-yellow, see catalogue) and their clay is often sandy with small to medium-size white and black inclusions and rare particles of gold mica³⁰. Most fragments seem to be handmade but a few pieces show evidence of wheel finishing (*fig. 11, 120, 121*). The clay of the cooking pottery is sandy, medium-coarse with the characteristic sparkling black and gold inclusions; it is almost indistinguishable from the clay of the later Aeginetan pots³¹. All cooking vessels seem to be handmade.

The typology

In the following section the pottery from Pit VIII will be presented and where possible compared with contemporary or roughly contemporary material. Particularly illuminating for the chronology of the pottery deposit in Pit VIII is the comparison to the latest material from Kiapha Thiti and to the pottery from the five wells on the south slope of the Athenian Acropolis (LH II B / LH III A1). The comparison of the various typological and macroscopic features of the pottery from Pit VIII with these from other contexts is presented here and summarized again in Section 5 (see below). Regarding the differences observed between the pottery from Pit VIII and that from the wells on the south slope of the Athenian Acropolis, these have been considered to have a chronological significance – an observation supported also from the comparison with the material from Kiapha Thiti. It should be kept in mind, however, that the pottery from the wells has not been published in full. It is expected that future research on these deposits will provide a more accurate basis for comparison with Kontopigado.

Solidly painted and burnished / unburnished pottery

Both categories share several similar features and generally have a common typology, with the goblet being the most frequent shape (*figs. 3, 6, 48–51*). The goblet bases are almost always painted underneath and as already mentioned above the clay of the burnished and unburnished pottery is the same. Thus, while a close connection between the two wares is obvious, the differences observed now demand a separate discussion.

comparable Aeginetan wares, cf. Zerner 2008, 263 *fig. 5.35*, 1784–1787 (Aeginetan matt painted); 292 *fig. 5.55*, 2281 (light on dark). See Hale 2014, 46–48 for a recent discussion on dull painted pottery from MH assemblages. In Mitrou, the dull painted pottery becomes more common – although still rare in the total assemblage – in MH II, but at the late stages of the sub-phase; in MH III it has decreased (local phase 7; see Hale 2014, 39 *tab. 1*; 45 *tab. 2*).

²⁸ Many of these vessels probably come from Aegina. Mountjoy 1995, 26 and Mommsen 2003, 28 *tab. 3*. One matt painted vessel from well Z has been sampled. Rutter 1993, 83 n. 56, 84–85 n. 64 (but according to Rutter not all suspected samples seem to be Aeginetan after a visual prospection of the material); Lindblom 2001, 41, 109; Lis 2017a, 247, 256.

²⁹ Maran 1992, 196 n. 405; Gauß – Kiriati 2011, 34.

245 n. 951. See Zerner 1983, 109 f. for a discussion of the group of vessels identified by Mountjoy as matt painted; she objects to the use of the term ›matt‹ for these. The following vessels and sherds only are reported to have black paint: Mountjoy 1981, 26 f. 39 f. 48 f.; *figs. 11, 105; 12, 117; 22, 254, 257, 265, 274, 276; 30, 395, 397, 400, 403, 404*.

³⁰ Gold mica was not distinguished on pieces 123 and 125.

³¹ See Dietz 1991; Maran 1992, 185 f.; Rutter 1993, 70 f. 84 n. 64, 85 inspected the cooking pottery from the wells at Athens and comments that relatively few were Aeginetan; Lindblom 2001, 37; Gauß – Kiriati 2011, 223; Lis 2017b, 208 notes the presence of many Aeginetan tripod legs in the well. The one published tripod from the wells is suggested to be of local Attic manufacture (cf. Mountjoy 1981, *fig. 6, 25*).

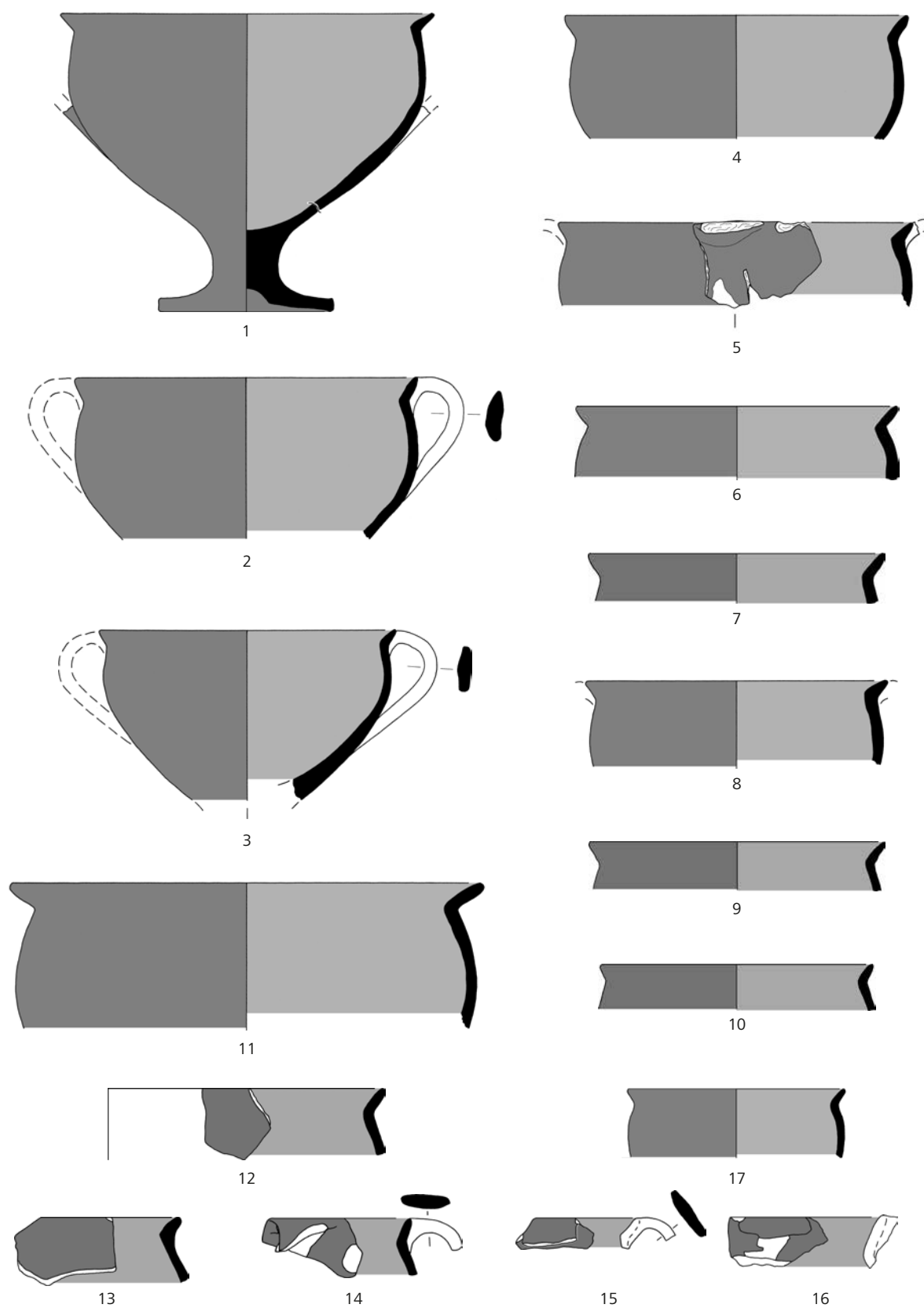


Fig. 3 Pit VIII. Solidly painted and burnished pottery, nos. 1–17 (scale 1 : 3)

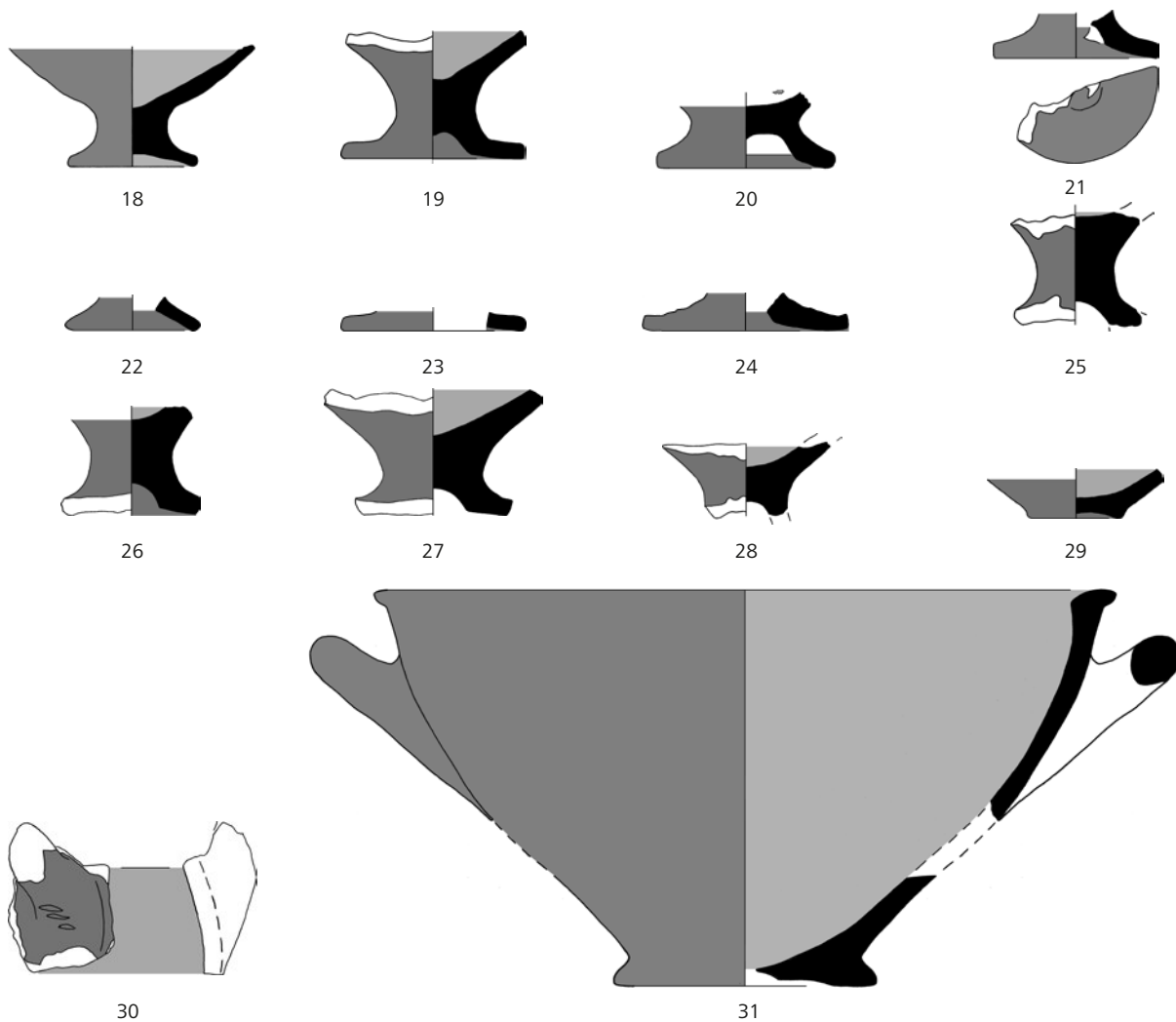


Fig. 4 Pit VIII. Solidly painted and burnished pottery, nos. 18–31 (scale 1 : 3)

SOLIDLY PAINTED AND BURNISHED

The range of the shape repertoire of the solidly painted and burnished pottery is restricted: it encompasses goblets (like FS 263), one basin and closed large and medium-sized vessels such as hydrias, amphoras and possibly jugs. Most examples preserved are painted red. The goblets tend to belong to medium-sized vessels with an average rim diameter of 16 cm, but bigger examples (*fig. 3, 11*) and indeed ones with a rim diameter under 13 cm are encountered. Their rims are tall, everted and often thin (*fig. 3, 2. 3. 6. 7. 9. 11. 14. 16*), and occasionally hollowed (*fig. 3, 15*). Shorter rims (medium-tall: *fig. 3, 4*) with a sharp angle on the interior side (triangular rims: *fig. 3, 5. 8. 13*) occur as well, but are rarer³². The bases are conical, or with a dome underneath, or again raised (*fig. 4, 20. 21*³³). Only one base at Kontopigado has grooves on the exterior (*fig. 4, 24*), a feature well attested in the wells on the south slope of the Acropolis³⁴. The size of the stems ranges from short to medium-short (*fig. 3, 1;*

³² See Kardamaki 2017, 91 fig. 7, 97. 102 for discussion of rims with sharp angle on the interior (dubbed there with straight interior).

³³ Cf. Mountjoy 1981, 20. 39 (base slightly double concave).

³⁴ Mountjoy 1981, fig. 20, 237; 28, 378. 379.

4, 20³⁵. 26. 27)³⁶. For some fragments there are no good parallels among the published material from the wells (*fig. 4, 19*). The strap handles can be wide or very wide (*fig. 3, 2. 4. 14. 15*). No crater is securely identified. Only one small fragment of a rim has a diameter over 25 cm (*fig. 3, 12*)³⁷. In the wells, craters seem to be more frequent. This may be related to the fact that the material there is much more abundant, but some examples identified as craters have also rim diameters below 25 cm³⁸.

One burnished basin with horizontal loop handles is almost fully preserved (*fig. 4, 31*). Although among the material published from Athens there are several examples of basins, some of which are very well preserved, all seem to have horizontal strap handles and none shows the rim profile of the Kontopigado basin³⁹. The latter seems to anticipate the LH III B Mycenaean basins especially in its rim-shape⁴⁰, but one linear painted example with horizontal loop handles from the group found in situ in Mansion 1 at the Menelaion has a rim that is not very different⁴¹. In general, however, large bowls or basins FS 295 with horizontal loop handles seem to be a rare shape in the repertoire of Mycenaean pottery⁴². A base from a small open vase, painted underneath, could come from a cup or bowl (*fig. 4, 28*)⁴³.

The group of the closed vessels contains several fragments of rims and bases and a few vessels are well preserved. Most sherds come from large hydrias (*fig. 5, 41. 42*) and / or amphoras / jugs, but any closer identification is rendered difficult due to the fragmentation of the material. The rims are simple, lipless⁴⁴, and flaring (*fig. 5, 38*)⁴⁵; they rarely have a thickened or rounded or square lip⁴⁶. The handles are placed under the rim (*fig. 5, 34*)⁴⁷ or attached directly to them (*fig. 5, 32. 33. 35–37*). The latter variant seems to be more frequent at Kontopigado than in the wells of the south slope of the Athenian Acropolis, where among the published material it mainly occurs on unburnished closed vessels⁴⁸. Finally, two handles have round depressions at their lower part (*fig. 5, 40*). While this may have occurred during manufacture (for the attachment of the handle) or may be merely decorative, it cannot be excluded that it represents a potter's mark. Moreover, the area of the depression is left unpainted. Another rim fragment from the solidly painted and unburnished pottery has

³⁵ Cf. Mountjoy 1981, fig. 8, 57 (stem slightly taller).

³⁶ Cf. Mountjoy 1981, figs. 8, 57; 20, 232. 233. Short or medium-tall stem and raised base: Mountjoy 1981, figs. 8, 52. 54. 55. 58; 20, 234; bases with domed concavities: Mountjoy 1981, figs. 8, 57. 60. 61; 20, 237. 239; 28, 387.

³⁷ Only fragments with a rim diameter over 25 cm have been classified as craters.

³⁸ Cf. Mountjoy 1981, fig. 7, 40 has a rim diameter under 25 cm. See Mountjoy 1981, figs. 7, 40 (24 cm). 41 (34 cm); 17, 186 (29 cm); 26, 364 (23 cm). 363 (28.3 cm).

³⁹ Mountjoy 1981, figs. 9, 65–64. 78–83; 17, 195.

⁴⁰ See Kaza-Papageorgiou et al. 2011, 240 fig. 9, 40 for an LH III C Early basin with a similar shape and rim (but the LH III C Early basin probably had strap handles).

⁴¹ Catling 2009b, fig. 94, ET84.

⁴² Cf. Thomas 2005, 517 fig. 29, 12; 518 for a plain basin with loop handles from LH III B1-Pit 1 in Tsoungiza and discussion on the rarity of the shape.

⁴³ Some cups presented from well E have tall rims (Mountjoy 1981, fig. 7, 46).

⁴⁴ Mountjoy 1981, figs. 3, 1.7; 5, 20. 22. 23

⁴⁵ Mountjoy 1981, fig. 3, 8.

⁴⁶ Mountjoy 1981, fig. 3, 6. 11.

⁴⁷ Cf. Mountjoy 1981, fig. 3, 1 (hydria with different rim-shape).

⁴⁸ Cf. Mountjoy 1981, fig. 5. Closed vessels with handles attached on the rim are also known from other LH III A1 contexts in Athens. See Immerwahr 1971, pls. 45, Grave XIV-5; 48, Grave XVII-2; 52, Grave XXIV-18. 19; 57, Grave XXXVI-2. 3; 59, Grave XL-8 for the shape in LH III A1 tombs from the Agora. These vessels belong to Immerwahr's ›provincial class‹ for which a local manufacture is assumed (1971, 118). The following terms are used for the description of the slip of these vessels: wash, coat, glaze, matt paint, matt glaze. Since the ›provincial class‹ contains vessels with ›dull, thin glaze‹, most of this material is probably equivalent to the solidly painted and unburnished pottery from Kontopigado. One amphora with handles of round section attached on the rim comes from the LH II B tomb XVI. These vessels may have been covered with a reddish wash (Immerwahr 1971, 136. 207 pl. 47, 10). Two amphoras and one jug all with strap handles attached to the rim are found on a tomb north of the Eridanos river containing LH II–LH III A1 pottery. They are described as having dull glaze or wash (Camp 2003, 258 fig. 19, 16; 259 fig. 21, 19; 261).

a depression at the attachment of the handle to the rim, but here the depression is covered with paint. These shallow depressions cannot be truly evaluated as they represent isolated features. However, it is worth noting that among approximately 154 pottery individuals, this habit is attested three times. Round depressions at the base of handles appear rarely also on closed vessels from LH III A2. The base of the handle also appears from LH III A2 onwards to be the common place for such a marking among the Aeginetan cooking vessels, but the oval or round depressions come across too in much earlier phases, from MH I to MH II⁴⁹.

SOLIDLY PAINTED AND UNBURNISHED

The goblet is also the most common shape met with in the unburnished pottery (similar to FS 263). However, the repertoire encompasses a wider range of sizes and the rim typology is also quite different from that of the solidly painted and burnished category. Large or medium-sized goblets occur, but do not seem to be very frequent (*fig. 6, 48–51*). The preserved rims are medium-tall, but rarely tall and then only in the case of large vessels (*fig. 6, 48*); the version of the thin, tall rim is not attested. The most obvious difference from the solidly painted and burnished pottery is the presence of small vessels with an average rim diameter of 11 cm and with medium-tall or short rims. They resemble pedestal cups or small versions of the one-handled goblet that is similar to Furumark type 263⁵⁰. One example, almost fully preserved, is but 7 cm high (*fig. 6, 56*). The vessel has grooves under the rim, a very rare feature that seems to reflect a much earlier tradition of pedestal cups. Among the MH III–LH I pale burnished pottery described by Maran at Kiapha Thiti there are cups with a low foot and grooves under the rim⁵¹. The presence of one-handled goblets is further supported by the preserved stems of the group. Some stems that seem to be thinner than those of the burnished goblets (*fig. 6, 62, 63*) could come from such pedestal cups or one-handled goblets. The identification of exact parallels in the wells of the south slope of the Acropolis is not easy⁵², but this vessel type seems to have been common during LH II–III A in Attica as is suggested by several examples identified in Athens and Eleusis⁵³. It needs to be stressed that short rims⁵⁴ or rims with a sharp angle on the interior (*fig. 3, 8; 6, 53*) are in general hardly represented in the material published from the five wells⁵⁵ and conversely, the very tall rims often seen on the goblets from Athens are absent at Kontopigado⁵⁶. The disc bases of the solidly painted and unburnished goblets are either conical (*fig. 6, 56, 62, 63*) or with a dome underneath

⁴⁹ The single depression is very rare: once it appears on the upper part of the handle (Lindblom 2001, 51 *fig. 16, I1*; 115 *tab. 19*). Double impressions at the base of the handle date to MH I–II (Lindblom 2001, 51 *fig. 16, I2, I3*; 86, 115 *tab. 19*; *pl. 49, 1015, 1016*). See also Bikaki 1984. Most examples date to periods IV to VI.

⁵⁰ See Thomas 2011a, 195, 196 *fig. 10* for Mycenaean linear painted one-handled goblets of LH III A2.

⁵¹ Maran 1992, 131 *f. pls. 23, 735; 37, d.*

⁵² One example of a small goblet has been classified by Mountjoy 1981, 23 *fig. 8, 52* as goblet FS 270.

⁵³ Cf. Immerwahr 1971, 180 *pl. 37, grave V-6*. Immerwahr identifies the vessel as a one-handled footed cup similar to FS 213. The vessel lacks the grooves under the rim. It is described as having non-lustrous red wash in and out. The pottery from the tomb

ranges from LH III A1 to LH III A2. Another example of the shape belongs to the solidly painted and burnished ware, coming from an LH III A1 tomb south of the Acropolis (tomb 8; Pantelidou-Gkophia 1975, 66, 68 *pl. 11, β* also assigns the vessel to FS 212). See also Mylonas 1975, 80 *pl. 19, 105* for a similar vessel classified as FS 211, 212 and described as monochrome lustrous from tomb 8 in Eleusis. The pottery from the tomb ranges from LH II to LH III A2 / III B. From the vessels listed above, the burnished example from tomb 8 south of the Acropolis seems to have a medium-tall or tall rim.

⁵⁴ Mountjoy 1981, *fig. 8, 50*. It is more the case that some Mycenaean plain vessels from the wells have rather short rims (Mountjoy 1981, *figs. 10, 86; 28, 392*).

⁵⁵ Possibly Mountjoy 1981, *fig. 20, 232*.

⁵⁶ Cf. Mountjoy 1981, *fig. 28, 383, 385*.

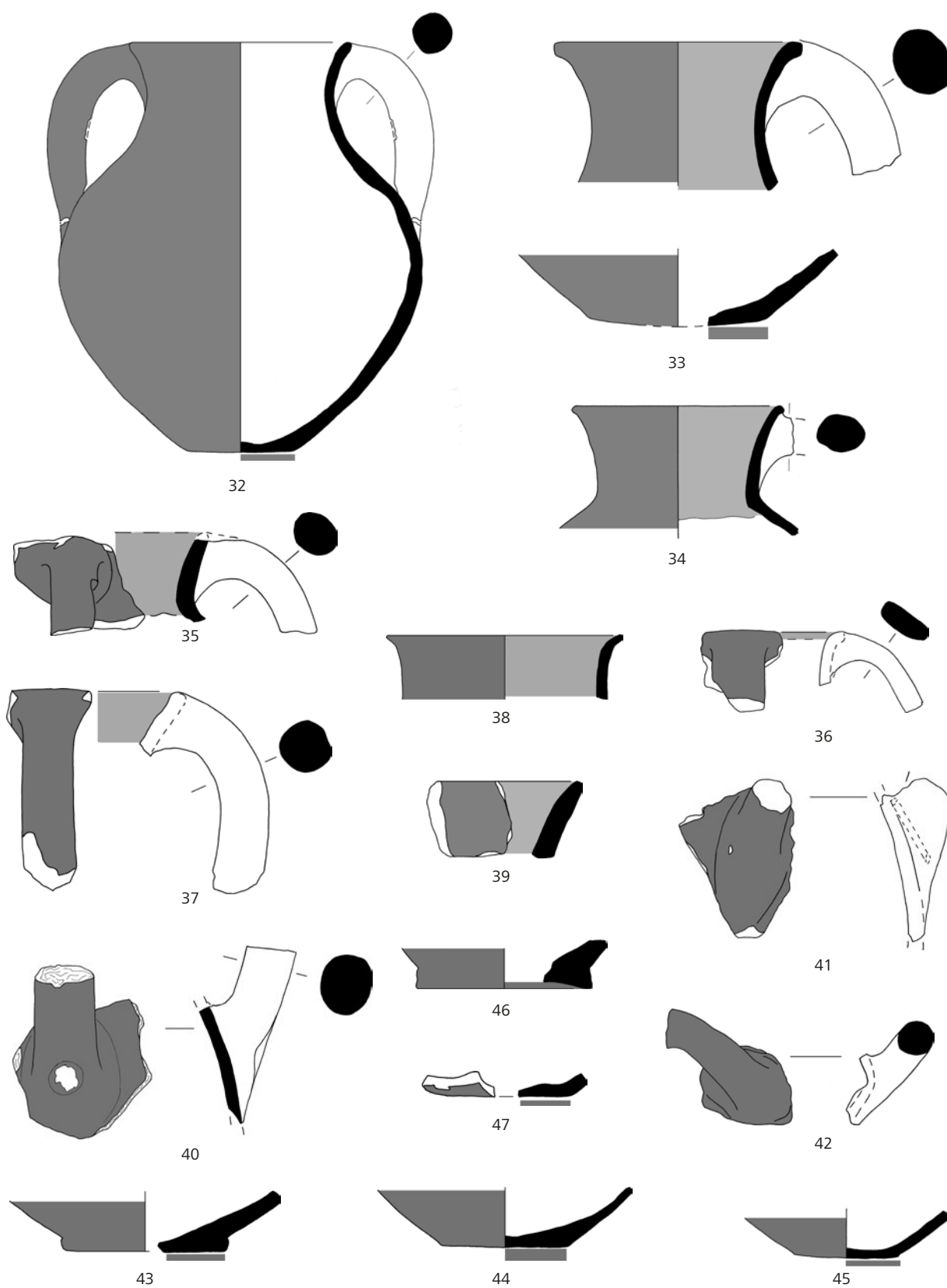


Fig. 5 Pit VIII. Solidly painted and burnished pottery, nos. 32–47 (scale 1 : 3)

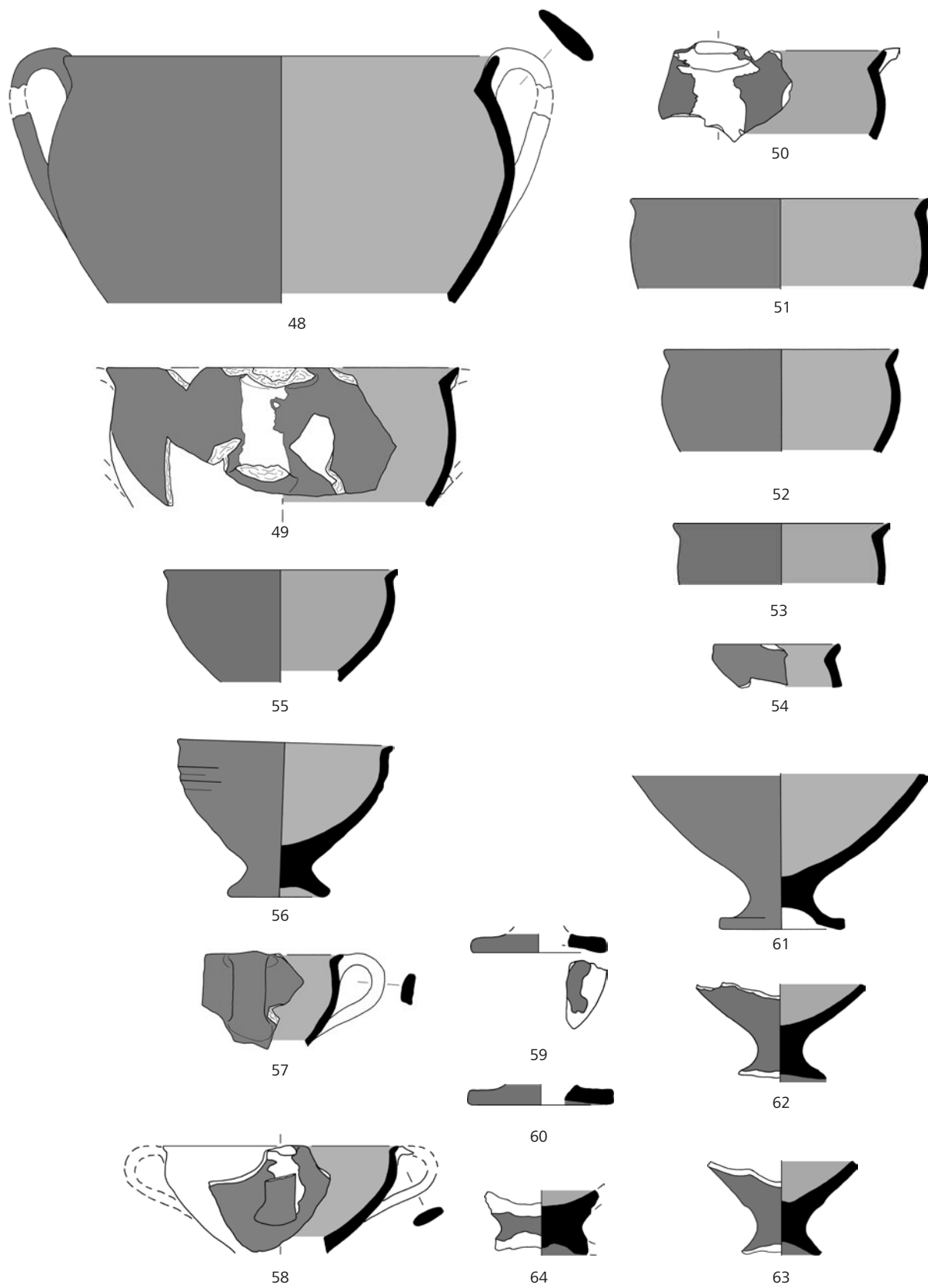


Fig. 6 Pit VIII. Solidly painted and unburnished pottery, nos. 48–64 (scale 1 : 3)

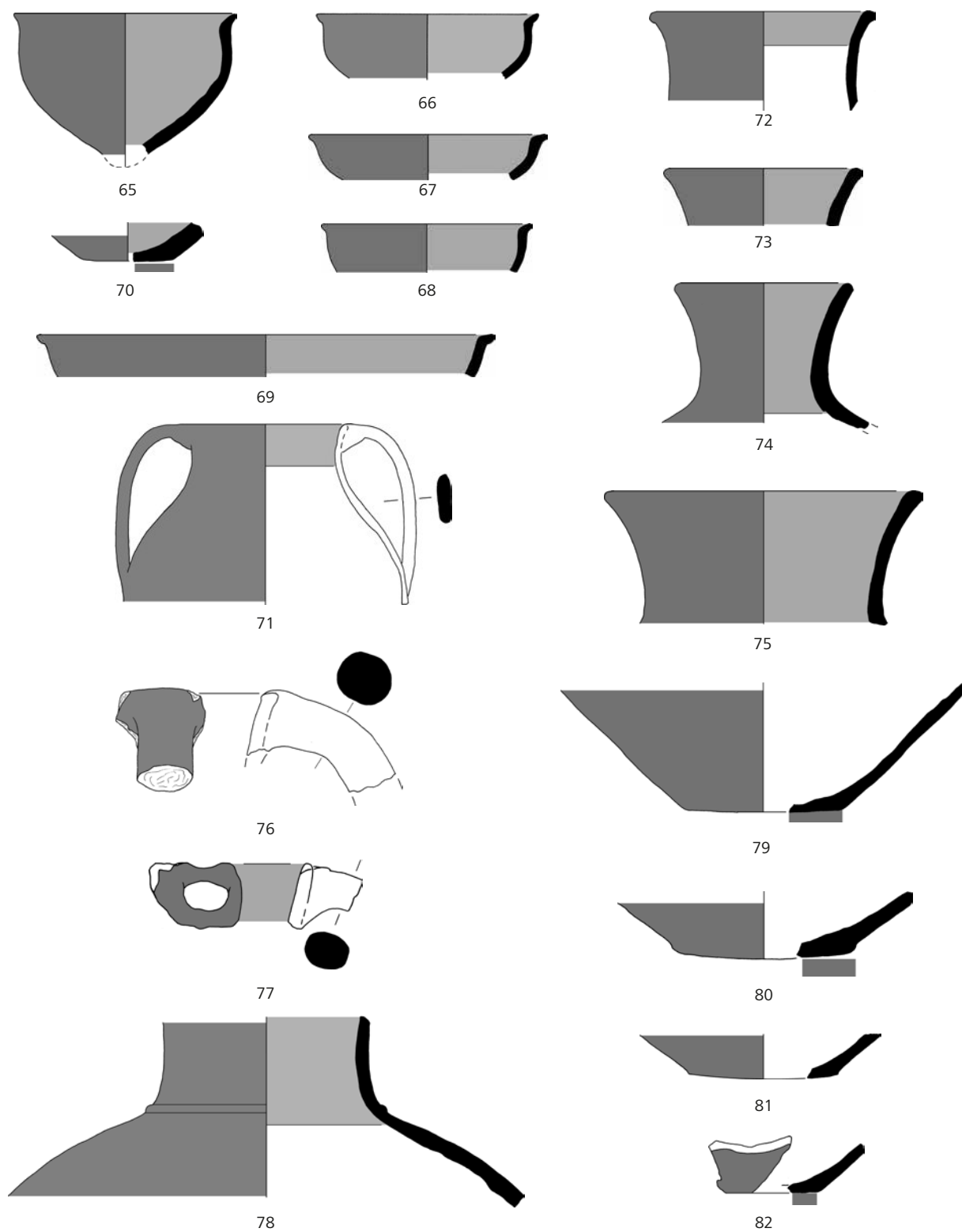


Fig. 7 Pit VIII. Solidly painted and unburnished pottery, nos. 65–82 (scale 1 : 3)

(fig. 6, 64). Moreover, all stems preserved are short with no medium-short examples known, unlike the burnished goblets of the deposit. One short and thick stem is something of an oddity (fig. 4, 64). The handles are a flat oval in section; the very wide version seen on the burnished goblets is however missing.

The group of the solidly painted and unburnished pottery contains more shapes than did the solidly painted and burnished corpus. Securely identified are dippers (fig. 7, 65)⁵⁷, whilst some rims and bases could come from various bowls or cups that cannot be more closely identified (fig. 7, 66⁵⁸, 67, 69⁵⁹). No rims with a diameter over 25 cm have been identified in the material.

The rims of the closed vessels are not very different from those of the burnished ones, but flaring rims or rims with a square lip were not detected (cf. fig. 5, 33, 38). While the material is in terms of quantity very restricted, no example of a rim with handles placed underneath it was found: it could well be that this feature has a chronological significance⁶⁰. It is rare among the published closed vessels from the wells on the south slope of the Athenian Acropolis, where it mainly occurs among the unburnished vessels. Moreover, the upper part of an amphora with vertical loop strap handles is worth noting (fig. 7, 71). This type of amphora is well known at Athens and elsewhere during LH III A1, but the Kontopigado example is comparable to the smallest versions of the shape⁶¹. Although among the published material from the wells there is no exact parallel for the amphora from Kontopigado that has its handles placed on the rim and a relatively short neck with no sharp angle at the juncture to the shoulder⁶², this shape is known from several LH III A1 contexts at Athens⁶³. Based on macroscopic examination the closed vessels from Pit VIII are both handmade as well as wheel-made. In one case it is possible that the vessel was made with both techniques (fig. 7, 79).

The painted Mycenaean pottery

The group of the painted Mycenaean pottery consists mainly of solidly painted vessels. Pattern painted sherds are very few; it remains possible that most of them represent early strays (see below).

THE MONOCHROME PAINTED MYCENAEAN POTTERY

Monochrome lustrous Mycenaean sherds are in general rarer than the solidly painted burnished / unburnished ones. The paint is usually lustrous, rarely semi-lustrous and the surfaces exhibit sporadic burnishing marks (fig. 8, 90, 91). This is one of the main differences between this set and the solidly painted and burnished pottery whose surfaces are often

⁵⁷ Cf. Mountjoy 1981, fig. 9, 63 (burnished dipper with similar rim, but smaller rim diameter).

⁵⁸ Cf. Mountjoy 1981, fig. 17, 188 (but rim taller). Short rims are rare. Only the vessel in Mountjoy 1981, fig. 7, 45 has a rim that resembles the above mentioned rims from Kontopigado (cf. fig. 7, 69). Most of the other cups have taller rims, cf. Mountjoy 1981, fig. 7, 46, 47; 17, 188; 27, 369, 374, 375. There is no tall stem in the material and thus the kylix is not present among the burnished material.

⁵⁹ Maran 1992, 139; pl. 9, 325 (ware A6, Kiapha Thiti).

⁶⁰ Mountjoy 1981, figs. 5, 22–24; 19, 220. Possibly one

burnished amphora has handles starting from the rim (Mountjoy 1981, fig. 19, 214).

⁶¹ Mountjoy 1981, fig. 3, 6 (burnished).

⁶² Mountjoy 1981, fig. 3, 8 has a similar shape, but the rim is flaring and the handles are placed under the rim.

⁶³ Cf. Immerwahr 1971, pls. 45, Grave XIV-5; 52, Grave XXIV-18, 19; 57, Grave XXXVI-3; 59, Grave XL-8. See also Camp 2003, 259 fig. 21, 19; 261 for similar amphoras in a tomb in the Agora north to Eridanos river that contains LH II–LH III A1 pottery. These amphoras, as well as some amphoras from the Agora, have a taller neck.

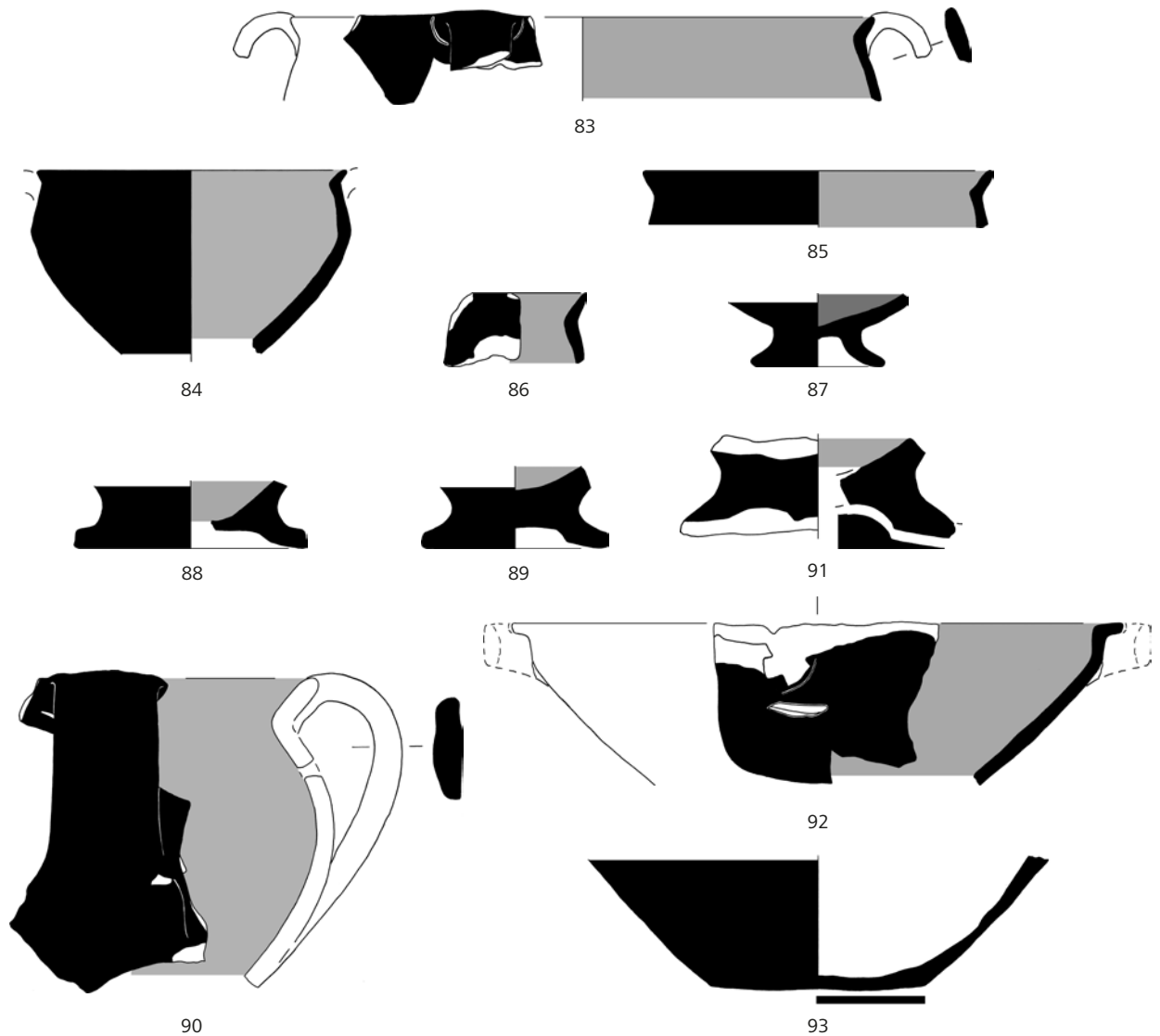


Fig. 8 Pit VIII. Mycenaean monochrome (lustrous), nos. 83–93 (scale 1 : 3)

covered with burnishing marks. Some sherds cannot be assigned with certainty to either group (Mycenaean lustrous or solidly painted burnished / unburnished; *fig. 5, 37; 7, 80; 8, 85–87*). The shape repertoire and typology of the Mycenaean monochrome pottery is quite similar to that of the solidly painted and burnished / unburnished, with the exception of the small goblets that have not been attested in the former category.

There exist medium and large-sized goblets FS 263 and craters FS 7–FS 9 with tall everted rims (*fig. 8, 83. 86. 90*). Some of their bases have a characteristic angle underneath that is typical also for solidly painted burnished vessels (*fig. 8, 89⁶⁴. 91⁶⁵*). Another feature common to all these three wares is the fact that rarely are the bases of the goblets painted underneath (*fig. 8, 91*). The practice is considered to be typical for LH II A⁶⁶, but some examples occur also in the wells on the south slope of the Athenian Acropolis⁶⁷ or in other LH III A1 con-

⁶⁴ Mountjoy 1981, fig. 20, 365.

⁶⁵ Mountjoy 1981, figs. 20, 222; 23, 283.

⁶⁶ This is an early feature appearing in LH II A, cf. Rutter 1993, 64 fig. 6, 20; 80 f. (Tsoungiza LH II A); Mountjoy 1999, 207 fig. 64, 34 (Korakou LH II A); Mountjoy 2008, 300 fig. 6. 1, 3006. 3007 (Ayios Ste-

phanos, LH II A); Kardamaki 2017, 90; figs. 4, 10; 5, 43 (Ayios Vasileios, probably LH II B).

⁶⁷ Mountjoy 1981, 34; fig. 17, 209 dates this sherd in LH II. In general part of the material has been dated by Mountjoy in LH II A (see Mountjoy – Ponting 2000).

texts⁶⁸. However, the other three monochrome bases identified in Pit VIII are all unpainted underneath the base, as is more common after LH II. It is worth noting that the monochrome goblets have only raised bases and no short or medium-short stems – like their solidly painted burnished / unburnished equivalents: thus they rather resemble the so-called kantharoi. The latter seems to be a very characteristic monochrome shape of LH III A1⁶⁹. Finally, one base (*fig. 8, 87*) exhibits an unusual shape and its date ranges from LH II to LH III A1⁷⁰.

Unlike in Athens (the wells)⁷¹, the large angular bowl FS 295 (*fig. 8, 92*) is only attested in the Mycenaean monochrome group. However, the vessel displays some oddities. The paint is semi-lustrous black and there are two layers of paint / slip applied on the surface as is common practice in the solidly painted and unburnished pottery. In terms of surface treatment, the angular bowls from Pit VIII seem to represent an intermediate stage between Mycenaean lustrous and unburnished pottery. Then again, its shape exhibits features (high carination, large size) that are common among the plain, typical Mycenaean, LH III A1 repertoire from Pylos and the Menelaion⁷². Worth mentioning from the latter site is a rare type of basin with legs and solidly painted and burnished surfaces⁷³. Although its exact find spot is in Mansion 1/2, H. Catling included the vessel in the group of the rare monochrome early basins (LH II–LH III A1) and drew attention to its rare surface treatment. Some fragments from closed shapes are split between the burnished / unburnished and Mycenaean monochrome classes (*fig. 5, 37; 7, 80*), but none has been securely identified as lustrous.

THE PATTERN PAINTED MYCENAEAN POTTERY

According to the rim statistics, pattern painted Mycenaean pottery does not occur in Pit VIII. However, the pottery class is represented, but only by a very few and small wall sherds, and two bases that come from closed (and rarely open) vessels. Besides goblet 96 (*fig. 9, 94*) that has a clay with some inclusions, all the other fragments are of a very fine fabric. Based on a macroscopic examination of the material it has been suggested that they represent imports. The paint is usually red and lustrous, as is the slip. All sherds come from wheelmade vessels.

The chronological span of the sherds ranges from LH II A to LH III A1. Only three sherds show traces of pattern decoration, consisting of scale pattern FM 70, inverted lily (?) FM 9 and zones of diagonal lines FM 61 (*fig. 9, 96–98*). The scale pattern is a typical motif on closed shapes of LH II B–LH III A1⁷⁴, but the other two sherds date to LH II A (diagonal

⁶⁸ Mountjoy 2008, 333 f. *fig. 6. 20, 3308* (monochrome kylix FS 264 from Ayios Stephanos, Laconia).

⁶⁹ See Mountjoy 1999, 333 *fig. 112, 58* (Pylos LH III A1. Cf. Blegen et al. 1973, *figs. 151. 152. 155, 1–10*, LH III A1 pottery group from the southern corner of the palace); see also Vitale 2013, 124–126 *fig. 2, c. 127* for discussion and examples from Mitrou during LH III A1 (the base here is different than in Messenia and Kontopigado). Cf. also Maran 1992, *pl. 4, 154* (Kiapha Thiti, layer with LH II A–LH II B / III A1 pottery). At Ayios Vasileios, Laconia, short stems of plain and solidly painted vessels are typical for LH II B and LH III A1, but they also continue up to LH III A2 Early. In LH III A2 Early, the medium-tall stems begin, typical of kylikes FS 264 (Kardamaki 2017, 87. 90).

⁷⁰ For the shape of base, cf. Catling 2009b, *fig. 94, ET75. 76* (linear painted goblet. Menelaion, construction fill. Mainly LH III A1 but containing also slightly

earlier or later material. See Kardamaki 2017, 99). But cf. also Mountjoy 1981, *figs. 17, 210* who assigns a similar base to an LH II FS 254 painted goblet. But it cannot be excluded that it is a monochrome goblet FS 263, as its interior is also painted.

⁷¹ Mountjoy 1981, *figs. 9, 83; 17, 195* (burnished).

⁷² Cf. Martin 1992, 580 *fig. 9–32, P3625. 3626* (Nichoria. LH III A1. Although slightly higher carination); cf. Catling 2009b, *fig. 99, ET148*. Cf. also Frizell 1980, 23 *fig. 4, 58. 59* for plain examples from Asine Room C floor deposit (LH II B / LH III A1). Blegen – Rawson 1966, 356 f.; *figs. 349, 636; 350, Shape 5*. For discussion, see also Kardamaki 2017, 99.

⁷³ Catling 2009b, *fig. 122, I12*.

⁷⁴ For the motifs on closed shapes from the wells, cf. Mountjoy 1981, *fig. 24, 289*. In the LH II B tomb XVI from the Agora one piriform jar has scale pattern with dots on the interior (Immerwahr 1971, *pl. 47, grave XVI-3*).

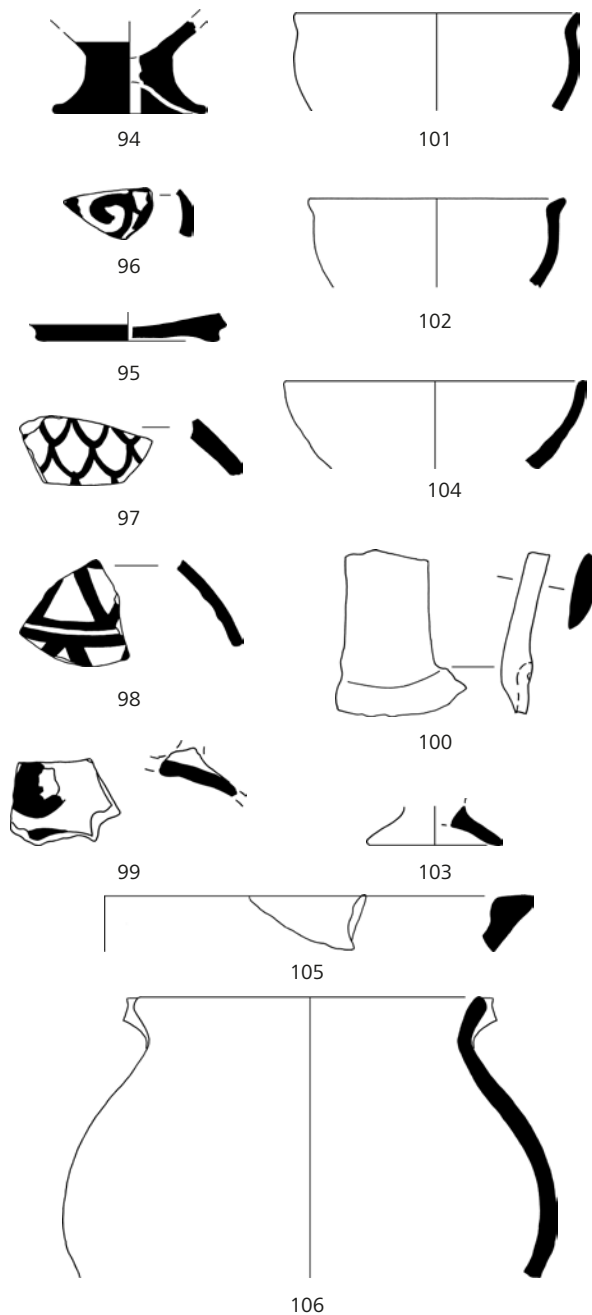


Fig. 9 Pit VIII. Mycenaean painted and plain pottery, nos. 94–106 (scale 1 : 3)

lines) and LH II B (inverted lily)⁷⁵. The high-raised base of a goblet (fig. 9, 94) has a low stem (FS 254), a broad band and is painted underneath. Both the shape and the decoration suggest a dating in LH II A or LH II B⁷⁶.

The base from an open vessel with a concave underside is difficult to date, due to its poor state of preservation. It is not clear whether it is linear painted or monochrome on the exterior (fig. 9, 95). Bases of this type and size (almost 7.3 cm) are rare in LH III A1⁷⁷. Most probably it belongs to a basin, similar to one known from the Menelaion⁷⁸. The presence of early residual / strays (LH II A or LH II B) is somehow surprising as no layers and remains of this phase have been excavated so far at Kontopigado. However, consistent with some earlier, albeit small-scale, occupation at the site would be the fragments of plain burnished goblets with very tall rims and open vessels with flaring rims (fig. 10, 107–109), one dark burnished sherd and the sherd of a carinated bowl with red polished surface that seems to represent an import (fig. 10, 114).

The plain Mycenaean pottery

Very few sherds can be classified as typical Mycenaean (see above). Most of them are but fragments; two come from a stratigraphic unit that may have contained later material (basket 136, see above; fig. 9, 102, 105). Among the shapes that can be securely identified is the goblet or kylix with high-swung handle FS 272 (fig. 9, 100)⁷⁹, a goblet (fig. 9, 103)⁸⁰, one conical cup (fig. 9, 104)⁸¹,

⁷⁵ Though not an exact parallel for the diagonal lines from Kontopigado, cf. Mountjoy 1999, 868 fig. 353, 7 for a large piriform jar FS 21 with alternating zones of ivy and curved stripes (Kea, LH II A). For an alabastron FS 83 with inverted lily from Prosymna, see Mountjoy 1999, 99 fig. 17, 75 (LH II B).

⁷⁶ Mountjoy 1981, 31 fig. 15, 183 dates a monochrome example to LH II B. The base is not painted underneath and the disc has a double angle on the underside, as is common in LH II A (cf. Rutter 1993, 64 fig. 6, 19, 20; 80 f.).

⁷⁷ The following cups usually have ring bases or bases with concave undersides, but these are much smaller (e.g. FS 219, FS 253, FS 230); cf. Mountjoy 1999, 112 fig. 22, 127, 129–133. Mountjoy 1981, fig. 25, 323.

⁷⁸ Catling 2009b, fig. 94, ET84. One ring base from well Z has a smaller diameter (Mountjoy 1981, fig. 25, 342) and is assigned to a bowl.

⁷⁹ Mountjoy 1981, fig. 10, 86.

⁸⁰ Mountjoy 1981, fig. 10, 88 but taller.

⁸¹ Mountjoy 1981, fig. 10, 91, 94, 95, 97.

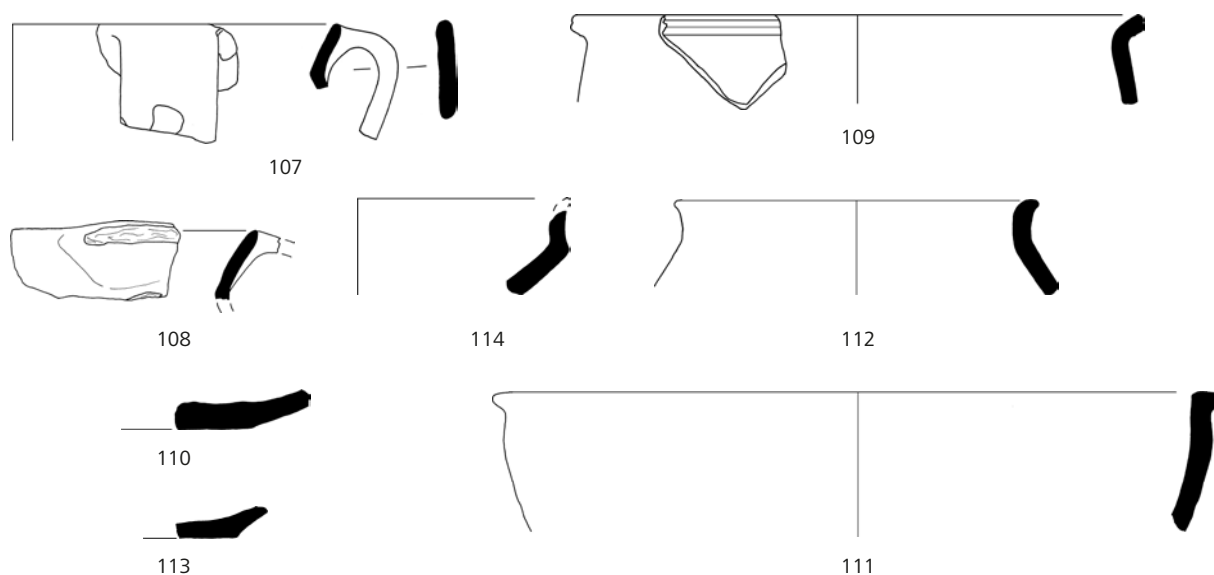


Fig. 10 Pit VIII.

Plain burnished (nos. 107–110), plain medium coarse (nos. 111–113), polished with red surface (no. 114)
(scale 1 : 3)

cups or dippers (*fig. 9, 101, 102*) and one basin (*fig. 9, 105*). The shapes mentioned above are well represented in the wells on the south slope of the Athenian Acropolis, where typical plain Mycenaean pottery is also rare⁸². Those rims that can be better evaluated are short and everted (especially *fig. 9, 100, 102*)⁸³. While absent in other LH III A1 contexts⁸⁴, they occur in the wells and tombs from Athens⁸⁵. A very well preserved amphora resembles in its shape the cooking pots, but it has a fine to medium-coarse clay, no traces of fire-damage and the wheel marks are very well visible and unsmoothed (*fig. 9, 106*).

The Aeginetan pottery

THE AEGINETAN PAINTED POTTERY

The group of Aeginetan painted pottery contains only closed vessels, hydrias and possibly amphoras, but the last shape is not securely identified, the potential pieces being so badly fragmented. Although no vessel preserves a substantial part of its profile, the Aeginetan painted ware comprises 4 % of the rim individuals, and 9 % of the total for feature sherds. It is quite possible that such vessels were in use together with the rest of the assemblage.

⁸² Approximately 9 % of the unpainted wares in well Z (burnished, unburnished, cooking, gritty) are classified as polished, standard and rough (Mountjoy 1981, 71 tab. I). The majority is made up of rough conical cups (6 % of the unpainted wares). Among 2307 goblets, 2209 are burnished, and 98 polished / standard / rough. Moreover, 6.3 % is Mycenaean painted and 18.1 % is matt painted (Mountjoy 1981, 70).

⁸³ LH III A2 Early: Thomas 2011a, 210 fig. 19, 207, 212 fig. 21, 229.

⁸⁴ Cf. the rim of a cup found in situ on the subfloor of Mansion 1 (Catling 2009b, 133 fig. 137, VII56). All

the other vessels from the in situ deposit (see Catling 2009a, 16 for the list of the vessels found in situ) have tall or medium-tall rims. Only Catling 2009b, 133 fig. 137, VII58 is lipless.

⁸⁵ Mountjoy 1981, figs. 10, 84, 86, 100; 28, 392. See also Kardamaki 2017, tab. 2; 113 for rim types occurring in a context probably dating to LH III A1. Mountjoy 1995, fig. 39, 5.7 (Tomb III, Agora). A group of plain vessels from Tomb 1 at Asine has been dated by Mountjoy 1996, 50–53 to LH III A1 and some kylikes have short rims (Mountjoy 1996, fig. 4, 41, 49) but the pottery is unstratified.

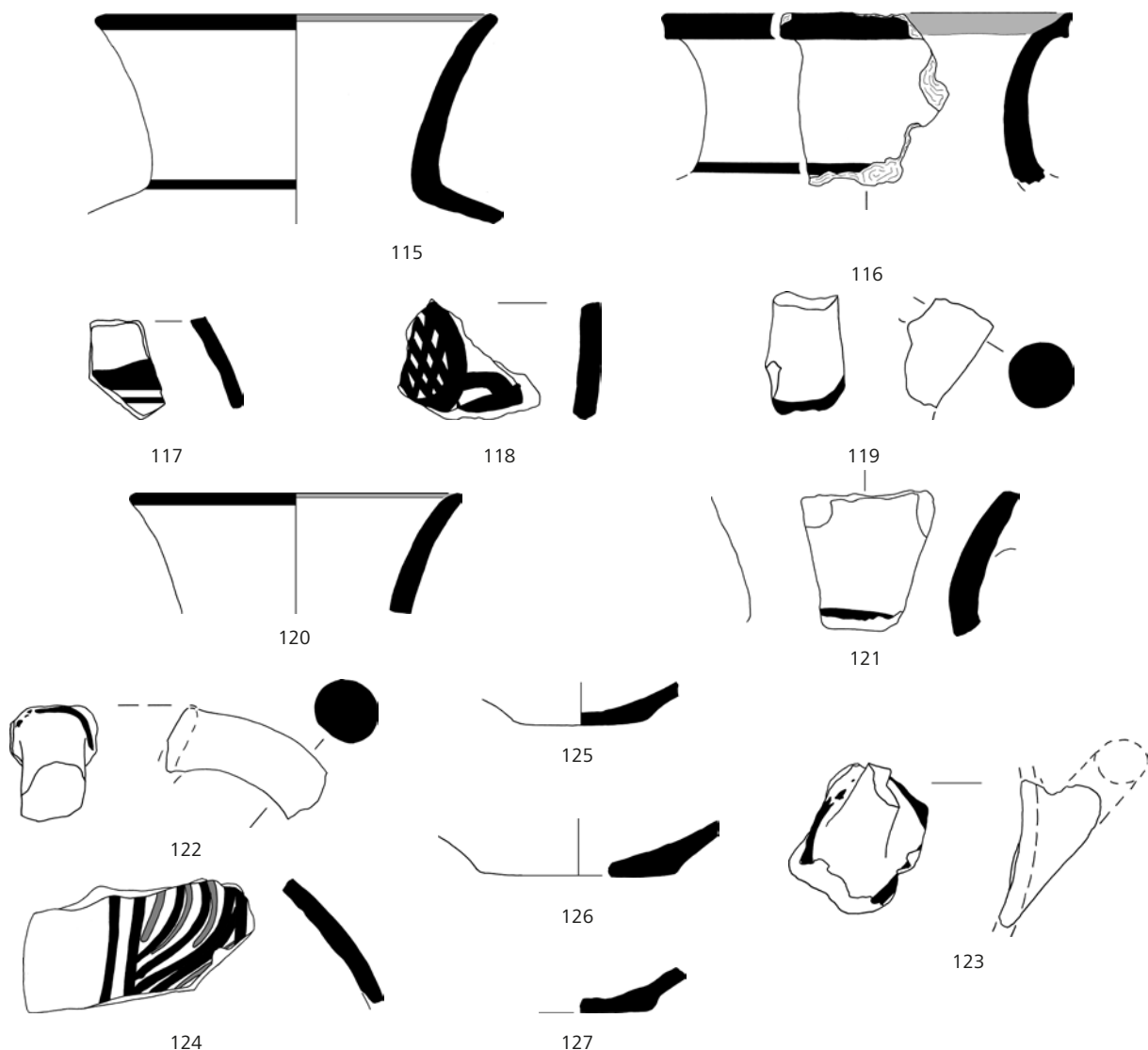


Fig. 11 Pit VIII. Aeginetan with iron-based red paint (nos. 115–119), matt paint (nos. 120–123), Aeginetan bichrome (no. 124), and plain (nos. 125–127) (scale 1 : 3)

Four sherds are matt painted (*fig. 11, 120–123*). The rims are simple with the handles placed directly on them (*fig. 11, 120. 122*). The wall sherd of a hydria with the beginning of the horizontal handle has traces of an eight-motif, a typical decoration for this shape and ware⁸⁶. Worth noting are two fragments that show traces of wheel finishing (*fig. 11, 120. 121*)⁸⁷. True matt painted pottery⁸⁸, with black paint, is rare in the wells, but it does occur and some vessels are even fully preserved⁸⁹.

Better preserved are the fragments of the Aeginetan pottery with red, iron-based paint with lustrous (*fig. 11, 115. 116. 118. 119*) and once a dull (*fig. 11, 117*) appearance. The rims

⁸⁶ See Maran 1992, 192 f. pl. 5, 179 (LH II A–II B / III A1. Secondary deposit. Kiapha Thiti) for parallels and discussion on the different decorations of the handles and their chronology. Rutter 1993, 69 fig. 8, 28 (Tsoungiza, LH II A).

⁸⁷ See Gauß – Kiriati 2011, 253 f. for discussion on different potting traditions at Kolonna during LBA.

»More and more pots appear, manufactured with the use of wheel, although in association with form and decoration types related to the traditional MBA Aeginetan repertoire«.

⁸⁸ See Gauß – Kiriati 2011, 34 for the term.

⁸⁹ Mountjoy 1981, 26 fig. 11, 105.

are the same as those from the matt painted pottery⁹⁰, but the type with a hollowed interior and a grooved exterior with sharp sides seems to be more typical of the Aeginetan pottery with iron-based paint⁹¹. Similar rim types appear, however, in non-Aeginetan matt painted or plain closed vessels as well⁹². These may be Aeginetan imitations⁹³. One wall sherd carries a motif with a hatched fill that cannot be more closely identified (*fig. 11, 118*)⁹⁴. The dull painted sherd (*fig. 11, 117*) is decorated with rock pendent⁹⁵. The Aeginetan ware with red paint most probably correlates with Maran's gold mica ware D5 from Kiapha Thiti, known there as pottery with a monochrome mottled surface. It also mainly comprises closed vessels and its chronological distribution ranges from LH I to LH II and possibly LH III A1⁹⁶. The largest group of this ware known outside Aegina comes, however, from the wells on the south slope of the Athenian Acropolis⁹⁷.

Finally, only one sherd with the combination of brown and red dull paint was identified as Aeginetan bichrome (*fig. 11, 124*). It has a vertical panel with filling of several wavy lines, a variation of motifs known from the matt painted pottery of the wells⁹⁸. The Aeginetan bichrome pottery represents a very characteristic ware of LH I, possibly continuing to LH II A⁹⁹, but after that it stops or becomes extremely rare¹⁰⁰. The two plain flat bases probably belonged originally to painted closed vessels as well¹⁰¹.

THE AEGINETAN COOKING WARE

The Aeginetan cooking ware is the most frequent medium-coarse ware of the deposit, but some wheelmade sherds of local manufacture appear as well (*fig. 12, 144–146; tab. 1*). The percentage of the Aeginetan cooking ware drops in LH III B, but it still accounts for 50 % of all cooking wares at the site (in LH III C Early)¹⁰². At Kiapha Thiti, in the LH II A–II B / III A1

⁹⁰ Mountjoy 1981, figs. 12, 121 (also similar linear decoration with broad thin line out and thin line in); 11, 105; 30, 393.

⁹¹ Maran 1992, 197 pl. 3, 93 (secondary layer LH II A–LH II B / III A1) points out that such rims did not exist prior to LH I; cf. Frizell 1980, 43; fig. 5, 79–81 (LH II B / LH III A1). There is some confusion whether these pieces are really matt or dull painted. Frizell uses the term for the whole group ›dull painted pottery‹, but the sherds have black and red paint. Maran 1992, 197 n. 409 includes these pieces in his ware D5. Mountjoy 1981, fig. 30, 395 (it does not have the interior hollowed rim). But see also Zerner 2008, 216 fig. 5.2, 1024 (MH III–LH II A, Ayios Stephanos, matt painted gritty).

⁹² For similar rims in non-Aeginetan wares, see Kardamaki 2017 (LH III A2 Early, Ayios Vasileios but containing also earlier strays). Catling 2009b, 98 fig. 102, ET179 (in situ, subfloor of Mansion 1. Menelaion, plain water pot).

⁹³ Lis 2017a, 256 f. 261 f. but without excluding the possibility of a relocated Aeginetan potter and also for an extensive discussion of the water pots from the Menelaion (Catling 2009a). The water pots from the Menelaion dated securely in LH III A1 are connected by Lis with a general and common use of handmade vessels prior to LH III A2, in a manner similar to that seen in Attica and Athens (Lis 2017a, 263). However these vessels are compared with the pots of the Acropolis burnished ware that are not plain and handmade as stated, but rather solidly painted and

wheelmade (Mountjoy 1981, 51; Mountjoy 1995, 25 states also that they are unpainted but at the same time that they have an orange coat).

⁹⁴ Motifs with a hatched fill are known from Aeginetan matt painted material, dated to final MH / early LH (Wohlmayr 2007, 51 fig. 8).

⁹⁵ Mountjoy 1981, figs. 30, 395; 32, a.

⁹⁶ Maran 1992, pl. 35, b.

⁹⁷ Mountjoy 1981, 70; fig. 11, 102–104. 106. 108–114. Some matt painted craters and goblets have been dated by Mountjoy 1981, 62; fig. 23, 280. 281 to LH I. Matt painted open vessels from Aegina are not exported anymore after LH II, see Gauß – Kiriatzi 2011, 245. It seems that in LH III A matt painted vessels were not produced anymore (Felten et al. 2008, 74).

⁹⁸ Mountjoy 1981, fig. 11, 103.

⁹⁹ Maran 1992, 198; pl. 35 b.

¹⁰⁰ Mountjoy 1981, fig. 11, 107. Gauß – Kiriatzi 2011, 245 even during heydays of its production in LH I Aeginetan bichrome has a very restricted distribution. In another instance and in connection to the LH III A1 kiln, it is stated that bichrome painted continues (Gauß – Kiriatzi 2011, 254). See Pruckner 2011 for the Aeginetan bichrome ware.

¹⁰¹ Mountjoy 1981, figs. 11, 102. 103. 105; 30, 393. 394. See Gauß – Kiriatzi 2011, 245.

¹⁰² Kaza-Papageorgiou et al. 2011, 265 tab. 5. Even higher is the percentage of the Aeginetan cooking pottery in Kanakia during LH III C Early. There it is still the only cooking ware attested (Marabea 2012).

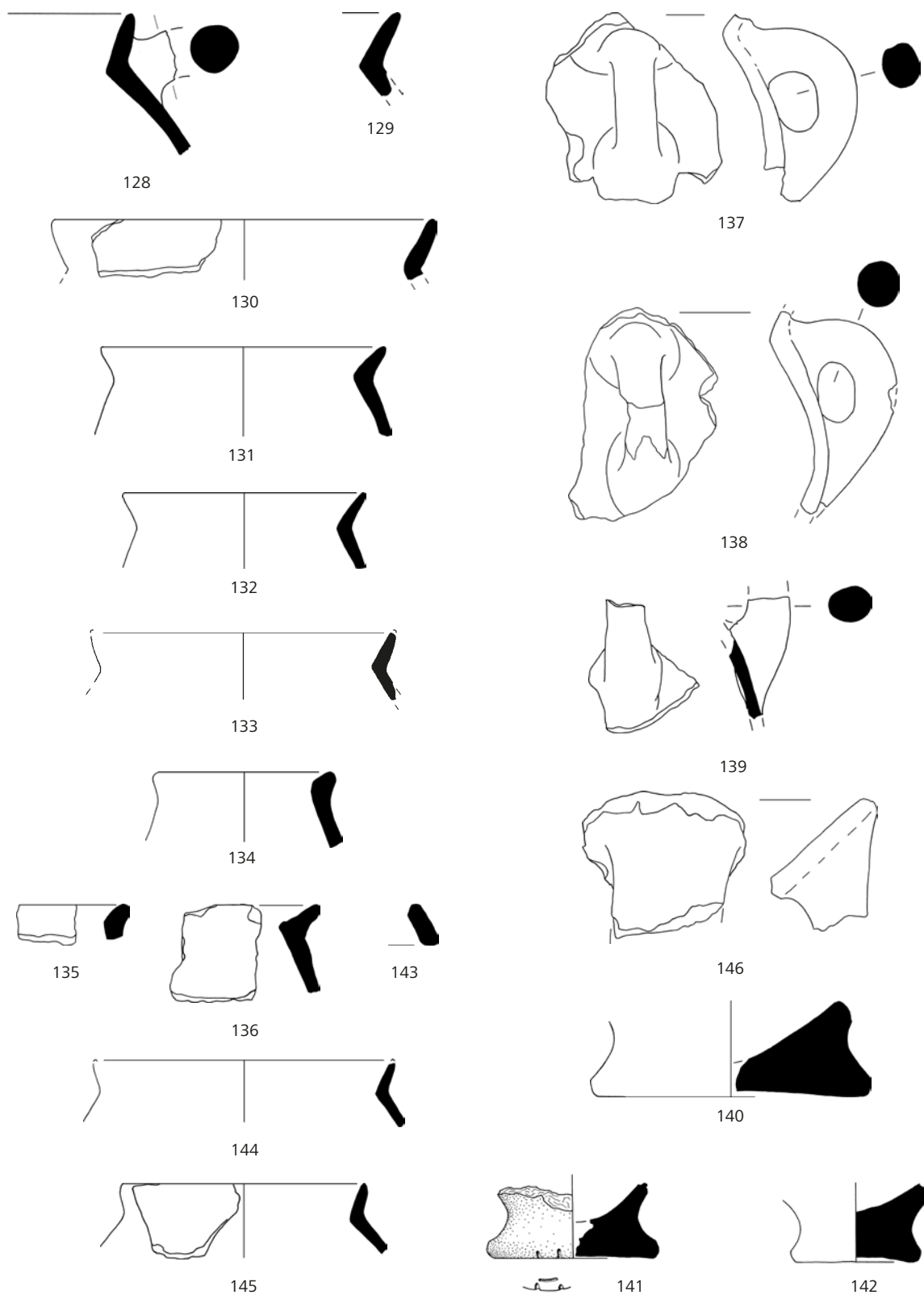


Fig. 12 Pit VIII. Cooking wares:
Aeginetan (nos. 128-143) and non-Aeginetan (nos. 144-146) (scale 1 : 3)

layers, the Aeginetan cooking pottery comprises 7.6 % of the rim individuals, but non-Aeginetan cooking wares are also present¹⁰³.

The material from Pit VIII is fragmentary and while there are some big sherds (*fig. 12, 128*), no vessel preserves its full profile. The rims are tall and everted (*fig. 12, 128. 129. 131–133*)¹⁰⁴, occasionally hollowed in the interior (*fig. 12, 130*). One rim has an unusual shape that resembles that of MH-barrel jars (*fig. 12, 136*)¹⁰⁵. Two rims are short (*fig. 12, 134. 135*) and rather belong to LH III B¹⁰⁶ intrusive sherds, since they come from a pottery group that is possibly contaminated with later material (basket no. 349, see above). The bases seem to fit well to M. Lindblom's coinage of ›splaying carinated and low conical‹ (*fig. 12, 140–142*), that date from MH III to LH II and LH III A1¹⁰⁷. No legs from cooking tripods were identified. Most fragments come from medium-sized (*fig. 12, 131. 133*), and rarely large vessels (*fig. 12, 128. 130*). When the relevant evidence is preserved, the handles are always placed at the juncture of the rim to shoulder (*fig. 12, 128. 130. 137. 138*). In comparison to cooking pots with the handles placed on the shoulder (e.g. at Athens and Kiapha Thiti)¹⁰⁸, this is considered to be a later feature. Moreover, the rims from the wells are taller¹⁰⁹ and the bases higher and conical¹¹⁰. A potter's mark is found on the exterior edge of one base (*fig. 12, 141*). It belongs to a very common marking type of LH I–II date¹¹¹. After LH III A1 the potter's marks of the Aeginetan vessels were usually placed on the base of the handle¹¹². One rim most probably comes from a lid (*fig. 12, 143*). Its presence is important as it highlights the existence of specialized cooking equipment. Recently, the presence of many fragments of lids in the wells has been reported¹¹³.

THE CHRONOLOGY OF THE ASSEMBLAGE FROM PIT VIII

The deposit of Pit VIII represents a homogenous group of pottery, the largest part of which was most probably deposited at one and the same time. As a whole, it resembles the pottery from the five wells at the south slope of the Acropolis and more imprecisely that from the latest phase at Kiapha Thiti. The pottery from the five wells has been dated to LH II B / LH III A1 or the earliest LH III A1, whereas the latest pottery from Kiapha Thiti dates to LH II A–LH II B / LH III A1, though LH III A1 is poorly represented in the material¹¹⁴. Common to all is the presence of pottery wares and techniques that reflect MH III and LH I–II traditions (matt painted pottery, burnished pottery) and the rarity (Athens, Kanto-

¹⁰³ Sherds from the Athenian wells have been analyzed by Mommsen and are confirmed as Aeginetan (Mommsen 2003, 28 Tab. 3).

¹⁰⁴ Mountjoy 1981, fig. 6, 28. 31.

¹⁰⁵ Gauß – Kiriati 2011, fig. 6, FR-05AA:04. In general cooking pots with hollowed rims are not very common (Gauß – Kiriati 2011, 224).

¹⁰⁶ Gauß – Kiriati 2011, 224. Until LH III A the rims are tall; later they tend to become shorter.

¹⁰⁷ Lindblom 2001, 30 fig. 8; 31, FB 13. FB 16. The low conical type seems to have a wider chronological range dating from MH III to LH III A1, while that displaying a carination has more datable pieces in LH I–LH II. Two fragments of the low conical sort come from the wells (Lindblom 2001, pls. 6, 74; 10, 179).

¹⁰⁸ Mountjoy 1981, fig. 6, 27. 28. 30–32.

¹⁰⁹ Mountjoy 1981, fig. 6, 27. 30. 32.

¹¹⁰ Mountjoy 1981, fig. 6.

¹¹¹ Marking cut at edge of base and below. Cf. Lindblom 2001, 49 fig. 14, B8; 67. 116; pl. 25, 522–527. The cooking pots from the wells have marks on the bottom or edge; Lindblom 2001, 109.

¹¹² Lindblom 2001, 116 f.; Rutter 2003, 207 fig. 7. Lindblom 2001, 109 for discussion of the marks in Attica and Athens. But see one Aeginetan cooking crater from Kontopigado (Kaza-Papageorgiou – Kardamaki 2012, 186 fig. 22, 60), dating to the latest phase, i.e. LH III C Early.

¹¹³ See Lis 2017b, 208 f. for an account of the most characteristic shapes of the cooking assemblage from the wells. Aeginetan basins are not reported. It is not stated whether these come from Aegina. See Lindblom 2001 and Lindblom 2007, 127 fig. 10 for LH I Aeginetan lids from Lerna.

¹¹⁴ Maran 1992, 208–210.

pigado) or absence (Kiapha Thiti) of typical Mycenaean fine plain pottery¹¹⁵. A surprising fact is that the pattern painted Mycenaean pottery is very rare at Kontopigado, though well represented at Kiapha Thiti (LH II A–LH II B)¹¹⁶ and Athens (mainly LH II B–LH III A1).

The analysis of the material seems to support a later dating for the assemblage of Pit VIII than LH II B / LH III A1. The solidly painted and unburnished pottery comprises one of the most frequent wares at Kontopigado. This ware existed at least as early as LH II B / LH III A1, but may have become at Athens more frequent than the Acropolis burnished ware in the course of LH III A1; it continued on into LH III A2¹¹⁷. Worth noting in this respect is the fact that the more advanced rim types among the material are represented by this ware, and also by the Mycenaean plain pottery¹¹⁸. Solidly painted and unburnished wares are almost absent at Kiapha Thiti¹¹⁹. Considering also the almost total lack of plain Mycenaean pottery at Kiapha Thiti, it seems likely that the latest occupation on the hill ceases during an earlier phase than that when the wells on the south slope of the Acropolis were filled at Athens and the Pit VIII at Kontopigado. The few sherds stylistically assigned to LH III A1 from Kiapha Thiti may indeed date in LH II B as already postulated by Maran¹²⁰. In the wells on the south slope of the Athenian Acropolis, the equivalent to this ware probably involves some of P. Mountjoy's matt monochrome – almost exclusively represented by open shapes¹²¹ – and unburnished closed shapes¹²², but its exact quantity among the whole material is not easy to assess¹²³. One vessel with semi-lustrous paint (*fig. 8, 92*) represents an intermediate level between the lustrous Mycenaean and the solidly painted and unburnished pottery.

The overall rim typology of the goblets is different at Kontopigado: the very tall and thin rims like those identified at Kiapha Thiti¹²⁴ and in the wells on the south slope of the Athenian Acropolis being rare or absent. More advanced rim types (medium-tall with a sharp angle on the interior lip, medium-short) occur very rarely in the wells or at the LH II A–LH II B / III A1 layers from Kiapha Thiti¹²⁵. In addition, a group of closed vessels, such as bridge-spouted jugs, jugs with cutaway necks, collar-necked jars with perforated

¹¹⁵ Some sherds from Kiapha Thiti described as wheel-made and unburnished (ware B1) may come from plain Mycenaean pottery, but the ware-type is represented only by four fragments in the whole material. The unburnished wheelmade pottery B1 is absent in the layer of SE4, Schnitt 1 that dates to LH II A–LH II B / III A1. The pottery assemblage from Kiapha Thiti comprises mainly wheelmade, burnished pottery with a red surface that is paralleled in the Acropolis burnished ware, pattern painted Mycenaean and the Aeginetan cooking ware. Other cooking wares are also attested but are rarer. In the contexts dating in LH II A–LH II B or LH II–III A1 other wares such as mainland polychrome Aeginetan polychrome, yellow Minyan or dark burnished are rare.

¹¹⁶ See Maran 1992, 217, appendix 1. 22.2 % in SE4, Schnitt 1.

¹¹⁷ See Pantelidou-Gkophia 1975, 115–123 for the wells 2 and 3 located in the south lower town (LH III A1–LH III A2). Although there are several examples of the Acropolis burnished ware in well 2 (see also Mountjoy 1995, 33), Pantelidou-Gkophia 1975, 174 reports that a large part of the material in these wells consists of vessels with a dull coat.

¹¹⁸ cf. Kaza-Papageorgiou – Kardamaki 2017, 43 *fig. 28*, 123–125.

¹¹⁹ See Maran 1992, 140–148 for an account of unburnished vessels from Kiapha Thiti. They all belong to plain categories.

¹²⁰ Maran 1992, 210 does not exclude the possibilities of a dating in early LH III A1 for the latest phase at Kiapha or that the Acropolis of Kiapha Thiti was inhabited throughout LH III A1. In the latter case, the rarity of LH III A1 pottery in the material excavated in the hill could have been accidental.

¹²¹ Mountjoy 1981, 59 *figs. 12, 128–131; 23, 279, 283*.

¹²² Mountjoy 1981, 56 *fig. 5* suspects that the quality of some vessels was not sufficient for burnishing.

¹²³ It is possible that some coated unburnished sherds that have been counted with the burnished ones – as it had been assumed that the burnishing had been worn off – belong to this class. The same is true for the sherds with thick red and black coat and no burnishing marks. They have been counted with the burnished pottery (Mountjoy 1981, 70).

¹²⁴ Maran 1992, pl. 1, 11. 12.

¹²⁵ Cf. Maran 1992, pls. 1, 1–38; 2, 52–81; 3, 82–120; 4, 6, 228. 229; 7, 230–258; 8, 292–311; 9, 315–347. From these, only sherds 57. 98. 229. 317 and pl. 11, 387. 398 can be described as having short or medium-tall rims, which are however different from the short rims of the one-handled goblets from Kontopigado (*fig. 6, 56–58*).

rim, are all lacking at Kontopigado¹²⁶, a fact which may not only connote different functions being served, but could have a chronological significance. The version of the solidly painted and burnished / unburnished amphoras and hydrias with the handle placed under the rim, quite common in the wells on the south slope of the Athenian Acropolis, is attested only once at Kontopigado. Finally, the placement of the handles on the cooking pots of Pit VIII seems to represent a more advanced stage than seen at Kiapha Thiti and Athens. In the last sites the handles of the cooking pots are always placed on the shoulder¹²⁷.

Based on the above, it cannot be excluded that the pottery from Pit VIII reflects a later stage in LH III A1. The earliest evidence for LH III A2 (semi-globular kylikes FS 264, stemmed bowls FS 304) is indeed recorded in the higher levels (see below).

Beyond Attica, the material from Pit VIII shares some similarities with LH III A1 and LH III A2 at Kolonna. The pottery found under the passage and the floors of the LH III A1 kiln¹²⁸ there contains Mycenaean plain, monochrome and pattern painted pottery produced in local fabrics, as well as the traditional matt painted and handmade closed vessels¹²⁹. Unlike Pit VIII, the typical Mycenaean wares produced on the wheel predominate¹³⁰.

Apart from Attica and Aegina, the assemblage from Pit VIII does not find parallels in contemporary or roughly contemporary settlement deposits of southern Greece. The floor deposit of Mansion 1 at the Menelaion, the LH III A1 levels at Nichoria and the deposit from the Atreus ridge in Mycenae clearly demonstrate that despite any regional differences, the Mycenaean pottery (monochrome lustrous, pattern painted and plain fine) is the main table ware in use¹³¹. No matter how rare the pattern painted pottery is – outside the Argolid / north-east Peloponnese – it still represents a substantial part of the assemblage¹³². Non-Mycenaean fabrics and wares, if existing, most often are to do with closed storage and cooking jars, as is the case with so-called handmade plain and decorated water pots from the Menelaion¹³³. These vessels have been assigned by B. Lis to a distinct potting tradition that due to some distinct morphological features (dull paint, motifs, shape) may either be imitating the Aeginetan hydrias or be being produced by displaced Aeginetan potters already working with the wheel¹³⁴. In regard to the water pots from the Menelaion, it is possible that they belong to a local line of development, as matt painted and closed vessels with iron-based paint and shapes and motifs comparable to those on the Aeginetan pots continue in Laconia from MH A¹³⁵. We would also like to draw attention to the presence of a solidly painted and burnished tripod basin. The vessel belongs to a ware group quite alien to local pottery traditions, but not unknown in Aegina and Athens¹³⁶.

¹²⁶ Mountjoy 1981, figs. 3, 3–5. 11. 12; 4, 13–18. 19, 212. 217.

¹²⁷ Mountjoy 1981, fig. 6, 27–32.

¹²⁸ For the kiln, see Felten et al. 2004, 120–124.

¹²⁹ There are also imports from the Argolid and Attica. Gauß 2007, 166. Mommsen et al. 2001.

¹³⁰ Gauß 2007, 166.

¹³¹ Note the very large amounts of plain goblets in Nichoria and the Menelaion and the large number of pattern painted / linear painted pottery. For discussion, see Kardamaki 2017.

¹³² Martin 1992.

¹³³ Catling 2009a, 347. 422. 423; Catling 2009b, figs. 8, ET9–ET10; 102, ET179. However, the new analysis of the material by Lis demonstrates that the decorated water pots belong to a different potting tradi-

tion, as they are wheelmade and not handmade as the plain water pots. See Lis 2017a, 254 f. figs. 10. 11.

¹³⁴ Lis 2017a, 256 f. 261 f. Also, at Kolonna there is some evidence that some of the matt painted, bichrome and solidly painted pottery is wheelmade (Gauß – Kiriati 2011, 253).

¹³⁵ See Zerner 2008, 187 for LH I / II A matt painted pottery; Hachtmann forthcoming.

¹³⁶ Catling 2009a, 102. 357; Catling 2009b, 118 fig. 122, I12. Its exact location is unknown as it represents an early find. Its surface is burnished, and with a red-brown paint. Other vessels or sherds that come from the construction fill have a washy coat, but it is not stated that the pieces are burnished or that the paint is non-lustrous. Catling 2009b, 102 fig. 106, ST14.24; 112 fig. 116, CLO8.

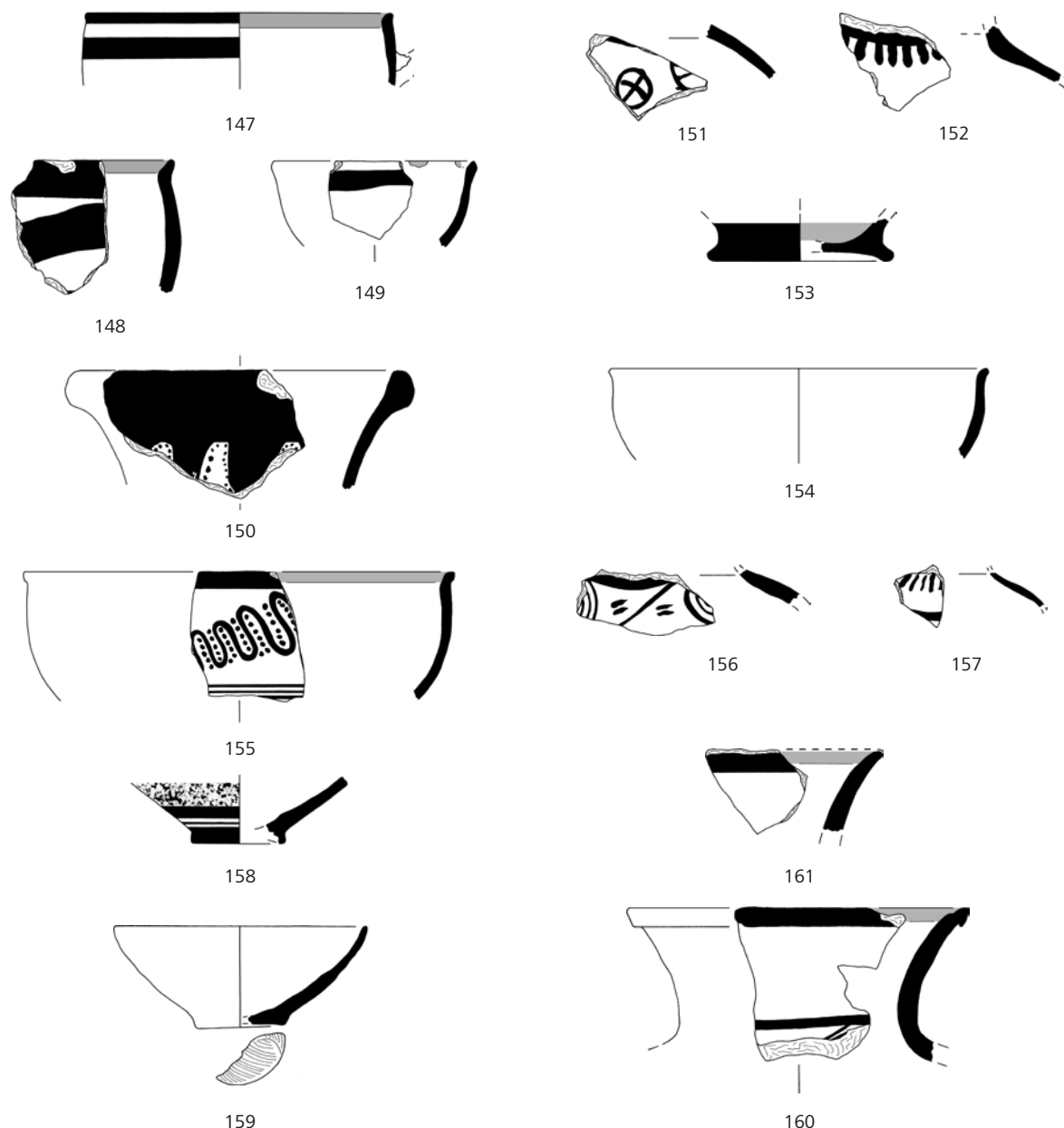


Fig. 13 Pottery from the red layer on top of Pit VIII (nos. 147–154), the dismantling of the stone installation in room M3β (nos. 155–157), and above the stone slabs in room M3β (nos. 158–161) (scale 1 : 3)

THE POTTERY FROM THE HIGHER LEVELS

The amount of ceramic material discovered from the layers overlaying Pit VIII was abundant. Here only a small selection will be presented, enough to allow us to reconstruct the phase sequence of ceramics in the area of Pit VIII¹³⁷. The pit was immediately overlaid by a layer with many sherds and small stones (basket 156, 157; *fig. 13*, 147–154). Close to the south end of the Room M3β, this layer was interrupted by a structure with stone slabs that may indicate the level of the original floor of the room. A group of sherds comes from the dismantling of this structure (basket 346; *fig. 13*, 155–157). Next, and covering both these first two features is a spread that also enveloped the walls of the room (basket 136; *fig. 13*, 158–

¹³⁷ The sherds from the higher levels above Pit VIII are not included in the catalogue.

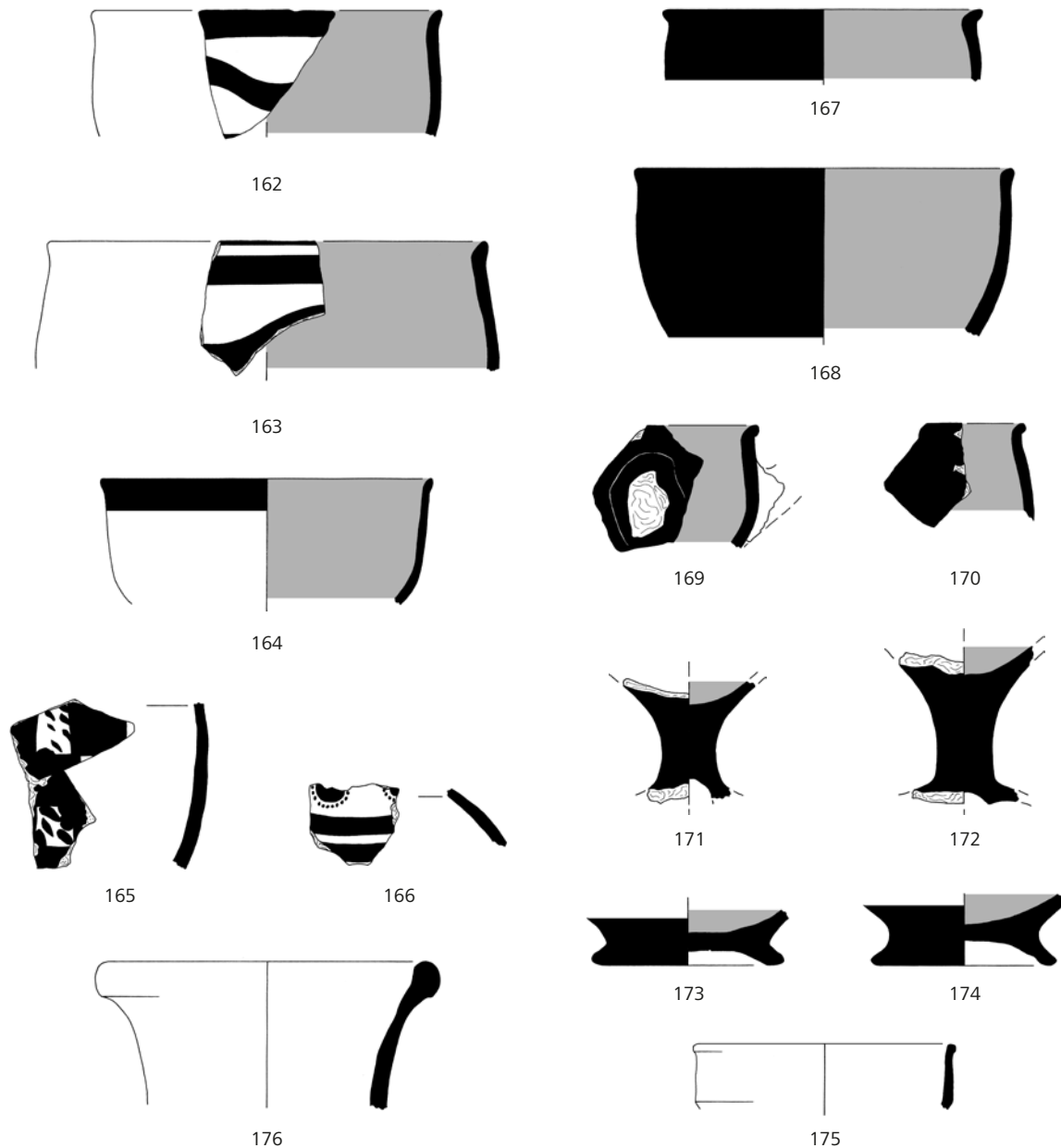


Fig. 14 Pottery from the upper layer (above walls and interior of Room M3 β), nos. 162–176 (scale 1 : 3)

161; 14). This layer extended to the south and was sealed there by the floor of Rooms M3 γ and M4. This floor level marks the latest occupation in the Building Complex I, but no vessels were found thereon in situ. Based on the latest material identified in this area – with the exception of a single LH III C Middle sherd (see below), the floor of Rooms M3 γ and M4 probably dates to LH III C Early. In Room M3 β , no floors were preserved; several cross joins identified between baskets 156/157 and 136 (fig. 13, 150; 14, 165) could indicate that the layer excavated over Pit VIII (basket 156/157) was partly contaminated by material deriving from the layer above. Moreover, sherds belonging to vessels from Pit VIII itself were found in the two layers above the pit; one sherd even comes from Room M3 γ . This wide distribution of material probably suggests that the upper part of Pit VIII was partly disturbed and some

of its contents probably relocated in the course of later activities. The earliest pottery from the two layers overlying Pit VIII in Room M3β and the dismantling of the stone structure dates to LH III A1 (*fig. 13, 158. 160. 161*) and the latest to LH III C Middle (*fig. 13, 152*). The latter phase, however, is represented by one sherd in the layer with the small stones above Pit VIII: this is probably intrusive¹³⁸. The bulk of the material dates to LH III A2. A few LH III B2 Late or LH III C Early sherds are also present (*fig. 13, 149. 150; 14, 162–165*). As to whether these are intrusive too remains open to debate.

The layer with the stones above Pit VIII consists mainly of Mycenaean monochrome and fine plain pottery. Most of the painted sherds belong to characteristic LH III A2 shapes, such as monochrome kylikes FS 264 and stemmed bowls FS 304. The bases from large vessels, possibly truncated stemmed bowls, another shape typical of LH III A2¹³⁹, are also identified (*fig. 13, 153*)¹⁴⁰. Linear and pattern painted sherds make together 38 % of the painted pottery, but the linear painted sherds are much more frequent. Two rim fragments come from a stemmed bowl with wavy band (*fig. 13, 148*)¹⁴¹ and a one-handled bowl FS 283 (*fig. 13, 147*) respectively¹⁴². Both fit well in LH III A2¹⁴³. Some sherds are later in date and could be intrusive. Thus, a rim fragment of a dipper or cup has dots on its rim and a band on the outside under the rim (*fig. 13, 149*). This decorative pattern is not attested prior to LH III C Early¹⁴⁴. Another sherd is particularly interesting due to its very rare decoration, consisting of rock pendant with an outlining of dots (*fig. 13, 150*)¹⁴⁵. The shape of the hollowed rim suggests a dating in the later part of LH III B or in LH III C Early¹⁴⁶. Leaving aside the intrusive LH III C Middle sherd (*fig. 13, 152*) and the rare LH III C Early sherds, the bulk of the material would fit well then in LH III A2.

The pottery from the dismantling of the stone structure (basket 346) contains pottery dating from LH III A1 to LH III A2 and perhaps LH III B1. Only the pattern painted sherds identified in this context are presented here. One rim belongs to an LH III A2 kylix FS 256 with a horizontal whorl shell (*fig. 13, 155*). This is a very rare pottery type at Kontopigado and due to its quality, it is presumed to be an import¹⁴⁷. The wall sherd from a closed vessel has a foliate band on the shoulder (*fig. 13, 157*). It is a very characteristic motif on closed

¹³⁸ LH III C Middle pottery is, otherwise, absent at Kontopigado.

¹³⁹ Mountjoy 1999, 542 *fig. 196*, 204. 543.

¹⁴⁰ Monochrome truncated bowls were not found in one of the few pure LH III A2 deposits of Building Complex I at Kontopigado (Kaza-Papageorgiou – Kardamaki 2017, 50–52). The base of a monochrome deep bowl was found in another deposit that contained both LH III A2 and some later material (Kaza-Papageorgiou – Kardamaki 2012, 162).

¹⁴¹ Cf. Thomas 2011a, 203 *fig. 15*, 160 for the shape of the rim (stemmed bowl, LH III A2 Early. Tsoungiza).

¹⁴² Mountjoy 1999, 539 *fig. 195*, 198. 199.

¹⁴³ The stemmed bowl with the wavy band continues into LH III B. See Thomas 2005, 503 *fig. 22*, 14–18.

¹⁴⁴ The decoration is attested on a mug from Pit 1 in the workshop installation (Kaza-Papageorgiou et al. 2011, *fig. 14*, 9).

¹⁴⁵ This reflects LH II A decorative themes as known from Palace style jars with ogival canopy, see Mountjoy 1999, 874 *fig. 356*, 25 (Ayia Irini, Kea). A similar rim decoration comes from the hydriarhyton from Vourvatsi that dates to LH III A2. The rock pendant is shallower in this vase and has no contouring (Stubblings 1947, pl. 18, 4; Benzi 1975; see

also Koehl 2006, *fig. 42*, 1159). On some open vessels rock pendant is a popular decoration of the rim even in LH III B (French 1967, 156 *fig. 7*, 53–809). The neck of a LH II B / LH III A1 pithamphora from Spata also has a similar decoration of rock pendant with no contouring (Benzi 1975, pl. 6, 160. See also Sgouritsa-Polychronakou 2006, 59 for discussion and parallels).

¹⁴⁶ Cf. Kardamaki 2011, 223. 252 *fig. 16*, 112. 114. Rims with slightly hollowed interiors look to appear already in LH III B2. Cf. French – Taylour 2007, CD 407 (69–407a). Rims with a hollowed interior lip are also very common in the plain hydrias / amphoras / jugs during LH III C Early (Kaza-Papageorgiou et al. 2011, 257 *figs. 20*, 137; 21). But see also Thomas 1992, *fig. 74*, Zygouries.

¹⁴⁷ Cf. French 1965, 165 *fig. 2*, 1. 2 (Dromos of Tomb 505, Mycenae).

¹⁴⁸ There are some parallels in floor deposits from Building Complex I at Kontopigado, see Kaza-Papageorgiou – Kardamaki 2017, 1738 f. *fig. 24*, 83–85. The date of the final use of the floor is LH III B2 Late or LH III C Early, but there are sherds stylistically assignable to earlier phases.

shapes in LH III A2, although it continues into LH III B¹⁴⁸. Another sherd has running spirals and cannot be closely dated (*fig. 1, 156*)¹⁴⁹.

The pottery from the upper layer in Room M3β (basket 136) is in its greatest part similar to that from the layer with the small stones described above. The earliest material again dates to LH III A1. To that phase probably belongs the cup with stipple pattern (*fig. 13, 158*), a very rare motif at Kontopigado¹⁵⁰. Also to LH III A1 probably belong the sherds of the Aeginetan vessels with dull/lustrous paint (*fig. 13, 160, 161*). The greatest part of the material consists of monochrome kylikes, stemmed bowls and there are also truncated stemmed bowls (*fig. 14, 167–174*). Some of the decorated sherds belong to types frequently attested at Kontopigado, while others are rarer but not unknown. Only 5 % comes from pattern painted sherds. For some of these a dating to LH III A2 and LH III B is likely (*fig. 14, 166*)¹⁵¹. One wall sherd from a crater is decorated with a checker-board with an infilling of dots (*fig. 14, 165*). The checker-board is rarely attested prior to LH III C, but it is yet securely identified in LH III A2 and LH III B¹⁵². The rim of a deep bowl has the linear banding of a stemmed bowl on the exterior and a monochrome interior (*fig. 14, 163*). One fragment from a medium-band deep bowl is also attested (*fig. 14, 164*). Both types have been assigned by Mountjoy to her Transitional LH III B2–LH III C Early¹⁵³ phase that is equated here with LH III C Early 1 or J. Rutter's Phase 1¹⁵⁴. And both appear predominately in contexts of the latest occupation at Kontopigado¹⁵⁵. However, other late features are missing, such as the painted conical kylix FS 274 and the linear painted cup FS 215. The percentage of the pattern painted sherds is very low. Thus, the presence of LH III C Early sherds in this layer may be accidental (intrusive)¹⁵⁶.

The fine plain pottery is very frequent in both layers above Pit VIII. Among the vessels identified is the carinated kylix FS 267 (*fig. 14, 175*), the kylix with a globular body, rather typical of LH III A2 and LH III B1 (*fig. 13, 154*)¹⁵⁷, the dipper FS 236, amphoras and hydrias (*fig. 14, 176*) and conical cups FS 204 (*fig. 13, 159*). The last shape is very rare at Kontopigado¹⁵⁸. The Aeginetan cooking pottery in the layers above Pit VIII is as frequent as the local wheelmade cooking wares.

¹⁴⁹ Cf. Mountjoy 1999, 146 *fig. 37*, 280 for running spirals in a LH III B2 narrow-necked jug.

¹⁵⁰ Originally thought to be confined to LH III A1, it is now clear that the closed stipple pattern begins in LH II B and continues down to LH III A2. Schofield 2011, pl. 78, 2124; Rutter, forthcoming; Thomas 2011a, 195 *fig. 9*, 60, 61.

¹⁵¹ Mountjoy 1999, 120 *fig. 25*, 168 (LH III A2 hydria)

¹⁵² One alabastron from a looted cemetery in Rhodes has a checker with a filling of dotted rosettes. Mountjoy 1999, 1014 *fig. 413*, 81 dated the sherd to LH III B, but the tombs also contained LH III A2 material. One sherd from the Building Complex I, again from a crater, has probably the same motif and has been dated in LH III C Early (Kaza-Papageorgiou – Kardamaki 2017, 17 *fig. 15*, 27).

¹⁵³ Mountjoy 1999, 562 *fig. 206*, 293; see Kardamaki 2011, 229; 236 *fig. 7*, 26, 27 for examples and discussion. There are possibly some rare LH III B2 examples, but the fragments presented from the Perseia trench are thought to be intrusive (Stockhammer 2008, 23 n. 96).

¹⁵⁴ Rutter 2003. Some of these features may have appeared already in LH III B2 (Vitale 2006).

¹⁵⁵ Cf. Kaza-Papageorgiou et al. 2011, 238 *fig. 8*, 28, 29 (LH III C Early 1 Pit 1, workshop installation); Kaza-Papageorgiou – Kardamaki 2012, 178 *fig. 16*, 47, 48, 50 (Room Δ floor deposit. Final phase of settlement).

¹⁵⁶ See Rutter 2003, 197 *fig. 9*, 7–12 for discussion on the first appearance of the painted conical kylix FS 274 in LH III C Early 1. See Kaza-Papageorgiou et al. 2011, 247 *fig. 13*, 83–87 (LH III C Early 1 Pit 1, workshop installation); Kaza-Papageorgiou – Kardamaki 2012, 168 *fig. 11*, 33 (Room B, floor deposit and pit under floor. Final phase of room). For the earlier beginning of some examples, see Vitale 2006. See also Kardamaki 2011, 224 n. 131 for a discussion of rare LH III B2 examples from the Argolid with linear or other unusual decoration (e.g. dots).

¹⁵⁷ Also the carinated kylix 175 has a typical profile for LH III A2 and LH III B1.

¹⁵⁸ Kaza-Papageorgiou – Kardamaki 2017, 40 *fig. 25*, 92 (floor of Room Δ. Terminus ante quem in LH III C Early). 45. 62 *fig. 37*, 182 (from an exterior dump of LH III B / LH III C Early).

Summarizing the evidence presented above, it can be argued that pottery characteristic of LH III A2 (monochrome kylikes FS 264, stemmed bowls FS 304 and truncated stemmed bowls) is identified only in the layers above Pit VIII. This could suggest that LH III A2 is a terminus post quem for the construction of Room M3 β and its floor (level of stone slabs). The layer with the small stones on top of Pit VIII may have been used for the leveling of the area. The interpretation of the uppermost layer is more difficult. Since it covered also the walls of Room M3 β , these must have been long out of use. The upper layer may have been eroded and washed down or it could have been part of a second leveling prior to the construction of the latest buildings in this area (M4). It contains largely LH III A2 material and some LH III B2 or LH III C Early sherds that may be again intrusive as their number is rather low. Thus, Room M3 β may have been in use during LH III A2, but it is not clear how long before the construction of the LH III C Early Room M4 it was abandoned.

KONTOPIGADO IN THE WIDER CONTEXT

The assemblage of Pit VIII consists of pottery and very few other small finds; among the latter was a zoomorphic figurine. This material provides important new evidence concerning the earliest occupation at Kontopigado that can be now safely traced back at least to LH III A1. Scattered sherds dating to LH II B and even LH II A have been identified in Pit VIII, but are extremely rare elsewhere in the areas studied so far at Kontopigado¹⁵⁹. The deposit of Pit VIII seems to represent typical domestic refuse, discarded after an occasion that cannot be determined. There was no evidence for burnt debris or ash. Strangely enough, no animal bones were collected from the interior of the pit¹⁶⁰. The original context of the material retrieved from Pit VIII was probably in the vicinity, but due to the lack of LH III A1 wall remains there is not much that can be said on the character and original size of the LH III A1 settlement. It is, however, likely that it extended eastwards up the higher part of the hill, where Vouliagmeni Avenue runs today. This postulation is based on the fact that LH III A1 pottery appears frequently only in this part of the settlement (Building Complex II), with relatively large numbers of LH III A1 sherds found also in other pits, and various mixed or later layers (see below). Equally, LH III A1 pottery was extremely rare among the material studied so far in the Building Complex I to the west and in the lower part of the hill. Whether some of the neighboring pits too that contain mixed LH III A1 and later pottery were originally filled in LH III A1 or whether this material was brought in during later activities must remain undecided. In this regard, it is worth noting that the dumping of refuse directly outside of the settlement in shallow pits, in abandoned rooms and open spaces has been often observed as a practice in the Building Complex I during its later phases (LH III B2–LH III C Early 1)¹⁶¹. In this respect Pit VIII as a refuse deposit could be marking the limits of the putative LH III A1 settlement, but this cannot be securely determined either. At some point between LH III A2 and LH III B, but probably already during LH III A2, the area of Pit VIII was sealed and built over; the settlement started to expand further to the west, down the slope to where some

¹⁵⁹ Kaza-Papageorgiou – Kardamaki 2012, 155 fig. 8, 1. 157, only one sherd from the fill on top of the lower floor in Room Z has been allocated to a goblet FS 255, but it could also date to LH III A1. This is the only pattern painted sherd that could be assigned to LH II B or LH III A1. Some rim fragments from the closed LH III A2 deposit of Room B seem to fit well with an LH II B / LH III A1 dating (Kaza-Papageorgiou – Kardamaki 2017, 43 fig. 28, 122; 50–52).

¹⁶⁰ The same lack of evidence for animal bones has been observed also in later Mycenaean assemblages, Kaza-Papageorgiou – Kardamaki 2014, 122.

¹⁶¹ Kaza-Papageorgiou – Kardamaki 2012; Kaza-Papageorgiou – Kardamaki 2014; Kaza-Papageorgiou – Kardamaki 2017.

closed LH III A2 deposits have been excavated on top of the EH II remains¹⁶². It is not possible to say whether any part of the putative LH III A1 settlement was now abandoned or remained in use. In other parts of Attica, a shift in the settlement pattern has been observed in LH III A1: indeed the phase is generally understood as one of significant changes¹⁶³. At the beginning of LH III A the acropolis at Kiapha Thiti was abandoned and the settlement probably moved to the plain. Roughly at the same time, in LH III A1 or slightly later, the large terraces in the Athenian Acropolis were constructed¹⁶⁴. The presence of a wealthy elite is indicated by the cemetery in the north of the Acropolis. Athens had direct or indirect contacts with the East¹⁶⁵ and was also participating in a Saronic network centered on Aegina, as is suggested by the wide distribution of the Acropolis burnished ware in Attica and also in the western Cyclades (Kea), where it appears in large numbers¹⁶⁶. Based on the above and the whole situation in Attica, it has been argued that during LH III A1 Athens may have claimed a leading role, extending its control to the Lavrion mines¹⁶⁷. While the few sherds dating to LH II could suggest some activity at Kontopigado during this phase, the evidence for a more substantial occupation in the Mycenaean period begins during LH III A1. In this respect, Kontopigado may exemplify the processes of expansion and land exploitation by the inhabitants of Athens in LH III A1. This phenomenon has been well observed in the Berbati valley during LH III A2, when the founding of new settlements has been connected with the expansion of Mycenae¹⁶⁸.

Future research on pottery technology and manufacture techniques will certainly shed more light on the relation of the LH III A1 Kontopigado wares not only to those from Athens, but also on the later pottery from the site itself¹⁶⁹. Regarding the later pottery from Kontopigado (LH III B–LH III C Early), it has been demonstrated that it belongs to the same fabric

¹⁶² Very little is known about the LH III A2–LH III B1 plan of houses, as most floor deposits date to the later stages of LH III B and LH III C Early 1, but one small LH III A2 deposit preserved under the floor of Room B and several LH III A2 sherds on later floors or in later layers suggest that the Building Complex I must have been occupied from LH III A2 onwards (Kaza-Papageorgiou – Kardamaki 2012, 155 fig. 8, 3; 157 f. 163 fig. 10, 16.21 possibly also sherds Kaza-Papageorgiou – Kardamaki 2012, 163 fig. 10, 17–20 largely belonging to an LH III A2 deposit); Kaza-Papageorgiou – Kardamaki 2014, 68 fig. 8, 3. 69 (from lowest levels of Room H); Kaza-Papageorgiou – Kardamaki 2017, 43 fig. 28. 50–52).

¹⁶³ See Sgouritsa-Polychronakou 2006, 72 f. for Vourvatsi.

¹⁶⁴ Following Mountjoy 1995, who dates the construction of the terraces in LH III A1 or early LH III A2 and contra Privitera 2013, 174 who argues for a much later dating in LH III C Early. Mountjoy 1999, 487 dates the construction of a palace on top of the terraces in LH III A or LH III B. Iakovidis 2006, 113 f. had argued that the terrace walls on the Acropolis were built before the Cyclopean wall. Based on the pottery discovered from within the terrace wall, Iakovidis dated the construction of the terraces in LH III A2 or early in LH III B. Except for one fragment from a deep bowl depicted by Iakovidis 2006, 280 f. fig. 53, d and dated by him convincingly in LH III B2, the rest of the material belongs to the Acropolis burnished ware or other LH III A2 wares or plain wares that cannot be closely dated.

Mountjoy 1995, 24 suggests that the fragment of the deep bowl depicted by Iakovidis is intrusive. Benvenuti 2014, 208 places the construction of the terraces also in LH III A2–LH III B1. For the date of the construction of the Cyclopean wall, see Iakovidis 2006. See also Gauß 2000a, 175 for further discussion. Although the pottery from the construction deposit of the underground fountain is probably lost, the material described by Broneer seems to support a dating for the construction at the end of LH III B2 or in LH III C Early (Gauß 2000a, 175). See also Gauß 2000b, 243. See Ruppenstein 2010 and Lohmann 2010 for discussion on the role of Athens in Attica.

¹⁶⁵ See Immerwahr 1971, pl. 31, 8 for the Canaanite jar from Tomb I in the Agora; and in one chamber tomb in Koukaki, Onassoglou 1986, pl. 12. Both date to LH III A1. See Rutter 2014, 55 for a thorough and most recent discussion on the Canaanite jars from the Aegean. Cypriot pottery has been found in Kolonna, among the sherds from the pottery kiln dated to LH III A1 (Felten et al. 2007, 72 fig. 33, 13. 14. 74).

¹⁶⁶ Mountjoy 1995; Morris – Jones 1998. The Acropolis Burnished ware is not reported from Aegina. For the existence of settlement networks across the Saronic Gulf with Kolonna at the center during LH I–LH II, see Tartaron 2010, 172–180.

¹⁶⁷ Lohmann 2010.

¹⁶⁸ Schallin 1996.

¹⁶⁹ The clay of the LH III A1 pottery is sandier and contains more inclusions than the one from the later periods of the site, but in general both clays look similar.

and chemical group with this from the Acropolis¹⁷⁰. Based on the large numbers of wasters discovered in and near the settlement of Kontopigado, it was reasoned that large-scale pottery production was taking place close to the site¹⁷¹. While a close relation between the LH III A1 wares from Kontopigado and Athens does seem likely, this assertion needs to be confirmed by future research. In this regard it should be taken into consideration that the chemical profile of the Acropolis burnished ware sampled by Mommsen, to which the Kontopigado solidly painted and burnished ware probably relates, is slightly different from that of the LH III B / III C Early pottery¹⁷² – although this by itself should not necessarily suggest the existence of new workshops, as the differences in the chemical profile between the two wares could reflect a change in the clays exploited. Finally, since the production and distribution of the Acropolis burnished ware began during a phase (LH II A) for which there is no real evidence for substantial occupation at Kontopigado, it is likely that this ware was first produced at Athenian workshops.

DISCUSSION

The material from Pit VIII offers important new evidence regarding changes and continuity in pottery technology and consumption from LH III A1 to LH III A2 at the site. Already from LH III A2 onwards, we see the almost complete disappearance of the Aeginetan painted hydrias and amphoras¹⁷³. The only pottery from the island that continues to reach not only Kontopigado but also the majority of settlements in Attica and the north-east Peloponnese without any break until the early post palatial period – albeit in different quantities in each case – is the well-known handmade cooking pottery¹⁷⁴. The disappearance of the late matt painted vessels (with matt and red paint) after LH III A1 in areas and sites where such pottery was common is a phenomenon that has occupied the archaeological discourse for a long time¹⁷⁵. This was a gradual process. In some areas the Aeginetan painted hydrias / amphoras had vanished after LH II B (Tsoungiza)¹⁷⁶, while in others this occurred later (Athens, Kontopigado, Kea, Mitrou)¹⁷⁷. The reason behind this is somehow obscure, since the production and export of late matt painted vessels did not show any evidence of a real decline in Attica and the Western Cyclades, even if the range of shapes of the exported Aeginetan vessels was much more restricted than in LH I¹⁷⁸. That these vessels enjoyed some popularity even

¹⁷⁰ Mommsen 2003, 28 Tab. 3 has shown that the largest part of the sampled sherds from the site fall in the same group as the pottery from the Acropolis. In addition, Mommsen identified a small group that should be local; see also Gilstrap et al. 2016.

¹⁷¹ Kaza-Papageorgiou et al. 2011; Gilstrap et al. 2016.

¹⁷² Mommsen 2003, 28 Tab. 3.

¹⁷³ Very few fragments were found in the layers above Pit VIII, but they may originate from LH III A1 contexts. In the Building Complex II not a single sherd of Aeginetan painted pottery has been found so far. Gauß 2007, 165; see Gauß – Kiriati 2011, 243–247 for discussion. In Mitrou, there is good evidence for open vessels from Aegina in LH III A1 layers. Vitale 2013, 126, fig. 2, d. f. k; 127. 129. 131 tabs. 3. 4 notes the presence of solidly painted and burnished, as well as matt painted sherds, from Aegina, but these are very rare, however, indicating that the Aeginetan imports seem to die out in LH III A2. The disappearance of the Aeginetan cooking pottery at Mitrou

has already happened, according to Lis 2017b, 195 tab. 1; 200. 203 fig. 9, in LH III A1. It reappears again though in LH III A2 Early.

¹⁷⁴ Gauß – Kiriati 2011, 243–247.

¹⁷⁵ Morris – Jones 1998, 191–194. for the disappearance of Aeginetan matt painted and the Acropolis burnished ware after LH III A1 in Ayia Irini, Kea in respect to the changing patterns of interaction between Kea and other regions. See also Gauß – Kiriati 2011, 244–247. 284 tab. 87.

¹⁷⁶ Rutter 1993, 189; Gauß – Kiriati 2011, 244.

¹⁷⁷ Morris – Jones 1998. For Phase VII examples, see Cummer – Schofield 1984, 94 f. pl. 70, 1078; Schofield 2011, 144 pl 70, 1650 (VII C black to brown red paint). One vessel that cannot be assigned with certainty to phases VI / VII or VIII is a matt painted hydria, which has a potter's mark (Schofield 2011, 150 pl. 73, 1821). See Vitale 2013 for Mitrou.

¹⁷⁸ Gauß – Kiriati 2011, 245.

in LH III A1 is further supported by the fact that they were imitated in local fabrics even in far more distant areas, such as Laconia¹⁷⁹. The fact that pottery production continued in Kolonna uninterrupted until LH III B and that the Aeginetan cooking pottery was a popular product until LH III C Early suggests that the changes in pottery production and circulation in LH III A2 affected mainly the matt painted closed vessels. The decline in the trade of Aeginetan hydrias and amphoras had started much earlier in the Argolid / north-east Peloponnese than in the west Cyclades and Attica; this decline may be related to their use as transport containers predominately in the area of the Saronic Gulf, but also beyond this¹⁸⁰. In the course of the process known as ›Mycenaeanization‹¹⁸¹, new shapes could have emerged as favored transport containers and the production and circulation of the large Aeginetan vessels may have ceased. Such a new type of container may be seen, for example, in the large transport stirrup jar that from LH III A2 onwards was imported from Crete to the palaces of the mainland in large numbers¹⁸². Alongside the imported specimens, the shape started to be produced also locally¹⁸³ from LH III A2 onwards as examples from Mycenae demonstrate¹⁸⁴. The LH III B1 assemblage of ten large stirrup jars of mainland manufacture from the storerooms at Zygyouries¹⁸⁵ is also well known. Future research will perhaps allow of a better understanding of the production areas, distribution patterns and extent of the mainland transport stirrup jar¹⁸⁶. Locally produced monochrome, and linear painted large stirrup jars appear at Kontopigado probably also in LH III A2; there are several examples in the later, LH III B and LH III C Early 1 contexts¹⁸⁷. Some examples from Kontopigado are produced even in monochrome wares and have burnished surfaces with semi-lustrous slip.

Other changes occurring at the pottery from Kontopigado after LH III A1 are not less significant. These are the disappearance of the solidly painted and unburnished pottery, balanced by a major increase of the fine plain Mycenaean pottery and of the monochrome

¹⁷⁹ Lis 2017a, 260–264.

¹⁸⁰ One typical decoration of the Aeginetan jars and their imitations (see Catling 2009a; Catling 2009b; Lis 2017a, 255 f.) consists of concentric circles. Maran 1992, 192 does not rule out that this is merely not decorative and connects this with a similar decoration seen on pithoi in Akrotiri that according to Dumas – Constantinides 1990, 41–43 possibly indicated the type or quality of a product within. Regarding the MH-amphoras, Philippa-Touchais 2007, 111 suggests their use in the transport and storage of water in special circumstances. According to Zerner 1993, 50, the large amounts and wide distribution of MH and LH I Aeginetan vessels should suggest that they were traded for their quality and not their contents.

¹⁸¹ Maran 2007, 107 defines it as »the adaptation of customs and values originating in Southern Greece«.

¹⁸² Pratt 2016, 53; for Cretan transport stirrup jars, see Haskell 2016, 133.

¹⁸³ Haskell's Group D (Haskell 2011).

¹⁸⁴ See Papadimitriou – Petsas 1950 and French 1965, 172. Large stirrup jars of mainland type have been found in the Petsas House.

¹⁸⁵ Thomas 1992; Haskell et al. 2011, 115 tab. 27 figs. 17, ZYG02–ZYG04; 18.

¹⁸⁶ See Demakopoulou et al. 2017, 25 fig. 3. 29 fig. 14 for LH III B2 transport stirrup jars from Midea assigned through NAA to the chemical group MYBE

or subgroups of the same: they reflect production in workshops of the north-east Peloponnese. For discussion, see Demakopoulou et al. 2017. Also the transport stirrup jar in Demakopoulou et al. 2017, 30 fig. 16 is most probably a mainland product, as its general form and the shape of the handles suggest, but the provenance is not determined. For Pylos, see Mountjoy 1999, 346 fig. 117, 97 (Transitional LH III B2–LH III C Early) and Haskell et al. 2011, 114 tab. 27; pl. 19, PYL01. PYL03.

¹⁸⁷ Kaza-Papageorgiou – Kardamaki 2012, 163 fig. 10, 20. 164. Two monochrome vessels are found in a fill with stones and sherds: this probably contains a large amount of early, LH III A2 material, as evidenced by the presence of kylix FS 256 / FS 257 and the almost complete absence of deep bowl FS 284. The paint on the surface of the false mouth of a stirrup jar is abraded in a way that could indicate that there was originally a cone, a feature known especially in late LH III C Early, or Middle, but there is no certainty. Among the pottery from one LH III A2-deposit there are no stirrup jars found, but the deposit is slight (Kaza-Papageorgiou – Kardamaki 2017, 50–52). For a well preserved example of large stirrup jar of local production from the Building Complex I, see Kaza-Papageorgiou – Kardamaki 2014, 79 fig. 14; 84. 85 (the context has been dated in LH III C Early).

pottery with lustrous paint. In addition, the Mycenaean linear painted and pattern painted pottery produced in a local fabric will represent from now onwards a frequently encountered and established phenomenon, whilst suspected imports from the Argolid become virtually absent, and the hand-building techniques are almost completely abandoned¹⁸⁸. It seems that the solidly painted and burnished / unburnished pottery was replaced by the Mycenaean monochrome that was still rare in Pit VIII¹⁸⁹. The latter would then become one of the most frequent wares at Kontopigado, although some shapes such as craters were not included in its repertoire. Whether the solidly painted and unburnished ware developed first into wares with semi-lustrous paint (*e.g. fig. 8, 92*)¹⁹⁰ and eventually became the Mycenaean monochrome requires further investigation as both solidly painted and unburnished ware and Mycenaean monochrome continue to appear together in some LH III A2 contexts of Athens¹⁹¹. The presence of advanced rim types among the unburnished vessels of Pit VIII – as well as in the Mycenaean plain¹⁹² – suggests that the former ware was closer to the pottery styles of LH III A2. Alternatively, it is possible that the Mycenaean monochrome was newly introduced during LH III A1 and primarily in LH III A2 and did not have much to do with the solidly painted burnished / unburnished wares of the previous phases¹⁹³.

At the same time, it should be noted that burnishing as a surface treatment never fully ceases at Kontopigado. Thus, the later monochrome hydrias, amphoras and jugs continue to be produced in exactly the same way as in LH III A1, however now always on the wheel and with their rims being of more advanced types¹⁹⁴. The paint is semi-lustrous or lustrous and the burnishing marks are more sporadic than in LH III A1. Also, several plain closed vessels (hydrias, amphoras, jugs) or the plain surfaces of many painted examples dated to LH III A2, LH III B and LH III C Early show traces of sporadic burnishing¹⁹⁵. What is no longer attested after LH III A1 are solid painted open vessels with a heavy burnishing to their surfaces.

The pottery development at Kontopigado from LH III A1 to LH III A2 is thus characterized by what may be termed continuous change¹⁹⁶. Despite quite significant innovations in technology and style (lustrous paint, plain fine wares, pattern painted pottery, prevailing manufacture on the wheel), yet specific techniques (burnishing, solidly painted closed vessels) considered ›idiosyncrasies‹ of the Athenian pottery tradition¹⁹⁷, as well as certain shapes (large hydrias, amphoras), continue without interruption. One question to arise here is what were the circumstances by which the three new main constituents of the ›Mycenaean‹ pottery, namely the Mycenaean monochrome and especially the pattern painted and the plain pottery, largely replaced the early repertoire? Painted Mycenaean wares were very well known in Athens and Attica from at least LH II A onwards and plain Mycenaean pottery appears in the wells on the south slope of the Athenian Acropolis and in small numbers

¹⁸⁸ It is possible that the solidly painted goblets are wheel finished, but traces of the wheel have often been obliterated by the burnishing and smoothing of the surfaces.

¹⁸⁹ A similar development is observed in Ayia Irini at Kea. There the Acropolis burnished ware together with the matt painted pottery disappears after LH III A1, and the Mycenaean monochrome starts in LH III A2 (Morris – Jones 1998, 190 tab. 1; 191. Unlike Pit VIII, however, the Mycenaean fine plain and painted pottery continue at Ayia Irini from LH II uninterrupted.

¹⁹⁰ We thank Vasco Hachtmann for this idea and for discussing its pertinence to the pottery from Pit VIII.

¹⁹¹ See Pantelidou-Gkophia 1975, 118 for well 3.

¹⁹² Very few vessels of the matt monochrome ware have been published from the Acropolis; most of these do not exhibit the advanced rim types as at Kontopigado (cf. Mountjoy 1981, fig. 30, 405). At Aegina, solidly painted and unburnished pottery reflects an early and distinct pottery ware with a tradition that in some other regions goes back to the MBA.

¹⁹³ For discussion on aspects related to pottery technology, innovations, transfer of technical knowledge in pottery technology, see Gauß et al. 2015.

¹⁹⁴ There are minor differences in the quality of paint and clay.

¹⁹⁵ See also Rutter 2003.

¹⁹⁶ Gosselain 2000; Roux 2008.

¹⁹⁷ Immerwahr 1971, 117.

at Kontopigado / Pit VIII. Moreover, fine plain kylikes appear in several LH III A1 tombs from Athens¹⁹⁸. The decorated Mycenaean pottery, either imported or locally produced, was seemingly an object of high value, as is evident by their frequent use in the LH III A1 elite tombs from the Agora. The discrepancy between funerary and settlement spheres could not be greater. In the settlements, the Mycenaean pattern painted pottery was either rare (wells in the southern lower town on the south slope of the Acropolis)¹⁹⁹ or even almost absent (Kontopigado), whereas in many of the LH II B and LH III A1 tombs around the Acropolis the pattern painted pottery either dominates the assemblages or is as frequent as the local monochrome wares²⁰⁰.

Several explanations may be advanced for the rather sudden increase of the Mycenaean pottery (plain and painted) at Kontopigado. Competition between workshops is a possibility, or emulation, or both. However, it seems that the persistence of local techniques during LH III A1 reveals a deliberate choice on the part of producers and consumers: a decision connected to the degree of »adaptation of customs and values originating in Southern Greece«, as Maran defined the process of Mycenaeanization reflected in the spread of the plain and painted Mycenaean pottery²⁰¹. A similar phenomenon was described and discussed by Rutter regarding the LH II A changes in the pottery tradition at Tsoungiza in Nemea. This was characterized by the increase in a tableware of homogenous fabric apparently all produced in one region – most probably Mycenae in the Argolid²⁰². The changes in the LH II A-pottery at Tsoungiza have been connected either with the expanding control of Mycenae over Nemea or the emergence of a pottery center in the Argolid that was following the steps of Kolonna²⁰³. In our opinion, similar processes may have taken place at Athens as

¹⁹⁸ Very often the fine plain Mycenaean vessels found in the LH III A1 tombs of the Agora are tinned (Immerwahr 1971, 173 f. pl. 35).

¹⁹⁹ The rarity of the pattern painted pottery is demonstrated in the case of well 2 in Kavalloti Street that was dated by Pantelidou-Gkophera 1975 early in LH III A. According to Pantelidou-Gkophera 1975, 122, 174, the majority of the material belongs to locally produced pottery. This pottery is dubbed by Pantelidou-Gkophera as »χαμηλής ποιότητας κεραμική (pottery of low quality)«. Among the pottery described there are several examples of solidly painted burnished, but mainly it comprises unburnished wares (Pantelidou-Gkophera 1975, pl. 55, α, β, second from left; γ; 57, α, upper and middle row; 57, β, γ). Only one rim sherd of a painted open vessel is shown (Pantelidou-Gkophera 1975, pl. 58, β).

²⁰⁰ See Mountjoy 1999, 24, 26 for the tombs of the Agora and the south lower town that date to LH II B and LH III A1. Tomb XVI of LH II B date yielded pattern painted vessels, one black burnished askos and one solidly painted and burnished vessel. On three pots, the decoration is not preserved. From the tombs dated to LH III A1 the following contained pots of local wares. Tomb I contained only Mycenaean pattern painted pottery and one Mycenaean monochrome ewer. One solidly painted goblet of the provincial class (described as matt red glazed) was found in the dromos of the tomb. The fragments of two other similar goblets are reported (Immerwahr 1971, 165 pl. 31, 15). In tomb XIV, one amphora belongs to the local wares (described as having brown wash). The rest of the pottery assemblage consists of Myce-

naean pattern painted, plain, and Mycenaean monochrome. Tomb XVII contains one solidly painted vessel with dull paint and one pattern painted vessel. In tomb XXIV, there are as many provincial class vessels as Mycenaean ones (Immerwahr 1971, pl. 52). In tomb XXXVI, there are one plain Mycenaean, one pattern painted and one vessel of provincial class. In tomb XL, nine Mycenaean vessels exist, and one or two vessels of provincial class. North of the Eridanos river, tomb J–K 2:2 yielded pottery dating from LH II to LH III A1. It contained eight Mycenaean pattern painted vessels and eight solidly painted and unburnished closed vessels. Two of the vessels from the latter category may have had actually lustrous paint. In tomb K 2:5, there is only pattern painted Mycenaean pottery (Camp 2003).

²⁰¹ Maran 2007, 107.

²⁰² Rutter 1993, 90 f.; Rutter 2015, 220 Tab. 2; 221.

²⁰³ Rutter 1993, 9. See also Tartaron 2010, 175 f. for discussion on competition between Kolonna, Aigina and Argive centers during the early Mycenaean period. This competitive relation between the two regions could explain the rare appearance of LH I Mycenaean pottery at Kolonna and Attica on the one hand, and the decrease of the Aeginetan ceramic exports after LH III A2 on the other. Gauß – Kiriatzi 2011, 244 express a similar opinion and link increasing competition between workshops producing Mycenaean pottery and the increasingly less dominant role of Aegina. Maran 2007, 174 argues for the existence of different networks during the MH period, one of which – the southern one – was dominated by the commodities transported in the Aeginetan

well; in LH III A2, however, more than a century later. The changes in the pottery tradition at Kontopigado during LH III A2 possibly reflect the adaptation and spread of a new system of ideas originating in the Argolid: one aspect of which was the establishment and success of local workshops that attempted to satisfy the new needs – and perhaps to compete with the Argive workshops. The last point could also explain why the import of pottery from the Argolid was very rare after LH III A1 at Kontopigado²⁰⁴.

What is striking about Kontopigado and Athens is the fact that the wide use of typical Mycenaean wares was taken up here much later than in other regions, e.g. Laconia and Messenia, where the plain and painted pottery represents a fully integrated part of the local drinking assemblage already by LH III A1²⁰⁵. Typical Mycenaean shapes such as the plain carinated kylikes FS 267 were very well known to other regions already in LH II B, but at Kontopigado appear for the first time only in LH III A2²⁰⁶. The carinated kylix was not only a typical everyday vessel, but an essential piece of equipment during large scale social events such as feasting²⁰⁷. While of humble appearance – almost always plain and rarely monochrome, the carinated kylix may have been viewed as one of the most characteristic Mycenaean shapes, perhaps even created to mirror the tradition of MH and LH I shapes with angular profiles, in opposition to Minoan-influenced vessels with their rounded shapes (e.g. goblets, cups), as P. Thomas has convincingly argued²⁰⁸. Wherever it appears, it represents one of the most frequent shapes²⁰⁹, but the highest numbers are probably to be found in the Argolid²¹⁰.

Although future analysis will shed more light on these aspects, it seems that the pottery of the LH III A2–LH III C Early periods at Kontopigado can be broadly assigned to two groups, both of which contain wheelmade vessels²¹¹. The first group consists of painted and plain vessels with sporadic burnishing marks and semi-lustrous or lustrous paint on the painted pottery. The most characteristic shapes of this group are the monochrome and plain hydrias, amphoras and jugs. The second group comprises plain, open vessels of the typical shape repertoire (various kylikes, cups, angular bowls) with a surface finish known from other Mycenaean regions (rough, standard and polished)²¹². Also the typical Mycenaean painted pottery with lustrous paint – pattern painted and monochrome – is to be assigned to this group, although many pattern painted vessels of this category may also exhibit spo-

pottery. Notwithstanding, the value embodied in the Aeginetan pottery went beyond merely successful trade networks, but extended to its attendant social value, as is manifested by the emulation of Aeginetan pottery in Thessaly (Magnesian polychrome) during MH II (Maran 2007, 174–176). Lis 2017a, 257 stresses also the fact that the storage vessels from Aegina were no longer imitated once their importation ceased, which pattern may suggest that they were not anymore in demand. For a recent discussion on pottery workshops from the Argolid / north-east Peloponnese during MH III–LH II and LH III B–LH III, see Demakopoulou et al. 2017.

²⁰⁴ Whether Mycenaean pottery was produced in LH II at Athens is an open question (cf. Mountjoy – Ponting 2000, 173 with Mommsen 2003, 20. 28 Tab. 3).

²⁰⁵ Martin 1992; Catling 2009a. For Pylos, see Blegen – Rawson 1966.

²⁰⁶ The shape exists already in the Argolid and Tsoungiza in LH II B. Rutter, forthcoming.

²⁰⁷ Dabney et al. 2004, 202 f. 208.

²⁰⁸ Thomas 2011b, 301–303.

²⁰⁹ See Kardamaki 2017, 107 tab. 5 for an LH III A2 Late deposit from Ayios Vasileios. The numbers of the rims of the carinated kylix are less than those of the conical cups and globular kylikes; however, the largest amount of rims concerns FS 267 and angular bowl FS 295, a fact which suggests that the carinated kylix FS 267 was probably much more frequent than the other shapes. For an LH III C Early 1 deposit from Kontopigado, see Kaza-Papageorgiou et al. 2011, 264 tab. 4.

²¹⁰ Wardle 1969, 280–281 (LH III B1, Mycenae); Mountjoy 1976, 98 f. 111 tab. 3 (LH III B1, Mycenae). The introduction of the Minoan conical cup during MM III and LM I in the Cyclades and eastern Aegean is also viewed with the process of ›Minoanization‹ and the adoption of Minoan practices.

²¹¹ Future analysis should clarify whether the wheel finishing method was the same for all wares; but macroscopic prospection already suggests some differentiation of approach.

²¹² Wardle 1969, 281.

radic burnishing marks on their plain surfaces. It is possible that at Kontopigado and Athens there existed two different potting traditions, although the clay they use is similar. One continued to work with early manufacturing techniques and a shape repertoire known from LH III A1, whilst the other was producing Mycenaean-style pottery in local clays²¹³. Both are very well represented in the material: the former mostly deals with medium and large-size storage vessels (hydrias, amphoras). The coexistence of different potting traditions is best attested at Kolonna during LH III A and LH III B: there distinct manufacturing methods (handmade versus wheelmade) were practiced²¹⁴.

The analysis presented above demonstrates that the spread of the typical Mycenaean wares, and especially of the everyday plain vessels, cannot be viewed as a straightforward process²¹⁵. In LH III A1, the pottery consumed at the settlements in the Athenian Basin follows to the greatest part local traditions deriving from early Mycenaean and MBA styles. In other regions, the typical Mycenaean wares have been very frequent since LH II (Argolid and north-east Peloponnese) or become common in the course of LH II B and in LH III A1 (Menelaion, Ayios Vasileios, Nichoria, Pylos). Elsewhere, plain and painted Mycenaean pottery is common, but mainly as imported goods and not integrated in the local production (Ayia Irini, Kea). The adaptation of locally produced Mycenaean wares did not really start at Kontopigado before LH III A2, and at Athens some LH III A2 settlement deposits still seem to consist largely of local wares. Hence, the integration of the Mycenaean wares in the local repertoires – or the process of Mycenaeanization in terms of ceramic tradition – represents a complex phenomenon that developed differently in each region of southern Greece. The analysis of more material, especially from settlement deposits, will certainly allow us a better understanding of aspects related to regional diversity during the early and later Mycenaean phases.

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²¹³ The production of the local Mycenaean pottery could have been achieved through direct interaction between potters of different workshops at Athens, Kontopigado or elsewhere (Aegina was also producing Mycenaean pottery).

²¹⁴ The kiln was built in LH III A1 and went out of use in LH III A2. Felten et al. 2003; Felten et al. 2004; Felten et al. 2006; Felten et al. 2007; Gauß 2007; Gauß – Kiri-atzi 2011. See also Prillwitz – Hein 2015 for the discussion on the kiln from Kolonna.

²¹⁵ Girella et al. 2016, 6 f.

CATALOGUE OF SHERDS²¹⁶**Cat. 1.** Goblet (*fig. 3, 1*)

diam. rim: 17 cm (4 %); diam. base: 9–9.2 cm (20 %)
solidly painted / burnished; big; fine
Colors: Fracture: 2.5 YR 5/6 (red); paint: Gley 1 3.5 / N (between dark gray and very dark gray), 5 YR 4/3 (reddish-brown) (stem)
Storage / excavation unit: basket no. 354

Cat. 2. Goblet (*fig. 3, 2*)

diam. rim: 18 cm (17.5 %);
solidly painted / burnished; big; fine
Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 5 YR 55 (between reddish-brown and yellowish-red)
Storage / excavation unit: basket nos. 347. 348. 349

Cat. 3. Goblet (*fig. 3, 3*)

diam. rim: 15 cm (15 %)
solidly painted / burnished; big; fine
Colors: Fracture: 2.5 YR 6/7 (light red); paint: 2.5 YR 6/6 (light red)
Storage / excavation unit: basket no. 354

Cat. 4. Goblet (*fig. 3, 4*)

diam. rim: 17 cm (15 %)
solidly painted / burnished; big; fine (one gold mica particle)
Colors: Fracture: 5 YR 5/6 (yellowish-red); paint out: 5 YR 4.5/6 (yellowish-red); paint in: 5 YR 5/6 (yellowish-red)
Storage / excavation unit: basket nos. 350. 353

Cat. 5. Goblet (*fig. 3, 5*)

diam. rim: ca. 18 cm (10 %)
solidly painted / burnished-lustrous Mycenaean; medium; fine
Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint out: 2.5 YR 4/4 (reddish-brown); paint in: 2.5 YR 4/2.5 (between weak red and reddish-brown)
Storage / excavation unit: basket no. 301

Cat. 6. Goblet (*fig. 3, 6*)

diam. rim: 16.3 cm (17.5 %)
solidly painted / burnished; medium; fine

Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint out: 10 R 5/4 (weak red); paint in: 10 R 5/5 (between weak red and red)
Storage / excavation unit: basket no. 353

Cat. 7. Goblet (*fig. 3, 7*)

diam. rim: 15 cm (10 %)
solidly painted / burnished; medium; fine
Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint: 2.5 YR 5/6 (red)
Storage / excavation unit: basket no. 349

Cat. 8. Goblet (*fig. 3, 8*)

diam. rim: 15.2 cm (10 %)
solidly painted / burnished; medium; fine; sandy
Colors: Fracture: 7.5 YR 5.5/6 (between strong brown and reddish-yellow); paint out: 7.5 YR 5.5/1 (gray) and 7.5 YR 6/1.5 (between gray and pinkish-gray); paint in: 2.5 YR 4/2.5 (between weak red and reddish-brown)
Storage / excavation unit: basket no. 349

Cat. 9. Goblet (*fig. 3, 9*)

diam. rim: ca. 15 cm (5 %)
solidly painted / burnished; small; fine; wheelmade
Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 2.5 YR 4/2 (weak red)
Storage / excavation unit: basket no. 300

Cat. 10. Goblet / one-handled goblet (*fig. 3, 10*)

diam. rim: 13.8 cm (8 %)
solidly painted / burnished; small; fine; wheelmade
Colors: Fracture: 5.5 YR 5.5/6 (between yellowish-red and reddish-yellow); paint out: 2.5 YR 5/7 (red)
Storage / excavation unit: basket no. 300

Cat. 11. Goblet (*fig. 3, 11*)

diam. rim: 24 cm (20 %)
solidly painted / burnished; big; fine; sandy;
Colors: Fracture / surface out: 5 YR 6/6 (reddish-yellow); fracture / surface in: 7.5 YR 6/3 (light brown); paint out: brown
Storage / excavation unit: basket nos. 300. 346

²¹⁶ The color of the paint and clay is according to Munsell 2010 and is taken always on a fresh break (fracture); if two differently colored zones exist, the exterior and the interior zone are given as ›fracture / out‹ and ›fracture / in‹ respectively; in case of three zones (›sandwich‹) the medial zone is given as ›fracture / core‹ and the exterior zones as ›fracture / surfaces‹. The size of sherds is classified as ›small‹, ›medium‹, ›big‹ (see above); the clay as fine, medium-coarse, coarse. Particles that are uncommon and do not appear in other sherds of one ware are described separately in the catalogue entry; the texture of the clay has been determined in many cases as sandy or gritty.

mon and do not appear in other sherds of one ware are described separately in the catalogue entry; the texture of the clay has been determined in many cases as sandy or gritty.

Sources of illustrations: *fig. 1*: After Kaza-Papageorgiou 1993. – *fig. 2*: Courtesy K. Kaza-Papageorgiou. – *figs. 3–14*: Drawings V. Hachtmann, Digitalization E. Kardamaki. – *figs. 15–18*: E. Kardamaki.

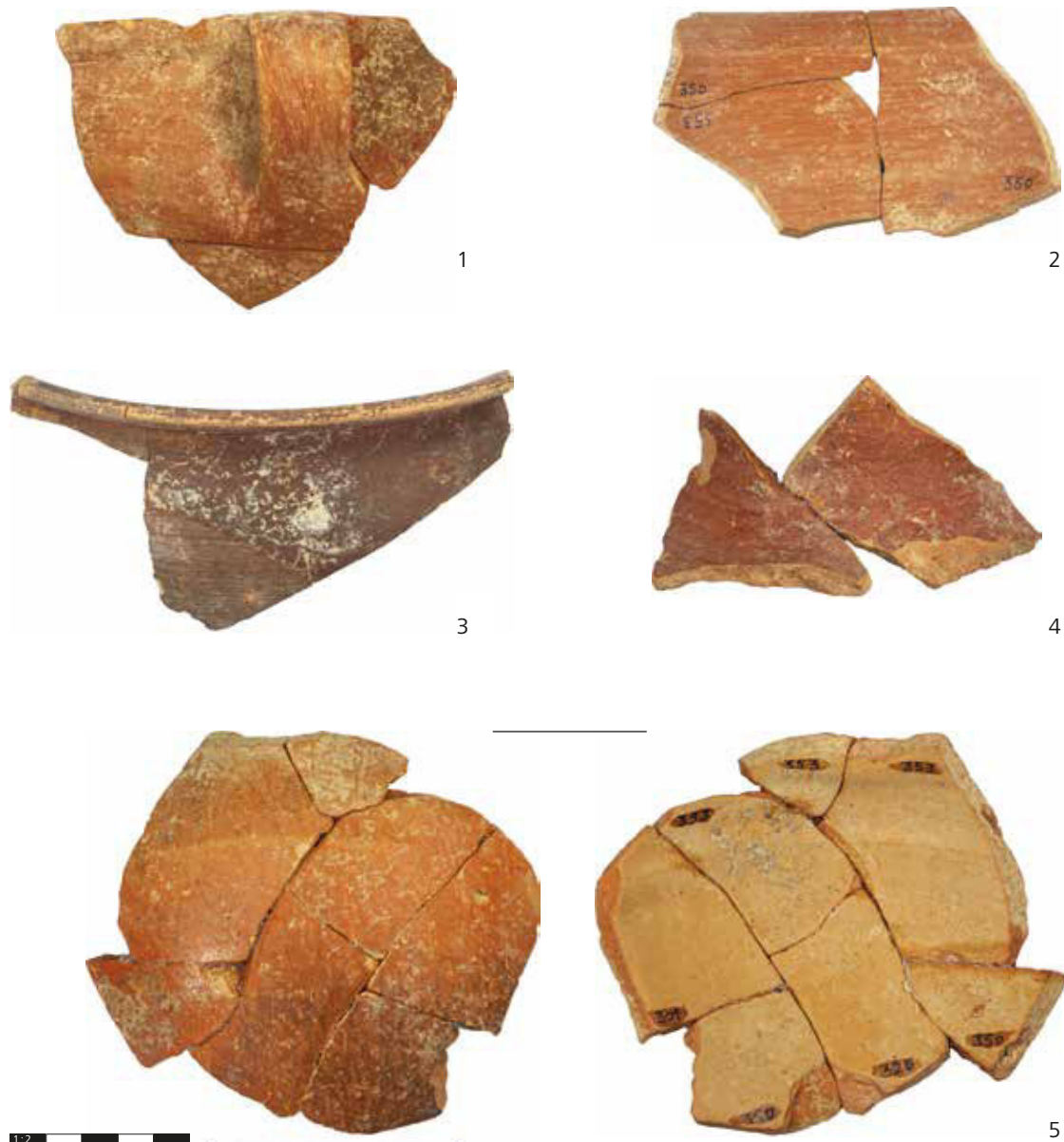


Fig. 15 Pit VIII. Solidly painted und burnished open and closed vessels.
1: no. 2 – 2: no. 4 – 3: no. 11 – 4: wall sherd, not catalogued – 5: no. 32 (scale 1 : 2)

Cat. 12. Crater / goblet? (*fig. 3, 12*)
diam. rim: ca. 28 cm (2.5 %)
solidly painted / burnished; small; fine; sandy
Fracture: 7.5 YR 7/5 (between pink and reddish-yellow); paint: 2.5 YR 5/6 (red)
Storage / excavation unit: basket no. 326

Cat. 13. Goblet (*fig. 3, 13*)
solidly painted / burnished; small; fine; wheelmade
Colors: Fracture: 7.5 YR 6/4 (light brown); paint out: 2.5 YR 4/3 (reddish-brown); paint in: 2.5 YR 5/5 (between reddish-brown and red)
Storage / excavation unit: basket no. 300

Cat. 14. Goblet (*fig. 3, 14*)
diam. rim: 13.8 cm (8 %)
solidly painted / burnished; medium; fine
Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint: 2.5 YR 5/6 (light red)
Storage / excavation unit: basket no. 353

Cat. 15. Goblet (*fig. 3, 15*)
diam. rim: 13.8 cm (8 %)
solidly painted / burnished; small; fine; wheelmade
Colors: Fracture: 2.5 YR 4.5/8 (red); paint: 2.5 YR 5/6 (red)
Storage / excavation unit: basket no. 326

Cat. 16. Goblet (*fig. 3, 16*)

solidly painted / burnished; small; fine; sandy; wheelmade

Colors: Fracture: 5 YR 6/6 (reddish-yellow); surface out: 7.5 YR 7/5 (between pink and reddish-yellow); paint: 2.5 YR 5/6 (red)

Storage / excavation unit: basket no. 326

Cat. 17. Goblet / cup (*fig. 3, 17*)

diam. rim: 11 cm (10 %)

solidly painted / burnished; medium; fine

Colors: Fracture: 2.5 YR 5/8 (red); paint: 2.5 YR 5/6 (red)

Storage / excavation unit: basket no. 348

Cat. 18. Goblet (*fig. 4, 18*)

diam. base: 5.2 cm (60 %)

solidly painted / burnished; medium; fine

Colors: Fracture: 2.5 YR 6/7 (light red); paint out: 10 R 4/5 (between weak red and red); paint underneath base (lower layer of color slip): 2.5 YR 5/5 (between reddish-brown and red); paint in: 10 R 5/6 (red)

Storage / excavation unit: basket no. 353

Cat. 19. Goblet (*fig. 4, 19*)

diam. base: 7.4 cm (32 %)

solidly painted / burnished; medium; fine; sandy; handmade

Colors: Fracture / surfaces: 5 YR 6/5 (between light reddish-brown and reddish-yellow); Fracture / core: 5 YR 6/2 (pinkish-gray); paint out: 5 YR 5/6 (yellowish-red); paint in: 5 YR 6/4 (light reddish-brown)

Storage / excavation unit: basket no. 349

Cat. 20. Goblet (*fig. 4, 20*)

diam. base: 8 cm (16 %)

solidly painted / burnished?; medium; medium-coarse; wheelmade?

Colors: Fracture: 2.5 YR 5/7 (red); paint: 2.5 YR 6/6 (light red); color slip (lower layer underneath base): 7.5 YR 7/4 (pink)

Storage / excavation unit: basket no. 348

Cat. 21. Goblet (*fig. 4, 21*)

diam. base: 6.7 cm (40 %)

solidly painted / burnished; medium; wheelmade; fine

Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint: 5 YR 5.5/6 (between yellowish-red and reddish-yellow)

Storage / excavation unit: basket no. 300

Cat. 22. Goblet (*fig. 4, 22*)

solidly painted / burnished, small; diam. base: 5.4 cm (30 %); wheelmade; fine; sandy

Colors: Fracture: 2.5 YR 5.5/6 (between red and light red); paint: 2.5 YR 4/5 (between reddish-brown and red)

Storage / excavation unit: basket no. 300

Cat. 23. Goblet (*fig. 4, 23*)

diam. base: 7.4 cm (22.5 %)

solidly painted / burnished; small; fine; sandy

Colors: Fracture: 5 YR 5.5/4 (between reddish-brown and light reddish-brown); paint: 5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 300

Cat. 24. Goblet (*fig. 4, 24*)

diam. base: 8.4 cm (22.5 %)

solidly painted / burnished; medium; wheelmade; fine; sandy

Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint: 2.5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 355

Cat. 25. Goblet (*fig. 4, 25*)

solidly painted / burnished; medium; wheelmade?; fine; sandy

Colors: Fracture: 5 YR 4/4 (reddish-brown); paint: 2.5 YR 5/6 (red)

Storage / excavation unit: basket no. 300

Cat. 26. Goblet (*fig. 4, 26*)

solidly painted / burnished; medium; fine

Colors: Fracture / surfaces: 2.5 YR 5/8 (red); fracture / core: 5 YR 6/6 (reddish-yellow); paint: 2.5 YR 4/6 (red)

Storage / excavation unit: basket no. 353

Cat. 27. Goblet (*fig. 4, 27*)

solidly painted / burnished; medium; fine

Colors: Fracture: 7.5 YR 6/4 (light brown); paint: 2.5 YR 6/6 (light red) to 5 YR 6/4 (light reddish-brown)

Storage / excavation unit: basket no. 353

Cat. 28. Goblet (*fig. 4, 28*)

solidly painted / burnished-plain burnished?; medium; fine

Colors: Fracture: 5 YR 5/5 (between reddish-brown and yellowish-red); paint: 5 YR 6/4 (light yellowish-brown)

Storage / excavation unit: basket no. 353

Cat. 29. Open shape (*fig. 4, 29*)

diam. base: 3.8 cm (40 %)

solidly painted / burnished; medium; fine; sandy; wheelmade?

Colors: Fracture: 5 YR 7/6 (reddish-yellow); paint: 5 YR 6/6 (reddish-yellow)

Storage / excavation unit: basket no. 300

Cat. 30. Basin / crater (*fig. 4, 30*)

solidly painted / burnished; medium; wheelmade?; fine; sandy

Colors: Fracture / surfaces: 7.5 YR 6/4 (light brown); fracture / core: 7.5 YR 5/4 (brown); paint: 2.5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 300

Cat. 31. Basin (*fig. 4, 31*)

diam. rim: 30.2 cm (35 %); diam. base: 11 cm (55 %)

solidly painted / burnished; big; fine; sandy

Colors: Fracture: 2.5 YR 5/7 (red); paint: 2.5 YR 5.5/6 (between red and light red)

Storage / excavation unit: basket nos. 349. 326. 300. 353. 350. 348

Cat. 32. Amphora (*fig. 5, 32*)

diam. rim: 11 cm (12.5 %); diam. base: 5.5 cm (40 %)

solidly painted / burnished; big; fine

Colors: Fracture / out: 5 YR 6/6 (reddish-yellow); fracture / in: 2.5 YR 5/8 (red); paint: 2.5 YR 5/6 (red) to 2.5 YR 4/3 (reddish-brown); surface in: 5 YR 7/6 (reddish-yellow)

Storage / excavation unit: basket nos. 349. 326. 300. 353. 350. 301. 162

Cat. 33. Amphora / hydria (*fig. 5, 33*)

diam. rim: 12.7 cm (30 %); diam. base: 9 cm (30 %)

solidly painted / burnished; big; wheelmade?; fine to medium-coarse

Colors: Fracture: 5 YR 6/6 (reddish-yellow); surface under paint: 7.5 YR 6/3 (light brown)

Storage / excavation unit: basket nos. 300. 349. 326. 301. 162

Cat. 34. Closed shape (*fig. 5, 34*)

diam. rim: 10.5 cm (5 %)

solidly painted / burnished; big; handmade; fine; sandy

Colors: Fracture: 7.5 YR 5/3 (brown); paint: Gley 1 3.5 / N (between very dark gray and dark gray)

Storage / excavation unit: basket nos. 353. 326

Cat. 35. Closed shape (*fig. 5, 35*)

solidly painted / burnished; medium; handmade; fine

Colors: Fracture: 5 YR 6/5 (between light reddish-brown and reddish-yellow); paint: 5 YR 4/1 (dark gray) and 5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket nos. 354. 350

Cat. 36. Closed shape (*fig. 5, 36*)

solidly painted / burnished?; medium; fine

Colors: Fracture: 5 YR 5.5/6 (between yellowish-red and reddish-yellow); paint: Gley 1 4 / N (dark gray); surface under paint: 7.5 YR 7/3 (pink)

Storage / excavation unit: basket no. 300

Cat. 37. Closed shape (*fig. 5, 37*)

solidly painted / burnished-monochrome lustrous (Mycenaean)?; big; wheelmade?; fine

Colors: Fracture: 5 YR 5/4 (reddish-brown); paint: 2.5 YR 5/6 (red) to 5 YR 3/2 (dark reddish-brown)

Storage / excavation unit: basket no. 349

Cat. 38. Closed shape (*fig. 5, 38*)

diam. rim: 12 cm (17 %)

solidly painted / burnished; medium; fine; sandy; wheelmade?

Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint: 5 YR 6/5 (between light reddish-brown and reddish-yellow)

Storage / excavation unit: basket no. 300

Cat. 39. Closed shape (*fig. 5, 39*)

solidly painted / burnished; small; fine; wheelmade

Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 2.5 YR 5.5/6 (between red and light red)

Storage / excavation unit: basket no. 300

Cat. 40. Closed shape (*fig. 5, 40*)

solidly painted / burnished; medium; fine; hand-made

Colors: Fracture: 5 YR 5/4 (reddish-brown); paint: 5 YR 5/2.5 (between weak red and reddish-brown); potter's mark (?)

Storage / excavation unit: basket no. 300

Cat. 41. Hydria (*fig. 5, 41*)

solidly painted / burnished; medium; handmade; medium-coarse

Colors: Fracture / out: 2.5 YR 5/6 (red); fracture / in: 7.5 YR 5/6 (strong brown); paint: 5 YR 5.5/4 (between reddish-brown and light reddish-brown); surface in: 5 YR 6/6 (reddish-yellow); handle perforated

Storage / excavation unit: basket no. 326

Cat. 42. Closed shape (hydria?) (*fig. 5, 42*)

solidly painted / burnished; medium; wheelmade; fine

Colors: Fracture / surfaces: 7.5 YR 7/3 (pink); fracture / core: 2.5 YR 6/6 (light red); paint: 2.5 YR 5/4 (reddish-brown) and 2.5 YR 4/1 (dark reddish-gray)

Storage / excavation unit: basket no. 350

Cat. 43. Closed shape (*fig. 5, 43*)

diam. base: 8.5 cm

solidly painted / burnished; medium; wheelmade?; fine; sandy

Colors: Fracture / surfaces: 7.5 YR 6/3 (light brown); fracture / interior zones: 7.5 YR 5/3 (brown); fracture / core: 2.5 YR 5/4 (reddish-brown); paint: Gley 1 4 / N (dark gray)

Storage / excavation unit: basket no. 353

Cat. 44. Closed shape (*fig. 5, 44*)

diam. base: 6.6 cm (55 %)

solidly painted / burnished; medium; medium-coarse; sandy; wheelmade?

Colors: Fracture / out: 2.5 YR 5/6 (red); fracture / in: 5 YR 5/4 (reddish-brown); paint: 2.5 YR 4/2 (weak red); surface in: 5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 326

Cat. 45. Closed shape (*fig. 5, 45*)

diam. base: 5.4 cm (25 %)

solidly painted / burnished; medium; handmade?; fine

Colors: Fracture: 2.5 YR 5/8 (red); paint: 2.5 YR 6/4 (light reddish-brown) to 10 R 5/8 (red); surface in: 5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 300

Cat. 46. Closed shape (*fig. 5, 46*)

diam. base: 9 cm (7.5 %)

solidly painted / burnished; medium; wheelmade; fine

Colors: Fracture / surfaces: 2.5 YR 5/8 (red); fracture / core: 2.5 YR 5/1 (reddish-gray); paint: 2.5 YR 5.5/6 (between red and light red)

Storage / excavation unit: basket no. 353

Cat. 47. Closed shape (*fig. 5, 47*)

solidly painted / burnished?; medium; wheelmade?; fine; fracture / surfaces: 10 YR 4/2 (dark grayish-brown); fracture / core: 10 YR 6/2 (light brownish-gray); paint: Gley 1 4/N (dark gray); surface in: 10 YR 6/2 (light brownish-gray)

Storage / excavation unit: basket no. 300

Cat. 48. Goblet (*fig. 6, 48*)

diam. rim: 22.5 cm (40 %)

solidly painted / unburnished; big; fine to medium-coarse

Colors: Fracture / out: 2.5 YR 6/8 (light red); fracture / in: 5 YR 6/4 (light reddish-brown); paint: 5 YR 4/1.5 (between dark gray and dark reddish-gray) to 2.5 YR 5/6 (red); paint in: 2.5 YR 4.5/4 (reddish-brown)

Storage / excavation unit: basket nos. 350. 353. 349. 326. 301

Cat. 49. Goblet (*fig. 6, 49*)

diam. rim: 17 cm (30 %)

solidly painted / unburnished; big; fine

Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 2.5 YR 5/6 (red) to 2.5 YR 4/3 (reddish-brown)

Storage / excavation unit: basket nos. 350. 349. 326. 301. 162

Cat. 50. Goblet (*fig. 6, 50*)

solidly painted / unburnished?; small; fine

Colors: Fracture: 2.5 YR 5.5/6 (between red and light red); surface out: 7.5 YR 7/5 (between pink and reddish-yellow); paint: 10 R 5/5 (between weak red and red)

Storage / excavation unit: basket no. 347

Cat. 51. Goblet (*fig. 6, 51*)

diam. rim: 15.5 cm (12.5 %)

solidly painted / unburnished; medium; fine; sandy

Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 5 YR 4/1 (dark gray)

Storage / excavation unit: basket nos. 326. 301. 349

Cat. 52. Goblet / one-handled goblet (*fig. 6, 52*)

diam. rim: 12.1 cm (17 %)

solidly painted / unburnished; medium; fine to medium-coarse

Colors: Fracture: 5 YR 5.5/6 (between yellowish-red and reddish-yellow); paint: 5 YR 4.5/3 (reddish-brown)

Storage / excavation unit: basket nos. 300. 326. 349

Cat. 53. Goblet / one-handled goblet (*fig. 6, 53*)

diam. rim: 11.2 cm (12 %)

solidly painted / unburnished; medium; fine; sandy; wheelmade

Colors: Fracture: 7.5 YR 6/4 (light brown); paint: 7.5 YR 4/2 (brown) and 7.5 YR 5/4 (brown); paint in: 2.5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 326

Cat. 54. Goblet (*fig. 6, 54*)

solidly painted / unburnished; small; fine

Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint: 5 YR 4/1 (dark gray)

Storage / excavation unit: basket nos. 353. 300

Cat. 55. One-handled goblet / cup (*fig. 6, 55*)

diam. rim: 12 cm (25 %)

solidly painted / unburnished; big; fine; sandy

Colors: Fracture: 7.5 YR 6/4 (light brown); paint: 5 YR 5/2 (reddish-gray) and 5 YR 4/1 (dark gray)

Storage / excavation unit: basket nos. 353. 354

Cat. 56. One-handled goblet or pedestalcup (*fig. 6, 56*)

diam. rim: 11–11.5 cm (25 %); diam. base: 5 cm (40 %); height: 7.8 cm

solidly painted / unburnished; big; wheelmade?; medium-coarse; sandy

Colors: Fracture: 7.5 YR 5/3 (brown); paint: 2.5 YR 4/1.5 (between dark reddish-gray and weak



Fig. 16 Pit VIII. Solidly painted und unburnished open and closed vessels.
1: no. 56 – 2: no. 49 – 3: no. 78 – 4: no. 65 (scale 1 : 2)

red) and 5 YR 5.5/4 (between reddish-brown and light reddish-brown); paint beneath base (lower level color slip): 5 YR 6/2.5 (between pinkish-gray and light reddish-brown)

Storage / excavation unit: basket no. 353

Cat. 57. One-handled goblet / cup (*fig. 6, 57*)

diam. rim: 13 cm (8 %)

solidly painted / unburnished; medium; fine

Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 5 YR 6/4–5/4

Storage / excavation unit: basket no. 350

Cat. 58. One-handled goblet / cup (*fig. 6, 58*)

solidly painted / unburnished; medium; fine; wheel-made

Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 2.5 YR 6.6/6 (light red)

Storage / excavation unit: basket no. 300

Cat. 59. Goblet (*fig. 6, 59*)

diam. base: 7 cm (15 %)

solidly painted / unburnished; small; fine; wheel-made

Colors: Fracture: 5 YR 7/6 (reddish-yellow); paint: 5 YR 4.5/1 (between dark gray and gray) and 5 YR 5/3 (reddish-brown)

Storage / excavation unit: basket no. 350

Cat. 60. Goblet (*fig. 6, 60*)

diam. base: 7.3 cm (10 %)

solidly painted / unburnished-lustrous monochrome (Mycenaean); small; fine; sandy; wheel-made

Colors: Fracture / surfaces: 5 YR 5/6 (yellowish-red); surface / core: 7.5 YR 5/3 (brown); paint: 2.5 YR 5/6 (red)

Storage / excavation unit: basket no. 300

Cat. 61. Goblet (*fig. 6, 61*)

diam. base: 6.4 cm (100 %)

solidly painted / unburnished; big; fine; wheelmade

Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 7.5 YR 4/2 (brown) to 5 YR 5/3 (reddish-brown)

Storage / excavation unit: basket nos. 300. 301. 326. 350. 353. 355

Cat. 62. Goblet (*fig. 6, 62*)

solidly painted / unburnished; medium; fine

Colors: Fracture / surfaces: 5 YR 6/6 (reddish-yellow); fracture / core: 5 YR 5/2 (reddish-gray); paint: 5 YR 5/4 (reddish-brown); paint underneath base (lower color paint layer): 5 YR 6/4 (light reddish-brown)

Storage / excavation unit: basket nos. 300. 326

Cat. 63. Goblet (*fig. 6, 63*)

solidly painted / unburnished; medium; fine; sandy; handmade?

Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 2.5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 326

Cat. 64. Goblet (*fig. 6, 64*)

solidly painted / unburnished; medium; medium-coarse; sandy

Colors: Fracture: 5 YR 5.5/6 (between yellowish-red and reddish-yellow); paint out: 2.5 YR 5/3 (reddish-brown); paint in: 2.5 YR 5/3.5 (reddish-brown)

Storage / excavation unit: basket no. 326

Cat. 65. Dipper (*fig. 7, 65*)

diam. rim: 11.2 cm (30 %)

solidly painted / unburnished; medium; medium-coarse

Colors: Fracture: 5 YR 5/6 (yellowish-red); paint: 10 R 5/7 (red)

Storage / excavation unit: basket nos. 300. 154

Cat. 66. Open shape (*fig. 7, 66*)

diam. rim: 11 cm (7.5 %)

solidly painted / unburnished; medium; fine

Colors: Fracture: 2.5 YR 5/6 (red); paint: 10 R 5/5 (between weak red and red)

Storage / excavation unit: basket no. 350

Cat. 67. Bowl (*fig. 7, 67*)

diam. rim: 12 cm (7 %)

solidly painted / unburnished; small; medium fine; sandy

Colors: Fracture: 7.5 YR 6.5/4 (between light brown and pink); paint: 10 R 4.5/4 (weak red)

Storage / excavation unit: basket no. 326

Cat. 68. Open shape (*fig. 7, 68*)

diam. rim: 10.6 cm (17 %)

solidly painted / unburnished?; medium; wheel-made

Colors: Fracture: 5 YR 5.5/6 (between yellowish-red and reddish-yellow); paint out: 10 R 4/4 (weak red); paint in: 10 R 5/5 (between weak red and red)

Storage / excavation unit: basket no. 300

Cat. 69. Bowl / basin (*fig. 7, 69*)

diam. rim: 23 cm (5 %)

solidly painted / unburnished?; medium; fine; sandy; wheel-made?

Colors: Fracture: 5 YR 6/6 (reddish-yellow); paint: 2.5 YR 5/6 (red)

Storage / excavation unit: basket no. 300

Cat. 70. Open shape (*fig. 7, 70*)

diam. base: 4.6 cm (50 %)

solidly painted / unburnished; medium; fine

Colors: Fracture 7.5 YR 6/4 (light brown); paint: 2.5 YR 5/4 (reddish-brown) and 2.5 YR 5/1 (reddish-gray)

Storage / excavation unit: basket no. 348

Cat. 71. Amphora (*fig. 7, 71*)

diam. rim: 8.3 cm (20 %)

solidly painted / unburnished; big; fine; sandy

Colors: Fracture 7.5 YR 6/5 (between light brown and reddish-yellow); paint: 7.5 YR 5/1.5 (between gray and brown)

Storage / excavation unit: basket nos. 354. 301. 154

Cat. 72. Closed shape (*fig. 7, 72*)

diam. rim: 11.2 cm (35 %)

solidly painted / unburnished; medium; fine / medium-coarse; wheel-made?

Colors: Fracture 5 YR 6/5 (between light reddish-brown and reddish-yellow); paint out: 5 YR 4/1.5 (between dark gray and dark reddish gray); paint in: 7.5 YR 6/3 (light brown)

Storage / excavation unit: basket no. 300

Cat. 73. Closed shape (*fig. 7, 73*)

diam. rim: 10 cm (5 %)

solidly painted / unburnished; small; fine; wheel-made

Colors: Fracture 2.5 YR 5.5/8 (between red and light red); paint: 2.5 YR 4/3 (reddish-brown); paint in: 2.5 YR 5/2 (weak red) and 2.5 YR 4/6 (red)

Storage / excavation unit: basket no. 326

Cat. 74. Closed shape (*fig. 7, 74*)

diam. rim: 9 cm (15 %)

solidly painted / unburnished; big; fine; sandy; handmade

Colors: Fracture 5 YR 5/6 (yellowish-red); paint: 7.5 YR 4/1 (dark gray) and 2.5 YR 4.5/3 (reddish-brown)

Storage / excavation unit: basket nos. 348. 300

Cat. 75. Closed shape (*fig. 7, 75*)

diam. rim: 16 cm (12.50 %)

solidly painted / unburnished; medium; fine; wheel-made

Colors: Fracture: 2.5 YR 5/6 (red); paint: 2.5 YR 5/5 (between reddish-brown and red) and 2.5YR 5/2 (weak red)

Storage / excavation unit: basket no. 350

Cat. 76. Closed shape (*fig. 7, 76*)

solidly painted / unburnished; medium; fine; sandy
Colors: Fracture 2.5 YR 6/6 (light red); paint: 2.5 YR 5/3 (reddish-brown)

Storage / excavation unit: basket no. 354

Cat. 77. Closed shape (*fig. 7, 77*)

solidly painted / unburnished; small; fine; sandy
Colors: Fracture 7.5 YR 6/4 (light brown); paint: 7.5 YR 4/2 (brown) and 5 YR 5/3.5 (reddish-brown)

Storage / excavation unit: basket no. 300

Cat. 78. Closed shape (*fig. 7, 78*)

solidly painted / unburnished; big; fine; sandy; wheelmade

Colors: Fracture 5 YR 5/3 (reddish-brown); paint out: 5 YR 4/1 (dark gray); paint in: 5 YR 4/3 (reddish-brown)

Storage / excavation unit: basket nos. 301. 348. 300. 154

Cat. 79. Closed shape (*fig. 7, 79*)

diam. base: ca. 8 cm (25 %)

solidly painted / unburnished; big; fine; handmade and wheelmade

Colors: Fracture 2.5 YR 5.5/6 (between red and light red); paint: 5 YR 4/1.5 (between dark gray and dark reddish-gray)

Storage / excavation unit: basket no. 300

Cat. 80. Closed shape (*fig. 7, 80*)

diam. base: 9 cm (35 %)

solidly painted / unburnished-lustrous monochrome (Mycenaean); medium; fine; sandy; handmade

Colors: Fracture 5 YR 5/4 (reddish-brown); paint: 7.5 YR 3.5/1 (between very dark gray and dark gray)

Storage / excavation unit: basket no. 326

Cat. 81. Closed shape (*fig. 7, 81*)

diam. base: 7.5 cm (22 %)

solidly painted / unburnished; medium; fine; sandy; wheelmade

Colors: Fracture 7.5 YR 6/4 (light brown); paint: 2.5 YR 5/4 (reddish-brown) and 2.5 YR 5/1 (reddish-gray)

Storage / excavation unit: basket no. 349

Cat. 82. Closed shape (*fig. 7, 82*)

solidly painted / unburnished; medium; fine; wheelmade

Colors: Fracture 5 YR 6/4 (light reddish-brown); paint: 5 YR 5.5/3 (between reddish-brown and light reddish-brown)

Storage / excavation unit: basket no. 300

Cat. 83. Goblet FS 263 (*fig. 8, 83*)

diam. rim: 25 cm (10 %)

Mycenaean monochrome; medium; fine

Colors: Fracture 5 YR 6/5 (between light reddish-brown and reddish-yellow); paint: 5 YR 4/1 (dark gray) and 2.5 YR 4/3 (reddish-brown)

Storage / excavation unit: basket no. 354

Cat. 84. Goblet FS 263 (*fig. 8, 84*)

diam. rim: 14 cm (10 %)

Mycenaean monochrome; medium; fine; sandy

Colors: Fracture / surface: 5 YR 5/6 (yellowish-red); fracture / core: 5 YR 5/3 (reddish-brown); paint: 2.5 YR 5/6 (red)

Storage / excavation unit: basket no. 354

Cat. 85. Goblet FS 263 (*fig. 8, 85*)

diam. rim: 15 cm (12.5 %)

Mycenaean monochrome / solidly painted and burnished; medium; fine

Colors: Fracture 5 YR 5/6 (yellowish-red); paint: 5 YR 4/1.5 (between dark gray and dark reddish-gray)

Storage / excavation unit: basket no. 354

Cat. 86. Goblet FS 263 (*fig. 8, 86*)

Mycenaean monochrome / solidly painted and unburnished; fine; small; wheelmade

Colors: Fracture 7.5 YR 6/4 (light brown); paint: 2.5 YR 5/6 (red) and 2.5 YR 5/1 (reddish-gray)

Storage / excavation unit: basket no. 300

Cat. 87. Goblet FS 263 (*fig. 8, 87*)

diam. base: 5.7 cm (65 %)

Mycenaean monochrome / solidly painted and burnished; medium; fine

Colors: Fracture / surfaces: 7.5 YR 6/4 (light brown); fracture / core: 7.5 YR 5/4 (brown); paint: 2.5 YR 3/1.5 (between dark reddish-gray and dark reddish-gray) and 7.5 YR 5/4 (brown)

Storage / excavation unit: basket no. 353

Cat. 88. Goblet FS 263 (*fig. 8, 88*)

diam. base: 10 cm (30 %)

Mycenaean monochrome / solidly painted and unburnished; medium; fine; sandy; wheelmade

Colors: Fracture 5 YR 6/6 (reddish-yellow); paint: 2.5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 355



Fig. 17 Mycenaean wares in Pit VIII. Solidly painted with semi lustrous paint (1–2), lustrous with occasional burnishing (3) and lustrous painted (4).
1: no. 92 – 2: no. 93 – 3: no. 90 – 4: no. 94 (scale 1 : 3)

Cat. 89. Goblet FS 263 (*fig. 8, 89*)
diam. base: 8 cm (15 %)
Mycenaean monochrome; medium; fine; sandy
Colors: Fracture 5 YR 6/6 (reddish-yellow); paint out: black, paint in: red
Storage / excavation unit: basket no. 353

Cat. 90. Crater FS 7–FS 9; (*fig. 8, 90*)
Mycenaean monochrome / solidly painted and unburnished; big; fine
Colors: Fracture / surfaces: 2.5 YR 5/6 (red); surface / core: 2.5 YR 5/3 (reddish-brown); paint: red
Storage / excavation unit: basket nos. 141. 347

Cat. 91. Crater FS 7–FS 9; (*fig. 8, 91*)
Mycenaean monochrome; burnished; medium; fine
Colors: Fracture 2.5 YR 6/8 (light red); paint: brown, dark red
Storage / excavation unit: basket no. 300

Cat. 92. Angular bowl FS 295 (*fig. 8, 92*)
diam. rim: approx. 26.5 cm
Mycenaean monochrome / semi-lustrous; big; medium-coarse
Colors: Fracture 5 YR 5/4 (reddish-brown); paint: 7.5 YR 4/3 (brown) to 5 YR 4/1 (dark gray); paint in: 5 YR 4/3 (reddish-brown)
Storage / excavation unit: basket nos. 348. 326

Cat. 93. Closed shape (*fig. 8, 93*)
diam. base: 11.4 cm (50 %)
Mycenaean monochrome / semi-lustrous; big; fine; handmade
Colors: Fracture 5 YR 5/4 (reddish-brown); paint: 2.5 YR 3.5/3 (between dark reddish-brown and reddish-brown); paint in: 5 YR 6/6 (reddish-yellow)
Storage / excavation unit: basket nos. 353. 349. 141. 350

Cat. 94. Goblet FS 254 (*fig. 9, 94*)
diam. base: 6 cm (15 %)
Mycenaean painted; medium; fine
Colors: Fracture 2.5 Y 8/2 (pale Yellow); surface / slip: 10 YR 8/2 (very pale brown); paint: black
Storage / excavation unit: basket no. 353

Cat. 95. Open shape (*fig. 9, 95*)
diam. base: 7.3 cm (42 %)
Mycenaean painted; traces of burnishing in; medium; fine (import?)
Colors: Fracture 7.5 YR 6/4 (light brown); surface out: 10 YR 7/2.5 (between light gray and very pale brown); surface in: 10 YR 7.5/3 (very pale brown); paint: brown, black
Storage / excavation unit: basket nos. 349. 300

Cat. 96. Closed shape (*fig. 9, 96*)
Mycenaean painted; inverted lily FM 9; small; fine (import?); wheelmade

Colors: Fracture not visible; surface out: 7.5 YR 7/5 (between pink and reddish-yellow)

Storage / excavation unit: basket no. 349

Cat. 97. Closed shape (*fig. 9, 97*)

Mycenaean painted; scale pattern FM 70; small; fine (import?); wheelmade

Colors: Fracture 7.5 YR 6/4 (light brown); paint: 2.5 YR 5/4 (reddish-brown) and 2.5 YR 5/1 (reddish-gray)

Storage / excavation unit: basket no. 349

Cat. 98. Closed shape (*fig. 9, 98*)

Mycenaean painted; zig zag FM 61; small; fine; wheelmade

Colors: Fracture 5 YR 6/6 (reddish-yellow); surface out: 10 YR 7.5/3 (very pale brown); surface in: 7.5 YR 7/4 (pink); paint: 10 R 3/1 (dark reddish-gray) and 10 R 4/4 (weak red)

Storage / excavation unit: basket no. 326

Cat. 99. Closed shape (*fig. 9, 99*)

Mycenaean painted; traces of band and paint; small; fine (import?); wheelmade

Colors: Fracture 2.5 YR 6.5/2 (pale red); surface: 2.5 YR 7/2.5 (between light red and light reddish-brown); paint black

Storage / excavation unit: basket no. 300

Cat. 100. Goblet with high swung handles

FS 272 (*fig. 9, 100*)

fine plain (Mycenaean); rough / standard surface; medium; fine

Colors: Fracture / out: 2.5 YR 6/6–7.5 YR 7/4; fracture / in: 10 YR 7/4–2.5 YR 6/6; surface: 10 YR 8/2 (very pale brown)

Storage / excavation unit: basket no. 353

Cat. 101. Cup / dipper (*fig. 9, 101*)

diam. rim: 11.5 cm (5 %)

fine plain (Mycenaean); surface standard; small; fine; sandy; wheelmade

Colors: Fracture 5 YR 6/6 (reddish-yellow); surface: 7.5 YR 7/4 (pink)

Storage / excavation unit: basket no. 300

Cat. 102. Cup / dipper (*fig. 9, 102*)

diam. rim: 11.3 cm (12 %)

fine plain (Mycenaean); medium; fine; sandy; wheelmade

Colors: Fracture 5 YR 6.5/6 (reddish-yellow); surface: 7.5 YR 7.5/3 (pink)

Storage / excavation unit: basket no. 349

Cat. 103. Goblet (*fig. 9, 103*)

diam. base: 5.4 cm (20 %)

fine plain (Mycenaean); surface polished; small; fine (import?); wheelmade

Colors: Fracture 5 Y 7/2 (light gray); surface: 2.5 Y 7.5/2 (between light gray and pale yellow)

Storage / excavation unit: basket no. 300

Cat. 104. Conical cup FS 204 (*fig. 9, 104*)

diam. rim: 12 cm (7 %)

fine plain (Mycenaean); surface rough; small; fine; wheelmade

Colors: Fracture 5 YR 5/6 (yellowish-red); surface: 7.5 YR 6.5/4 (between light brown and pink)

Storage / excavation unit: basket no. 326

Cat. 105. Basin (*fig. 9, 105*)

diam. rim: 34 cm (4 %)

fine plain (Mycenaean); small; fine; wheelmade

Colors: Fracture 5 YR 6/6 (reddish-yellow); surface: 7.5 YR 7/3.5 (pink)

Storage / excavation unit: basket no. 349

Cat. 106. Amphora (*fig. 9, 106*)

diam. rim: 14 cm (45 %)

plain fine; big; fine; wheelmade

Colors: Fracture 2.5 YR 5/8 (red); surface: 5 YR 6/6 (reddish-yellow) and 2.5 YR 5.5/6 (between red and light red)

Storage / excavation unit: basket nos. 326. 353. 349. 300

Cat. 107. Goblet (*fig. 10, 107*)

diam. rim: 26 cm (5 %)

plain / burnished-solidly painted; medium; medium-coarse with schist; gritty

Colors: Fracture 2.5 YR 4.5/8 (red); surface out: 2.5 YR 5/6 (red) and 2.5 YR 5/2 (weak red); surface in: 2.5 YR 6/6 (light red) and 2.5 YR 5/1 (reddish-gray)

Storage / excavation unit: basket nos. 348. 162

Cat. 108. Crater (*fig. 10, 108*)

diam. rim: ca. 30 cm (7 %)

plain (?) burnished; medium; fine

Colors: Fracture 2.5 YR 5/8; surface out: 2.5 YR 6/6 (light red); surface in: 2.5 YR 6/6 (light red) to 2.5 YR 5/6 (red)

Storage / excavation unit: basket no. 354

Cat. 109. Closed shape (*fig. 10, 109*)

diam. rim: 22.8 cm (6 %)

plain burnished; medium; fine

Colors: Fracture 7.5 YR 5/3 (brown); surface out: 7.5 YR 6/3 (light brown); surface in: 7.5 YR 7/3.5 (pink)

Storage / excavation unit: basket no. 353



Fig. 18 Pit VIII. Aeginetan with red, iron-based paint (no. 115), Aeginetan bichrome (no. 124)

Cat. 110. Closed shape (*fig. 10, 110*)
plain burnished; medium; medium-coarse; handmade
Colors: Fracture / surfaces: 2.5 YR 5/8 (red); fracture / core: 5 YR 6/4 (light reddish-brown); surface: 7.5 YR 7/4 (pink)
Storage / excavation unit: basket no. 353

Cat. 111. Basin (*fig. 10, 111*)
diam. rim: 29 cm (5 %)
plain; medium; medium-coarse; sandy; wheelmade
Colors: Fracture 2.5 YR 5/7 (red); surface out: 7.5 YR 7/4 (pink); surface in: 7.5 YR 7/4 (pink) and 2.5 YR 5/6 (red)
Storage / excavation unit: basket no. 300

Cat. 112. Closed shape (*fig. 10, 112*)
diam. rim: 14.5 cm (10 %)
plain; medium; medium-coarse; handmade (?)
Colors: Fracture / surfaces: 5 YR 6/6 (reddish-yellow); fracture / core: 5 YR 5/1 (gray); surface: 5 YR 6/4 (light reddish-brown)
Storage / excavation unit: basket no. 300

Cat. 113. Closed shape (*fig. 10, 113*)
plain; small; medium-coarse; wheelmade (?)
Colors: Fracture / surfaces: 2.5 YR 5/7 (red); fracture / core: 2.5 YR 5/1 (reddish-gray); surface out: 10 YR 7/2.5 (between light gray and very pale brown); surface in: 7.5 YR 6/4 (light brown)
Storage / excavation unit: basket no. 300

Cat. 114. Carinated bowl (*fig. 10, 114*)
solidly painted, polished, red; small; medium-coarse with mica (of ›some‹ density) and schist (import?); sandy; handmade
Colors: Fracture 2.5 YR 3.5/6 (between dark red and red); surface: 10 R 4/5 (between weak red and red)
Storage / excavation unit: basket no. 326

Cat. 115. Amphora / hydria (*fig. 11, 115*)
diam. rim: 17 cm (7 %)
Aeginetan with red paint (lustrous); big; fine; sandy; handmade
Colors: Fracture / core: 7.5 YR 7/1.5 (between light gray and pinkish gray); fracture / surfaces: 5 YR 5/6 (yellowish-red); surface out: 10 YR 8/2.5 (very pale brown) and 5 YR 7/5 (between pink and reddish-yellow); surface in: 5 YR 7/6 (reddish-yellow)
Storage / excavation unit: basket nos. 162. 300

Cat. 116. Amphora / hydria (*fig. 11, 116*)
diam. rim: 17 cm (10 %)
Aeginetan with red paint (lustrous); medium; medium-coarse; handmade
Colors: Fracture / core: 7.5 YR 7/1 (light gray); fracture / surfaces: 2.5 YR 6/6 (light red); fracture / inner zones out / in: 7.5 YR 7/4 (pink); surface: 7.5 YR 7/4 (pink); paint: red
Storage / excavation unit: basket no. 353

Cat. 117. Closed shape (*fig. 11, 117*)
Aeginetan with red paint (dull); small; fine; sandy; wheelmade?
Colors: Fracture 5 YR 5/6 (yellowish-red); surface out: 7.5 YR 7/4 (pink); surface in: 5 YR 7/5 (between pink and reddish-yellow); paint red (2.5 YR 5/6)
Storage / excavation unit: basket no. 300

Cat. 118. Closed shape (*fig. 11, 118*)
Aeginetan with red paint (lustrous); medium; fine; sandy; handmade
Colors: Fracture / surfaces: 2.5 YR 6/7 (light red); surface core: 7.5 YR 6/3 (light brown); surface: 2.5 YR 7/7 (light red)
Storage / excavation unit: basket no. 349

Cat. 119. Closed shape (*fig. 11, 119*)
Aeginetan with red paint (lustrous / dull); medium-coarse
Colors: surface: 10 YR 8/2 (very pale brown); paint: red
Storage / excavation unit: basket no. 353

Cat. 120. Amphora / hydria (*fig. 11, 120*)
diam. rim: 13.9 cm (10 %)
Aeginetan matt painted; medium; fine / medium-coarse; sandy; wheelmade?
Colors: Fracture / surfaces: 2.5 YR 5/8 (red); frac-

ture / core: 7.5 YR 5/1 (gray); surface: 10 YR 7.5/3 (between pale brown and very pale brown)
Storage / excavation unit: basket no. 300

Cat. 121. Amphora / hydria (*fig. 11, 121*)

Aeginetan matt painted (?); medium; fine; sandy; wheelmade?

Colors: Fracture / surfaces: 7.5 YR 6/4 (light brown); fracture / core: 2.5 YR 6/6 (light red); surface: 10 YR 7.5/3 (very pale brown); paint: 10 YR 5/1 (gray)
Storage / excavation unit: basket no. 300

Cat. 122. Amphora / hydria (*fig. 11, 122*)

Aeginetan matt painted; medium; medium-coarse
Colors: Surface: 2.5 Y 8/2 (pale Yellow); paint: black
Storage / excavation unit: basket no. 353

Cat. 123. Hydria (*fig. 11, 123*)

Aeginetan matt painted (?); medium; medium-coarse

Colors: Fracture 2.5 YR 6/8 (light red); surface out: 10 YR 7.5/2 (between light gray and very pale brown); surface in: 5 YR 7/4 (pink); paint: 2.5 YR 5.5/2 (between weak red and pale red)
Storage / excavation unit: basket no. 354

Cat. 124. Closed shape (*fig. 11, 124*)

Aeginetan bichrome; paneled pattern; medium; medium-coarse; sandy; handmade

Colors: Fracture / surfaces: 2.5 YR 6/8 (light red); fracture / core: 5 YR 6/1 (gray); surface out: 7.5 YR 7/4 (pink); surface in: 5 YR 6/5 (between light reddish-brown and reddish-yellow); paint: 5 YR 5/3.5 and 5 YR 6/5 (reddish-brown and between light reddish-brown and reddish-yellow)
Storage / excavation unit: basket no. 326

Cat. 125. Closed shape (*fig. 11, 125*)

diam. base: approx. 5.5 cm

Aeginetan plain; medium; medium-coarse; sandy; handmade

Colors: Fracture: 2.5 YR 6/6 (light red); surface: 10 YR 7/3 (very pale brown)
Storage / excavation unit: basket no. 300

Cat. 126. Closed shape (*fig. 11, 126*)

diam. base: 8.3 cm (15 %)

Aeginetan plain; medium; medium-coarse; sandy; handmade

Colors: Fracture / surfaces: 2.5 YR 6/6 (light red); fracture / core: 10 YR 6/3 (pale brown); surface: 10 YR 7/3 (very pale brown)
Storage / excavation unit: basket no. 300

Cat. 127. Closed shape (*fig. 11, 127*)

Aeginetan (?) plain; medium; medium-coarse; handmade

Colors: Fracture / surfaces: 10 YR 6/4 (light Yellowish-brown); fracture / core: 5 YR 6/6 (reddish-yellow); traces of paint?

Storage / excavation unit: basket no. 353

Cat. 128. Cooking pot (*fig. 12, 128*)

diam. rim: approx. 24 cm

Aeginetan cooking ware; big; medium-coarse; sandy; handmade

Colors: Fracture: 10 YR 4/1 (dark gray); surface out: Gley 1 3/N-2.5/N (between black and very dark gray); surface in: 7.5 YR 4/1 (dark gray)

Storage / excavation unit: basket nos. 353. 300. 301. 354

Cat. 129. Cooking pot (*fig. 12, 129*)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture / surfaces: 5 YR 4/3 (reddish-brown); fracture / core: 5 YR 3/1 (very dark gray); surface: secondarily burnt

Storage / excavation unit: basket no. 353

Cat. 130. Cooking pot (*fig. 12, 130*)

diam. rim: 19 cm (10 %)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture: 5 YR 4/4 (reddish-brown); surface in: 5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket nos. 349. 347

Cat. 131. Cooking pot (*fig. 12, 131*)

diam. rim: 14 cm (7.5 %)

Aeginetan cooking ware; medium; medium-coarse; sandy; handmade?

Colors: Fracture / surface out: 5 YR 4/6 (yellowish-red); fracture / surface in: 5 YR 3/3 (dark reddish-brown); surface out: 5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 300

Cat. 132. Cooking pot (*fig. 12, 132*)

diam. rim: 12 cm (10 %)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture: 5 YR 4/4 (reddish-brown); surface out: 2.5 YR 5/3.5 (reddish-brown); surface in: 5 YR 4.5/4 (between reddish-brown and light reddish-brown)

Storage / excavation unit: basket no. 349

Cat. 133. Cooking pot (*fig. 12, 133*)

diam. rim: approx. 15 cm (7 %)

Aeginetan cooking ware; medium; medium-coarse; gritty; handmade?

Colors: Fracture / surfaces: 2.5 YR 5/7 (red); fracture / core: 2.5 YR 5/1 (reddish-gray); surface: 10 YR 7/3 (very pale brown)

Storage / excavation unit: basket no. 353

Cat. 134. Cooking pot (*fig. 12, 134*)

diam. rim: 9 cm (20 %)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture: 5 YR 5/6 (yellowish-red); surface: 5 YR 7/6 (reddish-yellow)

Storage / excavation unit: basket no. 349

Cat. 135. Cooking pot (*fig. 12, 135*)

Aeginetan cooking ware; small; medium-coarse; handmade

Colors: Fracture / surfaces: 2.5 YR 4.5/6 (between reddish-brown and red); surface: secondarily burnt

Storage / excavation unit: basket no. 349

Cat. 136. Cooking pot (*fig. 12, 136*)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture / surfaces: 7.5 YR 4/2 (brown); surface in: 7.5 YR 5/4 (brown)

Storage / excavation unit: basket no. 349

Cat. 137. Cooking pot (*fig. 12, 137*)

Aeginetan cooking ware; big; medium-coarse; sandy; handmade

Colors: Fracture: 2.5 YR 5/7 (red); surface: 2.5 YR 5/7 (red)

Storage / excavation unit: basket no. 326. 155

Cat. 138. Cooking pot (*fig. 12, 138*)

Aeginetan cooking ware; medium; medium-coarse; sandy; handmade

Colors: Fracture: 5 YR 5/4 (reddish-brown); surface: 2.5 YR 5/4 (reddish-brown); secondarily burnt

Storage / excavation unit: basket no. 326

Cat. 139. Cooking pot (*fig. 12, 139*)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture / surface out: 5 YR 4/3 (reddish-brown); fracture / surface in: 7.5 YR 5/1 (gray); surface: 7.5 YR 6/4 (light brown)

Storage / excavation unit: basket no. 353

Cat. 140. Cooking pot (*fig. 12, 140*)

diam. base: 13.5 cm (22 %)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture / surfaces: 2.5 YR 5/8 (red); fracture / intermediate zones: 2.5 YR 5/3 (reddish-brown); fracture / core: 7.5 YR 4/1 (dark gray); surface: 5 YR 6/3 (light reddish-brown) and 2.5 YR 5/4 (reddish-brown)

Storage / excavation unit: basket no. 326

Cat. 141. Cooking pot (*fig. 12, 141*)

diam. base: 7.5 cm (40 %)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture / surfaces: 5 YR 4/6 (yellowish-red); fracture / core: 5 YR 5/2 (reddish-gray); surface: 5 YR 6/3 (light reddish-brown) and 5 YR 5/3 (reddish-brown), secondarily burnt, potters mark

Storage / excavation unit: basket no. 354

Cat. 142. Cooking pot (*fig. 12, 142*)

diam. base: 6.1 cm (40 %)

Aeginetan cooking ware; medium; medium-coarse; handmade

Colors: Fracture: 5 YR 4/6 (yellowish-red); surface: secondarily burnt

Storage / excavation unit: basket no. 353

Cat. 143. Lid (*fig. 12, 143*)

Aeginetan cooking ware; small; medium-coarse; handmade

Colors: Fracture / surfaces: 5 YR 4/3 (reddish-brown); fracture / core: 5 YR 4/2 (dark reddish-gray); surface out: secondarily burnt; surface in: 5 YR 6/4 (light reddish-brown)

Storage / excavation unit: basket no. 353

Cat. 144. Cooking pot (*fig. 12, 144*)

diam. rim: 14 cm

cooking ware; small; fine; sandy; wheelmade?

Colors: Fracture / surface out: 7.5 YR 3/2 (dark brown); fracture / surface in: 5 YR 3/4 (dark reddish-brown); surface: secondarily burnt

Storage / excavation unit: basket no. 300

Cat. 145. Cooking pot (*fig. 12, 145*)

diam. rim: 12.2 cm (12.5 %)

cooking ware; medium; medium-coarse; orange gritty; handmade

Colors: Fracture: 5 YR 4/6 (yellowish-red); surface: 5 YR 6/4 (light reddish-brown); secondarily burnt

Storage / excavation unit: basket no. 353

Cat. 146. Cooking tripod (*fig. 12, 146*)

cooking ware; medium; medium-coarse (schist?); sandy; handmade

Colors: Fracture / surfaces: 7.5 YR 4/2 (brown); fracture / core: 7.5 YR 5/4 (brown); surface out: 7.5 YR 5/2.5 (brown), surface in: 7.5 YR 6/3 (light brown); secondarily burnt

Storage / excavation unit: basket no. 326

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