

BANDED PITHOI OF LERNA III

(PLATES 19–30)

FRAGMENTS of pithoi¹ are abundant in Early Helladic levels at Lerna, as at other sites. Rarely is it possible to restore enough of one vessel to recover any of its dimensions, but fabric, shapes of rims and handles, and decoration are well known. The clay is generally full of impurities but well fired and very hard, and averaging 0.015 in thickness;² the color varies widely, from buff to pink to gray, and the surface is usually left plain, occasionally smoothed, less often coated with slip or a thin red or black glaze. The commonest rim profile is a simple thickening, broader on the exterior than on the interior of the vessel, and fairly level on top. Occasionally it flares outward (238–240). Slightly upturned ledge handles are common, but vertical strap handles also occur.

Two fragmentary undecorated pithoi were found *in situ* in Room DM³ and are therefore of slightly earlier date than the House of the Tiles; of these, the East Pithos (L. 752, Pl. 19) provides us with dimensions which would seem typical for this class of ware. It stands 1.09 in height, with a diameter of 0.49 at the rim. The fabric is coarse, gray, and stony, and the surface is carelessly smoothed, chiefly dark gray but red below. Two of the original three small upturned ledge handles are preserved at the neck, as well as a pair of applied rope bands between them. The second, or West, Pithos in Room DM is similar but is preserved only in the lower part. Of the impressed pithos fragments, 240 provides an estimated diameter at the rim of 0.35 and also shows the position of a ledge handle, set high on the body just below the neck.

Most fragments of pithoi are undecorated. Where decoration appears, it is commonly a narrow horizontal strip of clay indented with the fingers to resemble rope (East Pithos, Pl. 19, and 238, Pl. 23). But we have also some sixty-seven fragments with designs impressed on horizontal bands which ran about the upper part of the pithos. It is evident, from the repetition of the design in many cases, that the

¹ I should like to thank Professor J. L. Caskey for his help and permission to study the Lerna pithoi and hearths. The photographs were done by J. L. Caskey, and the developing and printing at the Agora Excavations under the direction of Alison Frantz. The drawings are by Piet de Jong; they represent, where possible, the original complete designs rather than exact reproductions of existing impressions. The research in Greece was assisted by Penrose Fund Grant no. 2236 of the American Philosophical Society.

² From 0.010 (209) to 0.021 (215); the thickness at the band runs from 0.012 (207) to 0.027 (215).

³ M. H. Wiencke, "Further Seals and Sealings from Lerna," *Hesperia*, XXXVIII, 1969, pp. 502–506, plan fig. 1.

impressions were made by cylinders, whose dimensions can often be recovered.⁴ The bands themselves vary in width from 0.027 to 0.081. **240** (Pl. 23) shows clearly the common arrangement of the decoration. Two bands run around the upper part of the pithos body; the upper band lies at the level of the ledge handle and the design is carried right over the top of the handle itself.⁵ Many fragments show a distinct curve in the band owing to its placement on the upper part of the pithos body.⁶ The impressed band may also be used together with a rope band on the same pithos (**238**, **213**).

The preserved fragments represent some twenty-eight original pithoi, possibly as many as thirty-one, decorated with at least twenty-six, perhaps twenty-eight, different cylinders. There is some evidence for the decoration of more than one pithos with the same cylinder. The quality of impression varies as much as does the quality of the cylinder. On some pithoi, the band was designed to accommodate the full height of the cylinder, and the fabric was sufficiently fine to take a clear impression (**240**, **220**). On others, very often, the band is considerably narrower than the roller (**233**, **251**); frequently the impressions cut into each other or are carelessly made (**228** superposition, **249** poor impression, **211** overlapping, **221**, **231**, **217** warped).

The same type of cylinder or roller was also used on one other class of pottery, the large circular hearths best illustrated by the example found *in situ* in building BG: **270** (Pl. 26).⁷ This hearth is unusual in its size (D. 1.15), and its central depression surrounded by an impressed flame pattern, but the coarse fabric corresponds to that of the other hearths and pithoi. The underside is unfinished and rough from contact with the surface on which the hearth was constructed. Other fragments, from some nine smaller hearths, are also rough below. No diameters can be obtained from these smaller fragments, but their rims measure from 0.039 to 0.043 in width, in contrast to the 0.10 width of **270**. Some of the fragments, too, are not impressed with cylinders but, rather, incised; both methods were evidently in favor and produced very similar effects.

A number of undecorated fragments of coarse hearths as well come from Lerna III contexts; the most interesting is L. 542, from the House of the Tiles, a large fragment (D. *ca.* 0.70) very like **268** in its raised square rim profile, and made of rough stony cream-colored clay with the surface decorated with thin black paint and, originally, three strips of rope band in the center of the pan. The various other

⁴ The cylinders varied greatly in size. Diameters range from 0.033 (S104, S99) to 0.054 (S98, S100). About lengths it is difficult to be exact, but S118 must have been at least 0.11 long, while S102 was only 0.04. In general the length of the cylinder was about equal to its diameter, or somewhat greater; S118 and S104 were unusually tall and slender.

⁵ Other ledge handles bearing impressions: **230**, **259**. Two bands preserved: **217**.

⁶ Sherds showing curve: **212**, **215**, **241**, **245**, **250**, **253**, **256**.

⁷ *Hesperia*, XXVII, 1958, p. 130, pl. 32, c, d; XXVIII, 1959, p. 203, pl. 42, a, b.

small undecorated fragments of Lerna III hearths show the same oatmeal fabric and raised rims (0.047-0.08 high) of rounded or square profile.⁸

The fragments of the banded pithoi were often widely scattered like any other class of sherds, and a number of them were discovered in strata of Lerna IV and even V, a few even on the surface of the mound. The majority, however, came from phases in established late Lerna III context. The largest group of stratified sherds came chiefly out of the debris associated with the destruction of the House of the Tiles, although not from the House itself but from the area surrounding it. Fragments of at least nine original banded pithoi can be associated with this debris (**207-212**, **214-216**, **220**, **221-224**, **226-228**, **238-239**, **249-250**, **251**, **259**). Except for the small single fragments **220** and **259**, each pithos is represented by more than one sherd, sometimes by as many as seven, and these sherds have been recovered from widely separated locations. **251**, for example, consists of seven joined sherds from areas north, south, and west of the House of the Tiles; **214-216** includes seven sherds which come from both north and south of the House of the Tiles. We may assume that the broken bits of pithoi were raked out of their original situations either within or without the House of the Tiles when the burnt debris was carefully mounded after the destruction. Occasional color variation among sherds of the same pithos (**207-212**) shows that the vessels were broken before the fire.

The fragments of the large section of pithos **240** were found together except for one piece from a short distance away, and consequently we may regard this pithos as having stood originally not far from its place of discovery, outside the northeast corner of the House of the Tiles. The pieces were found in the earliest Lerna IV levels. They may reasonably be assigned to the period of the House of the Tiles, since no whole pithoi or very large fragments of this type were ever found in levels of Lerna IV, and fragments from a number of other pithoi have been found scattered in both Lerna III and Lerna IV contexts (**214-216**, **231-237**, **238-239**).

A few groups of banded pithoi and hearth sherds can be assigned to phases earlier than that of the House of the Tiles. These sherds were not as a rule dispersed so widely. Only the fragments **230-237** were scattered as far apart as areas D and J. The original location of this pithos is perhaps represented by those of its sherds found in Room A of the fortifications. A large group of sherds, **244-247**, is to be associated with Room DM. A second group (**261-265**), found chiefly in levels just above Room DM, may perhaps also be associated with it. Other pithos fragments from

⁸ The coarse-ware hearths are not to be confused with the common pan-hearths which occur in this same Lerna III period. These pans are of a much thinner, less impure fabric, hard, brittle, usually brown. The bottoms are slightly rounded and rough on the underside; the rims slope outward but dip sharply to give the pan a scalloped appearance. Occasionally the rims are pierced with holes, and rarely they are decorated with a strip of applied clay. A specimen is illustrated in Blegen, *Korakou*, fig. 15. Examples from Lerna include L. 1504 from a Lerna III bothros, and L. 1379 from Room QR.

established Lerna III c context, if not from specific rooms, are **217-218**, **252-253**, and **255**. To the same earlier E. H. II period belongs the hearth found *in situ* in Building BG, **270**, and another small hearth fragment, **269**.

The remaining fragments cannot be assigned definitely to a single period on the basis of stratigraphy. Some were found in association with mixed Lerna III and IV sherds (**204**, **241**, **257**, **258**, **268**), fewer in Lerna IV context (**201-203**, **205**, **225**, **242**, **254**, **266**) and even Lerna V (**243**, **260**), and a few on the surface of the mound (**206**, **256**). Such dispersal of single sherds in later levels is, of course, commonplace. The sherds of **201-203** can certainly be attributed to Lerna III on the basis of comparison with those from Zygouries and Tiryns which were stamped with the same cylinder.⁹

CATALOGUE

The catalogue is arranged typologically by the designs on the cylinders: spiral patterns, followed by herringbones and zigzags. The impressed pithoi precede the hearths. The fabric of individual sherds corresponds in general to the description of pithos fabric given above, except where otherwise noted. Occasionally the color varies among sherds of the same vessel, and this variation is recorded.

IMPRESSED PITHOI

S87. Pl. 27. *Hesperia*, XXVIII, 1959, p. 206, pl. 42, d. W. band 0.081. Circum. roller 0.162. D. roller 0.052.

Two rows of running spirals, four in each row, the interstices between rows filled one with a pellet, two together with a running dog, the fourth with a smaller object, also possibly an animal. Sharply cut. The dog has a long pointed tail, a long nose, and pointed ears.

Examples:

201 (L. 1564 a), Pl. 19; Lerna IV level, trench GB, above the fortification walls of Rooms A and B; buff surface.

202 (L. 1564 b), Pl. 19; Lerna IV level, Area GQ, area above the easternmost fortification walls; pink surface.

203 (L. 1564 c), Pl. 19; Lerna IV level, Area JA, western part of square E7; buff surface.

All from same pithos, with thin red to black glaze paint in a band above and below the design. The design was impressed by the same roller used on pithos sherds discovered at Tiryns (K. Müller, *Tiryns*, IV, Munich, 1938, pl. XIX) and Zygouries (C. Blegen, *Zygouries*, Cambridge, 1928, pl. 114, 6).

S88. Pl. 27.

Max. W. band pres. 0.072. L. design pres. 0.10. Max. W. pres. band 0.072.

Four rows of running spirals, the lowest row incomplete. The lines are narrow, the cutting rounded.

Examples:

204 (L. 1565), Pl. 19; Lerna III and IV levels, Trench A, Square G7; buff surface, thin gray paint above and below band, vestiges of rope band below.

205 (L. 1566), Pl. 19; Lerna IV level, Trench GL, above House of the Tiles and Room CA; buff to gray surface.

206 (L. 1567), Pl. 19; surface find; pink surface.

205 and **206** may come from the same pithos; **204** comes from a different one.

S89. Pl. 27.

W. narrow band 0.05-0.035. W. broad band ca. 0.075. Circum. roller 0.139. D. roller 0.041.

The narrow bands give the basic design, two

⁹ See below. *Hesperia*, XXVIII, 1959, p. 206, pl. 42, d.

rows of concentric circles, four in each row, with lines or smaller concentric circles in the interstices, and a pellet in the center of each circle. Careful and rounded cutting. The wide bands bear two or three overlapping impressions, somewhat confused by superposition and flattening.

Examples:

207 (L. 1568 a), Pl. 20; Lerna III and IV, Trench A, square G7; gray. Wide band.

208 (L. 1568 b), Pl. 20; Lerna III and IV, Trench A, square G7; gray. Narrow band.

209 (L. 1568 c), Pl. 20; Area J, southern debris of House of the Tiles; pinkish gray. Narrow band.

210 (L. 1568 d), Pl. 22; Lerna III level, Trench J, south of House of the Tiles; pinkish gray. Narrow band.

211 (L. 1568 e), Pl. 20; Lerna III phase c, south and east of Tower A; buff. Wide band.

212 (L. 1568 f), Pl. 20; western debris of House of the Tiles, Area BC; buff to gray to pink. Narrow band.

213 (L. 1569), Pl. 20; Lerna IV, fill of House 47 and below; yellowish buff, two unclear strips probably rope bands, smear of thin black paint. The impression is much flattened, in the manner of **211**.

All these except **213** belong to one pithos which was decorated with two bands, one wide and one narrow, produced by the same cylinder. **213** is probably from another pithos impressed with the same roller.

S90. Pl. 27.

W. band 0.068 (**214**), 0.064 (**215**), 0.06 (**216**). Circum. roller 0.149 (**214**), 0.138 (**215**); the impressions are not perfectly made, and consequently furnish different dimensions on different sherds. D. roller 0.047 (**214**).

Two rows of incomplete single spirals, three in each row, large and carelessly cut; curving lines in the interstices. On the roller itself, the spirals may have formed two running series, and the roller may have had a length, when complete, of 0.09.

Examples:

214 (L. 1570 a), Pl. 20; four fragments joined. First: northern and western debris of House of the Tiles, Area BA. Second: Lerna IV, above House of the Tiles, Area B. Third: Lerna III and IV levels, south of House of the Tiles, Area GP. Fourth: Lerna IV level, north of House of the Tiles, Area BD.

215 (L. 1570 b); Pl. 21; two fragments joined. First: northern debris of House of the Tiles, Area BD. Second: mixed level outside southwest corner of House of the Tiles.

216 (L. 1570 c), Pl. 20; northern debris of House of the Tiles, Area BD.

Thin black paint preserved below band on **215** and **216**.

S91. Pl. 27.

W. band 0.06 (**217**), 0.055 (**218**). Circum. roller 0.145. D. roller 0.046.

Three panels, separated by vertical lines, each panel containing a number of irregularly interlocking spirals, usually S spirals. Traces of a border of wavy lines which grow out of the vertical lines. Irregular but fairly fine cutting.

Examples:

217 (L. 1571 a), Pl. 21; Lerna III c level, square G7; buff. Two bands of impression.

218 (L. 1571 b), Pl. 20; Lerna III c or possibly House of the Tiles level, square G7; buff interior, gray-buff exterior.

219 (L. 1571 c), Pl. 20; Lerna IV levels, southern part of square F7; buff exterior.

All clearly from same pithos.

S92. Pl. 28. *Hesperia*, XXV, 1956, pl. 44, b.

W. band 0.064. L. design pres. 0.089. H. roller 0.056.

Two rows of running spirals, a row of chevrons between them, and a line of zigzags above; a cross in one of the interstices and a second cross, or a T, in another. Careful even cutting, raised portions flat.

Example:

220 (L. 1572), Pl. 21; southern debris of House of the Tiles, Area J.

S93. Pl. 27.

W. band 0.037 (**223**) to 0.041 (**221**). L. design pres. 0.192.

Four single spirals growing out of a line border, with linear filling motifs below them. In **222**, another single spiral and parts of several others with further linear filling motifs; in **223**, parts of two more spirals.

Examples:

221 (L. 1573 a), Pl. 21; western debris of House of the Tiles, Area BC.

222 (L. 1573 b), Pl. 22; Lerna III levels, trench J, south of House of Tiles.

223 (L. 1573 c), Pl. 22; classical well in Area BA, northwest corner of House of Tiles.

S94.

W. band pres. 0.035. L. design pres. 0.089.

A series of single spirals with filling motifs. Resembles **221-223** and may perhaps be made by the same roller.

Example:

224 (L. 1574), Pl. 21; western debris of House of the Tiles, below round stones of circle, Area BC; fabric like that of **221-223**.

S95. Pl. 28.

W. band pres. 0.036. L. design pres. 0.115.

Two or three rows of single spirals growing out of a horizontal line. The design was not applied so as to be parallel with the band. Deep, rounded, not very fine cutting.

Example:

225 (L. 1575), Pl. 21; Lerna IV levels, trench GL, south of House of the Tiles, square F7.

S96. Pl. 28.

W. band 0.042 (**226**), 0.037 (**227**, **228**), 0.036 (**229**). Circum. roller 0.14. D. roller 0.045.

Three single spirals in a row, followed by a fourth which grows out of three horizontal lines, beneath which are two loops or spirals. Further loops or spirals, unclear, fill the space below the single spirals. Cutting deep, rounded, careless.

Examples:

226 (L. 1576 a), Pl. 22; **227** (L. 1576 b), Pl. 21; **228** (L. 1576 c), Pl. 21; all from northern debris of House of the Tiles, Area BD; gray.

229 (L. 1577), Pl. 23; Lerna III c level, Room C; pinkish buff; perhaps from the same vessel as the above fragments, or from another, bearing probably the same design.

S97.

W. band from 0.032 to 0.045. Circum. roller *ca.* 0.138. D. roller *ca.* 0.044.

Two rows of squares, probably five in each row; a single spiral in each square. Some of the lines between spirals in the lower row are omitted. The design was unevenly applied; the horizontal line was probably level on the roller itself. Sharp, narrow, fairly careful cutting, but impurities in the clay interfere with the impressions.

Examples:

230 (L. 1578 a), Pl. 22; two fragments of handle joined. First: southern debris of House of the Tiles, Area J. Second: Lerna III c level, below southern debris of House of the Tiles, Area J. Interior buff.

231 (L. 1578 b), Pl. 22, two fragments joined; both come from Lerna III c levels in area of Room A in the fortifications; gray interior.

232 (L. 1578 c), Pl. 22; Lerna III level, south of House of the Tiles, Trench J, South section; gray-buff interior.

233 (L. 1578 d), Pl. 22; Lerna III c level, floor of Room A in fortifications; buff interior.

234 (L. 1578 e), Pl. 22; Lerna IV level in Area D; pink interior.

235 (L. 1578 f), Pl. 22; Lerna III d level in Area D; light gray interior.

236 (L. 1578 g), Pl. 22; Lerna III c level, Area A, square G7; grayish pink interior.

237 (L. 1578 h), Pl. 22; Lerna IV level in Area D.

All these fragments come probably from the same vessel; **230** shows it to be flaring-necked,

thicker walled toward the neck, with an upturned ledge handle set at the neck and decorated with a band which ran around the vessel at the level of the handle. The pithos was most probably made in the Lerna III c phase and stood in the area of Room A; the pieces were very widely scattered.

S98. Pl. 28.

W. band (H. roller) 0.047. Circum. roller 0.17. D. roller 0.054.

One set of concentric circles, and four panels of herringbone, all set off by vertical lines. Sharp, deep, uneven cutting.

Examples:

238 (L. 1579 a), Pl. 23. Most of the fragment comes from the southern debris of the House of the Tiles, Area J; one small piece comes from Lerna IV levels above the House of the Tiles. The fragment shows a thickened rim flaring outward from a wide neck and a plastic rope band above the impressed band.

239 (L. 1579 b), Pl. 22; southern debris of House of the Tiles, Area J.

S99.

W. band 0.062. H. roller 0.057. Circum. roller 0.105. D. roller 0.033.

Six spirals, arranged in three columns, one pair forming a vertical S-spiral, a second pair a diagonal S-spiral, and two single spirals. Between columns, filling motifs, horizontal lines or chevrons in different arrangements. Traces of a double linear border. Even, shallow, sharp cutting.

Example:

240 (L. 991), Pl. 23; H. pres. 0.453, est. D. rim 0.35. From early Lerna IV level, northeast of House of the Tiles. Neck nearly straight, rim flaring and thickened, upturned ledge handle set below neck. One band passes around the vessel at this level, over the handle, and the other runs just above the level of greatest diameter.

S100. Pl. 28.

W. band 0.04. Circum. roller 0.17. D. roller 0.054.

Two concentric circles, between them a herringbone pattern. Cutting coarse and not deep.

Example:

241 (L. 1580), Pl. 23. Two fragments from Lerna III levels in square G8; four from a group of mixed III and IV sherds from area above Tower V, Trench GO. Band ran above upper part of vessel.

S101. Pl. 28.

W. band 0.035. L. design pres. 0.12.

Two panels of chevrons, followed by three or possibly more intersecting concentric circles. The drawing restores the design as if complete. Fairly deep and regular cutting.

Examples:

242 (L. 1581 a), Pl. 23; from a group of sherds, not assigned to any phase, southwest corner of House of the Tiles, Trench B.

243 (L. 1581 b), Pl. 23; Lerna V level, northwest corner of House of the Tiles, Area BA.

S102. Pl. 29.

W. band 0.04 to 0.047. H. roller 0.04. Circum. roller 0.103 to 0.105. D. ca. 0.033.

Two rows of chevrons, one fairly fine and close, the other thick, irregular, and more widely spaced. Traces of a single line border above. Deep careless cutting.

Examples:

244 (L. 1582 a), Pl. 24; **245** (L. 1582 b), Pl. 24; **246** (L. 1582 c), Pl. 24; **247** (L. 1582 d), Pl. 24. All from the debris of Room DM, Lerna III c, except for one small fragment of **246** (L. 1582 c) from a slightly earlier level near by in Trench HTS. All fragments gray; **244** shading to buff.

248 (L. 1583), Pl. 24. From Area D, Lerna III d level contemporary with House of the Tiles; thickened rim, 0.044 wide, with slightly convex top; fabric like that of **244-247** but softer; small fragment of design, certainly the same vessel as **244-247**.

S103. Pl. 29.

W. band 0.043-0.044. H. roller ca. 0.043. Circum. roller 0.119. D. roller 0.038.

Three columns of chevrons, the intervening spaces filled with circles, semicircles, pellets, and short vertical strokes. Deep, irregular, crude cutting.

Examples:

249 (L. 1584 a), Pl. 24; House of the Tiles debris, south of Room XII; pinkish buff.

250 (L. 1584 b), Pl. 24; western House of the Tiles debris, Area BC; light orange.

S104. Pl. 29. Parts illustrated in *Hesperia*, XXV, 1956, pl. 44, a.

W. band 0.073. Circum. roller 0.104. D. roller 0.033.

Ten rows of zigzags. Careful, shallow, flat cutting.

Example:

251 (L. 1585), Pl. 25. Seven sherds: three from the Terrace south of the House of the Tiles, Lerna III d; one from slightly earlier level, III c, also south of House of the Tiles; two from Lerna III d level north of House of the Tiles below House 47; one from western House of the Tiles debris, Area BC. Thin dull brownish black paint above and below the band.

S105. Pl. 29.

W. band 0.052-0.05. L. design (Circum. roller) 0.12 to 0.109, owing to curvature of band. D. roller 0.034 to 0.038.

Three very irregular rows of zigzags, small circles and chevrons in the interstices along the edges, and traces of a single line border along one edge.

Examples:

252 (L. 1586 a), Pl. 24; from bothros AG1 in Area A, square G7, Lerna III c level; brownish gray.

253 (L. 1586 b), Pl. 25; from a wall in square G7, Area A, Lerna III c level; gray.

A plain fragment from the same pithos was recovered from a Lerna III c floor level in Area A.

S106. Pl. 30.

W. band and handle 0.049. L. design pres. 0.155.

Four rows of zigzags preserved; even and shallow cutting, cut badly worn. The zigzags resemble those of **251** but are considerably larger.

Example:

254 (L. 1587), Pl. 24; heavy strap handle, from Lerna IV level west of House of the Tiles, Area BC; dull black paint much worn.

S107. Pl. 30.

W. band pres. 0.04. (Trace of vertical line below; w. band probably complete). L. design pres. 0.077.

Ten rows of curving zigzags preserved.

Example:

255 (L. 1588), Pl. 24; Lerna III c level in area of fortification, Trench GB.

S108. Pl. 29.

W. band 0.05. L. design pres. 0.152.

Twelve rows of zigzags; even shallow cutting.

Example:

256 (L. 735), Pl. 25. Surface, near NW corner of House of the Tiles, lustrous red to black paint above and below band. The band curves slightly owing to its position on the upper part of the pithos.

S109. Pl. 30.

W. band (H. roller) 0.032. L. design pres. 0.067.

Two rows of widely spaced rounded zigzags between single line borders; shallow rounded cutting.

Example:

257 (L. 1589), Pl. 25; from group of Lerna III and IV sherds in Trench B, southwest corner House of the Tiles; thin dull black paint over whole outer surface.

S110. Pl. 30.

W. band 0.045. L. design pres. 0.07.

Three rows of squares, the upper and lower incomplete; contents of squares not preserved.

Example:

258 (L. 1590), Pl. 25; with sherds of Lerna III and IV in Area A, square G7.

S111.

W. band pres. 0.027. L. design preserved 0.05.

Four diagonal lines, a vertical line, and one thicker diagonal stroke preserved; heavy crude deep cutting; possibly a part of **244-248**.

Example:

259 (L. 1591), Pl. 25; from southern House of the Tiles debris, Area J; fragment of an impressed ledge handle.

S112. Pl. 30.

W. band 0.04. L. design pres. 0.112.

Irregular series of chevrons and loops, arranged in three rows, interrupted by one vertical line, and filled here and there with short strokes and pellets.

Example:

260 (L. 1592), Pl. 25; House M, Room C, Lerna V.

S113. Pl. 30.

W. band 0.042-0.048. L. design pres. 0.123.

Rows of crudely and deeply cut zigzags.

Examples:

261 (L. 1593 a), Pl. 26; upper levels of Room DM, Lerna III c; orange-gray interior.

262 (L. 1593 b), Pl. 26; north of wall AZ, Lerna III; reddish interior.

263 (L. 1593 c), Pl. 26; surface find; softer fabric than **261** and **262**; perhaps from a different vessel, but the design is almost certainly the same.

264 (L. 1594), Pl. 26; upper levels of Room DM, Lerna III c probably; brown interior; perhaps not from same vessel as the above fragments, but the design may be the same.

265 (L. 1595); west of Room DM, Trench GK, mixed Lerna IV and V levels; light brown interior; the design may be the same as that of **261-263**.

IMPRESSED HEARTH FRAGMENTS

S114. Pl. 29.

W. band and rim 0.039. L. design pres. 0.113.

Two to three rows of single spirals, long-stemmed and loosely coiled, perhaps becoming running spirals at one edge of the fragment; two vertical strokes.

Example:

266 (L. 1596), Pl. 25; Lerna IV level, area of House of the Tiles, Area B; rim nearly level on top, sides slightly concave; height to floor of pan *ca.* 0.035.

S115.

W. band pres. 0.052. L. design pres. 0.06.

Three rows of interwoven false spirals, highly stylized and finely cut. Pellets in the centers of the spirals. Rather flat cutting.

Example:

267 (no inventory number), Pl. 25. Surface. Sandy brick-like fabric, much worn black paint on surface; so worn that one cannot tell whether the fragment is from a pithos or from a hearth.

S116. Pl. 29.

W. rim and band 0.04. L. design pres. 0.139, perhaps complete.

A continuous herringbone pattern set off by vertical lines.

Example:

268 (L. 1597), Pl. 26; Area A, square G7, mixed Lerna III and IV; H. 0.041, Th. pan 0.018; flat low rim, thickened; bottom of pan rough.

S117. Pl. 30.

W. band and rim 0.042. L. design pres. 0.085.

Three even rows of zigzags, cut flat and fairly deep.

Example:

269 (L. 1598), Pl. 26; pit in Area BE, west of House of the Tiles, Lerna III c; H. 0.086, Th. pan 0.028; high rim with flat top, thin red paint on interior, underside rough.

S118. Pl. 30. *Hesperia*, XXVIII, 1959, pl. 42, a-b.

W. band and rim 0.10. L. design (Circum. roller) from 0.111 to 0.106. D. roller 0.035.

Eleven rows of zigzags preserved; deep cut and rather irregular.

Example:

270 (L. 1556), Pl. 26; hearth from building BG, D. 1.15, Th. 0.045.

INCISED HEARTH FRAGMENTS

271. Pl. 26.

Max. L. design pres. 0.08. No rim pres. Max. Th. 0.025.

Area B, lower part of Bothros BF. Lerna III.

Dark gray. Four rows of triangles impressed alternately up and down; groove marking border.

272. Pl. 26.

Max. L. design pres. 0.092. Th. 0.031.

Area B, as **271**.

Gray core, pink surface. Rim not raised from the floor of the pan, but ends in a rounded

profile. Incised parallel lines, slanted in two directions to form part of a herringbone.

273. Pl. 26.

Max. L. design pres. 0.095. Th. 0.032.

Find spot unrecorded.

Smooth surface. The rim is not raised and ends in a straight smooth edge. Parallel chevrons, incised.

274. Pl. 26.

Max. L. design pres. 0.13.

North of House of the Tiles, in slightly earlier level.

Rim not set off, ends in straight edge. Parallel chevrons incised. Grooved border on outer edge.

275. Pl. 26.

Max. L. design pres. 0.125. Th. rim 0.035-0.043. Th. pan 0.02.

Area BE, Lerna IV.

Crumbly gray ware. Flat rim raised above the pan. Hatching with horizontal and slanting lines; grooved border.

Storage pithoi are a universal feature of ancient sites, in the Bronze Age and later, but little is known of their manufacture. It seems safe to assume that they were never transported for any considerable distance, at least at an early date, and therefore that they were made and fired close to the places in which they were to be used. The large Early Helladic hearths, closely related in fabric and decoration to the pithoi, were so rough on the underside as to prove that they were made and fired *in situ*. And the use of the same cylinder to stamp pithoi in Lerna, Tiryns, and Zygouries, and a hearth rim in Tiryns,¹⁰ would seem to mean, not that pithoi were shipped from a common workshop, but that a potter travelled from village to village with his supply of tools and rollers and made storage pots according to the taste of his customers. The suggestion made by Schliemann, of a pithos built up around a frame, banked and filled with wood, and repeatedly fired, may well be correct.¹¹

The usual pithos shape, illustrated at Lerna by the East Pithos from Room DM (Pl. 19), is paralleled at Aghios Kosmas and Zygouries and Phylakopi,¹² by examples

¹⁰ S 87, **201-203**. Müller, Tiryns, IV, pls. XIX, 1, 2, XVIII, 6. Blegen, *Zygouries*, p. 122, fig. 114, 6. *Hesperia*, XXVIII, 1959, p. 206.

¹¹ H. Schliemann, *Ilios*, New York, 1881, p. 279. The source of the suggestion, according to Schliemann, is Prince Otto Bismarck.

¹² G. Mylonas, *Aghios Kosmas*, Princeton, 1959, p. 39, fig. 132, no. 50. Blegen, *Zygouries*,

which all show the broad mouth and turned-back rim, bulbous body, and small base. The pithoi were designed to be set partly into the ground for support; the Aghios Kosmas example was found thus *in situ*. Small horizontal handles or circular bosses were usual on the neck or shoulder. If these were to keep a rope from slipping,¹³ perhaps the occasion was that of lowering the pithos into its permanent situation in the owner's house. The vessels were valuable, as we see from the lead clamps used to patch the example at Aghios Kosmas. And their manufacture was difficult, according to a classical proverb quoted in Pollux (VII, 163) and elsewhere: "*ἐν πίθῳ τὴν κεραμείαν μαθάνειν*." Courby¹⁴ suggests, for the later relief vases, that they were made in sections and that decorative bands helped to cover and strengthen the joints during the processes of drying and firing. Perhaps this was true for a few Early Helladic pithoi, but not all the bands are thick or wide enough to have served this purpose. The imitation rope bands, fingerprinted, or made like overlapping disks, which are the most common pithos decoration,¹⁵ are too narrow for use as reinforcement.

The use of carved cylinders to decorate the pithoi or hearths with impressions is, like the use of stamp seals on clay sealings and pottery, a feature of the Early Helladic II period. But while the impressions made by stamp seals on pottery belong in general to the class represented by the House of the Tiles sealings, the cylinder impressions on pithoi form a group by themselves. They are, first of all, decorative rather than marks of ownership, and they exhibit greater variation in accuracy of cutting, from the exceedingly careful to the slapdash, although the cutting techniques are similar. The types, with the exception of the dog on S87, are entirely geometric and linear, though not nearly so uniform in design as were the House of the Tiles seals, and consist almost entirely of variations on two themes, the continuous spiral and the herringbone or zigzag, both of which are obviously better suited to cylinder than to stamp seals.

There appears to be little evidence for any change or development of style within the period when the cylinders were used. Among those designs assignable to the latest phase, that of the House of the Tiles, one is struck by the careful spirals of S92 and S99, with their neat filling motifs. Nothing quite so precise occurs among the earlier pieces. The concentric circles of S89 and the spirals of S90 are more typical designs for the entire period. As in the Cyclades, no great distinction is made between concentric circle and spiral; either is used to form a continuous closely

p. 119. T. D. Atkinson et al., *Excavations at Phylakopi in Melos*, London, 1904, p. 96, pl. XXXIV, 1; of "geometric period," E. C. III.

¹³ Blegen, *Zygouries*, p. 119.

¹⁴ Fernand Courby, *Les vases grecs à reliefs*, Paris, 1922, p. 4.

¹⁵ East Pithos at Lerna. Müller, *Tiryns*, IV, pp. 38-39. O. Frödin and A. W. Persson, *Asine*, Stockholm, 1938, p. 231. H. Goldman, *Eutresis*, p. 112, fig. 148. Blegen, *Zygouries*, p. 120. Ch. Tsountas, *Ἐφ. Ἀρχ.*, 1899, p. 123 (Chalandriani).

massed design, any vacant spaces being filled with lines or lozenges. Evidently a sort of running or interlocked spiral gave the effect desired. The cutter rarely went to the trouble of creating a true running spiral (S87); a design such as S89 would do quite as well. And spiral designs such as S93, S94, and S96 must have been carved with virtually no forethought. A few single spirals are gouged out to spring from the border, and the remaining space is filled with lines, some curved, some straight.

Besides the spiral patterns, a few others can be assigned to the House of the Tiles. The design of S103 reminds one of the arrangement of S99, though it is done much more crudely. The crescents replace the full spirals, and the columns of chevrons are the same. The whole staccato effect, here increased by the short vertical dashes and the columns of dots, is most like the design on the band fragments from Room DM (S102).

The rectilinear designs are represented in the House of the Tiles pithoi by S104, a careful severe zigzag pattern, and S98, a combination of concentric circle and herringbone also seen in S100 and S101 of less precise date.

Among the fragments securely attributed to the phase preceding the House of the Tiles, one may note a preponderance of zigzag patterns and a relative rarity of spiral ones. The latter are represented by S97, single spirals set out each in an outline square, and S91, groups of haphazard S or C spirals arranged at random in panels. The other patterns are rectilinear. The hearths **270** (S118) and **269** (S117) both show fine careful zigzag patterns. S105 and S113 are also zigzags but less carefully designed and cut; S107 is a small portion of a fine wavy zigzag. The design from Room DM (S102) is a monotonous and rather crude double row of chevrons.

The designs of the remaining fragments are not very different, for the most part, from the patterns just discussed. The most notable of these designs is S87, fairly close to S90 in cutting and style, but more carefully made. The spirals are true double running spirals, and the sharp-eared dog which was neatly inserted in the middle space must have been as eye-catching to his contemporaries as he is to us. At any rate, the same cylinder was used to impress a pithos in Zygouries and a pithos and a hearth rim at Tiryns¹⁶ (where the dog may be seen more clearly). Just possibly the other, smaller, filling motif may represent the dog's quarry.

Several other spiral patterns not assignable to a particular phase are especially elegant. One of these, S88, is another series of true running spirals. Another, on a surface find, S115, shows a fish-scale overlapping of concentric circles, and the hearth rim fragment S114 (**266**) displays very delicately cut opposing C-spirals. The careless single spirals of S95, on the other hand, are in the tradition of S93, S94, and S96. The combinations of herringbone with spirals (S101) or concentric circles (S100) are so close to S98 as to suggest strongly that all three may well belong to the House of the Tiles phase. Perhaps the plain zigzag patterns S106, S108, S112

¹⁶ See note 10, *supra*.

are derived from the earlier phase, Lerna III c, but zigzags were certainly in use throughout the period. S116 is a herringbone design used on a hearth rim; it is not unlike the zigzag or the herringbone and circle patterns, but its wide spacing and delicate cutting are uncommon.

The few remaining fragments are too undistinguished to be informative. In S110 we see the squares of S97 without any visible filling motif. S109 exhibits two zigzag lines alone.

There is some evidence for incised decoration, as well as impressed, on hearth rims. Hatching appears in **272**, chevrons or zigzag on **273**, and rows of triangular wedge imprints on **271**. All these, especially the last, recall the Cycladic use of incised decoration. For decorative purposes there can have been no reason for not using incision, especially for simple rectilinear designs. The device of the cylinder speeded the potter's work on large vessels but would not have served well on smaller pots of the Cycladic sort.

Fragments of cylinder-impressed pithoi are most common at Early Helladic II sites in the Argolid. Those from Tiryns, the most abundant, include, besides the impressions identical with Lerna S87, other spirals, concentric circles in a variety of arrangements, wavy lines, and herringbones.¹⁷ The range of types extends also to lozenge patterns¹⁸ and to loop designs which recall certain House of the Tiles seal impressions.¹⁹ As at Zygouries and Asine, so at Tiryns simple designs are also done in incision as well.²⁰ Cylinder impressions from Zygouries, Asine, and Berbati include examples of the herringbone;²¹ from Asine, also, comes an example of the overlapping spiral design comparable to a number of those at Lerna.²² The impressions from Berbati come from hearths and include a close parallel to the Lerna BG hearth, complete with central depression and zigzag impressions on the rim; it was found in a megaron of Early Helladic II date.²³ The association of impressed design with hearth or offering table, we may note, is widespread; it occurs in the Cyclades as well and at a later date in Crete. A contemporary hearth from Chalandriani, with a diameter of 0.328, is impressed with a circular stamp in hatched quadrant pattern.²⁴

¹⁷ Spirals: Müller, *Tiryns*, IV, pl. XV, 4, cf. Lerna S97; pl. XVIII, 8, cf. S99; pl. XVII, 2, cf. S114; pl. XVII, 4, cf. S88. Concentric circles: pl. XVII, 6, 7, cf. S98, S100, S101; pl. XVII, 8, cf. S89; pl. XVII, 15, cf. S92. Herringbones: pl. XVI, 1, 2, cf. S108, S102. Wavy: pl. XVIII, 4, cf. S107.

¹⁸ *Tiryns*, IV, pls. XVI, 9, XVII, 16.

¹⁹ *Tiryns*, IV, pls. XVIII, 7, XVII, 1. Lerna S7, S8; S18.

²⁰ *Tiryns*, IV, pl. XVI, 8 (probably incised, but cf. S116), pl. XVI, 6, 7. Blegen, *Zygouries*, fig. 114, 2 (concentric circles, perhaps stamped, but not rolled).

²¹ Blegen, *Zygouries*, fig. 114, 4, 7. Frödin and Persson, *Asine*, fig. 169, 5. G. Sjöflund, *Excavations at Berbati 1936-1937*, Stockholm, 1965, fig. 83, a and b.

²² Frödin and Persson, *Asine*, fig. 169, 3, cf. S115 and S88.

²³ Sjöflund, *Berbat*, pp. 99-100, fig. 83, c.

²⁴ E. M. Bossert, "Kastri auf Syros," *Δελτ.*, XXII, 1967, p. 73.

Another, displayed in the Cycladic Room of the National Museum, resembles an inverted sombrero, with a triple row of wedge impressions forming a kind of network about the rim.²⁵ In an M.M.II shrine at Phaistos, a rectangular table of offerings was found *in situ*, made of coarse badly fired clay, with a central circular depression and a border stamped with figures of bulls and S-spirals.²⁶ None of these examples can stand in a parental position to the Argolid hearths, but they do serve to indicate a common tradition and interest.

To return to the Argolid, the entire body of cylinder-impressed E.H.II material forms a distinct group, clearly part of the local pottery tradition. Sherds displaying the technique occur occasionally at other sites as well: at Eutresis (a zigzag on a tub rim), at Corinth (fine interlocking spirals), at Yialtra on Euboia (concentric circles in the manner of S89);²⁷ but the center of the practice must certainly be the Argolid. It may also be considered part of the local seal cutting tradition, if not in shape or purpose, then in a devotion to geometric patterns, similar cutting styles, and (at least occasionally) an accuracy and delicacy which are the more remarkable on objects of such heavy construction and continuous daily use.

For the original inspiration one must look eastward. Stamp-impressed decoration on pottery occurs of course in the Cyclades, and a number of the pithos spiral designs certainly recall the stamped Cycladic spirals and concentric circles. The zigzags and herringbones, both impressed and incised, on the pithos band have their connections with the wedge impressions on Cycladic pottery. Yet the Cycladic decoration is found chiefly on small vessels, and, so far as we know, the cylinder was not used. One pithos fragment has been found at Samos which bears a zigzag pattern done with a roller.²⁸ Another curious example comes from Schliemann's excavations at Troy,²⁹ the rim and handle section of a pithos, decorated with bands of irregular lines and stamped circular impressions, both plain and decorated with hatched quadrants. The bands, according to Schmidt,³⁰ were rolled with a cylinder whose circumference can be measured but the dimension is not given. The design is more irregular

²⁵ A. Sakellariou and G. Papathanasopoulos, *National Archaeological Museum, Prehistoric Collections, a Brief Guide*, Athens, 1965, p. 73, no. 6257, from Polichnion (Kastraki).

²⁶ L. Pernier, *Il Palazzo Minoico di Festos*, 1935, pp. 230-232, figs. 106, 82.

²⁷ L. Kosmopoulos, *The Prehistoric Inhabitation of Corinth*, Munich, 1948, p. 55, fig. 36, called transitional Chalcolithic to Early Bronze. Goldman, *Eutresis*, p. 97, fig. 124, 1. L. H. Sackett *et al.*, "Prehistoric Contributions towards a Survey, Euboea," *B.S.A.*, LXI, 1966, p. 38. Incised triangles on a pithos fragment from Orchomenos: Emil Kunze, *Die Keramik der frühen Bronzezeit, Orchomenos*, III, Munich, 1934, p. 75, pl. XXXIII, 1 a, points out its loose connection with the Argolid group.

²⁸ V. Milošević, *Samos, I, Die Prähistorische Siedlung unter dem Heraion, Grabungen 1953 und 1955*, Bonn, 1961, pl. 31, nos. 3 and 4; from the old excavations, identified as *Rollsiegel*.

²⁹ Schliemann, *Ilios*, p. 412, nos. 482-483.

³⁰ H. Schmidt, *Heinrich Schliemanns Sammlung Trojanischer Altertümer*, Berlin, 1902, no. 2552, p. 133.

than the incised chevrons and zigzags on several pithos fragments from Troy II found in Blegen's excavations,³¹ and has no particular resemblance to the designs used in the Argolid. But the two may represent the occasional use of a technique more in favor elsewhere.

Frankfort notes that the custom of impressing cylinders on pottery was not Mesopotamian, but grew up in the border countries probably in Jemdet Nasr times, continuing into Early Dynastic.³² J. L. Benson discusses the relevant material with bibliography;³³ it may be noted that many of the clearest photographs and drawings show the peculiarly flat cutting that resembles much of the Lerna work and confirms Frankfort's observation that the cylinders were probably of wood.³⁴ The impressions seem to fall generally into two periods: the earlier third millennium or late fourth (Megiddo, Byblos, Tell Qurs in the Yarmak valley, Tell Judeideh in the Amuq),³⁵

³¹ C. Blegen, *Troy*, I, Princeton, 1950, pp. 237, 297, pl. 411, 37.997, pl. 998, 37.1187. Schliemann assigns his example to the Third City, Schmidt to II through V A.

³² Henri Frankfort, *Cylinder Seals*, London, 1939, p. 3, pp. 230-232.

³³ J. L. Benson, "Aegean and Near Eastern Seal Impressions from Cyprus," *The Aegean and the Near East: Studies presented to Hetty Goldman*, S. Weinberg ed., Locust Valley, N. Y., 1956, pp. 60-62. See M. Prausnitz, "Note on a Cylinder Seal Impression," *Atiqot*, I, 1955, p. 139, for further bibliography.

³⁴ Frankfort, *Cylinder Seals*, p. 230. Since the Lerna designs are almost entirely linear and geometric, the flat cutting is not so evident as in the Near Eastern animal designs, with the exception of the dog and quarry on S87. But flat cutting, that is, cutting which would be approximately rectangular in profile, can be seen quite clearly in S87, S92, S100, S101, S104, S115, S116, S117, and perhaps also in S106 and S118. The cutting profile on the greater part of the rollers appears to have been curved or rounded, while on S91 and S98 it forms almost an acute angle. These varying profiles of the cut grooves may have been created by different tools, or by the same tool, and they are not distinct in all cases, owing partly to careless workmanship and partly to the state of preservation of the impression, but in any case the material which was cut appears to have been relatively soft, not stone. Wood would seem the obvious medium; the dimension of the rollers suggest sections of branches or saplings.

³⁵ Megiddo: R. Engberg and G. Shipton, *Notes on the Chalcolithic and Early Bronze Age Pottery of Megiddo*, Chicago, 1934, fig. 10, B and C. *Ibid.*, "Another Seal Impression from Megiddo," *P.E.F.Q.*, 1934, pp. 90-93, fig. 3; on p. 38 dated Megiddo V, early Early Dynastic. M. W. Prausnitz, "Earliest Palestinian Seal Impressions," *Israel Exploration Journal*, V, 1955, p. 193, puts the material in Palestinian E. B. II. The designs: animals, animal heads, floral. Byblos: M. Dunand, *Fouilles de Byblos*, I, Paris, 1937, pl. CXXXIII, a number of impressions. Benson, *op. cit.*, p. 60, puts most of these in Level III, which C. Schaeffer, *Stratigraphie Comparée*, London, 1948, pl. XVIII, calls E. B. Dunand, in *Byblia Grammata*, Beirut, 1945, pp. 65-66, considers E. Dyn. in general too late and thinks the best comparison is with the J. Nasr style. Animal designs. Tell Qurs: N. Glueck, "Explorations in Eastern Palestine, IV," *Ann. A.S.O.R.*, XXV-XXVIII, 1951, p. 492, pl. 84, 10, one impression, a lattice, dated E.B.I-III; the sherd is called early E.B. by Prausnitz, *op. cit.*, p. 192. Tell Judeideh: R. J. and L. S. Braidwood, *Excavations in the Plain of Antioch I: The Earlier Assemblages, Phases A-J*, Chicago, 1960, p. 296, figs. 236, 235, 7, dated Amuq phase G. The sherds are from a large platter, impressed on the inside surface; it is possible that the seal was a stamp, but it is more likely a cylinder. M. J. Mellink, "The Prehistory of Syro-Cilicia," review article on Braidwood, *op. cit.*, *Bibliotheca Orientalis*, XIX, 1962, p. 223,

and the later third millennium, more nearly contemporary with the Lerna impressions (Hama, Tarsus, an imported Palestinian jar at Giza, Tell et Tabaïq, Beth Yerah).³⁶ Others from Mersin, Jericho, Tell Jamid, and El Karm cannot be dated so closely.³⁷ As Benson says, however, the material has in common "a connected land area and a connected time sequence,"³⁸ and this is true also of the pottery impressed with stamp seals. The cylinder-impressed geometric designs (human and animal forms are also frequent), especially those from Hama and Tarsus, are not unlike certain Lerna ones, in the tendency to divide the design into compartments;³⁹ the Lerna cylinders, however, were as a rule larger than the Cilician and Syrian.

We may reasonably conclude, then, that the use of the cylinder at Lerna was an idea imported directly or indirectly from the borders of the eastern Mediterranean,

describes it as the "earliest stratified example of the decorative use of cylinder seals." The concentric circles and flat cutting remind one of S89, 213.

³⁶ Hama: Several horizontal jar impressions: H. Ingholt, *Rapport préliminaire sur sept campagnes de fouilles à Hama en Syrie*, Copenhagen, 1940, pls. XV, 1, X, 3, level J, put by W. F. Albright, R. W. Ehrich ed., *Chronologies in Old World Archaeology*, Chicago, 1965, p. 53, at 2200-2000 B.C. and equated by P. J. Watson, *ibid.*, pp. 81-82, with Amup I and J and E. B. II-III at Tarsus. Some are not illustrated (p. 43: spirals are mentioned and compared with the Tell Judeideh example, Braidwood, *op. cit.*, fig. 236); those that are include human and animal figures and geometric designs. They are republished by O. E. Ravn, *A Catalogue of Oriental Cylinder Seals and Impressions*, Copenhagen, 1960, with further information. Tarsus: H. Goldman, *Excavations at Gözliü Kule, Tarsus*, II, Princeton, 1950, p. 236, fig. 397, nos. 7, 8, 14. M. J. Mellink in Ehrich, *Chronologies*, 1965, pp. 115-116, makes a strong case for connecting Troy II with Cilician E.B. III, not E.B. II, as Weinberg (Ehrich, *ibid.*, p. 313) prefers; this dating would allow most of the Tarsus impressions to be approximately contemporary with those of E.H. II. Weinberg's earlier dating for E.H. II, on the other hand, puts the E.H. material closer in date to the earlier Near Eastern impressions. Giza: G. A. Reisner and W. S. Smith, *A History of the Giza Necropolis*, II, Cambridge, 1955, p. 76, pl. 53, a and b, from a tomb of the end of Dyn. V. The jar is a Palestinian E.B.III import (H. J. Kantor, in Ehrich, *ibid.*, p. 17). Procession of animals, a vertical impression in a flat wooden style. Tell et Tabaïq: M. Prausnitz, *Atiqot*, I, 1955, p. 139, fig. 1, one sherd, found in uppermost E.B. level: figures of men, looking over a fence. Cf. cylinder impression of an E.B. III plug, Goldman, *Tarsus*, II, p. 241, fig. 398, 5. Beth Yerah (Khirbet Kerak): J. Perrot, "Nouvelles découvertes en Israël," *Syria*, XXIX, 1952, p. 297: no illustration of the sherd, described as having an animal motif in J. Nasr style, found in upper E.B.III level and perhaps belonging to E.B.IV.

³⁷ Mersin: J. Garstang, "Excavations at Mersin 1938-39," *Liv.A.A.*, XXVI, 1939, p. 154, pl. 75, no. 17, described with pottery of levels V-VII; cylinder impression of standing men, geometric stamp impression below. M. J. Mellink, *Bib.Or.*, X, 1953, p. 60, calls it E.B. Jericho: E. Sellin and C. Watzinger, *Jericho*, Leipzig, 1913, p. 97, fig. 66. Animal procession: lion and goat. Tell ed Jamid: surface find, Jarmak valley; G. Schumacher, "Unsere Arbeiten in Ostjordanlande," *Zeitschrift des Deutschen Palästina-Vereins*, XL, 1917, p. 170, fig. 3, geometric design rather like Lerna S92, flat and carefully cut. El Karm: N. Zori, "A Cylinder Seal Impression from Mount Gilboa," *P.E.F.Q.*, 1955, p. 89, pl. X; surface find, from neck of large bowl, men and animals in procession.

³⁸ J. L. Benson, *Goldman Studies*, p. 62.

³⁹ Ingholt, *Hama*, pls. XV, 2, X, 3; Goldman, *Tarsus*, fig. 397, no. 10, 14. Lerna S98, S97, S91, S99, S101.

but that the range of designs grew up locally in response to Early Helladic taste. The sparsity of ornament on Early Helladic II pottery should not blind us to the fact that the potters knew very well how to use it, with restraint and effect. We may see this clearly, to take an example at random, in the extraordinary cooling vessel from Tiryns,⁴⁰ with its simple wedge zigzag about the inner rim and rope band at the handle level. It belongs to a tradition sensitive to good design in pottery as in other arts. The pithos rollers, while not so well cut as the seals, were well adapted to their particular use in this tradition.

CONCORDANCE

Inv. Nos.	Cat. Nos.	Inv. Nos.	Cat. Nos.	Inv. Nos.	Cat. Nos.
L.735	256	L.1574	224	L.1585	251
L.991	240	L.1575	225	L.1586 a	252
L.1556	270	L.1576 a	226	“ b	253
L.1564 a	201	“ b	227	L.1587	254
“ b	202	“ c	228	L.1588	255
“ c	203	L.1577	229	L.1589	257
L.1565	204	L.1578 a	230	L.1590	258
L.1566	205	“ b	231	L.1591	259
L.1567	206	“ c	232	L.1592	260
L.1568 a	207	“ d	233	L.1593 a	261
“ b	208	“ e	234	“ b	262
“ c	209	“ f	235	“ c	263
“ d	210	“ g	236	L.1594	264
“ e	211	“ h	237	L.1595	265
“ f	212	L.1579 a	238	L.1596	266
L.1569	213	“ b	239	L.1597	268
L.1570 a	214	L.1580	241	L.1598	269
“ b	215	L.1581 a	242	lot B1525	271
“ c	216	“ b	243	lot B1525	272
L.1571 a	217	L.1582 a	244	lot BE 564	275
“ b	218	“ b	245	lot HTN 3	274
“ c	219	“ c	246	unrecorded	
L.1572	220	“ d	247	(surface)	267
L.1573 a	221	L.1583	248	unrecorded	273
“ b	222	L.1584 a	249		
“ c	223	“ b	250		

MARTHA HEATH WIENCKE

THETFORD CENTER
VERMONT

⁴⁰ K. Müller, *Tiryns*, IV, p. 37, fig. 34, pls. XII,9, XIII.



L. 752, East Pithos



201



202



204



205



206 (2:5)



203



207



208

209



211



212



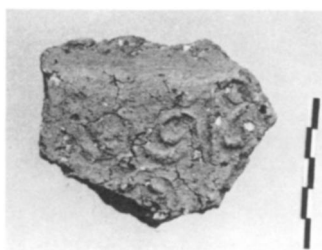
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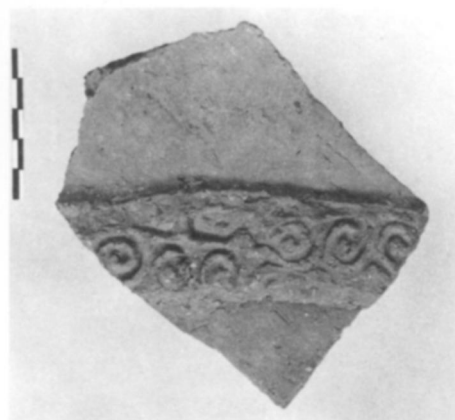
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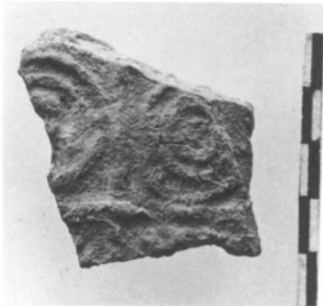
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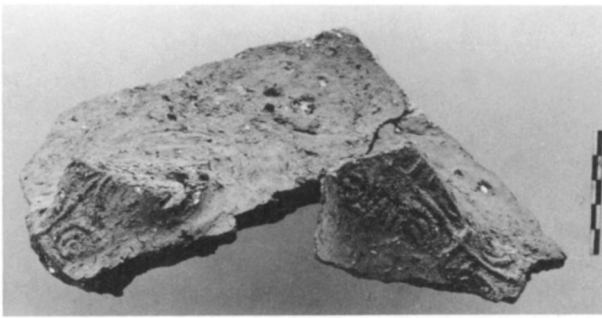
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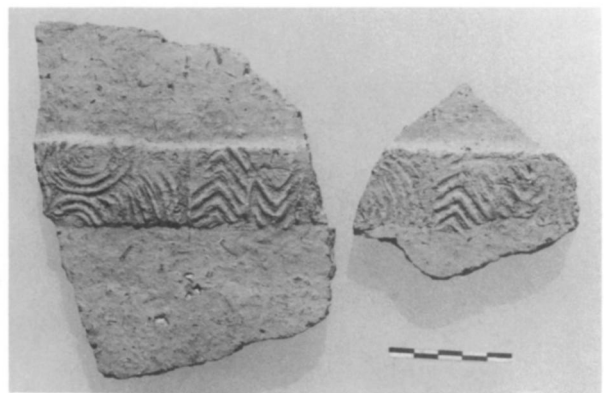
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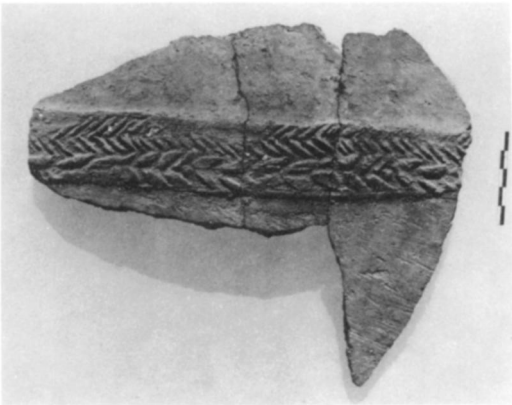


241

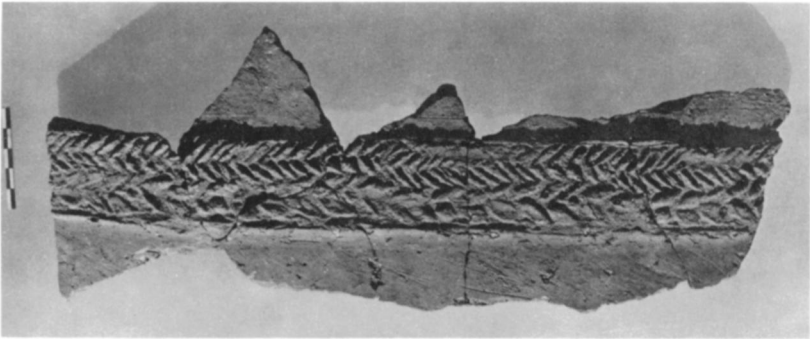


242

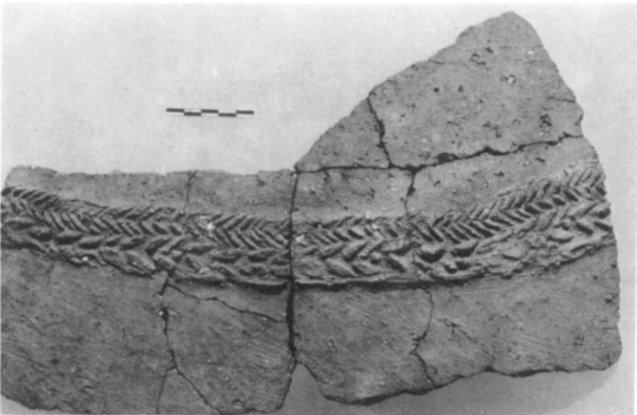
243



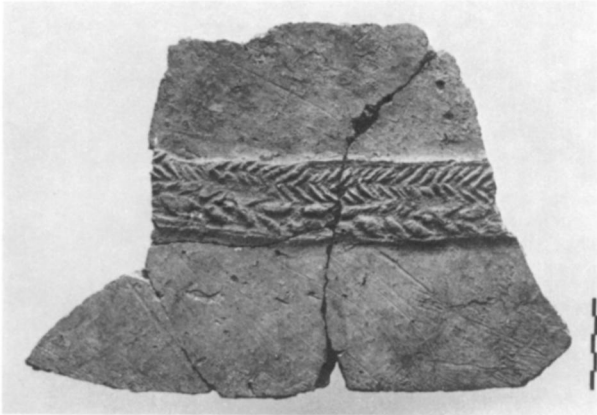
244



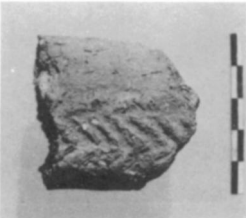
246



245



247



248



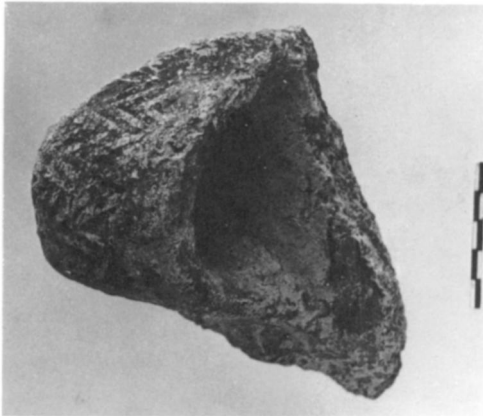
249



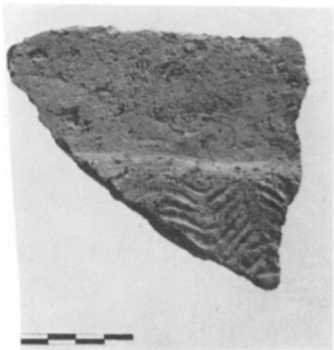
250



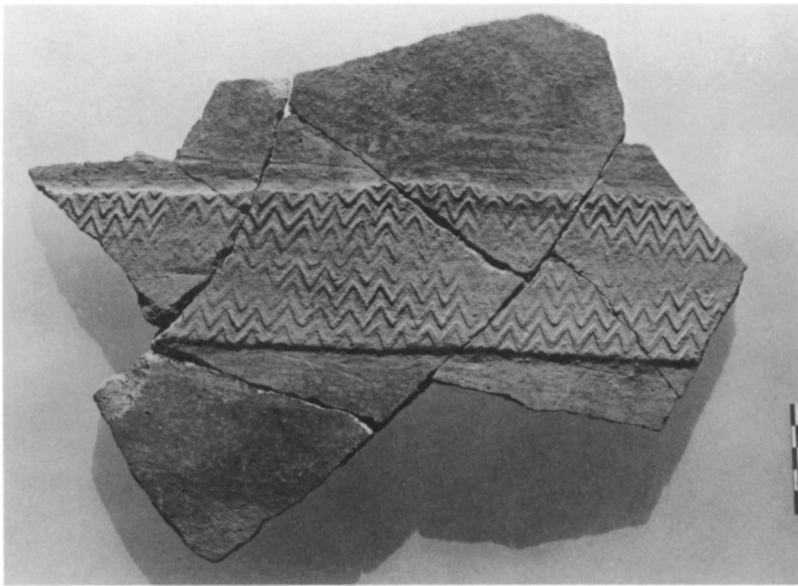
252



254



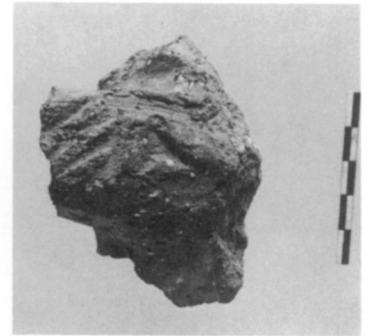
255



251



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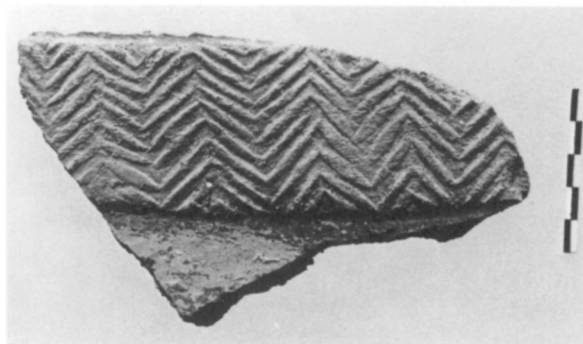
259



253



267



256

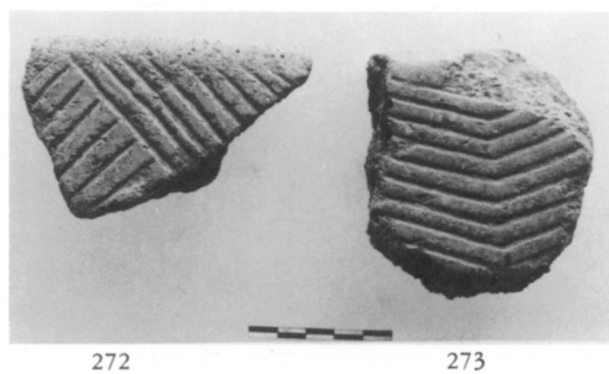
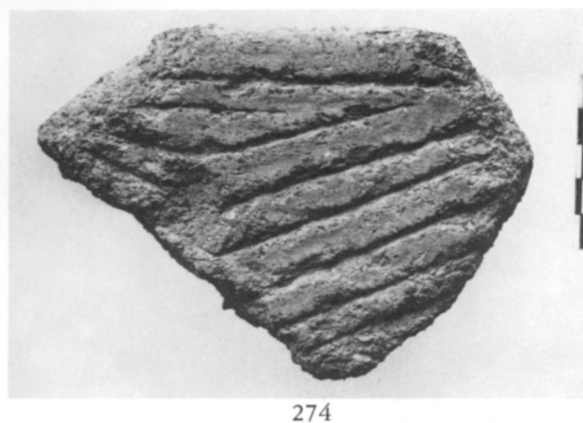
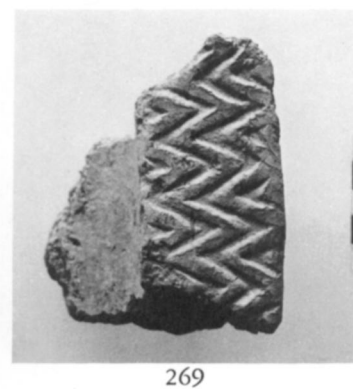
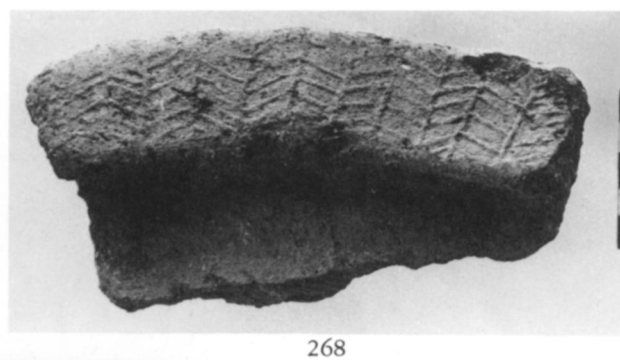
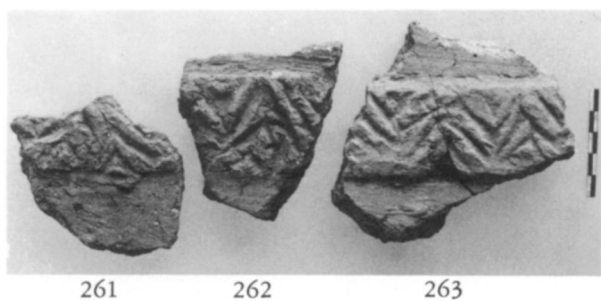


257

260

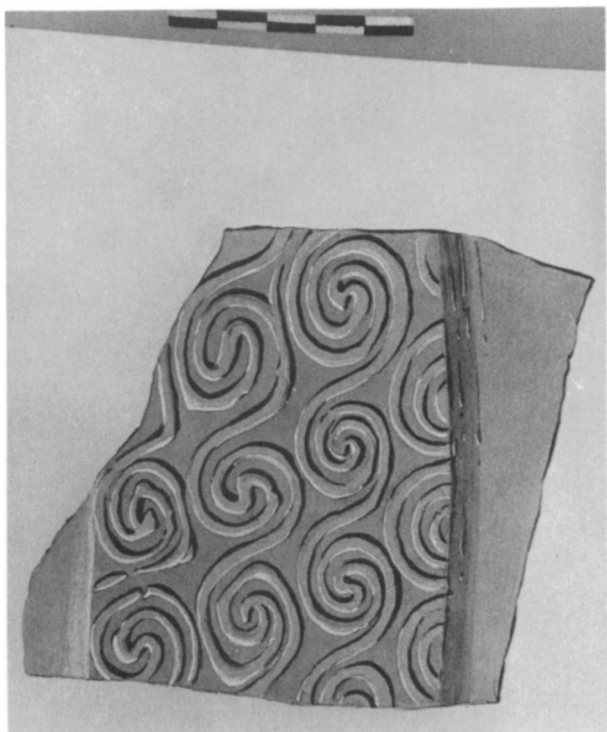


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S87 (201-203)



S88 (204-206)



S89 (207-213)



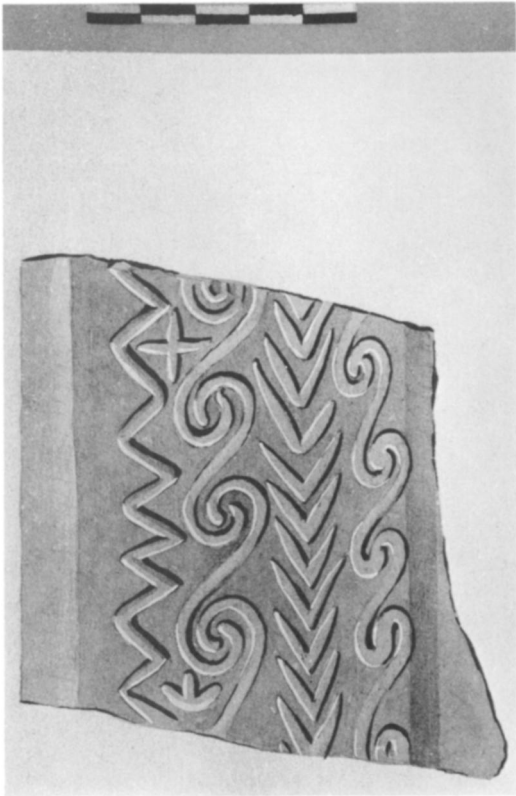
S91 (217-219)



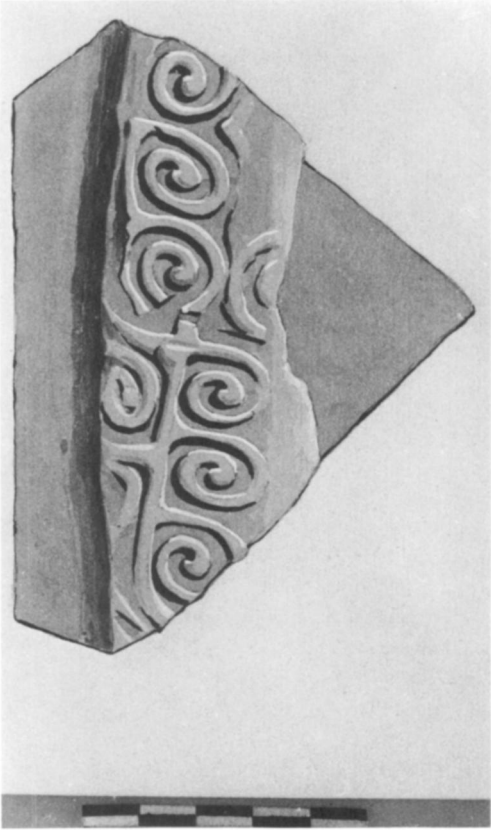
S90 (214-216)



S93 (221-223)



S92 (220)



S95 (225)



S96 (226-228)



S98 (238-239)



S100 (241)



S101 (242-243)



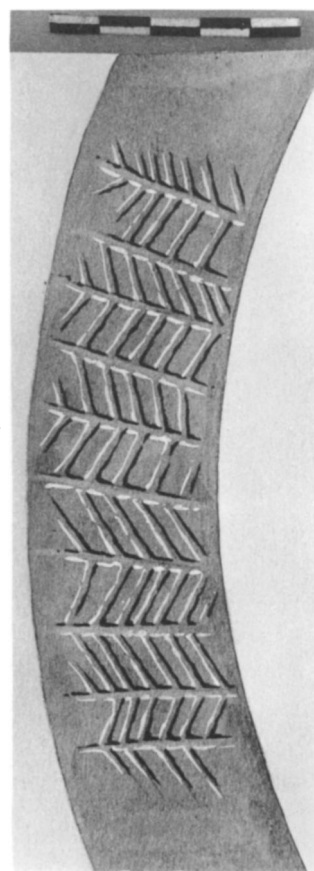
S102 (244-247)



S103 (249-250)



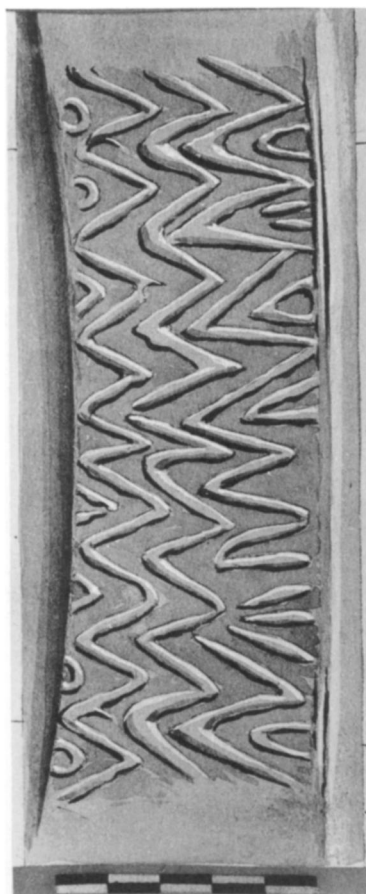
S114 (266)



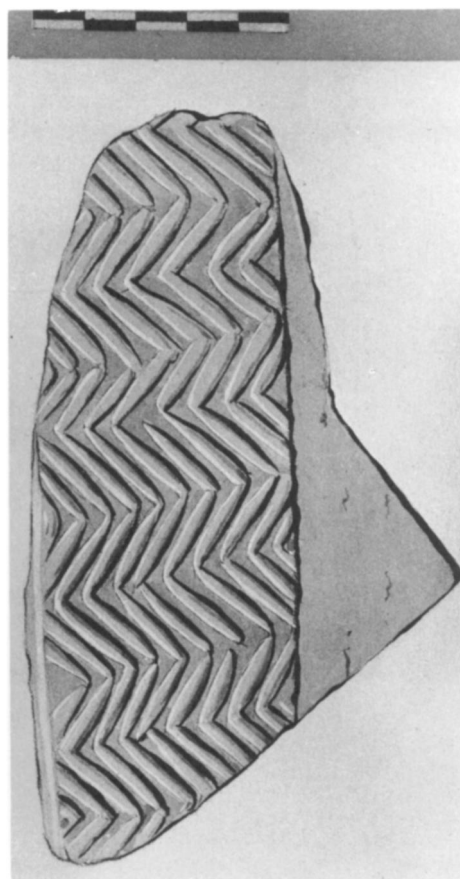
S116 (268)



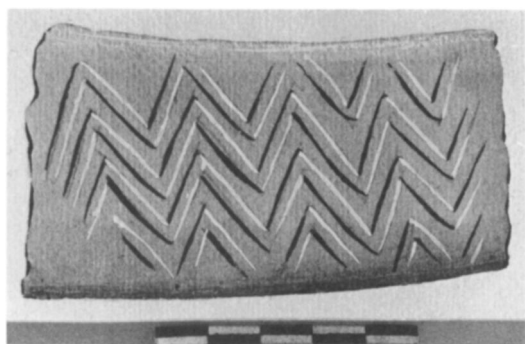
S104 (251)



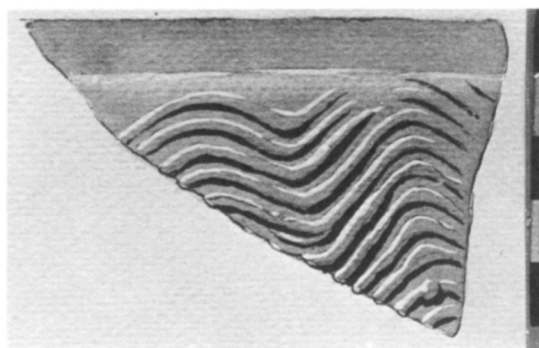
S105 (252-253)



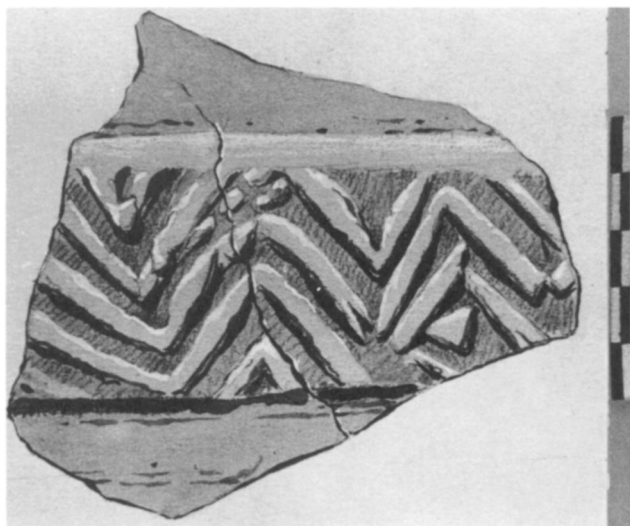
S108 (256)



S106 (254)



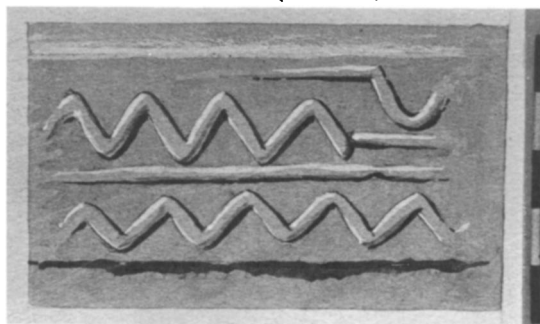
S107 (255)



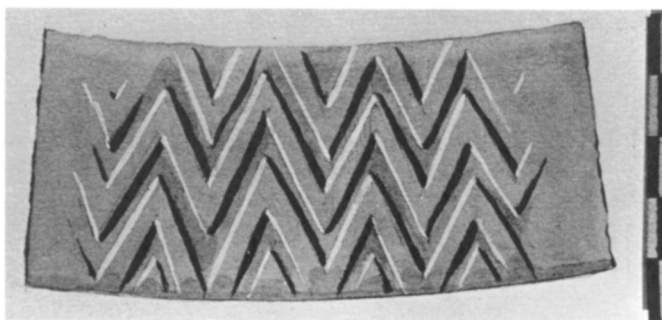
S113 (261-265)



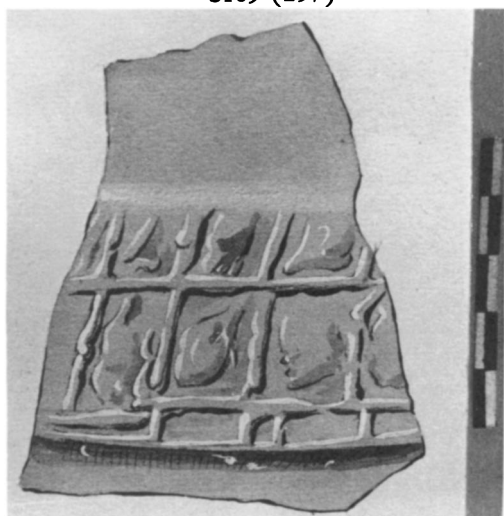
S112 (260)



S109 (257)



S117 (269)



S110 (258)



S118 (270)