

# A GROUP OF LATE HELLADIC IIA POTTERY FROM TSOUNGIZA

(PLATES 13 AND 14)

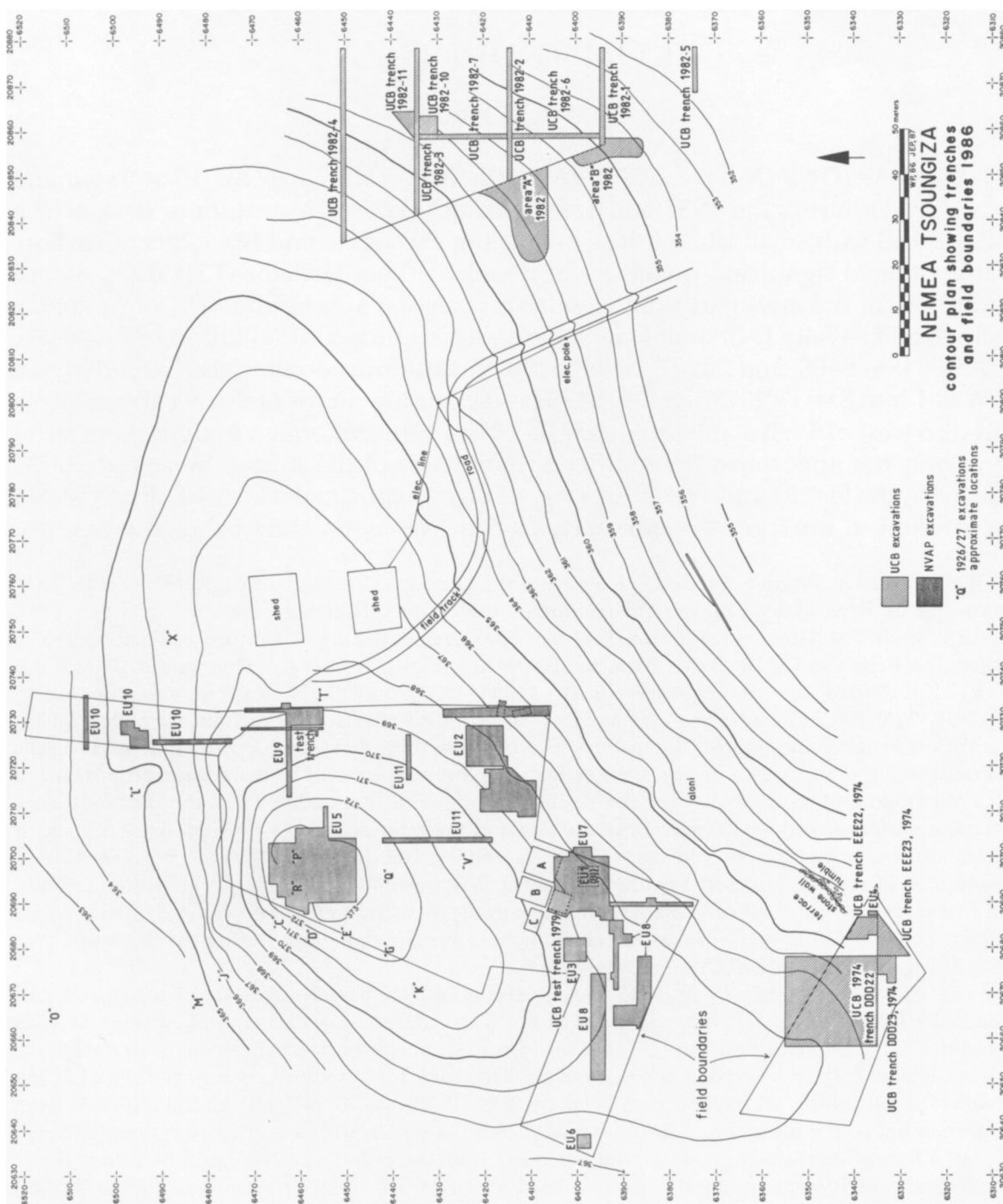
EXCAVATIONS IN THE CENTRAL TRENCH within area EU 10 at Tsoungiza (Fig. 1) during the 1985 and 1986 seasons<sup>1</sup> exposed a stratum of dark brown soil, flecked with small white lumps of calcium carbonate and black bits of carbon, that contained significant quantities of mendable Late Helladic (LH) IIA pottery.<sup>2</sup> Excavated for the most part within a small rectangular area bounded by three rubble walls (Fig. 2: Walls 1, 3, and 4) in square meter units (SMU's) 20725/6495–6496, 20726/6494–6496, and 20727/6494–6496, this stratum certainly also extended east of Wall 1 into SMU's 20728/6495–6496 (as the joining sherds of 29 reveal) and probably also west of Wall 4 at least into SMU 20724/6496, although in both these latter areas only the uppermost ten to fifteen centimeters of the stratum were tested.<sup>3</sup> As north–south (Fig. 3) and east–west (Fig. 4) sections through the area clearly show, the stratum in question extends thirty to fifty-five centimeters below the bases of

<sup>1</sup>Excavations at Tsoungiza have been a part of the Nemea Valley Archaeological Project (NVAP) sponsored by Bryn Mawr College and conducted under the auspices of the American School of Classical Studies at Athens with permissions from the Greek Ministry of Culture and Sciences. The project has been funded by grants from the National Endowment for the Humanities (RO-20731, RO-21715), the Institute of Aegean Prehistory (1984–1987), and the National Geographic Society (2971-84, 3265-86). The project is directed by James C. Wright, to whom I am very grateful for permission to study and publish the material presented in this article. I am greatly indebted to Julia E. Pfaff for the drawings, to Taylor Dabney for the photographs, and to the conservation team of John Maseman and Sasha Trone for the skillful cleaning and restoration of all the pottery before its final description and illustration. Both the text and the references have profited from numerous suggestions made by friendly colleagues (Mary K. Dabney, Jack L. Davis, Oliver T. P. K. Dickinson, Penelope A. Mountjoy, Elizabeth Schofield, James C. Wright, and Carol W. Zerner) to whom I should like to express my most sincere thanks while absolving them altogether of whatever inadequacies remain. Douglas Clapp served as an extremely helpful research assistant during the academic year 1990–1991, when the bulk of this text was written.

<sup>2</sup>The excavation of EU 10 in 1985 was supervised by Michael K. Toumazou with assistance principally from Lori S. Iliff but also from Susan K. Toumazou, Eleni Yerontakou, and Artemis Chionides. In 1986, excavation in this area was directed by Marina Markantonatos with occasional assistance from Natalia Vogeikoff and Anna Burchard. For a brief preliminary report on the LH IIA remains from this area, see Wright *et al.* 1990, pp. 632–633, note 16, pl. 95:b. All soil removed from the trench below the plow zone was dry-sieved through a screen with a mesh size varying between 0.7 and 1.0 cm. Sherds were counted and weighed after the pottery was washed but before it was mended, although some attempt was made to recognize fresh breaks incurred in the excavation process and to count such newly broken fragments as single rather than multiple sherds (see Rutter 1990a, p. 378 and note 7).

<sup>3</sup>In all subsequent textual references to locations in EU 10, only the final three digits of both the east–west and north–south gridlines will be supplied; that is, the initial “20” of all north–south gridlines and the initial “6” of all east–west gridlines as these are marked on Figures 2–4 will be omitted.

*Hesperia* 62.1 (1993)



**FIG. 1. General plan of Tsoungiza showing areas of excavation**

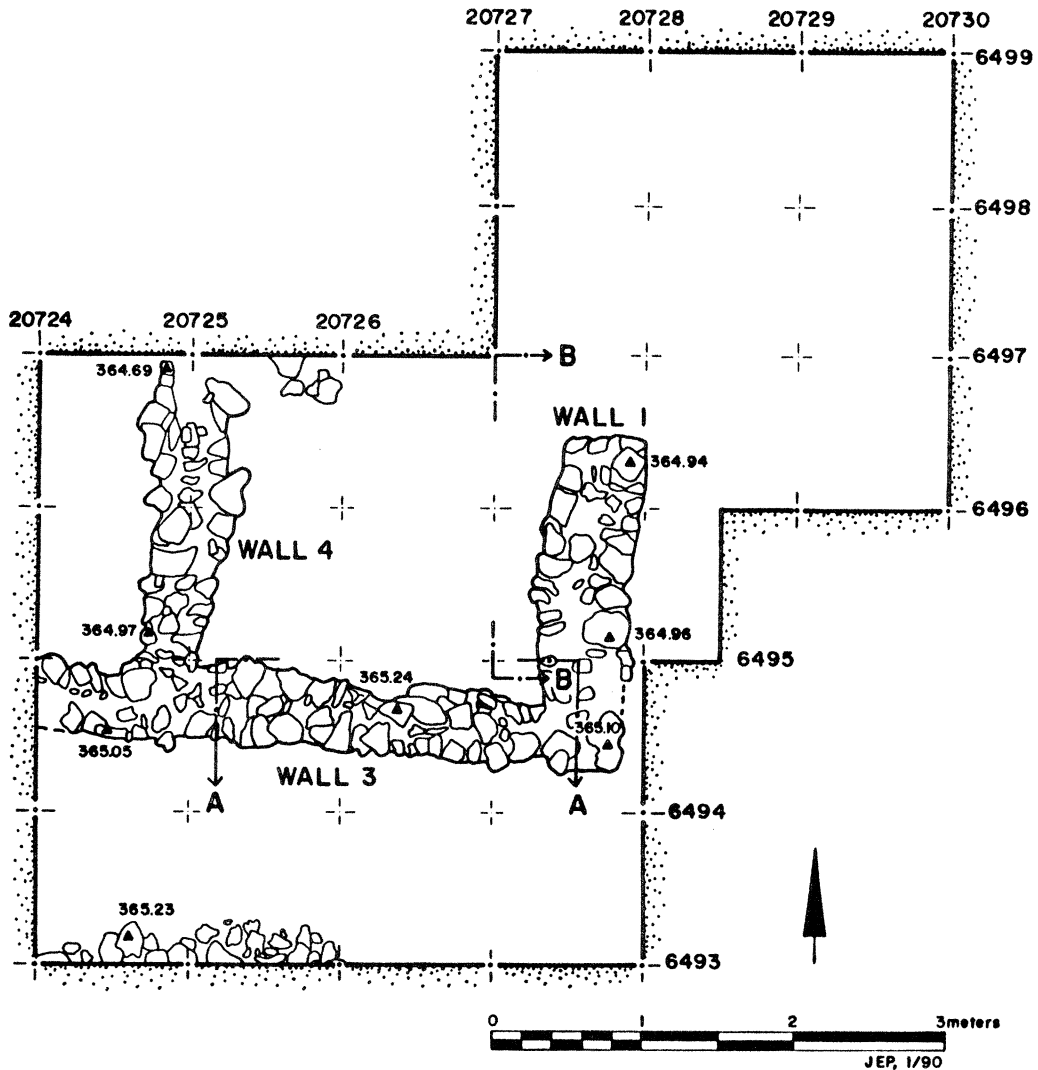


FIG. 2. Plan of central trench of EU 10

Walls 1 and 3. This fact, together with the discovery that LH IIA sherds found on either side of Wall 1 join (e.g., 29), indicates that Walls 1, 3, and 4 were set into the LH IIA stratum at some later date, in the LH IIIA2 period or later, to judge from two sherds found against the north face of Wall 3 in stratigraphic unit (SU) 1772 SMU 726/494 and in the earth bedding under Wall 4 in SU 1793 SMU 725/495.

The LH IIA stratum slopes down to the south (Fig. 3), averaging some fifty to sixty centimeters in thickness in those areas where it was fully excavated. It evidently cut into an earlier light yellowish gray fill excavated as SU's 1777-1781 which contained a mixture of Early Helladic (EH) II and III and late Middle Helladic (MH) pottery, the last providing a *terminus post quem* for the deposition of the fill. This mixed fill in turn overlay several distinct strata dating to the EH III period. The modern surface in this area slopes down markedly from north to south (Fig. 1).

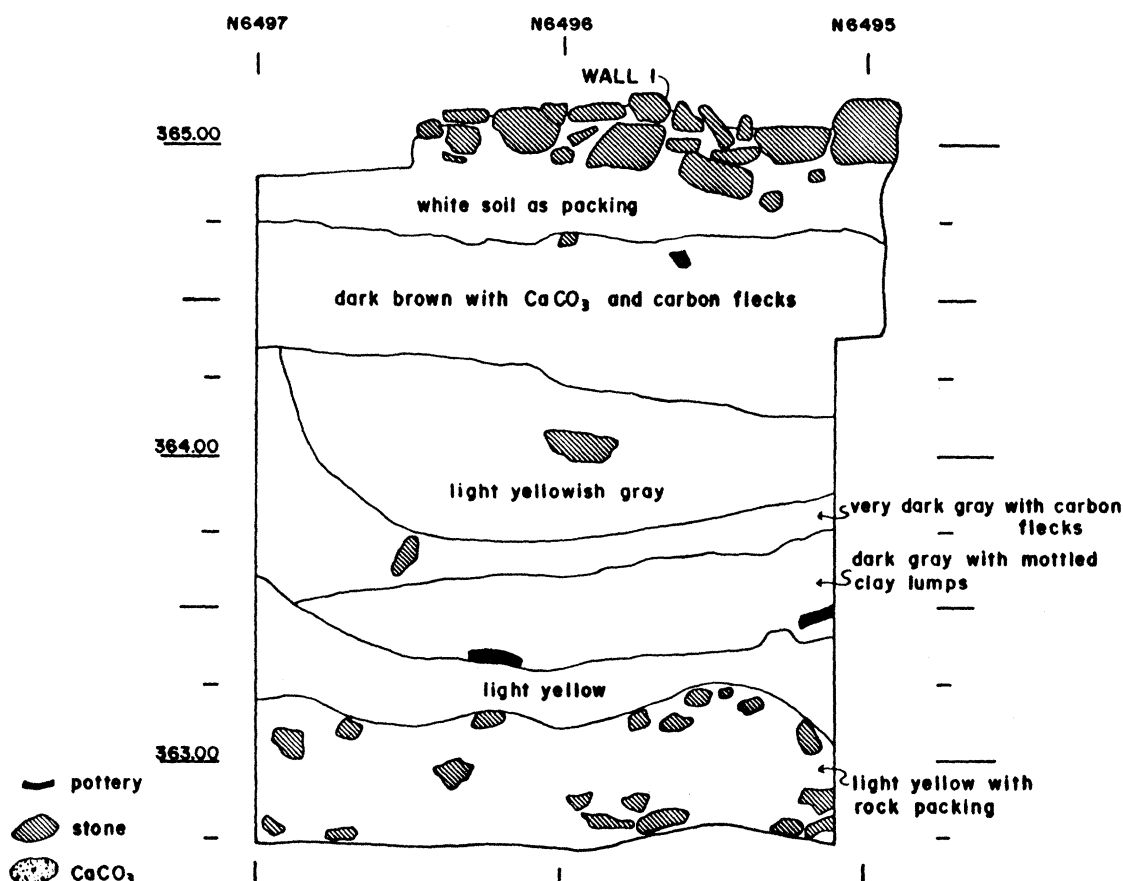


FIG. 3. North-south section (B-B) through central trench of EU 10 showing relationship of LH IIA stratum to Wall 1

But in later Mycenaean times, to judge from the fairly horizontal base of Wall 1 (Fig. 3), the ground surface here may well have been more level. The appreciable slope of the LH IIA stratum down toward the south indicates that it probably constitutes the fill of a large, shallow refuse pit dug into a mixed earlier fill that had been deposited in late MH times.

The contents of this LH IIA pit and their distribution within it suggest that the pit was filled quickly, for the most part with recently broken and hence discarded vessels. The date of all the larger fragments is homogeneous (1, 2, 15, 16, 23, 24, 28, 30). The individual sherds comprising most of these pieces were found widely scattered across, and at a variety of different elevations within, the four square meters in which the fill was excavated to its full depth (especially in the cases of 2 and 28). At the same time, a significant percentage (7.8 percent) of the ceramic contents of the pit consists of Neolithic, EH I-III, and late MH unpainted feature

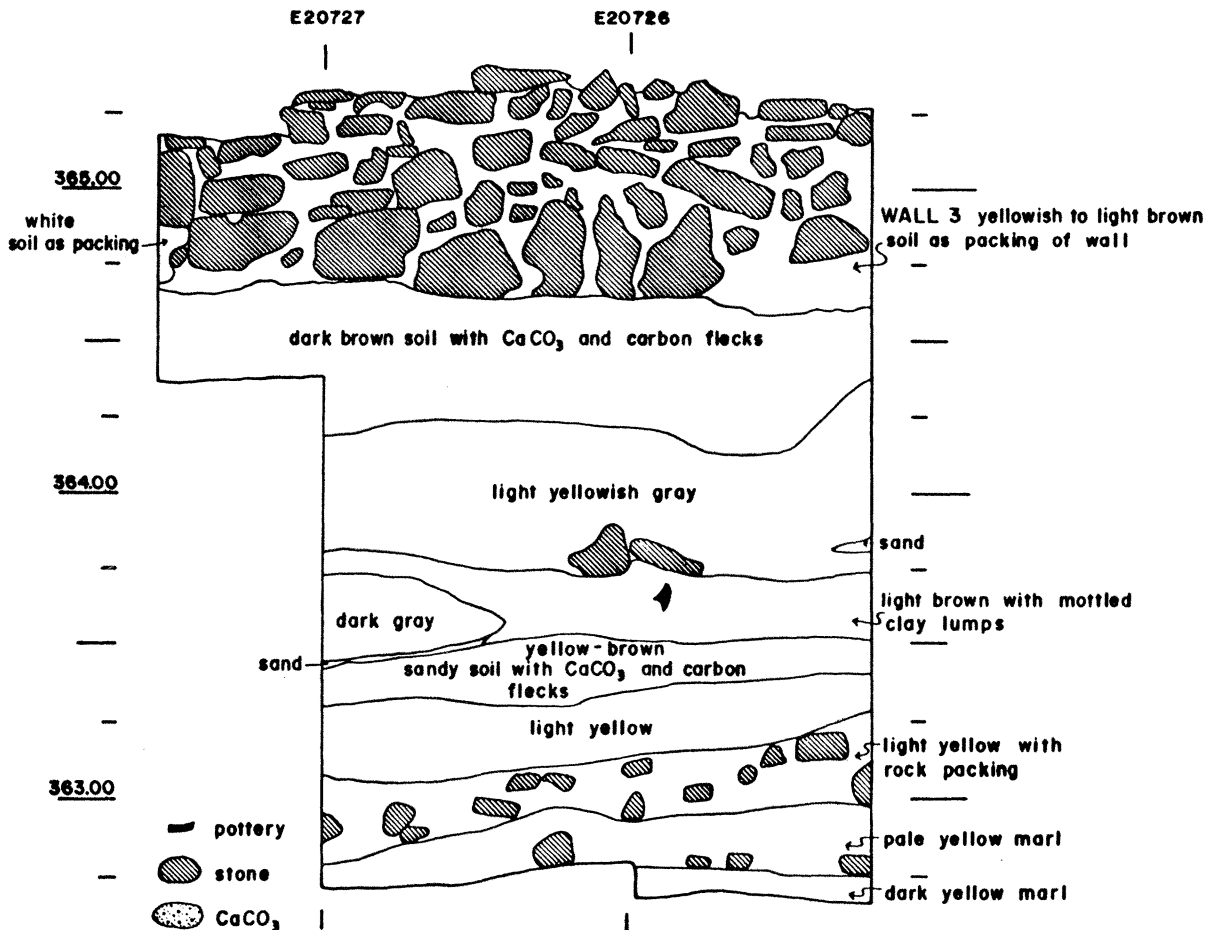


FIG. 4. East-west section (A-A) through central trench of EU 10 showing relationship of LH IIA stratum to Wall 3

and painted sherds, some of them probably derived from the earlier mixed fill into which the pit had been dug (Table 1).

Most sherds from the pit are heavily worn; at the preserved top of the pit, especially toward the north where the fill merges with the plow zone as Walls 1 and 4 peter out, destroyed either by the plow or by simple erosion, the sherds are particularly poorly preserved and rarely retain enough painted decoration for them to be identifiable (e.g., 21). Since some later LH III material has contaminated some SMU's of the uppermost fill of the pit along its northern margins, the pottery from the pit selected for publication here (with the exceptions of two large, unambiguously LH IIA, pattern-painted pieces from SU 1703 in SMU's 727/496 [21] and 727/498 [10]) comes exclusively from more deeply buried excavation units

	<b>TOTAL SHERDS</b>		<b>WEIGHT IN KILOGRAMS</b>
<b>Total Pottery from Units within EU 10 Pit Uncontaminated by Material Later than LH IIA</b>	<b>1841</b>		<b>15.795</b>
<b>Neolithic, Early Helladic I-III, and Middle Helladic Painted Sherds and Unpainted Feature Sherds<sup>a</sup></b>	<b>143 [= 7.8%]</b>		<b>not weighed</b>
	<b>TOTAL SHERDS</b>	<b>FEATURE SHERDS ONLY<sup>a</sup></b>	<b>WEIGHT IN KILOGRAMS</b>
<b>Fine Matt-painted Lacking Volcanic Inclusions (probably all LH I)</b>	<b>13 [= 0.7%]</b>	<b>1 [&lt; 0.1%]</b>	<b>not weighed</b>
<b>Medium Coarse, Unpainted, Pale-surfaced, Lacking Volcanic Inclusions (probably all LH I)</b>	<b>not counted</b>	<b>31 [= 1.7%]</b>	<b>not weighed</b>
<b>Mycenaean Lustrous-painted</b>	<b>133 [= 7.2%]</b>	<b>39 [= 2.1%]</b>	<b>not weighed</b>
<b>Mycenaean Fine Unpainted</b>	<b>not counted</b>	<b>104 [= 5.6%]</b>	<b>not weighed</b>
<b>Aiginetan Patterned and Linear Matt-painted</b>	<b>20 [= 1.1%]</b>	<b>4 [= 0.2%]</b>	<b>0.485 [= 3.1%]</b>
<b>Aiginetan Unpainted Pale- surfaced</b>	<b>40 [= 2.2%]</b>	<b>7 [= 0.4%]</b>	<b>1.440 [= 9.1%]</b>
<b>Aiginetan Dark-surfaced Cooking Pottery</b>	<b>62 [= 3.4%]</b>	<b>9 [= 0.5%]</b>	<b>1.090 [= 6.9%]</b>
<b>Dark-surfaced Cooking Pottery Lacking Volcanic Inclusions</b>	<b>not counted</b>	<b>16 [= 0.9%]</b>	<b>not weighed</b>

TABLE 1. Basic Characterization of Ceramic Contents of LH IIA Pit in EU 10 by Sherd Counts and Selected Weights of Principal Chronological, Fabric, and Decorative Components.

<sup>a</sup> Rims, handles, bases, and spouts are “feature sherds”; ordinary body sherds (i.e., simple wall fragments) are not. While fragments of painted pottery of the Early Neolithic, EH I-III, MH, and LH periods can be individually assigned to one or another of these periods with considerable confidence, whether the pieces are feature or body sherds, the same is not true for unpainted material. Thus, unpainted body sherds from both fine tablewares and coarser cooking vessels have been omitted from consideration in the attempt to quantify the levels of earlier background noise and of Mycenaean unpainted pottery in this LH IIA deposit (hence the rubric “not counted” in three locations in the “Total Sherds” column).

With respect to weight, only Aiginetan vases have been singled out for special attention (hence the rubric “not weighed” in five locations in the “Weight in Kilograms” column). Since Aiginetan vessels are represented at Tsoungiza exclusively in the form of fairly large vessels, quantification by sherd count alone was considered to be potentially misleading. And so indeed it proved to be, since Aiginetan vessels accounted for only 6.6 percent of the total by sherd count but for 19.1 percent by weight.

Note that while Aiginetan fabrics are readily identifiable due to their distinctive inclusions, it is not possible to discriminate between Aiginetan pieces of LH I and LH IIA date (for the virtual absence of Aiginetan material from late MH contexts at Tsoungiza, see Rutter 1990). A few sherds in the Mycenaean Lustrous-painted category may likewise be LH I rather than LH IIA in date, although such pottery is as rare in LH I settlement deposits at Tsoungiza (Rutter 1989) as it is in the large deposit of that date from Korakou published in detail by Davis (1979).

containing less heavily worn pieces, among which nothing later in date than LH IIA can be identified.<sup>4</sup>

## CATALOGUE

The shapes and painted patterns of the Mycenaean pottery from the pit are categorized in terms of Furumark's typology, FS standing for Furumark Shape and FM for Furumark Motif.<sup>5</sup> Details of shape and decoration are described only when they are not readily determinable from the photographs or drawings.

Clay and paint colors have been recorded with the aid of the Munsell Soil Color Charts.<sup>6</sup>

The individual catalogue entries include just the Munsell terminology; the corresponding numerical data are presented in Table 2. In describing the color of a fabric in cross-section, the term "fracture" is used for that portion of the vessel wall between the interior and exterior surfaces.

The sizes of nonplastic inclusions are characterized according to the terminology of the Wentworth scale.<sup>7</sup> Specific mineralogical identifications of these inclusions are usually not suggested, but their colors are described and their approximate frequencies recorded in terms of a four-point scale ("occasional", "some", "many", "massive amounts"). Fine fabrics normally include no grits larger than "very coarse" (maximum dimension of 2 mm.); medium coarse fabrics include grits through the size of "granules" (maximum dimension of 4 mm.); only fabrics with more than "occasional" numbers of grits larger than "granules" are described as coarse. None of the vases described below, with the possible exception of 33, were made from pastes tempered with either vegetable matter or shell.

Unless otherwise specified, all vessels are wheelmade and all measurements are in meters.

The doubly hyphenated number in parentheses in the first line of each catalogue entry is the excavation inventory number of the vessel. The provenience of each piece is provided in terms of the SU's and SMU's in which the sherds belonging to it were found; for items mended from sherds found in two or more discrete

<sup>4</sup>Sherds that join those pieces selected for publication here may come from units contaminated by later LH III material, but, except for 10 and 21, no fragments which come exclusively from such contaminated units are included here as part of the LH IIA deposit. The excavation units constituting the uncontaminated LH IIA pit fill (which produced the sorted, counted, and weighed pottery presented in aggregate in Table 1 and all but 10 and 21 of the thirty-seven inventoried pieces in the catalogue) are SU 1759 SMU 725/496; SU 1761 SMU's 727/494 and 728/495; SU 1764 SMU's 725/495-496 and 726/495-496; SU 1767 SMU's 725/495-496; SU 1768 SMU's 725/495-496; SU 1770 SMU's 725/495-496; SU 1771 SMU's 726/495-496 and 727/494-496; SU 1773 SMU's 726/495-496; SU 1774 SMU's 726/495-496 and 727/495; SU 1775 SMU's 726/495-496; SU 1776 SMU's 725/495-496 and 726/495-496; and SU 1791 SMU's 726/494 and 727/494-496.

<sup>5</sup>Furumark 1972.

<sup>6</sup>*Munsell Charts*.

<sup>7</sup>Shepard 1965, p. 118; Rice 1987, p. 38, fig. 2:2.

CATALOGUE NUMBER	INVENTORY NUMBER	FRACTURE		SURFACES		PAINT
		CORE	NEAR SURFACES	INTERIOR	EXTERIOR	
1	1759-2-2	Sometimes 10YR 6/2, mostly 5YR 6/4	10YR 8/2	10YR 8/2		Black to 10YR 5/3-4
2	1703-2-2	5YR 5.5/2	7.5YR 7/4	10YR 7.5/3	10YR 8/2-3	Black to 5YR 4/6
3	1759-2-3	5YR 6.5/3	5YR 7/6	10YR 8/4		2.5YR 4-5/6
4	1767-2-4	10YR 7/3-4		10YR 7.5/3	10YR 7.5/4	2.5YR 4/2- 5/6
5	1767-2-9	7.5YR 6.5/4		10YR 7.5/4	8.75YR 8/4	2.5YR 4/2- 5/6
6	1774-2-5	5YR 7/6		8.75YR 8/4		2.5YR 4-5/6
7	1791-2-4	7.5YR 7/4		10YR 7/4	10YR 8/3	2.5YR 4-5/6
8	1774-2-6	3.75YR 6/6		3.75YR 6/6	10YR 8/3 (SLIP)	10R - 2.5YR 4/6
9	1767-2-2	5YR 7/6 (INTERIOR), 10YR 7/4 (EXTERIOR)		3.75YR 6/6	10YR 7.5/4	Black to 2.5YR 4/8
10	1703-2-4	5YR 7/2.5	10YR 7/4	10YR 8/3	2.5Y 8/2	Black to 7.5YR 5/6
11	1775-2-1	7.5YR 7/4		10YR 7.5/3	10YR 8/2.5	Black to 7.5YR 5.5/6
12	1791-2-1	10YR 7/4 (INTERIOR), 5YR 7/6 (EXTERIOR)		10YR 7/4	8.75YR 7/4	5YR 5/6 - 7.5YR 6/6
13	1775-2-2	5Y 7/2		3.75Y 8/2		Black with added matt white
14	1775-2-3	5YR 6.5/6		6.25YR 7/6	5YR 7/6	2.5YR 4/6- 5/8
15	1776-2-1	2.5YR 6/7	7.5YR 7/6	7.5YR 7/4-6	8.75YR 7.5/4	5YR 5/6-6/8
16	1774-2-2	5YR 7/6	7.5YR 7/6	8.75YR 8/4		Black to 2.5YR 4.5/8
17	1791-2-5	7.5YR 7/4		10YR 8/3		Black to 10YR 4/3
18	1771-2-1	10YR 7.5/3	5YR 7/5 + 7.5YR 8/4	10YR 8/3		2.5YR 2.5/4 - 7.5YR 5.5/6
19	1767-2-7	5YR 6/7		-		2.5YR 4-5/8
20	1791-2-8	5Y 8/2	5YR 7/6 + 7.5YR 8/4	-		7.5YR 3/2 - 5YR 4/6
21	1703-2-3	7.5YR 6.5/2	2.5Y 8/2-3	2.5Y 8/2		10YR 3/1- 5/3
22	1774-2-3	5YR 6/2	5YR 6.5/6	8.75YR 8/4		-
23	1764-2-1	5Y 8/2		NOT PRESERVED		-
24	1767-2-1	5YR 6.5/6		7.5YR 7.5/4		-
25	1767-2-5	10YR 6/1	7.5YR 7/4	10YR 8/3.5		-
26	1767-2-8	7.5YR 6/0	5YR 6/6	5YR 6.5/6		-
27	1776-2-2	5Y 7/1.5		5Y 8/2		-
28	1767-2-3	5YR 5.5/6		5YR 6.5/6	2.5Y 8/2 (SLIP)	2.5YR 5/6 and 5YR 3/2 (matt)
29	1791-2-7	5Y 7.5/1		5Y 8/1		10YR 4/2 (matt)
30	1774-2-1	10YR 7/3	AS SURFACES	5Y 7.5/3	5Y 7.5/2	-
31	1776-2-3	5YR 5.5/3	2.5Y 6/2	2.5Y 7.5/2	2.5Y 8/2	10YR 3/2 (matt)
32	1759-2-4	10YR 7/3		5YR 6.5/4	10YR 7/2	-
33	1761-2-1	2.5Y 6.5/2	6.25YR 5/6	6.25YR 7/6		10R 3/4 (matt)
34	1776-2-4	AS SURFACES		7.5YR 3/2-5.5/4		-
35	1791-2-9	10YR 5/2-3	AS SURFACES	10YR 7/4	10YR 4/2 - 5YR 7/4	-
36	1767-2-6	AS SURFACES		7.5YR 4.5/2	Black to 5YR 5.5/6	-
37	1791-2-6	AS SURFACES		Black	5YR 4/6 - 2.5YR 4.5/6	-

TABLE 2. Munsell Soil Color Readings for Catalogue Entries 1-37

excavation units, the number of sherds found in each is specified in parentheses. Wear is described only when it can be attributed to the purposeful use of a piece. When significant portions of a piece survive, an attempt has been made to estimate how much of the original vase is preserved.

## MYCENAEAN LUSTROUS-PAINTED

## 1 (1759-2-2). Piriform jar

Fig. 5

Complete profile. Mended from *ca.* 60 sherds into one large fragment.

Diam. rim 0.109, H. 0.201, max. Diam. 0.171, Diam. base 0.066.

Fine fabric containing some fine to coarse dark gray angular grits and rounded, reddish brown grits as well as occasional very coarse to granule-sized dark gray and dark red grits; occasional very coarse white grits exploded at surface. Fracture sometimes light brownish gray at core but for the most part light reddish brown, becoming



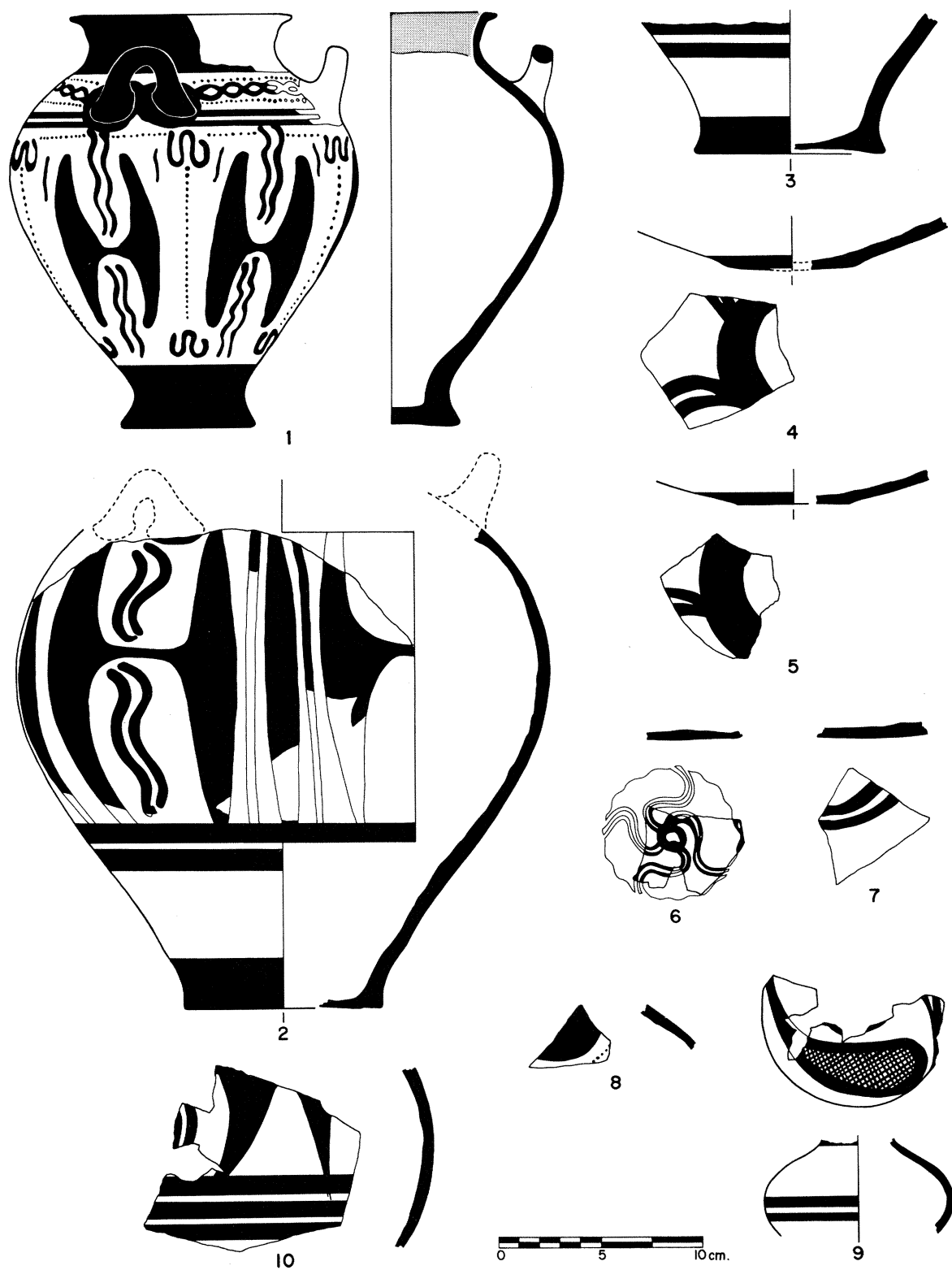


FIG. 5. Mycenaean Lustrous-painted (1-10)

white near and at surfaces. Paint black and crackled where thickly applied, brown to yellowish brown where thinned. Exterior polished; interior body unfinished. Particularly heavy wear on underside of base and on single surviving handle. Preserved: all of base, 75 percent of body, 30 percent of rim, one complete handle.

FS 27; FM 35 (Double Axe) in broad body zone, FM 41 (Circles) in relatively narrow shoulder zone.

SU 1759 726/495 (ca. 25); SU 1764 727/495 (1) and 727/497 (1); SU 1771 726/495 (ca. 30); SU 1773 726/495 (1); SU 1791 727/495 (1).

Wright *et al.* 1990, pl. 95:b, top right; Wright 1990, fig. 6, top right.

**2 (1703-2-2). Piriform jar** Fig. 5

Base and body fragments. Mended from 21 sherds into 2 nonjoining fragments.

Max. Diam. (est.) 0.26, Diam. base (est.) 0.095.

Fine fabric containing some fine to medium yellowish red, rounded grits and occasional medium to coarse white to gray angular grits. Fracture reddish to pinkish gray, becoming pink near surfaces. Very pale brown interior surface, very pale brown to white exterior. Paint mostly black, occasionally mottled to yellowish red. Exterior polished; interior unfinished.

FS 20; FM 35 (Double Axe) in broad body zone. Shoulder not preserved but probably decorated with a separate pattern as 1.

SU 1703 727/498 (7); SU 1704 727/496 (4); SU 1759 726/495 (1); SU 1764 726/495 (2) and 727/496 (1); SU 1771 727/496 (3); SU 1773 726/495 (3).

**3 (1759-2-3). Piriform jar** Fig. 5

Base. Single sherd.

Diam. base (est.) 0.093.

Fine fabric containing many fine to very coarse red and yellowish red, and occasional fine to coarse white and dark gray, rounded grits. Fracture light reddish brown to pink at core, reddish yellow near surfaces. Very pale brown surfaces. Paint red where preserved. Traces of polish preserved on exterior; original surfaces on interior and underside of base worn off.

Probably FS 20. Only linear decoration preserved.

SU 1759 725/496.

**4 (1767-2-4). Alabastron** Fig. 5; Pl. 13

Base and lower body fragment. Single sherd.

Diam. base (est.) 0.060.

Fine fabric containing occasional fine reddish brown, rounded grits. Very pale brown fracture and surfaces. Paint mottled from weak red to red. Traces of polish preserved on underside of base; original surfaces on exterior lower body and interior worn off.

FS 80; FM 67 (Curved Stripes) on lower body.

Possibly from the same vase as 7.

SU 1767 725/495.

**5 (1767-2-9). Alabastron** Fig. 5; Pl. 13

Base and lower body fragment. Single sherd.

Diam. base (est.) 0.055.

Fine fabric containing occasional fine dark gray, and some fine to medium yellowish red, rounded grits. Light brown to pink fracture. Surface very pale brown to pink on interior, the same shading to pink on exterior. Paint mottled from weak red to red. Traces of polish preserved on exterior; original interior surface not preserved. Exterior surface pocked by missing chips.

FS 80; FM 67 (Curved Stripes) on lower body.

SU 1767 725/496.

**6 (1774-2-5). Alabastron** Fig. 5; Pl. 13

Base. Mended from 3 sherds.

Diam. base (est.) 0.065.

Fine fabric containing occasional fine reddish brown and white, rounded grits and an occasional very coarse reddish brown grit. Reddish yellow fracture. Very pale brown to pink surfaces. Red paint. Polished exterior; unfinished interior.

Probably FS 83; FM 68 (Wheel) on underside of base.

SU 1774 726/496.

**7 (1791-2-4). Alabastron** Fig. 5; Pl. 13

Base (or lower body?) fragment. Single sherd.

Max. pres. W. 0.060.

Fine fabric containing an occasional fine yellowish red, rounded grit. Pink fracture. Very pale brown surfaces. Red paint. Polished exterior; unfinished interior.

Probably FS 83; FM 68 (Wheel) on underside of base (or, if the sherd comes from the lower body of an alabastron like 4 and 5, FM 67 [Curved Stripes] on lower body).

Possibly from same vase as 4, in which case the sherd belongs to the lower body rather than the base.

SU 1791 727/495.

8 (1774-2-6). Alabastron Fig. 5

Body sherd.

Max. pres. H. 0.017.

Fine fabric containing occasional fine black angular grits and fine reddish brown, rounded grits. Light red to reddish yellow fracture. Light red interior surface left unfinished; exterior surface coated with very pale brown slip and polished. Red paint.

FS 81 or 83; probably FM 13 (Ogival Canopy), but just possibly FM 32 (Rock Pattern I).

SU 1774 726/496.

9 (1767-2-2). Squat jug Fig. 5

Body fragments. Mended from 20 sherds into 5 nonjoining pieces.

Max. Diam. 0.093.

Fine fabric containing some fine and medium white, red, and dark gray, rounded grits. Fracture reddish yellow toward interior, very pale brown toward exterior. Light red to reddish yellow interior surface left unfinished; very pale brown exterior surface polished. Paint mottled from black to red. Preserved: none of base, neck, rim, or handle; 30 percent of body.

FS 87; FM 63 (Hatched Loop).

SU 1767 725/496.

10 (1703-2-4). Hole-mouthed jar Fig. 5

Body fragment. Mended from 6 sherds.

Max. Diam. (est.) 0.28.

Fine fabric containing some fine to coarse reddish brown and dark gray, rounded grits. Fracture pinkish gray to pink at core, becoming very pale brown near surfaces. Very pale brown interior surface wet-smoothed; white exterior surface burnished. Paint mostly black, but mottled to dark reddish brown in one spot and strong brown where thinned.

Strongly convex body profile suggests closed shape, but wet-smoothed interior indicates that this area was readily accessible for the purposes of applying a final surface treatment; size and

shoulder pattern suggest that the likely shape is FS 101.<sup>8</sup> FM 35 (Double Axe).

SU 1703 727/498.

11 (1775-2-1). Jug with cutaway neck (?) Fig. 6  
(drawn flat)

Body sherd.

Max. pres. Diam. (est.) 0.245.

Fine fabric containing some fine to coarse yellowish red and dark gray, rounded grits. Pink fracture. Very pale brown interior surface left unfinished; very pale brown to white exterior surface burnished. Black paint, mottled strong brown to reddish yellow where thinned.

Probably FS 131; FM 16 (Reed) on lower body.

SU 1775 725/496.

12 (1791-2-1). Askos Fig. 6

Handle and body fragment. Mended from 3 sherds.

Max. pres. Diam. (est.) 0.265.

Fine fabric containing some fine to coarse white, reddish brown, and dark gray, rounded grits. Fracture very pale brown toward interior, reddish yellow toward exterior. Very pale brown interior surface left unfinished; vertical ribbing prominent on interior at level where broad horizontal groove in exterior profile between handle attachments marks zone of junction between two shallow bowls from which askos was formed; very pale brown to pink exterior surface polished. Yellowish red paint, reddish yellow where thinned.

FS 195; unidentifiable stemmed pattern (FM 12, "Sacral Ivy"?) above FM 32 (Rock Pattern I).

SU 1791 727/496.

13 (1775-2-2). Semiglobular cup Fig. 6

Rim. Mended from 3 sherds.

Diam. rim (est.) 0.085.

Fine fabric containing an occasional fine reddish brown, rounded grit. Light gray fracture. White surfaces. Both interior and exterior wet-smoothed, but interior less carefully finished and only faintly lustrous. Lustrous dark paint black where preserved; matt white band overpainted on interior rim nowhere preserved to original thickness, while only traces survive of

<sup>8</sup>Mountjoy 1986, p. 26.

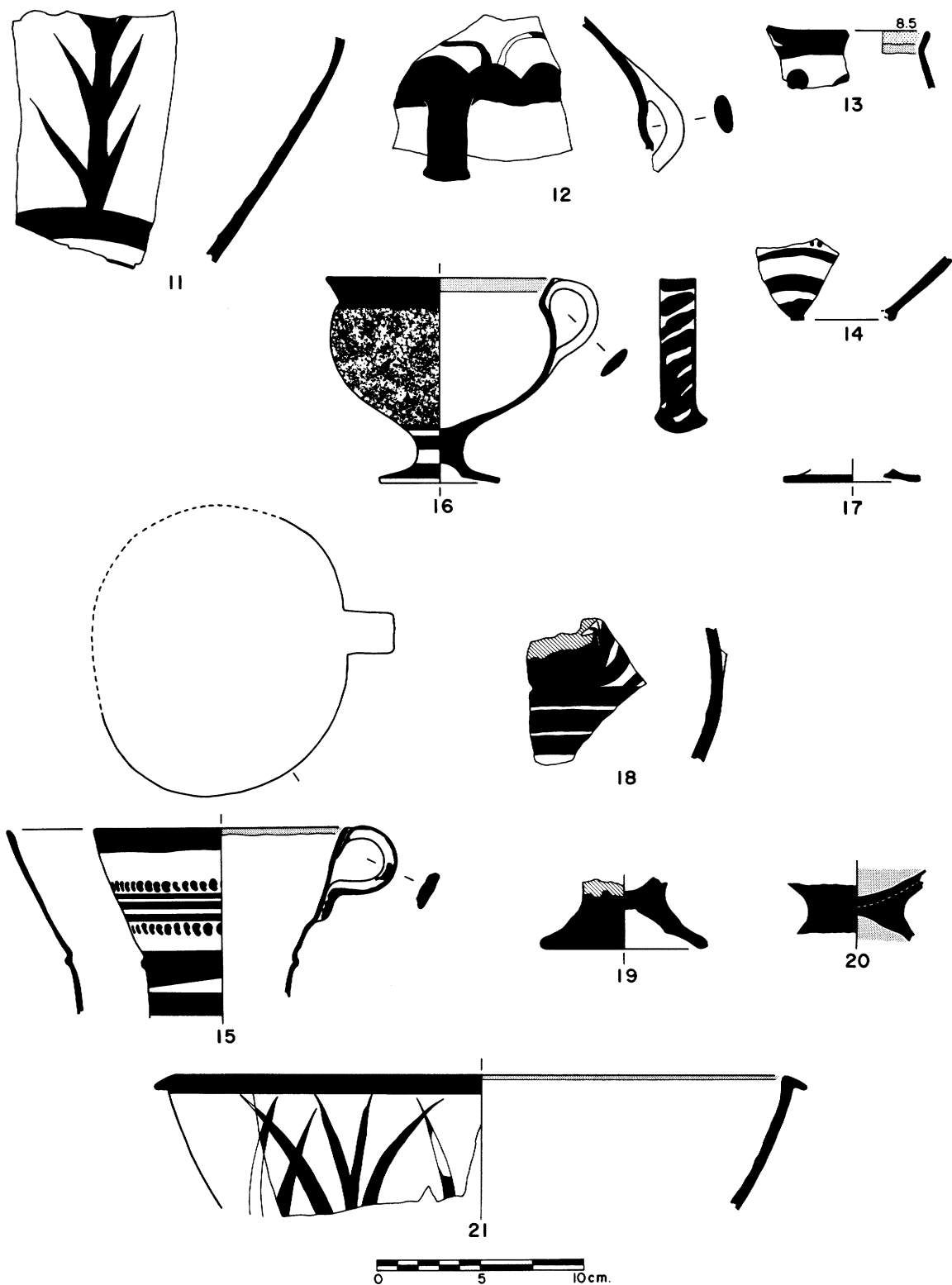


FIG. 6. Mycenaean Lustrous-painted (11-21)

what was probably an equivalent band on exterior rim.

FS 211; deformed rim at preserved left edge of sherd indicates imminence of upper handle attachment. FM 46:29 (Running Spiral) (?).

SU 1775 726/495.

14 (1775-2-3). Semiglobular cup (?) Fig. 6  
(drawn flat)

Base and lower body fragment. Mended from 2 sherds.

Diam. base (est.) 0.045.

Fine fabric containing occasional fine to medium reddish brown and dark gray, rounded grits. Reddish yellow fracture and surfaces, the latter burnished on both interior and exterior. Red paint.

Probably FS 211. Pattern undeterminable.

SU 1775 726/495 (1); SU 1791 727/495.

15 (1776-2-1). Vapheio cup Fig. 6

Rim and handle fragments. Mended from 23 sherds into 2 nonjoining pieces.

Diam. rim (deformed by attachment of handle) 0.12–0.14.

Fine fabric containing some fine reddish brown grits and an occasional medium yellowish red grit, all rounded. Fracture light red at core, becoming reddish yellow near surfaces. Very pale brown to pink exterior surface polished; mottled pink to reddish yellow interior surface roughly burnished. Yellowish red to reddish yellow paint. Some wear from use detectable on sides of handle and in a patch near base of its back where a finger of the cup's holder might have rested. Preserved: none of base, all of handle, 60 percent of rim, 40 percent of body.

FS 224; small tab of clay (max. W. 0.012) projects from rim at top of handle (cf. 22, 24), a late version of the more carefully formed imitation of a rivet typical on LH I vases from the site.<sup>9</sup> FM 64:4 (Foliate Band); lower series of leaves continuous, but upper series interrupted by handle.

SU 1770 725/495 (1); SU 1774 726/495 (1); SU 1775 726/495 (4); SU 1776 726/495 (15) and 726/496 (2).

Wright *et al.* 1990, pl. 95:b, bottom center; Wright 1990, fig. 6, bottom center.

16 (1774-2-2). One-handed goblet Fig. 6

Complete profile. Mended from 14 sherds.

H. 0.099, Diam. rim (est.) 0.109, Diam. foot 0.059.

Fine fabric containing occasional fine to very coarse yellowish red, reddish brown, and black, rounded grits. Reddish yellow fracture. Pink to very pale brown surfaces. Exterior polished; interior polished from rim to base of everted lip, mostly unfinished from there to point of maximum diameter, and roughly burnished all over lower bowl. Paint mottled from red to black, mostly brown and black. Preserved: all of foot and handle, 60 percent of body, 15 percent of rim.

FS 254; short strip of clay (W. 0.010) applied at top of handle to link its apex to rim (cf. 22, 24), but this late version of a clay imitation of a rivet is not as carefully formed as on LH I cups found at the site.<sup>10</sup> FM 77:1 (Stipple).

SU 1774 726/495 (4) and 727/495 (1); SU 1775 726/495 (4); SU 1791 727/495 (5).

Wright *et al.* 1990, pl. 95:b, bottom left; Wright 1990, fig. 6, bottom left.

17 (1791-2-5). Goblet Fig. 6

Foot fragment. Single sherd.

Diam. foot (est.) 0.067.

Fine fabric containing an occasional fine dark, rounded grit. Pink fracture. Very pale brown surfaces. Only one or two patches of original polish (?) preserved on underside as well as top of footplate.

FS 254; only linear decoration preserved.

SU 1791 727/495.

18 (1771-2-1). Krater/goblet Fig. 6

Handle and body fragment. Single sherd.

Max. Diam. (est.) 0.27.

Fine fabric containing occasional medium to coarse yellowish red and red, rounded grits. Fracture very pale brown at core, becoming first pink to reddish yellow and then pink near surfaces. Very pale brown surfaces, polished

<sup>9</sup>Rutter 1989, p. 11, figs. 3:2, 5:10.

<sup>10</sup>*Ibid.*

inside and out. Dark reddish brown paint, strong brown to reddish yellow where thinned.

FS 254; stump of broad vertical strap handle attached just above point of maximum diameter. Pattern not determinable.

SU 1771 726/496.

**19 (1767-2-7). Goblet** Fig. 6; Pl. 14

Foot and body fragment. Single sherd.

Diam. foot 0.080–0.081.

Fine fabric containing occasional fine reddish brown and dark gray, rounded grits and an occasional fine sparkling grit. Reddish yellow fracture. Red, solidly painted surfaces, slightly lustrous though heavily worn, but apparently neither burnished nor polished.

FS 263; preserved top reworked so that inverted foot could serve as stopper. Solidly painted overall.

SU 1767 725/496.

**20 (1791-2-8). Goblet** Fig. 6

Foot and body fragment. Mended from 3 sherds.

Min. Diam. of stem 0.046.

Fine fabric containing some fine to coarse reddish brown and gray, rounded grits. Fracture white at core, becoming first reddish yellow and then pink near surfaces. Mottled, solidly painted surfaces, mostly dark brown but ranging to yellowish red and slightly lustrous in patches, although seemingly neither burnished nor polished. Heavily worn from use at center of interior.

FS 263; solidly painted overall.

SU 1791 727/496.

**21 (1703-2-3). Bowl with sloping lip** Fig. 6

Rim and upper body fragments. Mended from 4 sherds into 2 nonjoining pieces.

Diam. rim (est.) 0.305.

Fine fabric containing occasional very fine sparkling grits and some fine to medium reddish brown, rounded grits and dark gray, angular grits. Fracture pinkish gray at core, becoming white near and at surfaces. Polished inside and out. Very dark gray paint, brown where thinned.

Related in shape to large versions of the so-called "in-and-out bowl".<sup>11</sup> FM 16 (Reed).

SU 1703 727/496 (3); SU 1757 725/495 (1).

<sup>11</sup>Mountjoy 1986, p. 36.

MYCENAEAN FINE UNPAINTED

**22 (1774-2-3). Vapheio cup** Fig. 7

Rim and handle fragment. Single sherd.

Diam. rim (est.) 0.135.

Fine fabric containing some fine to coarse yellowish red, reddish brown, and black, rounded and angular grits. Fracture pinkish gray at core, becoming reddish yellow near surfaces. Pink to very pale brown surfaces, polished on exterior but wet-smoothed on interior. Preserved: none of base, all of handle, 5 percent of body, less than 5 percent of rim.

FS 224.

SU 1774 726/495.

**23 (1764-2-1). Goblet** Fig. 7; Pl. 14

Rim and handle fragment plus separate foot and lower body fragment. Mended from 20 sherds into 2 nonjoining pieces.

H. (rest.) 0.15; Diam. rim (est.) 0.175; Diam. foot 0.084–0.085.

Fine fabric containing occasional gray or black, angular grits and yellowish red, rounded grits, both coarse to very coarse. White fracture. Original surfaces nowhere preserved, owing to extremely heavy wear.

FS 263; preserved top of foot fragment reworked so that inverted foot could serve as stopper.

SU 1764 725/496 (7 = rim and handle); SU 1767 725/495 (13 = foot).

**24 (1767-2-1). Goblet** Fig. 7

Rim, handle, and bowl fragment. Mended from 14 sherds.

Diam. rim 0.141.

Fine fabric containing many fine to very coarse yellowish red, rounded grits. Reddish yellow fracture. Pink surfaces, polished on exterior and to base of everted lip on interior, but seemingly less carefully treated, although also very heavily worn, on interior body. Preserved: none of foot or stem, 35 percent of body, one complete handle, 30 percent of rim.

FS 263.

SU 1767 725/496.

Wright *et al.* 1990, pl. 95:b, bottom right; Wright 1990, fig. 6, bottom right.

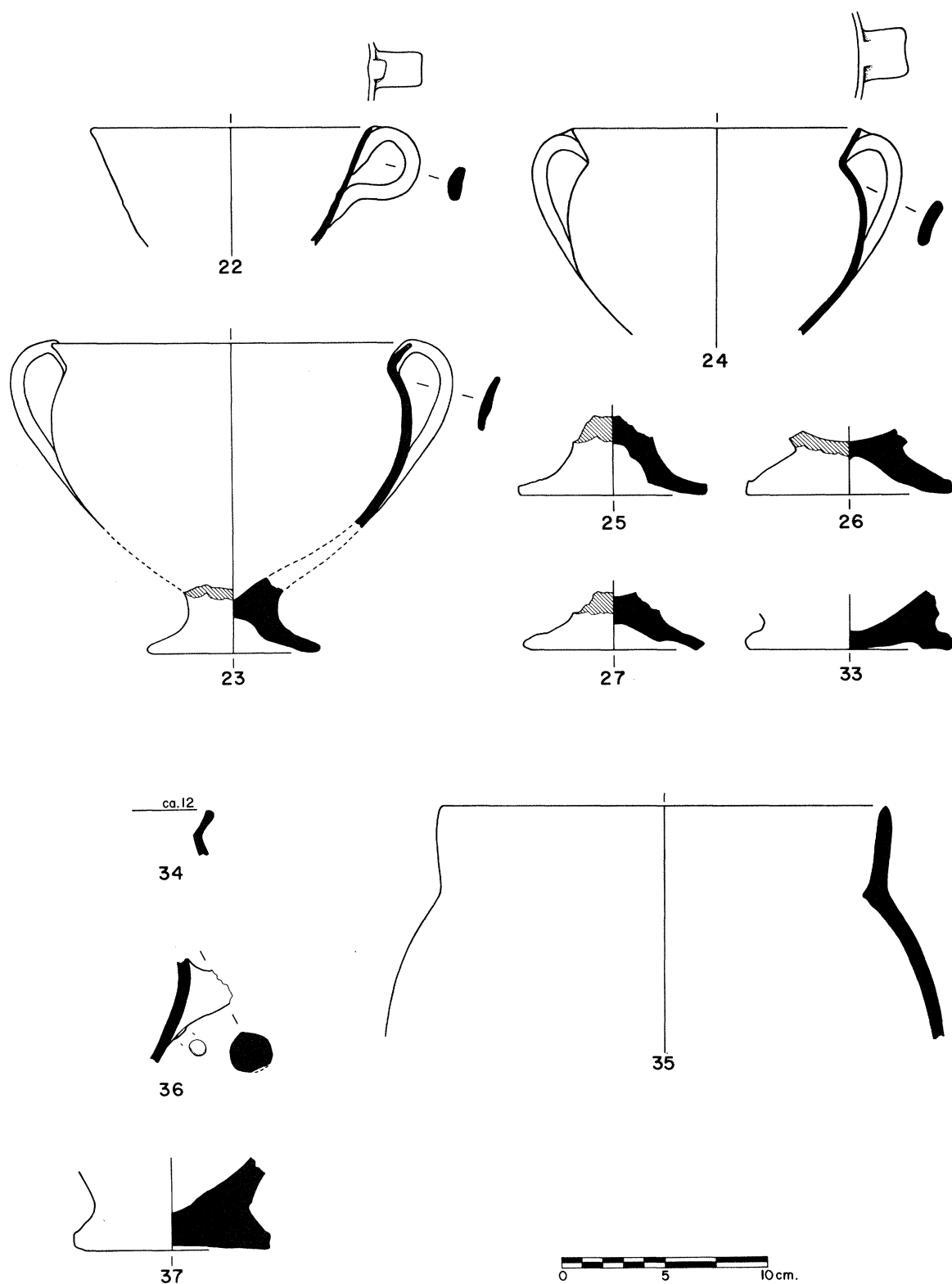


FIG. 7. Mycenaean Fine Unpainted (22-27), Aiginetan Matt-painted (33), and Dark-surfaced Cooking Pottery (34-37)

**25 (1767-2-5). Goblet** Fig. 7; Pl. 14

Foot fragment. Mended from 3 sherds.

Diam. foot 0.092.

Fine fabric containing some fine to medium yellowish red, reddish brown, and gray, rounded grits. Fracture gray to light gray at core, becoming pink near surfaces. Very pale brown surfaces. Traces of polish preserved on upper surface of foot, but underside crudely wet-smoothed.

FS 263; preserved top reworked so that inverted foot could serve as stopper.

SU 1767 725/495.

**26 (1767-2-8). Goblet** Fig. 7; Pl. 14

Foot and lower body fragment. Mended from 2 sherds.

Diam. foot 0.101.

Fine fabric containing many fine to coarse reddish brown and gray, rounded grits. Fracture light gray at core, becoming reddish yellow near and at surfaces. Traces of burnish preserved on upper surface of foot; original surfaces on underside of foot and interior of bowl do not survive.

FS 263; preserved top reworked so that inverted foot could serve as stopper.

SU 1767 725/496.

**27 (1776-2-2). Goblet** Fig. 7; Pl. 14

Foot fragment. Mended from 4 sherds.

Diam. foot 0.087–0.088.

Fine fabric containing some fine to coarse white, yellowish red, reddish brown, and dark gray, rounded grits. Light gray to white fracture. White surfaces. Traces of burnish or polish on upper surface of foot, but original surface of underside does not survive.

FS 263; preserved top reworked so that inverted foot could serve as stopper.

SU 1776 725/496.

**AIGINETAN MATT-PAINTED AND  
PALE-SURFACED UNPAINTED**

**28 (1767-2-3). Hydria** Fig. 8, Pl. 14

Rim, neck, handle, and body fragments. Mended from 41 sherds into 8 nonjoining fragments.

Max. pres. H. (rest.) 0.325; Diam. rim (est.) 0.14; max. Diam. (est.) 0.355.

Medium coarse fabric containing many fine to coarse very pale brown, yellowish red, reddish brown, and gray, rounded grits, some fine to granule-sized (maximum dimension 2.5 mm.) white, rounded grits, and many fine to medium sparkling grits (including gold platelets). Yellowish red to reddish yellow fracture. Reddish yellow interior surface left unfinished; exterior coated with white slip and burnished to high luster. Dark reddish brown and red matt paints. Handmade.

Lower stump of vertical loop handle on upper shoulder and thickening near upper attachment of same handle preserved just below rim; single complete horizontal loop handle survives. Dark brown matt paint used for all surviving decoration except for red band on interior of rim.

SU 1764 726/496 (1); SU 1767 725/495 (12) and 725/496 (1); SU 1768 724/495 (1); SU 1774 726/495 (7); SU 1775 726/495 (1); SU 1791 727/495 (9) and 727/496 (9).

Wright *et al.* 1990, pl. 95:b, top left; Wright 1990, fig. 6, top left.

**29 (1791-2-7). Amphora, hydria, or jar** Fig. 8

Rim, neck, and shoulder fragment. Mended from 3 sherds.

Diam. rim (est.) 0.13.

Fine fabric containing many fine to coarse reddish brown and dark gray, rounded grits, an occasional white very coarse to granule-sized grit (maximum dimension 2.5 mm.) exploded at the surface, and some very fine sparkling grits (including gold platelets). Light gray to white fracture. White surfaces, horizontally wiped on neck inside and out, left unfinished on interior shoulder, and sparingly burnished over wiping on exterior shoulder. Matt paint dark grayish brown where preserved to original thickness. Unusually heavy wear at rim probably due to use. Handmade.

Precise type of narrow-necked jar undeterminable. Traces of unidentifiable curvilinear pattern on shoulder.

SU 1761 727/494 (1) and 728/495 (1); SU 1791 727/496 (1).

**30 (1774-2-1). Hydria** Fig. 8

Rim, neck, and handle fragment. Mended from 6 sherds.

Diam. rim 0.122–0.126.



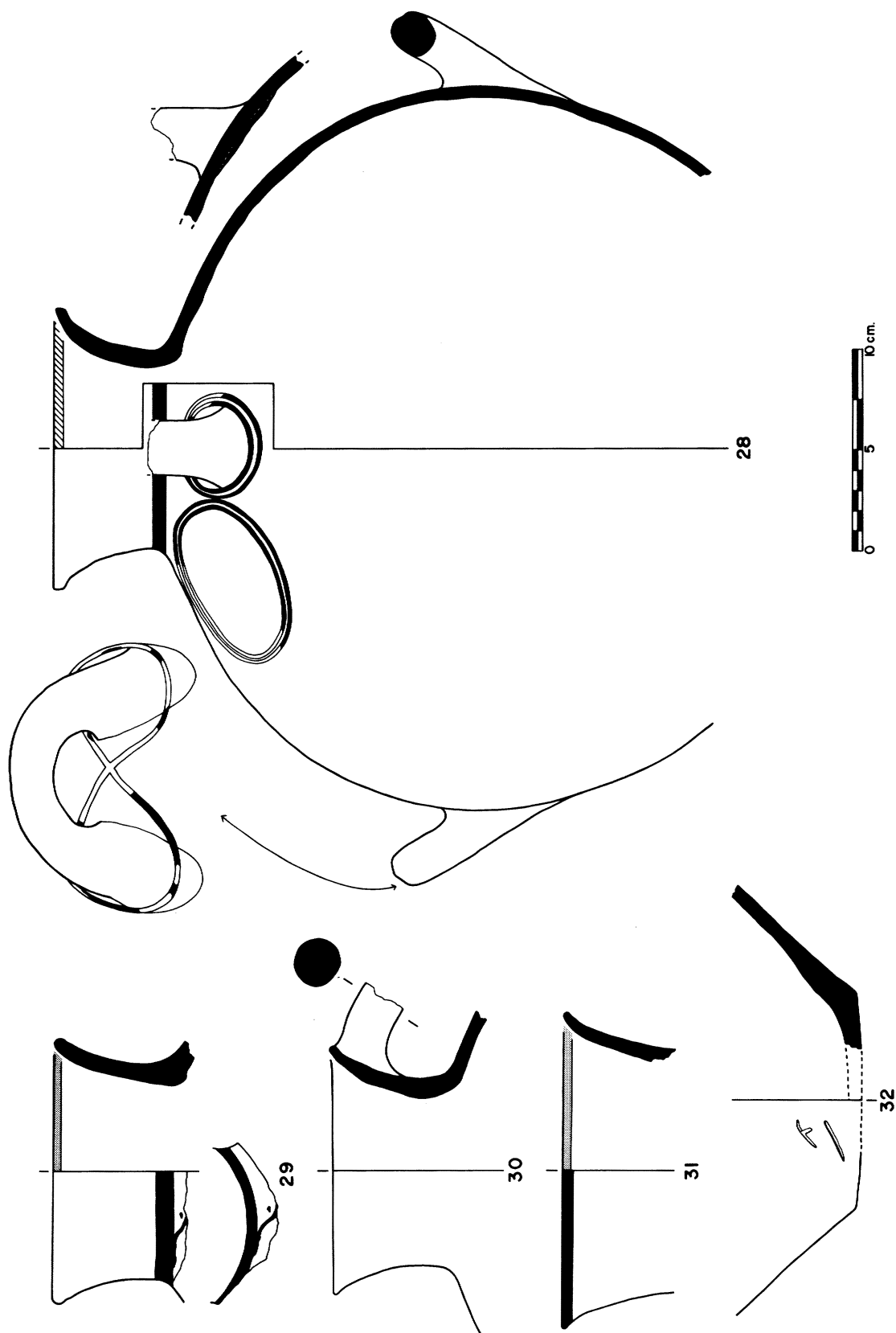


FIG. 8. Aiginetan Matt-painted (28, 29, 31) and Unpainted (30, 32)

Medium coarse fabric containing many fine to very coarse black, rounded grits, an occasional medium black sparkling, angular grit, occasional white granules (maximum dimension 2.5 mm.) exploded at the surface, and some very fine to fine sparkling grits. Fracture very pale brown at core, becoming pale yellow near and at interior surface, light gray to white near and at exterior surface. Neck horizontally wiped inside and out; interior shoulder left unfinished; exterior shoulder and portions of exterior neck lightly and irregularly burnished. Handmade.

Circularity of rim's circumference slightly deformed by upper attachment of handle.

SU 1774 727/495.

**31 (1776-2-3). Amphora, hydria, or jar Fig. 8**

Rim and neck fragment. Single sherd.

Diam. rim (est.) 0.13.

Fine fabric containing some fine to medium red and reddish brown and some medium to coarse white, rounded grits, as well as some fine to medium sparkling grits (including gold platelets). Fracture light reddish brown to reddish brown at core, becoming light brownish gray near surfaces. Surfaces, light gray to white on interior and white on exterior, horizontally wiped all over. Matt paint very dark grayish brown where preserved to original thickness. Traces of secondary burning near rim at one side of sherd. Handmade.

Precise type of narrow-necked jar undeterminable.

SU 1776 726/495.

**32 (1759-2-4). Closed shape Fig. 8**

Base and lower body fragment. Mended from 6 sherds.

Diam. base (est.) 0.105.

Fine fabric containing many fine to very coarse reddish brown and gray and some fine to coarse white, rounded grits, as well as some fine to medium sparkling grits (including gold platelets). Very pale brown fracture. Light reddish brown to pink interior surface left unfinished; light gray exterior surface too worn for original surface treatment to be determined. Handmade.

Precise shape not determinable. Complex potmark on lower body: lower, diagonal stroke is deep, the unusual depth being accounted for by a very coarse grit embedded at the mark's upper

right end; upper, T-shaped mark is much shallower, although unmistakably purposeful. The latter may represent a second, more restrained attempt to execute the precise form of mark originally intended somewhat lower on the vessel body but abandoned after an initial, excessively deep stroke.

SU 1759 725/496.

**33 (1761-2-1). Krater**

**Fig. 7**

Base and lower body fragment. Mended from 2 sherds.

Diam. base (est.) 0.100.

Medium coarse fabric containing occasional very coarse to granule-sized (maximum dimension 3.0 mm.) gray and some fine white, rounded grits, occasional very coarse to pebble-sized (maximum dimension 5.5 mm.), rodlike, black smears (possibly carbonized vegetal matter such as straw), and some fine sparkling grits. Fracture light brownish gray to light gray at core, becoming strong brown to yellowish red near surfaces. Reddish yellow surfaces, far too heavily worn for surface treatment to be determined. Dusky red matt paint. Handmade.

Traces of paint, probably once taking the form of a band, at the exterior junction of body and ring base.

SU 1761 728/495.

**DARK-SURFACED COOKING POTTERY**

**34 (1776-2-4). Cooking pot**

**Fig. 7**

Rim. Mended from 2 sherds.

Diam. rim (est.) 0.12.

Fine to medium coarse fabric containing many fine to very coarse white, light gray, and dark grits and some fine sparkling grits (including gold platelets). Fracture and surfaces mottled from dark brown to brown and light brown. Horizontally wiped over all preserved surfaces. Handmade.

SU 1776 726/495.

**35 (1791-2-9). Cooking pot**

**Fig. 7**

Rim and shoulder fragment. Mended from 9 sherds.

Diam. rim (est.) 0.215.

Medium coarse fabric containing many fine to very coarse white, gray, and black, rounded

grits, occasional granules (maximum dimension 3.0 mm.) of the same materials, and many fine to granule-sized sparkling grits (including gold platelets). Fracture grayish brown to brown at core, mottled as surfaces near surfaces. Interior mostly pale brown; exterior mottled dark grayish brown to pink. Horizontally wiped all over interior and from rim to base of offset lip on exterior; exterior shoulder diagonally scored. Handmade.

SU 1791 727/496.

**36** (1767-2-6). Cooking pot Fig. 7; Pl. 13  
Handle and body fragment. Single sherd.  
Max. W. 0.065.

Medium coarse fabric containing many fine to very coarse white and gray and occasional medium red, rounded grits, occasional white and gray granules (maximum dimension 2.5 mm.), and many fine to medium sparkling grits (including gold platelets). Fracture mottled as

surfaces. Brown interior; mottled black to yellowish red and reddish yellow exterior. Surfaces crudely smoothed all over. Handmade.

At base of vertical loop handle, single circular pellet constituting a potter's mark.

SU 1767 725/495.

**37** (1791-2-6). Cooking pot Fig. 7

Base and lower body fragment. Mended from 3 sherds.

Diam. base 0.095.

Coarse fabric containing massive amounts of fine to pebble-sized (maximum dimension 5.5 mm.) dark red and dark gray, angular grits as well as some fine to very coarse white, rounded grits. Fracture mottled as surfaces. Black interior; exterior mostly red but mottled to yellowish red at top. Crudely burnished interior; exterior more finely burnished, but still only to low luster. Handmade.

SU 1791 727/496.

## PRINCIPAL CERAMIC SUBDIVISIONS

The pottery of LH IIA date from the pit in the central trench of area EU 10 at Tsoungiza falls into three major categories according to gross differences in fabric, color, decoration, and technology of manufacture. The wheelmade vessels produced in fine fabrics, here termed "Mycenaean", probably all functioned as tableware. Many are decorated with patterns in lustrous, iron-based paint (1-18, 21),<sup>12</sup> a couple are solidly coated with such paint (19, 20), and several are plain (22-27).

A second group consists of large, handmade vessels produced in fine to medium coarse, pale-firing fabrics that regularly feature volcanic inclusions. These large jars, hydrias, amphoras, and mixing or serving bowls, here termed "Aiginetan", may be either plain (30, 32) or decorated with one (29, 31) or two (28) colors of matt, manganese-based paint.

The third and final group comprises dark-surfaced, handmade vessels manufactured in medium coarse to coarse fabrics. Most (34-36) contain much the same range of volcanic inclusions that characterize the Aiginetan pale-surfaced vases just described and were probably produced in the same centers as those large storage and serving vessels. At least one (37), however, exhibits a significantly different array of nonplastic inclusions and is also distinguished by burnished rather than simply

<sup>12</sup>The linear base (3) and foot (17) fragments almost certainly belonged to pattern-painted vases. Vessels decorated with purely linear ornament exist during this period (e.g., Mylonas 1975, II, nos. 825-826, pp. 142-143, pl. 154:a; Rutter and Rutter 1976, p. 55, ill. 17:836, fig. 29:840) but are relatively rare.

wiped surfaces. Copious evidence for repeated secondary burning of the vases of this third group, together with their dark, mottled surfaces, lack of decoration, and uniformity of shape, suggests that they represent a more or less standard type of cooking vessel in use during this period.

Two categories that are not represented among the thirty-seven pieces included in the catalogue but that nevertheless appear in some quantity among the pottery found in the pit are fine matt-painted, pale-surfaced vases and medium coarse unpainted, pale-surfaced vases, both of which lack the volcanic inclusions of the fabrics identified here as Aiginetan. These two groups, the former consisting almost exclusively of handmade and the latter including both handmade and wheelmade vases, are likely to be largely, if not entirely, of LH I date. Together with an appreciable number of painted fragments and unpainted feature sherds that are positively identifiable as Early Neolithic, Early Helladic I–III, and late Middle Helladic in date, these LH I categories are evidence for a level of earlier “background noise” of over 10 percent in this particular context (Table 1).<sup>13</sup>

### FABRIC AND SURFACE TREATMENT

The small and medium-sized, wheelmade vessels here termed “Mycenaean”, whether decorated with a lustrous, iron-based slip or left unpainted, are uniformly produced in fine fabrics. Among the painted vessels of this group, larger closed vessels (e.g., 1–3, 10–12) contain more and somewhat larger inclusions than both comparably sized open shapes (18, 21) or small vases, whether open (13–17, 19) or closed (4–9). The only apparent exception to this generalization in this small body of material is a solidly painted goblet fragment (20) with rather larger and more abundant inclusions than normal for such a shape. The unpainted vases, on the other hand, even though open and not particularly large, have noticeably more numerous as well as larger inclusions than their painted counterparts in virtually all cases (only 25 being an exception). Inclusions are typically white, red, reddish brown, yellowish red, or gray in color and are usually rounded in shape; the angular black grits in a decorated alabastron fragment (8) render it atypical, as does its very pale brown slip (Table 2), and it may well belong to a vase produced at a center other than the place(s) responsible for the bulk of the LH IIA Mycenaean tableware from Tsoungiza. Fine sparkling grits are equally rare in the fabrics of this small sample of vases (only 19 and 21 have them, and even then sparingly).

The most common form of surface treatment on these Mycenaean vases is a polish, a highly lustrous finish so finely applied as to have left no detectable traces either of tooling (e.g., burnish troughs or wiping marks) or of the wheel (in the form of ridges). Closed vases typically have polished exteriors and unfinished interiors,

<sup>13</sup>For fine matt-painted and medium coarse unpainted, pale-surfaced vases as particularly characteristic of LH I deposits at Tsoungiza, see the pieces published in Rutter 1989. Matt-painted pottery of the preceding late Middle Helladic phases at the site is typically produced in coarser fabrics (Rutter 1990a, pp. 419–422).

rough wheel ridges being a prominent feature on the latter (1, 2, 6–9, 12; probably also 3–5). Less common are pieces exhibiting a burnished exterior on which the marks of the burnishing tool are preserved in the form of thin, shallow troughs running in a variety of directions (11). The hole-mouthed jar represented by 10, however, not only features a burnished exterior but also had a mouth wide enough to have allowed its creator to give it a better than usual interior finish by applying water to it with either a sponge or his bare hand while it rotated on the wheel. The resulting, moderately lustrous finish through which faint wheel ridges are readily detectable is described in the catalogue as “wet-smoothed”. Large open vessels when decorated receive a polish both inside and outside (18, 21), but more commonly the interior of an open vase is not as finely finished as its exterior, particularly below the level of the base of the lip. Thus the lower interiors of the Vapheio cup 15 and the stemmed cup 16 are roughly burnished, while the interiors of the unpainted Vapheio cup 22 and perhaps of the unpainted goblet 24 are wet-smoothed. Certainly the overall wet-smoothing of a rim from a semiglobular cup (13) is an indicator of a slightly earlier, LH I date for this piece. Whether the burnish applied all over to the base and lower body fragment from another example of the same shape (14) signifies a similarly early date is questionable (see below, p. 79). These two cups, perhaps significantly, are represented by only very small fragments, in marked contrast to the much fuller preservation of the two cups of unambiguous LH IIA date from this deposit (15, 16). The solid coat of paint covering the goblet fragments 19 and 20, along with the heavy wear that these two pieces have suffered, makes it difficult to establish precisely how their surfaces were finished. The only securely identifiable example of a slip on a Mycenaean vase from the pit is that which coats the alabastron 8, already mentioned as unusual in terms of its fabric.

Whether decorated with patterns (28, 29) or simple banding (31, 33) in one or two matt, manganese-based slips or left completely unpainted (30, 32), and whether fine (29, 31, 32) or medium coarse (28, 30, 33), the Aiginetan vessels are easily recognized by the volcanic inclusions in their fabrics. Most diagnostic are sparkling gold platelets (“gold mica”) of muscovite (28, 29, 31, 32), but also distinctive are sparkling black angular grits (30), and both occur in tandem with significant quantities of other varieties of mineral inclusions. The rod-shaped black smears in the fabric of the krater 33, which resemble bits of carbonized chaff, are atypical.

The typical surface finish applied to these pale-surfaced Aiginetan vessels is here termed “wiping”, characterized by an absence of luster and by swaths of shallow, parallel striations that closely resemble wheelmarks when horizontal, as they typically are at the rim and on the neck, on both interior and exterior. The interior bodies of closed vessels are crudely smoothed at best and clearly betray their handmade manufacture. The exteriors of such vases, on the other hand, normally feature scattered burnishing marks applied over carefully wiped surfaces (28–30). A pale-firing slip is unusual but has occasionally been applied (28).

All the dark-surfaced cooking vessels from the LH IIA pit in the central trench of EU 10 are handmade. Most exhibit the sparkling gold platelets and wiped surface treatment that are such characteristic traits of the pale-surfaced Aiginetan storage

vessels just surveyed and are therefore identifiable as Aiginetan cooking pots (34–36). Some fragments, however, lack sparkling grits and tend to be coarser in fabric (37), containing both more and larger inclusions than the cooking pots identified as Aiginetan. These coarser cooking vessels also feature burnished rather than wiped surfaces.

## ANALYSIS BY SHAPE AND DECORATION

### MYCENAEAN PAINTED AND UNPAINTED TABLEWARES

#### *Piriform Jars (FS 20, 27)*

All three piriform jars from the LH IIA pit in EU 10 (1–3) are best described as medium-sized. The most fully preserved (1), however, falls within the dimensional range of Furumark's small size, FS 27, and has its closest parallels in a pair of examples of this type from Shaft Grave I at Mycenae, which Furumark dated late in LH I.<sup>14</sup> Although the two vases from Mycenae are each only 0.155 m. high, they share with 1 a decorative syntax featuring a narrow shoulder zone above a broad body zone that extends from a little above the splaying base to just below the handles. In all three cases, the body zone is occupied by a version of Double Axe (FM 35) exhibiting a heavy emphasis on vertical elements in the form of the solidly rendered axe blades, the interrupted pairs of vertical wavy lines representing the axe shafts, and the solid band (Mycenae) or dotted line (Tsoungiza) that separates one axe from another. Horizontally oriented decor characterizes the narrower shoulder zone: a simple horizontal wavy line or three horizontal rows of dots at Mycenae, a somewhat more elaborate chain of joining circles flanked by two horizontal rows of dots at Tsoungiza. The similarities among these three vases are striking enough to suggest that they are all products of a single workshop, perhaps even of a single potter. The most elaborate of the three is unquestionably the example from Tsoungiza.

Although it lacks handles, uppermost shoulder, neck, and rim, enough of 2 is preserved to allow it to be identified unambiguously as an example of one of Furumark's medium-sized types of piriform jar, FS 20.<sup>15</sup> Examples of this type when

<sup>14</sup> Karo 1930, nos. 191, 192, p. 67, pl. CLXVII; Furumark 1972, p. 588, FS 27:2, 3. Of the fourteen examples of FS 27 assigned to LH I by Furumark, all but three from Shaft Grave I, including the two particularly close in style to 1, were downdated several years ago to LH IIA by Mountjoy (1986, p. 12 and note 20). Having recently had occasion to draw the vases from this tomb, Mountjoy is now of the opinion that FS 27:2 and 3 should also be dated to LH IIA (personal communication 3/10/91). Dickinson considers the two to be transitional between LH I and LH IIA (1977, p. 50).

<sup>15</sup> Furumark 1972, p. 588; *Alt-Ägina* IV, i, nos. 172–173, 177–179, pp. 82–83, pls. 15, 16; Mountjoy 1986, p. 23. Penelope A. Mountjoy has suggested to me (personal communication 3/10/91) that the lower body profiles of 2 and 3 are so conical that they might be better classified as examples of FS 21 than of FS 20 in spite of their relatively small size. In her opinion, however, both pieces are more likely to be fragments of hole-mouthed jars (FS 101), comparable in size to the vase represented by 10. Although she may in fact be correct, the completely unfinished interior of 2 and its close decorative parallels among somewhat smaller piriform jars from Mycenae (see below,

decorated with Double Axe (FM 35), however, typically bear three or even four narrow zones of this pattern.<sup>16</sup> The closest decorative parallels for **2** turn out to be considerably smaller vessels, once again examples of FS 27 from nearby Mycenae.<sup>17</sup> Again, the resemblance between the piece from Tsoungiza and the two closest comparanda from Mycenae is close enough to support the view that all three may have been the product of a single workshop or even artist.

The base fragment **3** preserves only linear banding. It probably belonged to a vase intermediate in size between **1** and **2**, in all likelihood another example of FS 20.

### *Alabastra (FS 80, 81, 83)*

Although well represented in the LH IIA pit in EU 10, alabastra invariably consist of small fragments, usually bases (4–7). Two of these (**4**, **5**) preserve an angular rather than rounded transition in the vessel profile (a carination) at the junction of body and base; this feature of Furumark's earliest version of the form (FS 80) is foreign to all subsequent rounded alabastra. Decorated with a simple band at this carination, these two fragments also bear patterned ornament on the lower body, a rare instance of a syntactic feature paralleled on a fully preserved example of this type from Thebes.<sup>18</sup> Although the syntax may be identical, the pattern employed for the lower body zone on the Theban alabastron is Double Axe (FM 35), while on both **4** and **5** the equivalent space is occupied by Curved Stripes (FM 67). The occasional use of the latter pattern late in LH I or at the transition to LH IIA, as here, to decorate the lower body of rounded alabastra provides a clear explanation for the emergence in LH IIA of the "Wheel" (FM 68) as the standard ornament on alabastron bases throughout LH II: with the disappearance of a distinct base on the rounded alabastron after LH I (i.e., with the replacement of FS 80 by FS 81 and 83), decoration previously occurring on the lower body naturally slipped down onto the

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note 17) indicate to me that this piece is better identified as an example of a necked jar than of a spouted neckless one and as representative of a relatively small variety of such a necked jar (i.e., as FS 20 rather than as either FS 21 or FS 101). Note that **10**, decorated in much the same way as **2**, can be confidently identified as belonging to a hole-mouthed jar on the grounds of its wet-smoothed interior.

<sup>16</sup>Keos III, no. 1542, p. 124, pl. 84 (Ayia Irini, House A) and Mountjoy 1986, p. 23, fig. 16:3 (Phylakopi) with three zones, Protonotariou-Deilaki 1970, pl. 83:e (Kazarma tholos) with four. See also Asine II, ii, no. 156, p. 100, and no. 224, p. 110, figs. 109, 114–115 (Asine), both with two or more zones.

<sup>17</sup>Karo 1930, no. 190, pp. 66–67, pl. CLXVII (Shaft Grave I); Wace 1932, no. 6, p. 79, pl. XLII (Chamber Tomb 518); Furumark 1972, p. 588, FS 27:1, 8. Furumark dates both to late LH I, but Mountjoy accepts such a dating only for the first, redating the second to LH IIA (1986, p. 12, note 20).

<sup>18</sup>Keramopoulos 1910, no. 11, p. 225, figs. 17:a, 18:d; Furumark 1972, p. 597, FS 80:2 (Ayia Anna, Chamber Tomb 2). The rarity of this decorative syntax accounts for Mountjoy's failure to mention it in her capsule description of FS 80 (1986, p. 12). Equally rare is the presence of distinct decorative zones on the shoulder and lower body of LH II rounded alabastra of Furumark's shape 83, as on an example from the West Cemetery at Eleusis with an unusual version of Curved Stripes (variant of FM 67:7) in the lower zone (Mylonas 1975, II, no. 857, pp. 173–174, fig. 129, pls. 177:b, 411, 412:a).

bottom of that shape. Thus a horizontal band below a zone of Curved Stripes (FM 67) on the lower profile of an example of FS 80 in the later LH I period (4, 5) became a “Wheel” (FM 68) on the base of specimens of FS 81 and FS 83 in LH IIA (6, 7).<sup>19</sup>

It is difficult to be altogether sure from the small fragments that have survived, but 6 and 7 both appear to belong to round-bottomed rather than flat-bottomed versions of the form (that is, to examples of FS 83 rather than to specimens of FS 80). The “Wheel” (FM 68) pattern on the bottom of 7 is canonical, but that on the underside of 6 has unusually wavy spokes and may even have had a scalloped, rather than plain, circular rim.

The single patterned shoulder sherd assignable to this form may belong to a somewhat larger specimen than the remaining fragments (that is, to an example of FS 81 rather than FS 80 or 83) probably decorated with Ogival Canopy (FM 13) rather than Rock Pattern I (FM 32).<sup>20</sup>

### *Squat Jar (FS 87)*

The highly fragmentary squat jar 9 decorated with Hatched Loop (FM 63) is an example of a type virtually diagnostic of the LH IIA period, abundantly represented by numerous parallels from tombs at Mycenae and Prosymna as well as from both funerary and settlement contexts further afield.<sup>21</sup> There is nothing noteworthy about either the decor or the size of the example from Tsoungiza: from what survives, it is an altogether characteristic specimen of the type in question.

### *Hole-mouthed Jar (FS 101)*

Hole-mouthed jars of the LH I and IIA periods were produced in two sizes, the smaller with a maximum diameter varying between 0.14 and 0.17, the larger with the same dimension ranging from 0.22 to 0.28 among fully preserved specimens.<sup>22</sup> Body fragment 10 decorated with Double Axe (FM 35) clearly comes from an example of the larger size; fully preserved specimens come from Chamber Tomb 518 at Mycenae, Tomb XXV at Prosymna, and the unknown site that was the source

<sup>19</sup>The connection between Curved Stripes (FM 67) and the “Wheel” (FM 68) was, of course, perceived by Furumark (1972, p. 404). Although he lacked the evidence of LH I flat-based, rounded alabastra like 4 and 5 decorated with Curved Stripes on their lower bodies, he knew of several angular alabastra (FS 90, 91) that bore the same pattern in an equivalent position, that is, on the cylindrical portion of the body profile of those shapes.

<sup>20</sup>For LH IIA alabastra decorated with Ogival Canopy (FM 13), see Keramopoulos 1917, no. 14, pp. 199–200, fig. 144:3 (Thebes, Kolonaki Chamber Tomb 26); *Alt-Ägina* IV, i, no. 217, p. 87, fig. 32, pl. 21 (Aigina); and *Keos* III, no. 1548, p. 125, pl. 85 (Ayia Irini, House A). For the same shape with Rock Pattern I, see Mountjoy 1986, p. 25, fig. 19:4 (Nauplion Study Collection).

<sup>21</sup>Wace 1932, no. 2, p. 66, pl. XXXIII (Mycenae Chamber Tomb 516); Blegen 1937, figs. 70, no. 629, 145, no. 251, 683, nos. 42, 137, 611 (Prosymna Cist Grave XXI and Chamber Tombs XXX, XIII, I, and XXXVI respectively); *Keos* III, no. 265, p. 61, pl. 51 (Ayia Irini, House A), with additional references; Mountjoy 1986, pp. 13, 25, fig. 21:1–3 (Phylakopi, Nauplion Study Collection); Mountjoy 1990, p. 248, notes 19, 20, fig. 4, top (Elis, Lakonia). For this combination of shape and decoration as a hallmark of LH IIA, see Dickinson 1977, p. 27 and Mountjoy 1990, p. 248.

<sup>22</sup>Furumark 1972, p. 600, FS 100, 101; Mountjoy 1986, pp. 14, 26, figs. 6, 23.



of a vase until recently in the Erlenmeyer Collection.<sup>23</sup> The best parallel for the decoration on 10, however, occurs on an example of the smaller size from Chamber Tomb 533 at Mycenae.<sup>24</sup> A rim decorated with Double Axe (FM 35) in the Nauplion Study Collection, whose precise provenience within the Argolid is uncertain, belongs to a large specimen of the form whose decor may have been roughly comparable; Wace alludes to a more fully preserved specimen also of unknown provenience in the National Museum in Athens likewise decorated with this pattern.<sup>25</sup> The piece formerly in the Erlenmeyer Collection, also without an established provenience, is decorated with two discrete zones of Double Axe on the shoulder and lower body. The shafts of the axes in both zones are unusually rendered: at the top, they have been converted into sprays of Palm I, while at the bottom, those in the upper zone are Stemmed Spirals, while those in the lower consist of the more characteristic pair of Curved Stripes. In both zones, individual axes are separated by a vertical dot row, each row capped in the upper zone by a horizontal wavy line segment in an arrangement strikingly reminiscent of the ornament in the body zone on the piriform jar 1.

The resemblance between the pattern on 10 and the versions of Double Axe (FM 35) decorating the piriform jars 1 and 2 is sufficiently close to suggest, in tandem with their uniform context of discovery, that all three may be products of the same workshop. The close decorative parallels for all three among vases found in the latest shaft grave and a couple of the earliest chamber tombs at Mycenae make it likely that, if a single atelier was indeed responsible for the production of the three vases from Tsoungiza, it was located at Mycenae. Furthermore, the similarities in decoration between the piriform jar 1 and the hole-mouthed jar formerly in the Erlenmeyer Collection suggest that the latter is also a product of this hypothetical workshop at Mycenae.

### *Jug with Cutaway Neck (FS 131)*

The use of Reed (FM 16) to decorate a very broad lower body zone on the closed body sherd 11 has parallels from Mycenae and an unknown site in the Argolid.<sup>26</sup> The single fully preserved example, from the same tomb at Mycenae in which a close parallel for the piriform jar 2 was found, is an example of the relatively uncommon, taller variety of jug with a cutaway neck classified by Furumark as FS 131.<sup>27</sup> Both 11

<sup>23</sup>Wace 1932, p. 79, pl. XXXIX:4 = Mountjoy 1986, fig. 23:1; Blegen 1937, no. 488, p. 393, no. 374, p. 402, figs. 656, 666; Erlenmeyer and Erlenmeyer 1961, p. 287, pl. LXIII, fig. 64 = *Erlenmeyer Collection*, no. 154, pp. 118–119.

<sup>24</sup>Wace 1932, pp. 118–119, pl. LVI:2. The single axe blade preserved on 10 is strongly curved, whereas the blades of the axes on the smaller jar from Mycenae are virtually straight. That such differences in blade profile are not particularly significant, however, is made abundantly clear by the fact that blades of both types often appear on the same vase, as no less than four small piriform jars (FS 20) from Shaft Grave I at Mycenae show (Karo 1930, pl. CLXVII, nos. 190–192, 195).

<sup>25</sup>Mountjoy 1986, p. 14, fig. 6:3; Wace 1932, p. 119, note 1 (Athens, N.M. 986).

<sup>26</sup>Wace 1932, pp. 78–79, pl. III:1 = Mountjoy 1986, fig. 26:1 (Mycenae Chamber Tomb 518); Mountjoy 1986, no. 2, p. 28, fig. 26:2 (Nauplion Study Collection; precise provenience unknown).

<sup>27</sup>Furumark 1972, p. 605.

and the base and lower body fragment in the Nauplion Study Collection presumably belong to other examples of this decoratively distinctive vessel type.

### *Askos (FS 195)*

Of the fourteen examples of based askoi classified by Furumark under the heading of FS 195, only the rare variant with a cylindrical body, represented by a single example from a chamber tomb on Kythera, features auxiliary vertical strap handles on the body.<sup>28</sup> A small, patterned askos from Dendra and a recently discovered, large, unpainted specimen from Tsoungiza, both of LH IIB–IIIA1 date, show that such handles are also a feature of ordinary convex-bodied askoi, perhaps even a standard one on particularly large examples of this shape.<sup>29</sup> Another distinctive morphological feature of large, flat-based askoi is a narrow indentation in their body profiles at mid-height, which marks the junction of the two convex-sided bowls of which such askoi are composed. This narrow concavity in what is otherwise an exclusively convex body profile appears occasionally even on smaller versions of the form, as an unpainted example from Mycenae shows.<sup>30</sup> Auxiliary handles, if present, span this indentation at three points along what amounts to the vessel's point of maximum diameter, directly opposite the obliquely oriented neck and at either 90-degree or 120-degree intervals to either side.

The spanning by an auxiliary vertical strap handle of just such an indentation on a fragment, the unfinished interior surface of which shows it to have come from a closed vessel, unambiguously identifies **12** as a fragment of an exceptionally large specimen of FS 195. As unusual as its size is the fact that this vessel was pattern-painted: decorated examples of the form dating to this period from other sites such as Mycenae, Phylakopi, and Ayia Irini, aside from being relatively rare, are exclusively small.<sup>31</sup> The pattern on **12** is only partially preserved but appears to be some form of stemmed floral motif, perhaps “Sacral Ivy” (FM 12), combined with Rock Pattern I (FM 32).

### *Semiglobular Cup (FS 211)*

Only two small fragments of the common semiglobular cup were recorded from the LH IIA pit in EU 10 (**13**, **14**), neither one preserving enough of its handle zone to allow its patterned decoration to be identified securely. The rim fragment

<sup>28</sup>Furumark 1972, p. 617, FS 195:11 = Coldstream and Huxley 1972, no. 2, p. 263, pl. 84. Coldstream, noting that Furumark himself ultimately viewed this piece as Minoan, unhesitatingly identifies it as a LM IB import.

<sup>29</sup>Åström 1977, no. 9, p. 82, figs. 47, 48, 51 (Dendra Tomb 13); Wright *et al.* 1990, p. 633, pl. 95:d = Wright 1990, fig. 3 (Tsoungiza).

<sup>30</sup>Wace 1932, no. 10, p. 57, pl. XXVII, dated to LH IIB by Furumark (1972, p. 617, FS 195:1).

<sup>31</sup>Wace 1932, no. 4, p. 103, pl. XLVIII (Mycenae Chamber Tomb 529); *Keos* III, no. 1475, p. 121, pl. 82 (Ayia Irini, House A); Mountjoy 1986, p. 31, fig. 29:1, 2 (Phylakopi and Ayia Irini respectively). I am grateful to Elizabeth Schofield for permission to mention a contemporary Mainland Polychrome Matt-painted parallel for the shape represented by **12** in the form of K.3966 from an early Period VII context in Room Z.12 at Ayia Irini. This vase from Keos measures 0.285 m. in diameter, stands 0.17 m. high, and features two auxiliary vertical strap handles spanning the horizontal groove in the middle of its body profile.

13, from a small cup with traces of added white linear decoration painted over a dark rim band on both interior and exterior, may have borne Running Spiral (FM 46), the spirals being linked by diagonal tangents flanked by large dots.<sup>32</sup> The wet-smoothed rather than polished exterior surface of this piece, the less careful finish accorded to its interior, and the use of added white paint all indicate that it should be dated to LH I.<sup>33</sup> The lower body and base fragment 14, on the other hand, is finely burnished all over. The bottoms of two verticals preserved at the base of its handle zone may be the ends of a pair of vertical wavy lines forming the shaft of a Double Axe (FM 35). Surface treatment, choice of pattern, and the profile of the foot combine to suggest a date in LH IIA for this piece.<sup>34</sup>

### *Vapheio Cup (FS 224)*

Vapheio cups like 15 featuring a cylindrical lower body and a flaring upper profile decorated with Foliate Band (FM 64) on either side of a slight midrib are as characteristic of the LH IIA period as are squat jars like 9 decorated with Hatched Loop (FM 63).<sup>35</sup> Characteristics that distinguish 15 from LH I examples of the form include the burnish applied to the interior surface, the thin and neatly executed interior rim band, and the positioning of the handle's lower point of attachment at the approximate midpoint of the upper body profile. The relatively prominent midrib differentiates 15 from LH IIB specimens on which this feature is normally much less pronounced, if present at all. A vestigial imitation of a rivet can be detected at the upper attachment of the handle to the exterior face of the rim. This takes the form of a tab of clay, trapezoidal in plan and at its widest some two-thirds the width of the handle itself, running between the rim and the handle's apex.<sup>36</sup> This reminiscence of the metallic prototypes of the form is more boldly expressed at the handle's lower point of attachment, where the end of the handle extends vertically downward along the cup's exterior profile for some 0.015 m. in the form of a lumpy excrescence imitating a second rivet. Numerous close parallels for the shape and decoration of this fragment are known from tombs at Mycenae and Prosymna as well as from settlement contexts at Korakou.<sup>37</sup>

<sup>32</sup>Furumark 1972, fig. 59, FM 46:29, 31; Mountjoy 1986, fig. 7:5, 6.

<sup>33</sup>Mountjoy 1986, pp. 9, 14–15.

<sup>34</sup>Compare, for example, Mountjoy 1986, p. 32, fig. 31:4 (Ayia Irini), which, however, possesses a much broader handle zone.

<sup>35</sup>The Tsoungiza specimen 15 conforms perfectly to the definition of a LH IIA Vapheio cup of Coldstream's Type III provided by Mountjoy (1986, p. 15 and note 24, pp. 33–34, 45). For the Vapheio cup decorated with Foliate Band as a "standard type" of the LH IIA phase, see Dickinson 1977, p. 27. For examples of the LH IIB version of this type with a less prominent midrib, see Mountjoy 1990, p. 251 and note 28, fig. 6, bottom.

<sup>36</sup>A similar imitation of a rivet occurs on a closely comparable Vapheio cup of probable LH IIA date (but from a LH IIB context) found in the tholos tomb at Kokla: Mountjoy 1986, p. 45, fig. 50:1.

<sup>37</sup>Wace 1932, no. 7, p. 112, pl. LIV:7 (Mycenae Chamber Tomb 532); Blegen 1937, nos. 58, 254, pp. 398–399, and no. 1136, p. 414, figs. 415, 145, 168 (Prosymna Chamber Tombs XIV, XXX, and XXVIII, respectively); Blegen 1921, figs. 53:1, 6, 54:2; Dickinson 1972, pl. 31:a, top center, e, top right (Korakou). The relatively large size of the cup from Tsoungiza (15) is best paralleled by the cups from Tomb 532 at Mycenae and Tomb XXVIII at Prosymna.

Unpainted examples of LH II Vapheio cups are probably quite common but are rarely published with the same care as decorated versions of the shape. Insofar as it is preserved, **22** resembles **15** very closely in its shape, even with respect to the imitation rivet at the upper handle attachment. Unpainted and contemporary comparanda for **22** include examples from Ayia Irini House A and Ayios Stephanos, while some unpainted specimens without midribs from Orchomenos are probably to be dated somewhat later in the LH IIB period.<sup>38</sup>

*Goblets (FS 254, 263)*

Pattern-painted goblets like **16** and **18**, whether one- or two-handled, make their first significant appearance in the LH IIA period.<sup>39</sup> While fragments of such goblets decorated with the earlier, blotchy variety of Stipple (FM 77:1) covering **16** have been found at other sites,<sup>40</sup> there is no fully preserved parallel for this exceptionally thin-walled cup from Tsoungiza.

The goblet represented by **18** is large enough to be described as a krater and must have had two handles. The only pattern-painted goblet of this size to have been published from a LH IIA context has justifiably been considered by a reviewer to be an intrusion of LH IIB or even later date.<sup>41</sup> Thus **18**, like the askos fragment **12**, is anomalous in terms of its combination of size and decoration within the published corpus of LH IIA pottery. The linear foot fragment **17** probably comes from a small pattern-painted goblet of more or less the same size as **16**.

The solidly painted foot and stem fragments **19** and **20** represent either one- or two-handled goblets comparable to those found by Blegen at Korakou and by Caskey in deposits of Period VII at Ayia Irini.<sup>42</sup> Similar in shape but in all cases likely

<sup>38</sup> *Keos* III, no. 1167, p. 104, pl. 75 (Ayia Irini, House A); Rutter and Rutter 1976, p. 58, ill. 18:963–965 (Ayios Stephanos, Area N, Deposit O); *Orchomenos* V, pp. 36–38, fig. 12:256–261 (Orchomenos).

<sup>39</sup> Furumark 1972, pp. 627–628; Mountjoy 1986, p. 34, fig. 35. The examples from Korakou that are dated earliest by Furumark (1972, p. 628, FS 254:4–6, assigned to “LH I–IIA”) have been redated by Mountjoy to the LH IIA period (1986, p. 34, fig. 35:2, 4). I am grateful to Penelope A. Mountjoy for reminding me of two additional fragments belonging to fairly large goblets decorated with Ogival Canopy (FM 13) from Korakou (Blegen 1921, figs. 64, 65), both probably of LH IIA date. Pattern-painted goblets dating to the LH I period clearly exist, however, as an example from East Alley stratum XII at Korakou reveals (Davis 1979, p. 238, fig. 3:4). The same context at Korakou shows equally clearly that goblets decorated in this fashion are relatively rare this early in the Mycenaean era.

<sup>40</sup> Mountjoy 1986, figs. 35:9 (LH IIA), 53:13, 14 (LH IIB), all from the Nauplion Study Collection. A fragmentary but restorable larger goblet equipped with a single high-swung handle from the tumulus at Samikon appears from the published photograph to be decorated with blotchy Stipple (FM 77), although the catalogue description of this piece does not specifically mention the use of this pattern (Yialouris 1966, no. 58, pp. 25–26, pl. 16:b).

<sup>41</sup> Rutter and Rutter 1976, p. 56, ill. 17:887; see the review by O. T. P. K. Dickinson in *JHS* 99, 1979, pp. 199–200.

<sup>42</sup> Blegen 1921, fig. 60:1, 2 = Furumark 1972, p. 630, FS 263:3, 4 (one-handled); Blegen 1921, fig. 59 = Furumark 1972, p. 630, FS 263:2 (two-handled); Mountjoy 1986, p. 34, fig. 35:10, 11, 13 (Korakou); *Keos* III, no. 183, p. 57, no. 993, p. 90, pls. 49, 67 (Ayia Irini, House A).

to belong to two-handled vases because of their size are the unpainted fragments **23–27**, which once again have good parallels from Korakou and Ayia Irini as well as from Prosymna and Eleusis.<sup>43</sup> The flaring pedestal feet of LH II goblets, whether pattern-painted (**16**), solidly painted (**19**), or unpainted (**23, 25, 27**), may be readily distinguished from those of the preceding LH I period by virtue of the double or even triple (**25**) curves of the profiles of their undersides. These curves are ordinarily set off sharply one from the next by a carination. Goblet feet exhibiting pairs of curves that are only very lightly offset from each other (**20, 26**) are likely to be of advanced LH I date, transitional from feet of the early LH I period that exhibit a single smooth curve.<sup>44</sup>

The unpainted goblet **24**, like the Vapheio cups **15** and **22** and the one-handled goblet **16**, preserves an imitation rivet at the upper attachments of its handles in the form of a narrow tab of clay running between the rim and the apex of each handle. The tops of three unpainted goblet feet (**23, 25, 27**) and one solidly painted one (**19**) have been roughly ground down for reuse as lids, probably of piriform jars such as **1–3**, to judge from the respective maximum diameters of the goblet feet and minimum diameters of the jar necks.<sup>45</sup>

#### *Shallow Convex-sided Bowl (FS 292)*

When Furumark devised his typology for Mycenaean pottery, no fully preserved, pattern-painted specimens of such bowls had yet been found predating the early LH IIIA period.<sup>46</sup> Over forty years later, well-preserved examples of such bowls continue to be extremely rare, but fragments of a substantial number of large specimens decorated with characteristic LH IIA patterns have been recognized

<sup>43</sup>Blegen 1921, p. 43, fig. 58 = Furumark 1972, p. 630, FS 263:1 (Korakou); *Keos* III, pp. 57, 61, no. 588, p. 77, no. 1169, p. 104, no. 1230, p. 108, no. 1573, p. 127, pls. 29:h, m, 58, 76, 78, 87 (Ayia Irini, House A); Blegen 1937, fig. 281:525 (Prosymna Chamber Tomb XXXVI); Mylonas 1975, I, p. 292, pls. 56:d, 417:b (Tomb Hπ-1). For numerous but very small fragments of LH II solidly painted as well as unpainted goblets from Ayios Stephanos, see also Rutter and Rutter 1976, pp. 53, 55, 58, ills. 16:786–825, 833 and 18:922–942.

<sup>44</sup>For low pedestal feet on unpainted goblets and kantharoi of the early LH I period from Tsoungiza, see Rutter 1989, figs. 3:5, 6, 5:7, 9; for a large selection of solidly painted and unpainted goblet fragments of a somewhat more advanced stage of the LH I period from Korakou, see Davis 1979, pp. 241, 247, figs. 3:18–24, 9:184–189, 193–196, 10:197, 198. Note also the hollowed interior lip profiles of the goblets from Korakou, a feature characteristic of developed LH I goblets from Tsoungiza but one abandoned by the time the pottery from the LH IIA pit in EU 10 was being produced.

<sup>45</sup>A number of unpainted goblet feet were ground down in much the same fashion for reuse as lids at Prosymna: Blegen 1937, pp. 96–97, fig. 210:383, 384 (for the Mainland Polychrome Matt-painted jars of the LH I period illustrated in fig. 210:380, 381), pp. 73–74, fig. 145:300 (for the piriform jar (FS 20) of the LH IIA period illustrated in fig. 145:255). The same reuse of an unpainted goblet foot, in this case as the lid of a wide-mouthed jug (Blegen 1928, no. 307, p. 128, fig. 119), is attested at Zygouries in a tomb originally dated to the MH period but now datable, by virtue of the imitation rivet on the jug handle (Blegen 1928, no. 304, p. 133, pl. XIV:3 [Tomb XXII]; Davis 1979, p. 252, note 59; Rutter 1989, p. 11), to the LH I period. For the later use of LH IIIA2–C kylix feet as lids in Elis, see Mountjoy 1990, pp. 264–267, fig. 23, middle.

<sup>46</sup>Furumark 1972, pp. 636–637, Forms 83–86.

from a fair number of sites, including Mycenae, Lerna, and Athens on the Greek Mainland and Phylakopi and Ayia Irini in the Cyclades.<sup>47</sup> Small, handleless, and relatively shallow convex-sided cups having rim diameters of *ca.* 0.11 m. and patterned decor on the exterior only appear as early as the LH I period in Chamber Tombs XXVI and XIII at Prosymna.<sup>48</sup> Larger bowls with handles, rim diameters in the range of 0.22 to 0.32 m., and patterned decoration on the interior as well as on the exterior (“in-and-out bowls”) occur no earlier than LH IIA and are particularly characteristic of that period, as opposed to the following LH IIB phase.<sup>49</sup> The two examples of such larger bowls from Ayia Irini that preserve handles also feature solidly painted interior walls, albeit one has a reserved and patterned medallion at the bottom of the bowl. No precise parallel for the altogether unpainted interior of **21** from Tsoungiza exists among the larger bowls so far published, although the use of Reed (FM 16) on the exterior of a shallow convex form like **21** is well paralleled in the LH IIA Argolid on a small handleless cup, a larger in-and-out bowl, and a large bowl with horizontal handles.<sup>50</sup>

#### AIGINETAN MATT-PAINTED AND UNPAINTED PALE-SURFACED WARES

Many of the more common types of large matt-painted as well as unpainted storage and serving vessels found in early Mycenaean contexts at numerous sites in the northeastern Peloponnese and central Greece have been identified recently by Zerner as products of the island of Aigina, on the grounds of the distinctive volcanic inclusions contained in their fabrics.<sup>51</sup> She has proposed a typology for the shapes produced in these Aiginetan fabrics during the roughly five centuries from the start of the Middle Bronze Age (MH I) through the beginning of the Mycenaean era (LH I) on the basis of the evidence from the rich deposits at the site of Lerna.<sup>52</sup>

<sup>47</sup>Caskey 1954, p. 12, pl. 6:f (Lerna); Mountjoy 1986, p. 36, fig. 37:1–6 (Phylakopi, Athens, Mycenae, and possibly other sites in the Argolid); *Keos* III, no. 1164, p. 103, no. 1229, p. 108, no. 1570, p. 127, pls. 75, 78:a, b, 86 (Ayia Irini, House A). Two of the examples from Ayia Irini (nos. 1164, 1570) preserve horizontal loop handles at the rim alternating with either two lugs or a lug and a troughed spout at 90-degree intervals; the fragmentary specimen from Lerna preserves a horizontal handle of uncertain type below the rim. Presumably all large specimens of this shape were furnished with horizontal handles of some kind.

<sup>48</sup>Blegen 1937, no. 385, p. 389, figs. 208, 652 (= Mountjoy 1986, p. 16, fig. 11) of LH I date, and no. 43, p. 414, figs. 498, 680 of LH IIA.

<sup>49</sup>In addition to listing and illustrating six examples from at least three different sites, Mountjoy cites a pair of additional specimens from Mycenae (1986, p. 36, note 38); all these, as well as the three examples from Ayia Irini cited in note 47 above and **21** from Tsoungiza, date from the LH IIA period.

<sup>50</sup>Blegen 1937, no. 43, p. 414, figs. 498, 680 (Prosymna Chamber Tomb XIII); Mountjoy 1986, fig. 37:4 (Nauplion Study Collection). The decorative treatment of the interior of a bowl from Lerna, which is otherwise the closest published parallel for **21**, is unknown to me (Caskey 1954, p. 12, pl. 6:f). A fragment from East Alley level X at Korakou illustrated by Dickinson (1972, pl. 31:c, top, second from left) represents a Corinthian comparandum; I thank O. T. P. K. Dickinson (personal communication) for confirming that this fragment comes from a bowl rather than a goblet.

<sup>51</sup>Zerner 1986, pp. 64–66; Zerner 1988, p. i.

<sup>52</sup>Zerner 1988, pp. 2–3, figs. 4–19.

The Aiginetan shapes produced during the LH I period continue more or less unchanged into the succeeding LH IIA period in terms of their formal morphology, as will become apparent from a brief review of the relevant material found in the LH IIA pit in EU 10 at Tsoungiza.

### *Hydria*

Parallels for the shape of **28** come from LH I contexts at Mycenae and Akrotiri, from a LH IIA context at Ayia Irini, and from LH IIB–IIIA1 contexts on the south slope of the Athenian Akropolis.<sup>53</sup> Although spaced double-circle groups decorate the shoulders of examples from all four sites, only the largest example published from Akrotiri and that from Ayia Irini combine this ornament with figure-of-eight-shaped loops around the horizontal handles and a double ring around the base of the vertical handle as on **28**.<sup>54</sup> None of these comparanda, however, feature the two different colors of matt paint attested on **28**, although bichrome decor is a common feature of other Aiginetan shapes from Akrotiri.<sup>55</sup>

The unpainted fragment **30** comes from a round-mouthed vase and lacks a second vertical handle at the rim. It thus belongs either to a jug or, more probably, to a second hydria.<sup>56</sup>

### *Miscellaneous Closed Shapes*

Two other matt-painted fragments, the rims **29** and **31**, could belong to amphoras, hydrias, two-handled jars, or two different varieties of four-handled jars.<sup>57</sup> The unpainted base fragment **32** belongs to either a matt-painted or an unpainted version of one of these same shapes.<sup>58</sup> No close parallel for the potmark on the lower body of **32** is known to me.<sup>59</sup>

<sup>53</sup> Mylonas 1973, p. 225, *Γ*-17, pl. 41:a, b (Mycenae Shaft Grave *Γ*); Marthari 1982, nos. 2130, 2549, 5334, pp. 184–185, figs. 1:b, 3:a, 5 ε-ζ, pls. 68:a, b, d (Akrotiri, Room Δ-16 and West House Room 6); *Keos* III, no. 245, p. 60, pl. 50 (Ayia Irini, House A); Mountjoy 1981, nos. 102, 103, p. 26, nos. 393, 394, p. 48, figs. 11, 30, pl. 26:a (Athens, Akropolis South Slope, Wells E and H).

<sup>54</sup> Marthari 1982, no. 2549, p. 185, figs. 3:a, 5 ε, pl. 68:d; *Keos* III, no. 245, p. 60, pl. 50.

<sup>55</sup> Marthari 1982, pp. 186–192, pls. 69, 70 (on a bridge-spouted jar, two kraters, two neck-handled amphoras, and a four-handled jar).

<sup>56</sup> For an unburnished, unpainted hydria of somewhat later LH IIB–IIIA1 date, likely but not certain to be Aiginetan in fabric, see Mountjoy 1981, no. 20, p. 21, fig. 5, pl. 4:a. Numerous contemporary but somewhat smaller loop-handled, round-mouthed jugs, lacking horizontal belly handles and again likely to be of Aiginetan manufacture in at least a few cases (see note 64 below, p. 84), were also found in the wells on the South Slope of the Athenian Akropolis (Mountjoy 1981, nos. 2–23, p. 21, no. 220, p. 36, figs. 5, 19, pl. 18:b).

<sup>57</sup> For the amphoras, hydrias, and one variety of four-handled jars, see notes 53 and 55 above. For a four-handled jar with vertical rather than horizontal shoulder handles, see Rutter 1989, no. 4, pp. 4, 5, fig. 4:4 (Tsoungiza, LH I house in EU 7). For two-handled jars, see Mylonas 1973, p. 62, *Γ*-38, pp. 231–232, *Υ*-236, pls. 48:a, 206:2a, 218 (Mycenae Shaft Graves *Γ* and *Υ*).

<sup>58</sup> Matt-painted jugs with cutaway necks which may be Aiginetan in origin are known to me only from LH IIB–IIIA1 contexts in Athens (Mountjoy 1981, nos. 252, 253, p. 38, fig. 22, pl. 20:a, b). Such a shape is therefore an unlikely candidate for the vessel type represented by fragment **32**.

<sup>59</sup> For some recent studies of Helladic and Cycladic potmarks of this period with copious references to earlier literature, see especially Döhl 1978; *Keos* IV; Zerner 1988.

*Spouted Krater*

The final piece of a large Aiginetan pale-surfaced vase to be published here is the heavily worn base fragment 33 from a krater that preserves traces of matt paint, although not enough to indicate whether the original vase was decorated in two colors or just one. Fully restorable matt-painted examples of this shape are rare but are known from LH I contexts at Lerna and Akrotiri.<sup>60</sup>

## COOKING POTTERY

*Aiginetan Wide-mouthed Jar with Everted Rim and Single Vertical Loop Handle on Shoulder*

Large quantities of the dark-surfaced cooking pottery found in Middle Helladic and early Mycenaean contexts in the northeastern Peloponnese and central Greece have also been identified by Zerner as Aiginetan products, once again on the basis of the distinctive volcanic inclusions in their fabrics. As for the pale-surfaced serving and storage vessels, she has outlined a developmental history of the shapes of this cooking pottery on the basis of the finds from Lerna.<sup>61</sup> By far the most common shape in which cooking pottery produced in characteristic Aiginetan fabrics appears at Tsoungiza is the shoulder-handled wide-mouthed jar represented by fragments 34–36.<sup>62</sup> Complete examples of this shape from LH I contexts at nearby Mycenae and Lerna and copious numbers of contemporary fragments from Asine and Korakou reveal how popular this form was in the northeastern Peloponnese at the beginning of the Mycenaean period.<sup>63</sup> The persistence of this shape into LH II and perhaps even into LH IIIA1 is revealed by examples from Period VII destruction contexts at Ayia Irini and by possible examples from the wells on the south slope of the Athenian Akropolis.<sup>64</sup> Rims like 34 from relatively small vessels, no less than

<sup>60</sup> Zerner 1988, p. 2, fig. 8:22 (Lerna); Marthari 1982, nos. 5335, 5336, pp. 189–190, fig. 4, pl. 69:a, b (Akrotiri). Note the significant differences in rim and base profiles between these LH I examples of the form and the earlier MH III specimen from Lerna illustrated by Zerner (1988, fig. 8:21). For brief discussions of the distribution of this shape and its decorative variability, with extensive references to earlier literature, see Davis 1979, p. 241, note 28, pp. 258–259; Graziadio 1988, pp. 356–357, note 78; Dietz 1991, pp. 303–305, fig. 91. Two solidly painted versions of this type from Ayia Irini, one unpublished from an early Period VII context in Room C.4 (K.1309) and a second from a later Period VII destruction context in Room 21 of House A (*Keos* III, no. 1121, p. 99, pl. 72), constitute good evidence for the continuing production of the shape well into LH II times, although it presently seems to peak in popularity during the LH I period. I thank Elizabeth Schofield for permission to mention the first of these two vases from Keos in advance of its publication.

<sup>61</sup> Zerner 1986, pp. 64–66; Zerner 1988, pp. i, 5, figs. 20–23.

<sup>62</sup> Compare the example of such a vase already published from a LH I context in EU 7 at Tsoungiza (Rutter 1989, no. 17, p. 9, fig. 6:17).

<sup>63</sup> Mylonas 1973, p. 195, O-205, pl. 172:b (Mycenae Shaft Grave O); Zerner 1988, p. 5, fig. 23:18 (Lerna); Davis 1979, p. 252, fig. 11:240–253 (Korakou, East Alley); *Asine* II, ii, p. 135, fig. 130:330–332, 335–338 (Asine, MH Cemetery east of Kastraki); Dietz 1991, pp. 33, 70, 91, 102 (Asine, Lower Town).

<sup>64</sup> *Keos* III, no. 593, p. 78, pl. 58 (Ayia Irini, House A); Mountjoy 1981, nos. 27–29, p. 22, no. 221, pp. 36, 58, figs. 6, 19, pls. 6:b, 7:a (Athens, Akropolis South Slope, Wells E and Z). By no means all the examples from the Akropolis South Slope wells in Athens need be Aiginetan, of course. To judge from the variability evident in their profiles, they probably derive from several different centers of production. Thanks to the kind efforts of Penelope A. Mountjoy and the helpful cooperation of



fragments from considerably larger pots like **35**, evidently belong to examples of this shape, since the rim diameters from fully restorable examples of this shoulder-handled form from Ayia Irini, Athens, Lerna, Mycenae, and Tsoungiza can be as small as 0.12–0.13 m. and as large as 0.21 m. There is no secure evidence from LH I or II contexts for the survival of the small rim-handled form of cooking pot so abundantly attested throughout much of the Middle Helladic sequence at Lerna.<sup>65</sup> Nor are there parallels for the use of a single circular pellet of clay as a potmark at the base of a handle as on **36**, although similar pellets, either isolated or in pairs and occasionally combined with incisions, are a common enough variety of potmark on the shoulder of earlier Middle Helladic cooking pots of Aiginetan manufacture found at Lerna, Kolonna, Ayia Irini, Athens, and Eleusis.<sup>66</sup>

*Non-Aiginetan Wide-mouthed Jar with Everted Rim*

The absence of volcanic inclusions from the fabric of the base fragment **37** and its roughly burnished surfaces identify it as part of a non-Aiginetan cooking pot. Although neither its precise shape nor locus of production is known, the piece is significant as evidence for the continuing use at Tsoungiza in the LH IIA period of cooking pottery from centers of production other than Aigina.<sup>67</sup>

## DATE, CHARACTER, AND SIGNIFICANCE OF THE DEPOSIT

The latest pottery from the early Mycenaean pit in EU 10 at Tsoungiza consists largely of fully restorable vessels or sizable fragments mended up from numerous joining sherds (**1, 2, 9, 10, 15, 16, 21, 23, 24, 28, 30, 32, 35**). This material is datable to the early LH IIA period, to a phase chronologically intermediate between the

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the Ephoreia of the Akropolis, I had the opportunity in the fall of 1991 to examine a substantial number of the pale-surfaced jugs (see note 56 above, p. 83) and dark-surfaced cooking pots from the Akropolis South Slope wells. Relatively few of these vessels appeared to be of Aiginetan manufacture, a rather surprising circumstance in view of the popularity of Aiginetan cooking pottery in early Mycenaean levels at Kiapha Thiti not far to the southeast, for which see Maran 1993).

<sup>65</sup> Zerner 1988, p. 5, figs. 21:6–9, 22:10.

<sup>66</sup> Zerner 1988, p. 5, figs. 20:1, 2, 21:3–9, 22:10; *Alt-Ägina* III, i, nos. 466, 467, p. 177, pl. 125; *Keos* IV, pp. 20–21, IV-89, pl. 21, with references to the comparanda from Eleusis and Athens. Bikaki is inclined to view these combinations of plastic pellets with incisions as pure ornament, whereas Zerner considers even plain pellets to be examples of potmarks. These small, neatly shaped, low, circular pellets are quite different from the much larger, more pointed, and less carefully modeled knobs that occur so often on the shoulders of EH III and MH cooking pots. The latter were evidently designed to support a pair of sticks with which these cooking pots were removed from the vicinity of a fire when they became too hot to be picked up by their handles. The pellets that Zerner identifies as potters' marks are far too insubstantial to have served such a function. Pellets placed at the base of a handle as on **36** are in any case inappropriately located to facilitate the removal of such a pot from the immediate vicinity of a cooking fire.

<sup>67</sup> For the contemporary use of both Aiginetan and non-Aiginetan cooking pots, the latter tentatively identified as local, at LH I Tsoungiza, see Rutter 1989, pp. 9–11, figs. 6:17, 7:18, 19. For a late MH cooking pot base from Tsoungiza similar in fabric and size to **37** and probably made locally, see Rutter 1990a, no. 111, p. 403, fig. 18:111.

LH I horizon represented by the pottery from East Alley levels XVI–XII at Korakou and the advanced LH IIA date of the finds from levels X–IX in the same deep sounding.<sup>68</sup> Although a few other large bodies of LH IIA settlement material have been published that provide comparanda for the pottery from the pit in EU 10, these come from sites considerably more distant from Tsoungiza and are thus less helpful than the Korakou deposits for the purpose of detailed comparison.<sup>69</sup> In terms of ceramic deposits thus far published from Tsoungiza itself, the early LH IIA material from EU 10 is clearly a good deal more advanced stylistically than the early LH I floor deposit from the burnt destruction of a rectangular longhouse in EU 7.<sup>70</sup> It also postdates later LH I deposits from that same area of the site but predates a large deposit of LH IIB–IIIA1 material from EU 2.<sup>71</sup> Thus, despite its relatively small size and the fact that it contains a good deal of earlier material (Table 1), including several decorated and unpainted Mycenaean fragments that are more likely on purely stylistic grounds to date to LH I than to LH IIA (e.g., the semiglobular cup rim 13, possibly the alabastron bases 4 and 5, and perhaps the goblet foot 26), this group of pottery is a valuable addition to the corpus of published deposits of early Mycenaean settlement pottery both in its own right and as part of an important sequence of chronologically discrete groups from well-recorded contexts at a single site.

Like the LH I and later LH IIA deposits from Korakou, the Tsoungizan group published here represents merely part, and an undefinable part at that, of the complete contents of its context of deposition, a pit whose full extent is unknown.

<sup>68</sup>For the LH I deposit at Korakou, see Davis 1979; for the dating and fullest published analysis of the late LH IIA deposit from the site, see Dickinson 1972.

<sup>69</sup>The early Mycenaean pottery of Area N Deposits N–Q at Ayios Stephanos in Lakonia (Rutter and Rutter 1976, pp. 46–60, ill. 15–19, figs. 20–32) and the Mycenaean ceramic component of the Period VII destruction deposits at Ayia Irini on Keos (*Keos III, passim*) come from sites relatively far removed from Tsoungiza. The bulk of the material from Ayios Stephanos is likely to be of early LH IIA or even LH I date and hence broadly contemporary with the contents of the EU 10 pit at Tsoungiza, although the krater-goblet no. 887 looks LH IIB or even later in style. This and a few other pieces in Deposit O indicate that the pottery from at least this deposit is less homogeneous in date than I considered it to be fifteen years ago (see Dickinson 1979). The destruction that marks the end of Period VII at Ayia Irini is reasonably considered to lie at the transition from LH IIA to LH IIB in terms of Mainland Greek ceramic chronology (*Keos III*, pp. 143–144). The Mycenaean pottery found in the destruction deposits should therefore be significantly later in its date of deposition than that from the EU 10 pit at Tsoungiza. Closer in date to the filling of the pit in EU 10 should be the phase at Ayia Irini identified as VIIa by Schofield (1984), which is characterized by the popularity of double axes and dot rows in the decoration of tableware and by the absence of the Marine and Alternating Styles of developed LM IB and of the Ephraean goblet of LH IIB.

For the rarity of published LH IIA settlement deposits of even limited size, see Dickinson 1972, p. 104; Dickinson 1977, pp. 26–27; Mountjoy 1986, p. 17. Abundant LH IIA settlement material has been recovered from Asine, but not in the form of closed deposits of this date (*Asine II*, ii, pp. 119–122). Too little LH IIA material from the recently excavated site of Kiapha Thiti has as yet been published to permit an assessment of its value as comparative material, although a preliminary report (Maran 1993) indicates that the late MH through LH II ceramic sequences at Kiapha Thiti and Tsoungiza have much in common.

<sup>70</sup>Rutter 1989; Wright *et al.* 1990, pp. 631–632, fig. 19, pl. 25:a.

<sup>71</sup>For the LH IIB–IIIA1 deposit, see Wright *et al.* 1990, pp. 633–634.

On the positive side, however, the nature of that context at Tsoungiza is better understood than either of the LH I or LH IIA deposits from Korakou or the large body of LH I through early LH IIA material from Area N at Ayios Stephanos. The relatively large area but fairly shallow and irregular depth of the Tsoungiza pit and the fact that it lies not far east of a contemporary complex of what are likely to be residential structures in a hamlet or small village suggest that it is probably a simple refuse pit. The larger ceramic fragments mended from numerous sherds found in its fill may thus represent the items employed by a single early Mycenaean household and may be some of the rubbish discarded by such a household over a fairly short space of time.<sup>72</sup> Certainly the relatively large proportion of whole or near-complete profiles (1, 2, 15, 16, 23, 24, 28) in such a small body of pottery (almost 20 percent of all the fragments that, because either their shapes or their decoration could be roughly identified, were deemed worthy of publication) sets this group apart from the much more fragmentary collection of roughly contemporary pottery from Ayios Stephanos, although the Tsoungizan group clearly cannot rival the floor deposits from House A at Ayia Irini in terms of what one might call “restorability”. The LH IIA pottery from East Alley levels X–IX at Korakou appears to be roughly as mendable as that from the Tsoungizan pit but seems more likely to have come from a fill dumped over a horizontal surface than to be the contents of either a pit or a true floor deposit.<sup>73</sup>

The small body of LH IIA material recovered from the Tsoungizan pit appears to represent all the functionally discrete categories of pottery in use at the time (fine tablewares in pattern-painted, solidly painted, and unpainted varieties, serving and storage vessels in matt-painted and unpainted varieties, and undecorated cooking pottery) but not the extremely large storage vessels conventionally termed “pithoi”. There is nothing in the ceramic contents of the pit to suggest a specialized function for the full assemblage of broken crockery it contained. The discovery of joining sherds from different depths in the fill of the pit, in some cases spread over an area of several square meters, suggests that the pottery was broken at the time of its deposition, although it must be frankly admitted that this cannot be unambiguously demonstrated. If the pottery was indeed broken in the course of, or actually before, its deposition in the pit, this condition furnishes a further, although hardly very strong, argument for the identification of the pit as the site of a simple domestic rubbish dump.

The principal constituents of the LH IIA ceramic assemblage at Tsoungiza in terms of fabric, surface treatment, and decoration are closely comparable to those noted at Korakou. Small and medium-sized closed shapes, one-handled cups, and an occasional bowl or two-handled goblet are produced in fine wares decorated with patterns in lustrous paint (1–18, 21). All the shapes represented among the

<sup>72</sup>For the nature of the early Mycenaean settlement at Tsoungiza, see Wright *et al.* 1990, pp. 629–635, 641; Wright 1990; Wright *et al.* (forthcoming).

<sup>73</sup>For the numbers of sherds from East Alley X–IX at Korakou, their stratigraphic context, and the extent to which they mended up to produce whole profiles, see Blegen 1921, pp. 36–44, 127–128, 134, figs. 50–60, table 1; Dickinson 1972, pp. 104–105, pls. 31, 32; Davis 1979, p. 237, fig. 2.

pattern-painted vases belong to Dickinson's "domestic" category with the exception of the hole-mouthed jar 10 and the askos 12, both of which may qualify as "palatial". The patterns are likewise "domestic" in character.<sup>74</sup> Most two-handled goblets and an occasional one-handled cup occur in fine unpainted wares (22–27), although a few goblets in fine wares are solidly coated with lustrous paint (19, 20). Large water jars and deep mixing bowls are produced in slightly coarser but still pale-surfaced fabrics that are often matt-painted (28, 29, 31, 33), although some may be unpainted (30, possibly 32). Finally, dark-surfaced and undecorated cooking jars typically occur in medium coarse and unburnished fabrics (34–36) but also occasionally appear in coarse, burnished ones (37). The number of painted sherds of all kinds datable to the early Mycenaean period does not exceed 10 percent of the total in this deposit (Table 1), but fully 80 percent of these (133 of 166) are decorated in one way or another with dark, lustrous paint, in marked contrast to the very small proportion of pottery decorated with such paint in LH I deposits at the site.<sup>75</sup> On the other hand, the readily identifiable Aiginetan pottery, accounting for some 6.6 percent of the total sherds but almost three times as great a proportion of the total by weight (19.1 percent), is broadly comparable in its frequency with the quantities of typologically very similar material from LH I deposits at Tsoungiza.<sup>76</sup> Comparison with the material of late LH IIA date from Korakou shows that, although the chief functional and stylistic subdivisions of the early Mycenaean ceramic repertoire at the two sites may be similar, the relative frequencies of the various painted categories at Korakou have probably been highly inflated by the unrecorded discarding of large numbers of unpainted sherds in both fine and coarse fabrics.<sup>77</sup> Thus, despite its small size, the Tsoungiza deposit, by virtue of having been retained intact, provides the most reliable indication published to date of the relative frequency of Mycenaean lustrous-painted pottery in an ordinary settlement deposit of the LH IIA period close to the putative center of Mycenaean ceramic development at this time. Comparison with Deposits P and Q at Ayios Stephanos reveals that about twice as much of the pottery in a southern Lakonian settlement deposit consisted of lustrous-painted fine wares, although the vast majority of these were solidly coated, a category that is relatively rare at Tsoungiza.<sup>78</sup> Unfortunately, the quantities of Aiginetan pottery in those early Mycenaean deposits from Ayios Stephanos that have so far been published cannot be so precisely estimated in view of the fact that Aiginetan products were only sparingly recognized at the time when that material

<sup>74</sup>Dickinson 1972, p. 108; Dickinson 1977, pp. 26–27; Mountjoy 1986, p. 17; Mountjoy 1990, p. 248. The absence of "palatial" types is more likely to be the result of the early date within LH IIA of the latest contents of the pit than of the inaccessibility of such types to the LH IIA inhabitants of Tsoungiza (see below, pp. 89–90).

<sup>75</sup>Rutter 1989, p. 10.

<sup>76</sup>Rutter 1989, p. 12.

<sup>77</sup>For the breakdown of the pottery from East Alley levels X–IX according to gross distinctions in fabric and decoration, see Dickinson 1972, p. 105; for Blegen's probable discarding of significant quantities of undecorated material recovered from the strata in this sounding, see Dickinson 1972, p. 106, and Davis 1979, p. 238.

<sup>78</sup>Rutter and Rutter 1976, pp. 47, 53–55, table VI.

was being studied for publication. The most that can be said is that large Aiginetan matt-painted vessels, both mixing bowls and closed shapes, are attested in the published deposits from Area N containing LH I-IIA Mycenaean fine wares.<sup>79</sup>

The distinctive volcanic inclusions in many of the cooking pots and pale-surfaced water jars and mixing bowls from the LH IIA pit in EU 10 at Tsoungiza show that a very large proportion of the larger, more utilitarian vessels during this period at the site was being imported both by ship and overland from potteries located on the island of Aigina in the middle of the Saronic Gulf. Equally large quantities of such vases from LH I deposits at the site as well as still significant quantities from LH IIB deposits show that this Aiginetan component played a dominating role in the Tsoungizan ceramic assemblage throughout the early Mycenaean period. The discovery of a typologically comparable range of vessels in Ayia Irini Periods VI-VII, Korakou East Alley levels XVI-V, late MH and early Mycenaean Asine, and the wells on the South Slope of the Athenian Akropolis, to name but a few of the relevant sites, indicates that the importing of a wide range of Aiginetan utilitarian ceramics, often in large quantities, was a common practice in those regions of the Greek Mainland and the western Cyclades that most closely surround the Saronic Gulf. The evidence from Athens in particular reveals that the Aiginetan component of the full early Mycenaean ceramic assemblage in this zone continues to be impressive quantitatively and distinctive qualitatively down to the very end of the LH II period.<sup>80</sup>

On the other hand, the extremely close parallels that several of the lustrous-painted vessels and fragments found in the same deposit in EU 10 (especially 1, 2, 10, 11) have among vases found in the latest shaft grave in Circle A and several of the earliest chamber tombs dug into the Kalkani ridge at Mycenae suggest that much of the decorated tableware from LH IIA Tsoungiza may have been produced at Mycenae. The fine unpainted cups and both the solidly coated and unpainted goblets from the pit in EU 10 are also likely to be imports, once again most probably from Mycenae. That is, there is no particular reason to believe that any

<sup>79</sup>Rutter and Rutter 1976, p. 51, no. 715 (hydria or amphora), nos. 723-725 (kraters), ill. 16, figs. 25, 26. Their description of Aiginetan matt-painted wares (pp. 9-10) is erroneous in two significant respects: first, although Aiginetan fabrics may be fine, they most assuredly do contain distinctive inclusions, notably sparkling black angular grits and sparkling gold platelets; and second, Aiginetan matt-painted vessels as well as cooking jars are invariably handmade rather than wheelmade, although the fine horizontal wiping marks near their rims, in addition to the often complex profiles of those rims on kraters in particular, often make small fragments look as though they must come from wheelmade vessels.

<sup>80</sup>For a summary of the matt-painted material from the Akropolis South Slope wells, see Mountjoy 1981, pp. 59-63. For the typological similarity between this material and pottery from the nearby site of Kiapha Thiti identified from its fabric as Aiginetan, see Maran 1993, note 18. It must nevertheless be conceded that an Aiginetan source for the late matt-painted pottery from the Akropolis wells has yet to be demonstrated by physicochemical analyses of the sorts described in the following note. The picture of the Aiginetan ceramic industry envisaged here (one or more communities of potters within a relatively small area producing a functionally restricted range of utilitarian wares in sufficient quantities to supply the needs of a much larger region despite relatively primitive modes of transport) owes a good deal to the documentation by Harriet Blitzer (1990) of just such a ceramic industry in the neighborhood of Koroni in Messenia in the 19th and early 20th centuries.

fine tablewares or special-purpose storage, serving, or cooking vessels were being produced at Tsoungiza itself in the LH IIA period.<sup>81</sup> Indeed, the only fragment from the LH IIA pit in EU 10 published here that is at all likely to come from a vessel made at or in the immediate neighborhood of Tsoungiza is 37, the base of a cooking pot.

The resulting picture of the dominant settlement in the Nemea Valley during the early Mycenaean period being largely, perhaps even totally, dependent on external sources of supply for its ceramic containers, whatever their function and decoration, is somewhat at variance with the prevailing view that early Mycenaean settlements were largely self-sufficient except insofar as luxury goods were concerned. The small deposit of LH IIA settlement pottery presented here indicates that residents of the hamlet or small village of this date at Tsoungiza had access to as fine a set of ceramic tableware, and as well-travelled an array of cooking pots and water jars, as the wealthier inhabitants of the larger and seemingly far more cosmopolitan center of Mycenae less than ten miles to the south. This access to ceramic products of the highest quality is a legacy of the sudden opening up of Tsoungiza to the wider Aegean world in the LH I period after a generation or two at the end of the MH period when the site appears to have been quite isolated culturally.<sup>82</sup> What is new in the LH IIA period is the appearance for the first time in quantity of tablewares that are likely to have been produced not at a number of disparate centers in a bewildering variety of different fabrics and decorative styles, as in LH I, but at a single center and in a far narrower range of fabrics and decorative categories. While the flood of Aiginetan utilitarian vessels into Tsoungiza is essentially unchanged

<sup>81</sup> It is difficult to imagine a small community at Tsoungiza of half-a-dozen households or less being the producers of a full range of tablewares comparable in quality to and essentially indistinguishable in style from those found at relatively nearby but much larger and longer-lived centers such as Mycenae, Tiryns, Argos, and Lerna. How often would such hypothetical "local producers" have needed to shape and fire their wares if they were called upon to supply such a small population of consumers? There is no good evidence to support the notion that potters resident at Tsoungiza in this period were supplying the ceramic needs of other communities in addition to their own. If such hypothetical Tsoungizan potters were required to work only very infrequently, how are the high quality and standardized typology of their supposed products to be explained? Such commonsense arguments against the likelihood of local LH II pottery production at Tsoungiza notwithstanding, only an extensive program of neutron activation analyses, ideally coupled with petrological examination in all cases where the fabrics contain sufficient quantities of readily visible nonplastic inclusions to warrant the application of this analytical technique, is likely to be able to provide a trustworthy answer to the question of where the LH IIA tablewares and storage vessels employed at Tsoungiza were manufactured. Samples from 1, 3, 5, 9, 21, 22, 28, 29, 33, and 35 are in fact presently being analyzed by means of these two techniques as part of a pilot project designed to investigate how diverse in petrological and chemical terms both the fine Mycenaean and the somewhat coarser Aiginetan fabrics found in LH I-II contexts at Tsoungiza are. Dr. Lucy Wilson is in charge of the petrological work, while the neutron activation analyses are being performed by archaeological scientists in the Department of Chemistry at the University of Manchester. Funding for this pilot project has been generously provided by the Institute for Aegean Prehistory.

<sup>82</sup> Rutter 1989; Rutter 1990a; Rutter 1990b, p. 329.

from LH I, the emergence of a single source of supply for most of Tsoungiza's tablewares, in all likelihood Mycenae, is a new development of the LH IIA period. Like the contemporary construction at that site of the first tholoi, Mycenae's capacity to export large quantities of fine tablewares may be viewed as a manifestation of a Mycenaean imperialism that differs substantially in its character from that of the preceding Shaft Grave era (Schachtgräberzeit). Does the ceramic evidence from Tsoungiza signify that this hamlet or small village was now actually incorporated into a rapidly expanding state ruled from Mycenae<sup>83</sup> or simply that Mycenae was emerging at this time as a center of ceramic production and distribution along the lines of the polity centered at Kolonna on Aigina, which had perhaps since the beginning of the Middle Bronze Age derived much of its wealth from the production and export of large quantities of pottery? This question obviously cannot be answered on the basis of finds from Tsoungiza alone, but it is on such issues that the humble but well-stratified evidence of early Mycenaean date from Tsoungiza has some genuinely new and potentially useful data to offer in the broader context of Aegean prehistory during the century before the emergence of the first Mycenaean palaces.

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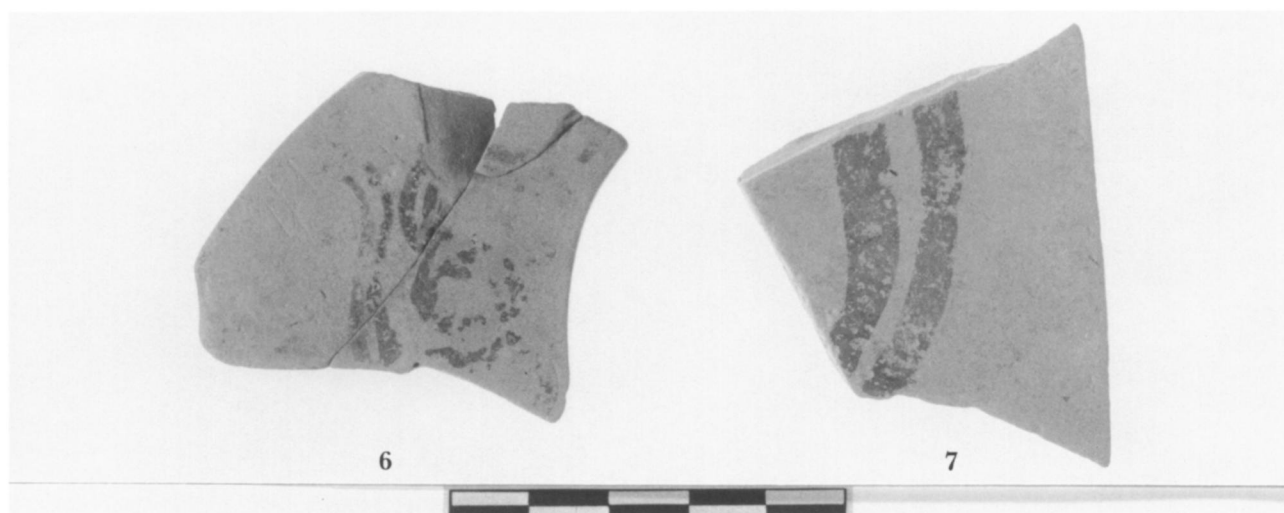
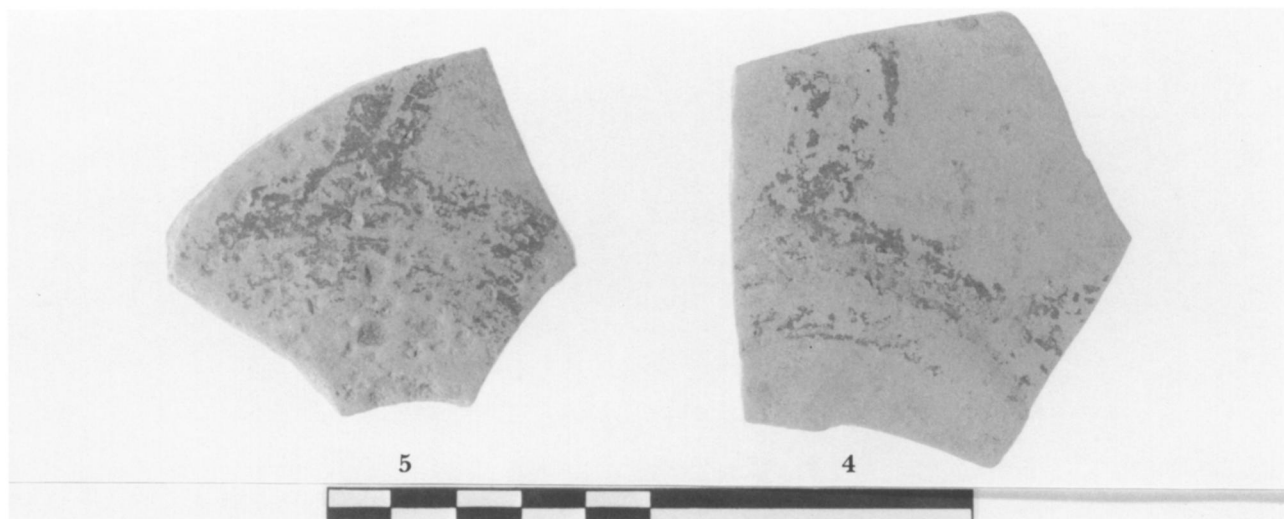


PLATE 14

