

# MYCENAEAN PICTORIAL POTTERY FROM THE ARGIVE HERAION

(PLATES 112–116)

EXCAVATIONS conducted over the years at the site of the sanctuary of Hera near Argos (also called Prosymna) have revealed extensive evidence for Mycenaean occupation.<sup>1</sup> Considerable quantities of pottery, dating no later than LH IIIB:2, were discovered in both settlement areas and tombs.<sup>2</sup> After a gap, the site appears to have been reused, as a cult center, from the Geometric period onwards.<sup>3</sup>

Among the finds made in the Mycenaean settlement areas during American excavations under the direction of Charles Waldstein (later Sir Charles Walston) in 1892–1895 are fragments from at least nine vases with pictorial decoration. These have no recorded find-spots and are at present kept in the storerooms of the National Museum at Athens. Although all but one have been illustrated in print, the fragments deserve further study.

1 (Athens, N.M. 10532). Deep bowl Fig. 1, Pl. 112  
bowl

Waldstein 1905, no. 47, p. 91, pl. LV; Vermeule and Karageorghis 1982, no. IX.11, pp. 91, 211.

Three joining fragments constituting all of base and part of body with part of one handle. H. 0.073, Th. 0.003, Diam. of base 0.048 m.

Fine, buff clay; well-smoothed buff surface. Dark brown, streaky paint.

Deep bowl with low ring base and semiglobular bowl. Inside: group of three irregular concentric circles at base. Outside: pictorial design, overlapping with group of four irregular encircling bands below handle. On one side, parts of two male figures, both facing left, separated by treelike motif. Right-hand figure in silhouette, with very prominent, bulging thighs, straight legs, pointed knees, fleshy calves, and

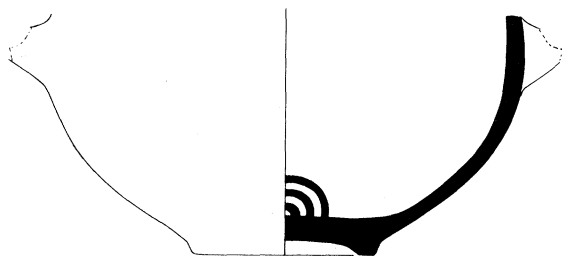


FIG. 1. Deep bowl 1. Scale 1:2

large feet; horizontal line between ankles and dot under left foot; torso reduced to single line, sharply bent backwards and running into the thick, solidly drawn neck in vertical position; one arm, rendered as

<sup>1</sup> We are most grateful to Mrs. Demetra Kokkevi, Mrs. Maria Vlassopoulou, and Mr. Kostas Pantazis for assistance with the study of this material. Our thanks are also due to Mrs. Theodora Kakarounga and Messrs. Jacques de Vries, George Strietman, and Demetrios Gialouris for the drawings and photographs.

<sup>2</sup> See Waldstein 1902, esp. pp. 108–110; J. C. Hoppin in Waldstein 1905, pp. 71–101 (pottery); Blegen 1937; Caskey and Amandry 1952; Bintliff 1977, I, pp. 326–331; Simpson and Dickinson 1979, p. 38, site A 4; Alden 1981, pp. 200–220.

The presence of material of LH IIIB:2 date is confirmed by at least two fragments belonging to so-called Group B deep bowls with monochrome interiors (Athens, N.M. C 634, 638, illustrated in Waldstein 1905, pl. LIV:38, 37 [upside down]; cf. pl. LV:21); cf. Mountjoy 1986, pp. 121, 129–131, fig. 161 (Furumark shape [FS] 284; see Furumark 1941).

<sup>3</sup> See especially Wright 1982 and Foley 1988, pp. 135–139, 172.

single line, starting from behind base of neck and curving obliquely upwards across torso; at top edge, just to right of this raised arm, traces of paint, probably belonging to the figure's hand. In front, thin tree-like motif, its long vertical stem bent slightly near base of bowl and with some irregularly spaced, stick-like branches higher up. To left, straight lower legs, in outline, of second figure, his solid feet or footgear placed at lower level than those of man to right, just

above separate "base line"; higher up, at level of right-hand man's thighs, remains of solidly painted arm(?), bent up at elbow, line curving down from it to left. On the other side, solid feet of another male figure, facing right, above separate, double "base line". At edge, two fine, oblique lines, one overlapping the group of encircling bands. Paint splash down handle. Band at base.

Too little survives to reconstruct the original design on this LH IIIB deep bowl (FS 284).<sup>4</sup> It is surely unwarranted to interpret the intriguing remains, even tentatively, as "an unskilled version of a traditional dance before a sacred tree."<sup>5</sup> On the first side, the man to the right is standing before, or moving slowly towards, what must be a poorly drawn tree, while raising his arm, perhaps in salute. The other man on this side is in a similar, quiet stance but is heading away from the tree, judging from the direction of his feet. At the same time, the possibility cannot be excluded that he is looking back, depending on the interpretation of what may be his raised arm.

There is no parallel for such a composition, nor indeed for the extremely crude style of execution. Long-legged men, seemingly naked and with muscular calves, are well known in Mycenaean pictorial vase painting, where they are seen engaged in a variety of activities.<sup>6</sup> Nevertheless, none is shown with such grossly exaggerated thighs and sticklike torso as the best preserved of the figures on 1.

It is even more difficult to reconstruct the original scene on the other side of the vase, which included another male figure above a "base line". The two oblique lines behind the man are not readily explained. They do not suggest branches of a tree such as are seen on the other side, since they are placed at a relatively much lower level and face downwards. One of them could be the tail end of the painted band at the base of the handle.

- 2 (Athens, N.M. 10524). Krater Pl. 113  
Waldstein 1905, no. 46, p. 90, pl. LV.  
One body sherd. H. 0.083, W. 0.053, Th. 0.005  
(lower edge)–0.007 m. (upper edge).  
Medium fine, pinkish buff clay with some small  
grit; well-smoothed, buff surface, now pitted and  
encrusted in places. Shaded red-brown paint,  
worn in places.

Inside: trace of encircling band near lower edge.  
Outside: part of body, hind legs, and tail of animal  
facing right. Body and upper legs in outline, with fill  
of fairly regularly spaced rows of dots; legs bent  
somewhat forward at knees, with lower parts of legs  
rendered as single lines and well-articulated hooves  
rendered in outline; lower part of tail consisting of  
two wavy lines; legs and tail overlapping slightly  
with uppermost of two encircling bands below.

<sup>4</sup> Not a tall jar, as stated in Vermeule and Karageorghis 1982, pp. 91, 211, under IX.11.

<sup>5</sup> Vermeule and Karageorghis 1982, p. 91, under IX.11.

<sup>6</sup> See, among others, Crouwel 1988, no. 2, p. 28. Compare the large calves of the man on the jug from Melathria (Lakonia) in Demakopoulou 1971, p. 96, pl. 12:d.

The animal can be identified as a bovid by the treatment of its long tail. There are several better-preserved pottery representations of bovids (but not of other animals) with tails similarly composed of separate, wavy strands of hair starting from a common root.<sup>7</sup> The dot fill of body and upper hind leg can also be paralleled in other bovid representations.<sup>8</sup> 2 may well have belonged to a krater of deep-bowl type (FS 281) dating to LH IIIB.

3 (Athens, N.M. 10527). Krater Fig. 2, Pl. 113

Waldstein 1905, pp. 90–91, fig. 19; Furumark motif (FM) 3:18; Vermeule and Karageorghis 1982, no. IX.44, p. 97.

a) Six joining rim and body sherds. H. ca. 0.128, W. ca. 0.195, Th. 0.006 (at lower edge), Diam. of rim 0.29 m.

b) Small non-joining sherd. H. 0.023, W. 0.056, Th. 0.004–0.006 m.

Medium fine, reddish buff clay with a very little small dark grit; smoothed surface of same color. Red-brown paint.

Krater with everted, upward-sloping rim on incurving body. Inside: band at junction of rim and body. Outside: rim painted. On the large fragment (a), parts of three bull protomes, placed in row and facing right, overlapping slightly with rim band and encircling band below. Of the left-hand protomes, only tip of horn survives. The other protome is rendered in thick outline, wavy on its inside, back curved, front formed by series of sharp curves continuing lower down as two parallel lines; dotted eyes, separated from rest of protome by group of three curved lines and row of dots; protomes filled with rows of



FIG. 2. Krater 3. Scale 1:2

crosses, following curve of back. In between protomes, group of parallel chevrons just above tongue-like motif. On the loose sherd (b), only part of horn and head of another bull protome are preserved.

The original krater, of the neckless (FS 7–9) or deep-bowl (FS 281) type, must date to LH IIIB, like other Mycenaean vases with bull-protome designs.<sup>9</sup> They derive from sites in the Argolid as well as Cyprus and include at least one krater of deep-bowl type similarly decorated with a frieze of protomes facing right.<sup>10</sup>

By comparison with the other vase representations, the protomes on 3 are very clumsily drawn: they lack well-defined heads and have muzzles reduced to a series of sharp curves. On the other hand, the thick outline, wavy on the inside, is a feature of some other bull

<sup>7</sup> See, e.g., *Berbati* II, pls. 23, 27; *Tiryns* VII, pls. 14:2, 15:1, 16:1, 21:1; and Vermeule and Karageorghis 1982, V.41, V.48 (Cyprus).

<sup>8</sup> See, e.g., *Tiryns* VII, pls. 14:1, 15:1–2, 16:1, 19:1; Vermeule and Karageorghis 1982, IX.64 and *Berbati* II, pls. 23, 29:3, 5, 31:3a, b.

<sup>9</sup> Vermeule and Karageorghis 1982, IX.25, IX.25.1, IX.43 (Argolid) and V.80–83, V.85, V.88–93, V.97 (Cyprus). Add *Berbati* II, pl. 22:6–9.

<sup>10</sup> Vermeule and Karageorghis 1982, V.90 (Enkomi).

protomes, and crosses are among the standard patterns filling the bodies of full-fledged bovids in Mycenaean vase painting.<sup>11</sup> In addition, the way in which the eyes are separated from the rest of the protomes on 3 resembles that of some representations in which the row of dots is accompanied by just one curved line.<sup>12</sup>

The subsidiary ornament on 3a presents the unusual combination of a standard motif, parallel chevrons (FM 58), and a tongue, which here acts rather as a stem.<sup>13</sup>

4 (Athens, N.M. 10528). Krater Pl. 114

Two joining body sherds. H. 0.095, W. 0.063, Th. 0.006 m.

Medium fine, yellow-buff clay with some dark grit; smoothed surface of same color, now worn and soft. Red-brown paint. At left edge, thickening for right-hand root of horizontal loop handle. Traces of burning on both inside and outside.

Inside: no traces of paint. Outside: part of bull protome facing right and placed on top of encircling band. Curved back of protome in thick outline, wavy on inside; fill consisting of rows of dots, placed along back and base, and rows of crosses.

What remains of the bull protome recalls those of 3. At the same time, a slightly coarser fabric, in combination with differences in the filling motifs of the protome, here including rows of dots and crosses which are larger than those seen on 3, suggests a different krater, again dating to LH IIIB. The rows of dots along the back and base recur on some other bull-protome representations.<sup>14</sup> The trace of a handle attachment points to a krater of the deep-bowl type (FS 281).

5 (Athens, N.M. 10526). Krater Fig. 3, Pl. 113

Waldstein 1905, no. 45a, p. 90, pl. LV; Vermeule and Karageorghis 1982, p. 214, under no. IX.94. One rim sherd. H. 0.053, W. 0.057, Th. 0.006 (at lower edge), Diam. rim *ca.* 0.41 m.

Medium fine, pinkish buff clay; polished yellow-buff surface. Shaded red-brown paint.

Krater with tall, everted, upward-sloping rim on straight upper body. Rim painted, with encircling band just below on inside and outside. Outside: part of neck, head, and beak of bird facing right. Neck in thick outline, with trace of thick line inside, curving towards small head rendered as circle with dot for eye; horizontal line for beak, row of curving lines of diminishing size on its upper side. At lower right edge, trace of paint.

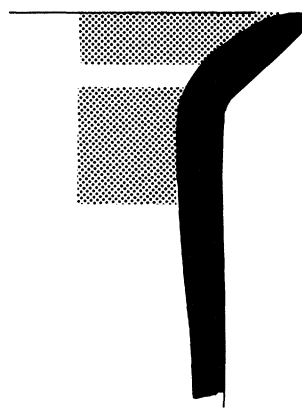


FIG. 3. Krater 5. Scale 1:2

<sup>11</sup> Vermeule and Karageorghis 1982, V.88–90 (similar outlines to front, back, and base of bull protomes) and V.43, V.46, V.48, V.87, IX.26 (crosses as body fill); also *Berbat* II, pl. 27:4.

<sup>12</sup> Vermeule and Karageorghis 1982, V.91, V.93, V.96–97.

<sup>13</sup> For prominent tongues in a pictorial composition, see Vermeule and Karageorghis 1982, III.29 (the so-called Homage Krater from Aradippo, Cyprus).

<sup>14</sup> Vermeule and Karageorghis 1982, V.91, V.93, V.97.

The bird may have been shown with its head turned back, assuming the trace of paint at the lower right edge belongs to its neck or body. Birds in this pose are well known in Mycenaean vase painting.<sup>15</sup> Alternatively, the trace of paint may belong to a column of horizontal dashes, a well-known Mycenaean subsidiary motif. An interesting detail is the row of curving strokes on the beak. They are probably purely decorative and recall the fringe hanging from the beak of the bird on a krater fragment from Tiryns of similar, LH IIIB date.<sup>16</sup>

6 (Athens, N.M. 10525). Krater Fig. 4, Pl. 113

Waldstein 1905, no. 45b, p. 90, pl. LV (incorrectly attributed to same vase as 5).

One rim sherd. H. 0.032, W. 0.062, Th. 0.006 (at lower edge), Diam. of rim *ca.* 0.37 m.

Medium fine, pinkish buff clay with a little small grit; well-smoothed buff surface. Shaded, dark brown paint.

Krater with (incompletely preserved) everted, upward-sloping rim. Rim painted. Inside: plain. Outside: remains of bird facing left. Small head with dot for eye; long horizontal line for beak, shorter oblique line starting from head below it. To left, two superimposed horizontal dashes.

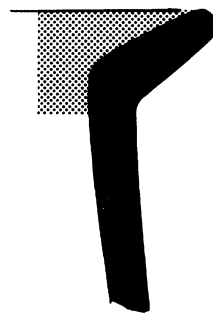


FIG. 4. Krater 6. Scale 1:2

Although very little of the original design survives, a bird was probably depicted. The beak may have had a triangular appearance, assuming the short oblique line attached to the head was part of it.<sup>17</sup> The horizontal dashes presumably belong to a column of dashes (cf. 5).

7 (Athens, N.M. 10523). Deep bowl Fig. 5, Pl. 115  
bowl

Waldstein 1905, no. 44a-d, p. 90, pl. LV; Vermeule and Karageorghis 1982, no. IX.94, pp. 103, 214.

Three non-joining rim sherds and one body sherd. a) H. 0.05, W. 0.038 m. b) H. 0.035, W. 0.04 m. c) H. 0.053, W. 0.04 m. d) H. 0.029, W. 0.061, Th. 0.003-0.004, Diam. of rim 0.16-0.18 m.

Fine, buff clay; well-smoothed surface of same color. Dark brown paint.

Deep bowl with very slightly marked lip (a-c). Rim painted. Inside: plain. Outside: parts of at least two birds facing right. Birds in double outline, with forward-curving, crosshatched (b) or hatched (c) necks



FIG. 5. Deep bowl 7. Scale 1:2

<sup>15</sup> See list in Benson 1961, pp. 82-83. Add, among others, *Tiryns* VII, pl. 23 and *Berbat* II, pl. 37:6, 7.

<sup>16</sup> *Tiryns* VII, no. 1, p. 7, pl. 24:2a and fig. 22:1 (profile drawing); Vermeule and Karageorghis 1982, IX.107. Cf. also *Tiryns* VII, no. 238:A-D, p. 81, pl. 30:2 (krater fragment from the Argolid).

<sup>17</sup> Cf. *Tiryns* VII, no. 238:A-D, p. 81, pl. 30:2 (Argolid).

ending in small head with dot for eye (b); small parts of large bodies with hatched outlines (a–d); raised wing (a), curving upwards and back, with hatched

outlines and semicircular, crosshatched motifs inside; remains of strokes for tails (a, d). Trace of encircling band below (d).

These four fragments share the same fabric and shape, a deep bowl (FS 284), as well as subject and style of decoration. Although the bird design on c does not match that of b in every respect (*viz.* the rendering of the neck of the creature and the way it is joined with body and wing), it seems certain that all four sherds belong to the same LH IIIB vase.

These fragmentary birds with long crosshatched or hatched necks and small heads find parallels in some other, equally incompletely preserved vase paintings from the Argolid.<sup>18</sup> The birds on a and d may have been depicted in flight, since there is no indication of legs on d, which preserves part of the lower body and tail of a bird.

**8** (Athens, N.M. 10530). Bowl Fig. 6, Pl. 116

Waldstein 1905, pp. 80–81, fig. 12:a, b (small separate rim sherd, not located by us); FM 20:1, FS 292:1; Vermeule and Karageorghis 1982, no. VII.12, pp. 77, 210; Crouwel and Morris 1987, p. 43, note 11.

Five joining rim and body sherds. H. *ca.* 0.14, W. 0.235, Th. 0.008–0.01, Diam. of rim 0.45–0.46 m. Rather coarse, reddish clay; surface of same color, well smoothed inside but only roughly outside. Red-brown paint, rather streaky and worn outside.

Large bowl with curving profile and broad, everted, upward-sloping rim. Edges of rim painted, with groups of concentric arcs separated by single lines on top. Inside: band with continuous fringe at rim. Just below, remains of two or more fish swimming in different directions. To left, large fish, in outline, swimming up to right; triangular head with two crude ovals and dot for eye, separated from body by group of three gill arcs; body filled with rows of large dots; single, backward-pointing strokes for two pectoral fins. To right, similarly rendered fish, swimming down to left; two dorsal fins and one pectoral fin preserved; splaying tail, running into fringed band at

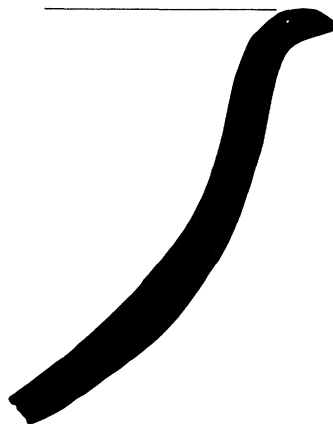


FIG. 6. Bowl 8. Scale 1:2

rim. In between fish, thick wavy line from rim band. Further down, at lower left corner, remains of solidly drawn, curved motif. Along lower right edges, thick oblique motif, forked fishtail(?) above, and trace of curved motif higher up. Outside: upper parts of large leaf-shaped motifs, in vertical position and painted solid, separated by irregular vertical lines.

The original large bowl with a crowded scene of fish and subsidiary motifs on its interior must have been an attractive vase, the fish swimming in liquid when the bowl was

<sup>18</sup> *Berati* II, nos. 269, 270, p. 43, pl. 46:5a, b, 6; see also *Tiryns* VII, no. 215, p. 79, pl. 27:2b (krater fragment from the Argolid); Vermeule and Karageorghis 1982, IX.99, 100, X.67 (krater, jug, and bowl fragments from Mycenae).

filled. There are no close parallels for this particular combination of shape and decoration among the numerous fish representations in Mycenaean vase painting. Most Mycenaean representations simply show fish swimming horizontally to the right, but there are also several with an emphasis on upward or downward movement and the concomitant use of an extended zone of decoration.<sup>19</sup> The Mycenaean repertoire includes some shallow bowls with fish on the interior and less elaborate, mainly linear decoration outside,<sup>20</sup> but these bowls are usually much smaller than **8** and have not such a prominent, upward-sloping rim with patterns painted on top.

In fact, **8** may be more at home in Crete: with its particular shape and style of decoration, a fragment of a ring-based, shallow bowl of LM II–IIIA:1 from the Northwest House at Knossos springs to mind.<sup>21</sup> This bowl has a patterned rim and an elegant composition of fish swimming in different directions in an explicitly marine setting on the interior; it also has a zone of flowers between a rim band and line group on the outside. Its fish are rendered differently from those on **8**, which find a rather better parallel on a LM II bridge-spouted jug from Katsamba near Knossos.<sup>22</sup> This vessel carries a highly elaborate, “free-field” composition of fish and birds placed at varying angles.

At the same time, it should be noted that the leaf pattern depicted on the outside of **8** cannot be readily paralleled, whether in Crete or in mainland Greece. The fringed band below the rim on the interior, on the other hand, does recall a fragmentary krater from Tiryns, which is surely Mycenaean and dates to LH IIIA:1 or early IIIA:2.<sup>23</sup> On this krater a series of oblique strokes is seen rising from a band below the handle zone which includes one large fish and several examples of the single wavy-line motif that is also shown between the two best-preserved fish on **8**. This subsidiary motif, which recurs as groups of parallel wavy lines on other early Mycenaean fish-krater fragments,<sup>24</sup> presumably derives from the trailing corals growing out of rockwork seen in Minoan representations.<sup>25</sup>

The original bowl of **8** may then be either an import from Crete or an early Mycenaean pictorial piece with Minoan prototypes influencing both its shape and fish design.<sup>26</sup>

<sup>19</sup> See Crouwel and Morris 1987, pp. 40–44.

<sup>20</sup> Vermeule and Karageorghis 1982, V.126, V.133, 134, V.138, V.141, 142, IX.120.

<sup>21</sup> Popham 1970, fig. 8:3, pl. 40:d (cf. also pl. 17:c, another bowl fragment, with a fish and an animal on the interior and exterior respectively, from the Royal Villa at Knossos).

<sup>22</sup> Alexiou 1967, pls. 20 (fish just to left of handle), 21:b, and 22:b (from tomb Z). The fish on the bowl fragment from the Northwest House at Knossos (see note 21 above) are closely related to others from Knossos and those on a basket vase found at Varkiza in Attica; see Vermeule and Karageorghis 1982, VII.J; also Crouwel and Morris 1987, pp. 43–44.

<sup>23</sup> Karageorghis 1988, p. 332, pl. XLVII:1 (correcting the lower date given in Vermeule and Karageorghis 1982, p. 219, under X.116); see also Crouwel and Morris 1987, pp. 42–43.

<sup>24</sup> Vermeule and Karageorghis 1982, VII.8; Crouwel and Morris 1987, nos. 4, 5, p. 42, pl. 4:b (Mycenae). Compare also the related subsidiary ornaments on some other fragments of early Mycenaean fish kraters: *Berbat* II, no. 251, p. 42, pl. 44:2; Öbrink in Åström 1983, no. 56, p. 21, figs. 58, 138.

<sup>25</sup> See Vermeule and Karageorghis 1982, VII.J; also Crouwel and Morris 1987, p. 44, fig. 8.

<sup>26</sup> The latter possibility was favored by Furumark (1941, pp. 302, under FM 20:1, and 636, under FS 292:1); see also Vermeule and Karageorghis 1982, pp. 77, 210, under VII.12. Compare the discussion of a bird-krater fragment, Mycenaean or Minoan, from Mycenae in Crouwel 1988, m, pp. 33, 35, fig. 1, pl. 4:e.

## 9 (Athens, N.M. 10531). Closed vessel Pl. 114

Waldstein 1905, no. 1, p. 78, pl. LI:17; Vermeule and Karageorghis 1982, no. IX.118, pp. 105, 215. Three joining body sherds. H. 0.078, W. ca. 0.11, Th. 0.005–0.006 m.

Coarse fabric, pinkish with buff core and much small dark grit; pinkish surface, only roughly smoothed. Red-brown paint, now worn. Prominent wheelmarks inside.

Remains of three fish swimming to right, very close to two encircling bands below. To right, thick forked

fishtail with dots inside. Just behind, part of large fish, swimming down, in thick outline, with solidly painted, triangular head, rough oval with dot for eye, irregular body fill of curving and wavy transverse lines, and two single, backward-pointing strokes for dorsal and pectoral fins at level of eye. Below, to left, part of small fish, in outline, its head with dot for eye separated from body by one gill arc; body fill of transverse, curved lines; two single strokes for dorsal and pectoral(?) fins, set on head. At upper right edge, remains of three parallel, thick oblique lines.

Too little remains of this coarse, closed vessel with its rather crudely drawn but lively fish representation to determine its shape and date. Indeed, it is difficult to classify the (incomplete) composition of differently-sized fish as well as the details of their rendering among Mycenaean representations of fish. The presence of what is probably some kind of marine vegetation at the upper right edge of the fragment seems to be an early (LH IIIA:1 or IIIA:2 early) feature, deriving from Minoan prototypes (see 8).

In addition to these fragments from the Mycenaean settlement at the Argive Heraion, there are three whole pots with pictorial decoration from Waldstein's and later excavations of chamber tombs of the period. One is a squat alabastron with fish (a), possibly dating as early as LH IIIA:1,<sup>27</sup> another a LH IIIB jug with goats (b).<sup>28</sup> The third is a spouted, one-handled cup of LH IIIA:2–IIIB decorated with birds (c).<sup>29</sup> Considering the large number of Mycenaean tombs excavated at the site (over fifty-five) with their numerous decorated vases, the amount of pictorial pottery from the tombs is exceedingly small. The same observation can be made with regard to Mycenaean tombs at other sites in the Argolid and elsewhere in mainland Greece. Most pictorial pottery derives from settlement (i.e., domestic or other non-funerary) contexts, but even then it usually represents only a tiny fraction of all Mycenaean decorated pottery found at the site in question. A notable exception is the so-called Potter's Quarter at Berbati in the Argolid, which yielded many fragments of LH IIIA:2–IIIB kraters with pictorial decoration similar to that found in Cyprus and the Levant, as well as several misfired pieces. This establishment may then have produced pictorial vases mainly for export to the east.<sup>30</sup>

As for the dating of the pictorial material from the Argive Heraion discussed here, it is based on a comparison of vase shapes, motifs, and styles of decoration. Probably earliest is the Minoan or Mycenaean bowl fragment with fish (8), dating to LM II–IIIA:1/LH IIIA:1; the

<sup>27</sup> Waldstein 1905, no. 11, p. 94, fig. 28; Blegen 1937, pp. 68–69 (from chamber tomb WI); FM 20:2 (drawing reversed), FS 84:13; Vermeule and Karageorghis 1982, pp. 77, 209, under no. VII.11 (incorrectly attributed to tholos tomb 1); Crouwel and Morris 1987, no. 1, p. 41, fig. 6.

<sup>28</sup> Blegen 1937, no. 536, p. 118, figs. 271, 702 (chamber tomb XXXV); Vermeule and Karageorghis 1982, pp. 100, 213, under IX.75.

<sup>29</sup> Deilaki 1960, no. 21, pp. 132–133, pl. 5, above, left; Vermeule and Karageorghis 1982, pp. 103, 214, under IX.95 (the sherd from the Argive Heraion, pp. 103, 214, under IX.93, is not pictorial).

<sup>30</sup> See *Berbati* II, especially pp. 116–122 and Crouwel 1991b, p. 533.



other fish fragment (9) may be contemporary (as may be the fish alabastron **a**, from chamber tomb WI). **6** falls within the LH IIIA:2–IIIB range (as does **c**), while most others (**1–5**, **7**; also **b**) may be more definitely attributed to LH IIIB and most probably to LH IIIB:1.

These pictorial finds represent a fairly wide range of vase shapes, chiefly open (**1–8**, also **c**) but rarely closed (**9**; but see **a** and **b**, from tombs). The open shapes are mainly kraters (**2–6**), but whether of the neckless type with vertical strap handles (FS 7–9; Mountjoy 1986, figs. 70, 99, 134, 135, 156) or of the deep-bowl type with horizontal loop handles and a low ring base (FS 281; Mountjoy 1986, figs. 142, 159) is in most cases not clear. **4**, with its trace of a handle attachment, is definitely of the deep-bowl type. It should be noted that the deep-bowl krater is the most commonly found shape for pictorial decoration in LH IIIB settlement contexts at other sites in the Argolid, such as Mycenae and Tiryns. Interestingly, the material here includes two examples of deep bowls (**1**, **7**; FS 284; Mountjoy 1986, figs. 143, 160, 161), a shape that was not often used for pictorial decoration in LH IIIB. **8** formed part of a large bowl which cannot be readily matched in the Mycenaean repertoire of vase shapes but seems rather to be Minoan.

With regard to the pictorial designs, the fragments vary a good deal to include human figures (**1**), a bull (**2**) and bull protomes (**3**, **4**), birds (**5–7**, also **c**), and fish (**8**, **9**, also **a**). To these may be added the goats of **b**.

There can be little doubt that most of this Mycenaean pictorial material was made in the Argolid, as it conforms to the standard LH IIIA–IIIB products from this part of Greece. One fish fragment (**9**), in contrast, is decidedly inferior in fabric, being made of coarse, gritty clay which may suggest a different origin. Another piece (**8**), from a large bowl with a lively composition of fish and subsidiary marine elements on its interior and leaf-shaped motifs on the outside, may possibly be an import from Crete. In any case, its fish design must hark back to Minoan marine representations of LM II–IIIA:1.

Apart from **8**, some other fragments have interesting connections, too. **3** and **4**, both showing bull protomes, may be attributed to the same painter, although not to the same LH IIIB krater. The bull-protome design is known from other mainland sites as well as from Cyprus, the latter occurrences probably representing imports. The parallels, however, are not close enough to suggest the painter recognized at the Argive Heraion.

What remains of the birds on the deep-bowl fragments (**7a–d**) has good parallels elsewhere in the Argolid, including Berbati.

Other pictorial pieces are less easily matched. They include the deep bowl with its enigmatic scene of human figures and a tree (**1**), as well as two vases from tombs: the one-handled bowl (**c**) with four clumsily drawn birds on the interior and the fish alabastron (**a**), the only pictorial vase definitely of this shape.

To conclude, the Argive Heraion may be classed as an important find-place of Mycenaean pictorial pottery of LH IIIA–IIIB in the Argolid, after Mycenae, Tiryns, and Berbati,<sup>31</sup> yielding both mainstream and unusual examples.

<sup>31</sup> Vermeule and Karageorghis 1982, chaps. VII–X; *Tiryns* VII; *Berbati* II; Crouwel 1991a. Add two forthcoming publications: by J. A. Sakellarakis on the pictorial material in the National Museum at Athens and by W. Güntner on the many finds from recent excavations at Tiryns.

## BIBLIOGRAPHY

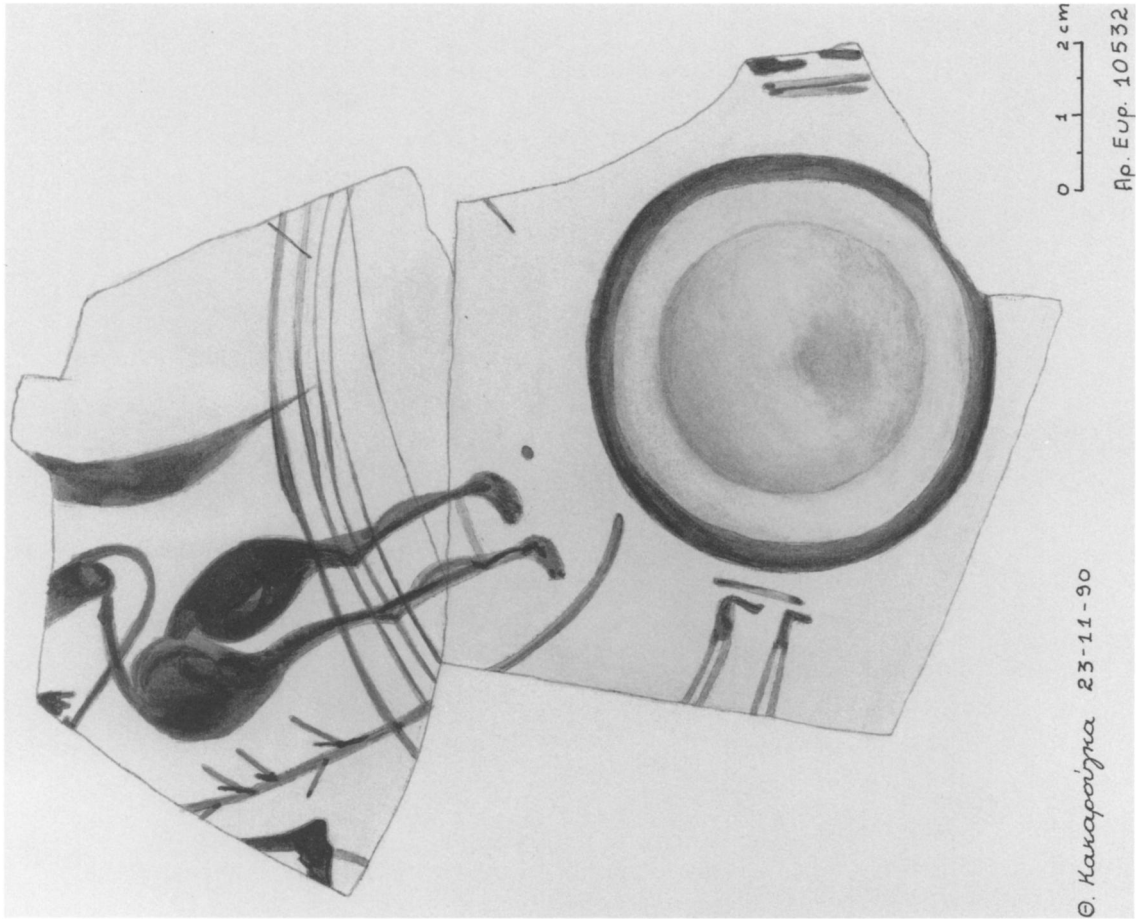
- Alden, M. J. 1981. *Bronze Age Population Fluctuation in the Argolid from the Evidence of Mycenaean Tombs*, Göteborg
- Åström, P., et al. 1983. *Hala Sultan Tekke 8 (SIMA 45:8)*, Göteborg
- Alexiou, S. 1967. *Υστερομινωικοί τάφοι Λιμένος Κνωσού (Κατσαμπά)*, Athens
- Benson, J. L. 1961. "A Problem in Orientalizing Cretan Birds," *JNES* 20, pp. 73–84
- Berbatz II = Å. Åkerström, *The Pictorial Pottery (Berbatz II)*, Stockholm 1987
- Bintliff, J. L. 1977. *Natural Environment and Human Settlement in Prehistoric Greece (BAR Supplement 28)*, Oxford
- Blegen, C. W. 1937. *Prosymna*, Cambridge, Mass.
- Caskey, J. L., and P. Amandry. 1952. "Investigations at the Heraion of Argos, 1949," *Hesperia* 21, pp. 165–221
- Crouwel, J. H. 1988. "Mycenaean Pictorial Pottery from Outside the Citadel at Mycenae," *BSA* 83, pp. 25–36
- . 1991a. *Mycenaean Pictorial Pottery (Well Built Mycenae 23)*, Oxford
- . 1991b. "Mycenaean Pictorial Pottery from Cyprus in Oxford," *OJA* 10, pp. 45–55
- Crouwel, J. H., and C. E. Morris. 1987. "An Early Mycenaean Fish Krater from Maroni, Cyprus," *BSA* 82, pp. 37–46
- Deilaki, E. 1960. «Ανασκαφή λαξευτού μυκηναϊκού τάφου εν Ηραίω 'Αργους», *ΑρχΕφ*, pp. 123–135
- Demakopoulou, K. 1971. "A Mycenaean Pictorial Vase of the Fifteenth Century B.C. from Laconia," *BSA* 66, pp. 95–100
- Foley, A. 1988. *The Argolid 800–600 B.C.: An Archaeological Survey (SIMA 80)*, Göteborg
- Furumark, A. 1941. *Mycenaean Pottery: Analysis and Classifications*, Stockholm
- Karageorghis, V. 1988. "Kypriaka XI," *Report of the Department of Antiquities Cyprus I*, pp. 331–335
- Mountjoy, P. A. 1986. *Mycenaean Decorated Pottery (SIMA 73)*, Göteborg
- Popham, M. R. 1970. *The Destruction of the Palace at Knossos: Pottery of the Late Minoan IIIA Period (SIMA 12)*, Göteborg
- Simpson, R. H., and O. T. P. K. Dickinson. 1979. *A Gazetteer of Aegean Civilisation in the Bronze Age, I, The Mainland and the Islands (SIMA 52)*, Göteborg
- Tiryns VII = E. Slenczka, *Figürlich bemalte Keramik aus Tiryns (Tiryns VII)*, Mainz am Rhein 1974
- Vermeule, E., and V. Karageorghis. 1982. *Mycenaean Pictorial Vase Painting*, Cambridge, Mass.
- Waldstein, C. [with the cooperation of others], 1902. *The Argive Heraeum I*, Boston/New York
- Waldstein, C. [with the cooperation of others], 1905. *The Argive Heraeum II*, Boston/New York
- Wright, J. C. 1982. "The Old Temple Terrace at the Argive Heraeum and the Early Cult of Hera in the Argolid," *JHS* 102, pp. 186–201

K. DEMAKOPOULOU

NATIONAL MUSEUM  
Tositsa 1  
Athens GR-106 82  
Greece

J. H. CROUWEL

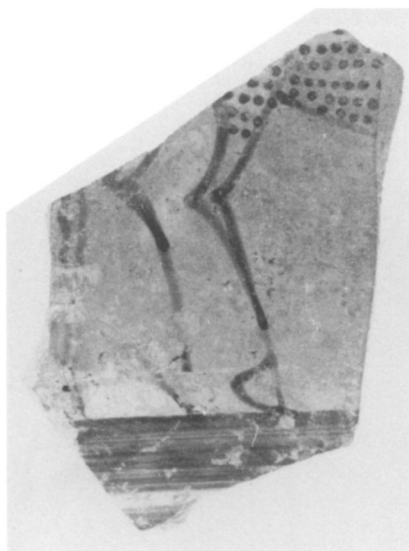
UNIVERSITEIT VAN AMSTERDAM  
Archaeologisch-Historisch Instituut  
Oude Turfmarkt 129  
1012 GC Amsterdam  
Netherlands



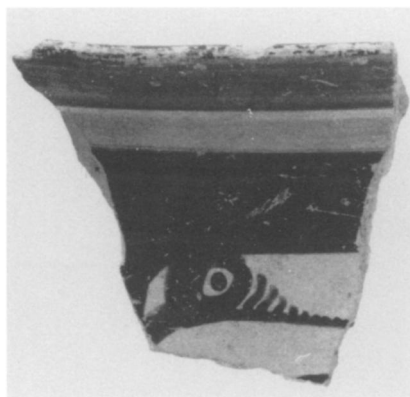
1, drawing



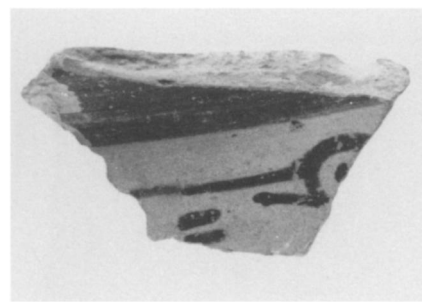
1



2



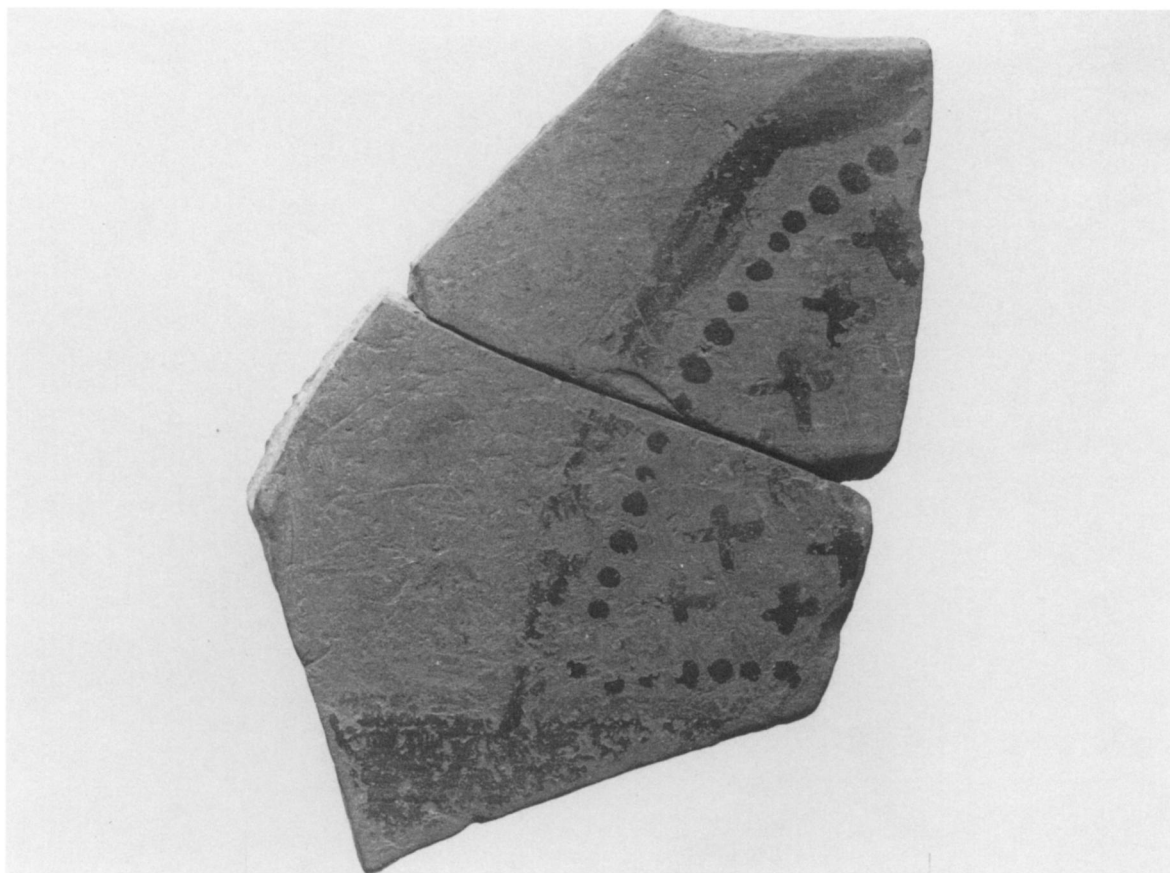
5



6



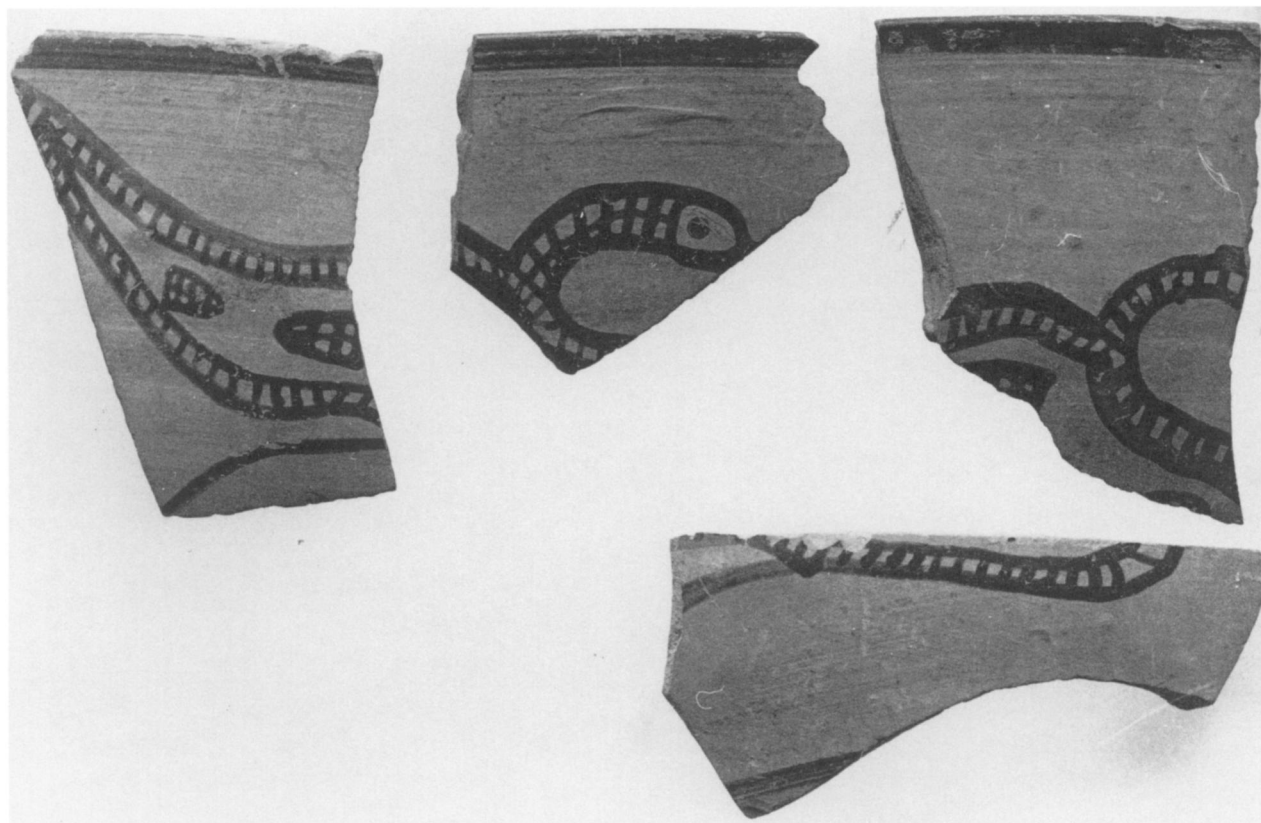
3



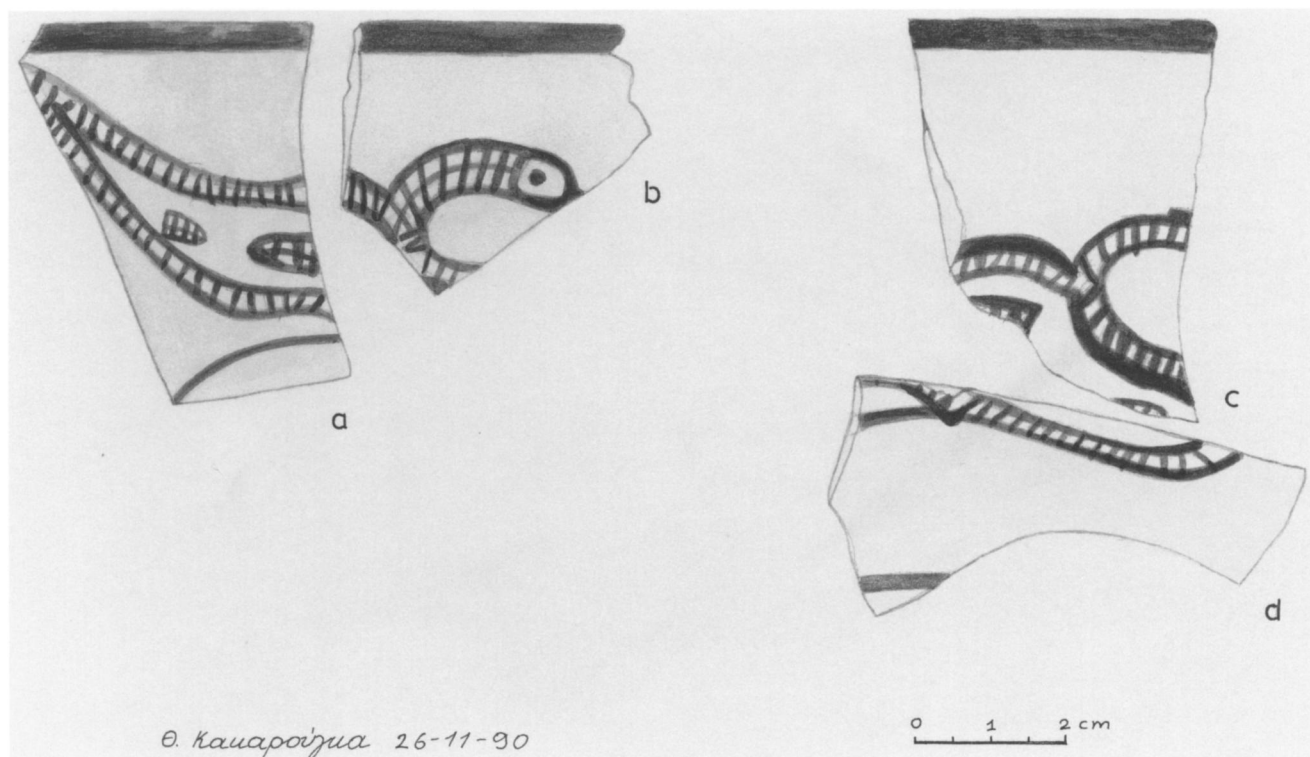
4



9

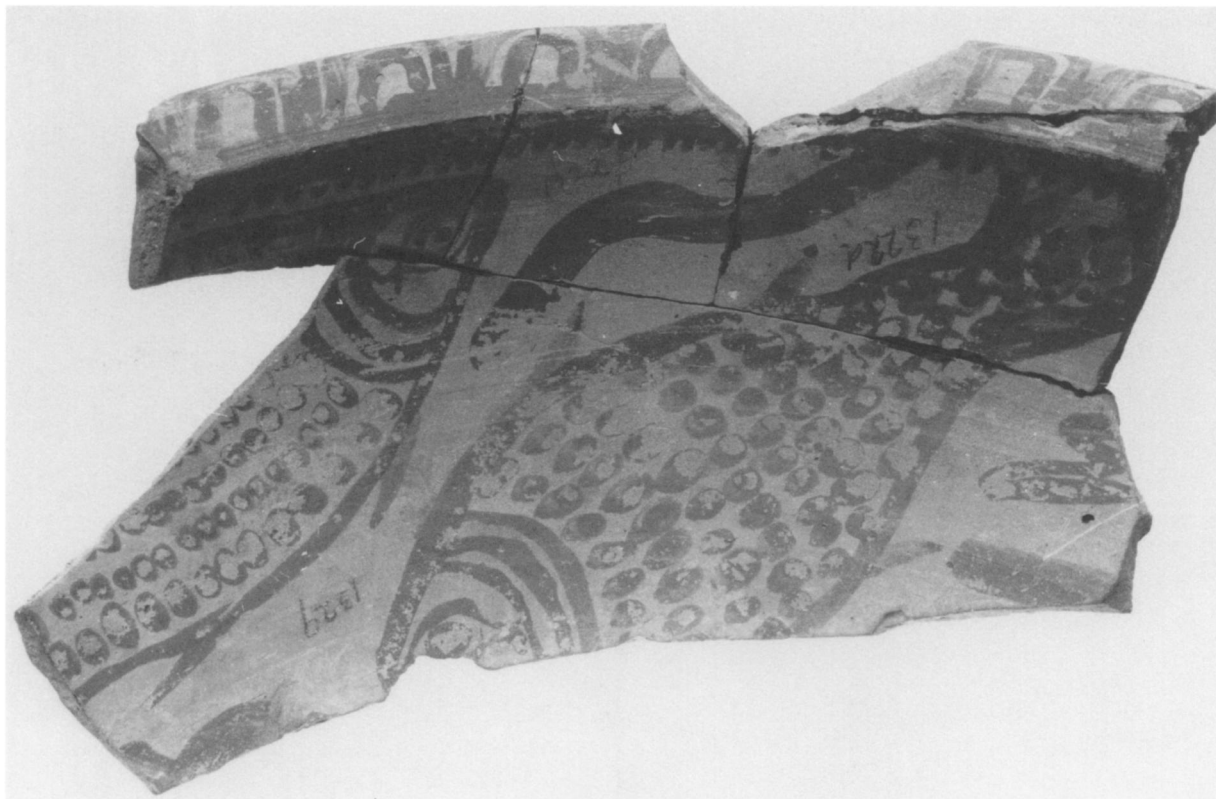


7



7, drawing





8, interior



8, exterior