

POTTERY FROM ARCHAIC BUILDING Q AT KOMMOS

(PLATES 74–80)

There are three major phases of development at the Greek sanctuary of Kommos in Crete.¹ The first is Protogeometric to Geometric, the time of Temple A. The next, with a focus on Temple B, occurred during the Geometric to Archaic period, after which there was a hiatus before Temple C, built *ca.* 375 B.C., introduced a phase of development that would peak in the Late Hellenistic period.

The acme of the second phase of ritual activity was during the 7th century. During the two or three generations before *ca.* 600 B.C. the Kommos sanctuary apparently served as a place for regular commerce that would pass by ship along the southern shore of Crete. This is clear in many parts of the sanctuary but especially in the long building with numerous rooms, dubbed “Q”, which faces the Libyan Sea (Figs. 1, 14, 15). The study of the pattern of imported pottery from this building, discussed below by Alan Johnston, will serve as a contribution to studies of patterns of Aegean trade and interconnections during that period.²

Joseph W. Shaw

DESPITE CRETAN INNOVATIONS in many aspects of art and society in the 7th century, the island has not been regarded as important in the growing pattern of long-distance trade during that period.³ Building Q at Kommos, on the south coast of Crete, will be shown below to date to *ca.* 600 B.C., at a time when there is clearly an expansion in trade in such areas as the Black Sea, Egypt, Etruria (early Attic imports, the Giglio wreck), Sicily (foundation of Kamarina, then Akragas), and Spain (Greek presence at Emporion and Huelva).⁴ Only in Crete was there a decline, seen not least in the abandonment of Building Q and of the sanctuary uphill from it.⁵

¹ For the Iron Age remains, see the preliminary reports in *Hesperia*: Shaw, Betancourt, and Watrous 1978, pp. 129–154; Shaw 1979, pp. 162–173; Shaw 1980, pp. 218–237, 245–250; Shaw 1981, pp. 224–251; Shaw 1982, pp. 185–192; Shaw 1984, pp. 279–287 (pp. 280–281 for Building Q); and Shaw 1986, pp. 219–235, 262 (Q is discussed on pp. 227–231).

² The general study of the Greek pottery from Kommos is being prepared by Peter Callaghan and will be published in volume IV of the *Kommos* series through Princeton University Press. The graffiti will be published by Eric Csapo.

³ I will not touch on here the role played by Crete in the “orientalizing” of mainland Greece, since the period concerned is very largely earlier than the lifetime of Building Q. Certainly there is little persuasively Cretan at the end of the “new” routes to the West and to the northern Aegean and beyond.

⁴ I do not give full bibliography here. Relevant work is cited later in this article, and good recent reviews, which include this particular aspect, are Empereur and Garlan 1987 and 1992.

⁵ I am grateful to Professor Joseph W. Shaw for his invitation to publish the pottery from Building Q and for the facilities offered at Pitsidia, ably controlled by Becce Duclos. I am also pleased to acknowledge the financial assistance afforded me by the British Academy (1990) and by the Central Research Fund of the University of London, with the timely aid of the Craven Fund of the University of Oxford (1989). The first part of this

This article publishes and discusses the pottery from the building. Its “architecture” will only be mentioned incidentally. The question of floors within the building is not an easy one, and although mention will be made of the vertical and horizontal distribution of the material, there will be no specific examination of the patchy evidence of successive “floors” or periods of use of the building.

Discussion is very largely confined to material found within Q (Fig. 14), from trenches 52B, 56A (mainly lower, Minoan levels in room 30), 60B, 62B, 64A and 65A. I ignore parts of 60B north of the north wall of Q. Parts of 64A and all of 65A are south of Q, but I take some cognisance of this material, since some may well have washed down the slope from Q; by the same token anything immediately north of Q is likely to be downhill wash from the sanctuary area. Stratigraphy in trench 65A, however, was extremely disturbed. In all these trenches, the upper levels were sandy, with much material from the later period of the sanctuary. Such late material also reached down to the area of rubble fill of Q, representing the collapse of its walls. I have attempted to segregate any later pieces.⁶ Certainly with respect to imported material, there is a very clear break between the period-of-use pottery, of the 7th-century, and the first rare pieces of the early 5th century.

Pot surfaces are regularly worn or extremely worn. When a large fragment or joining fragments are preserved, it can often be seen that a piece is decorated; when only a single small sherd is preserved, its original appearance may not be so easy to judge. Pieces described as “plain” in the catalogue below may not once have been so.⁷ Likewise, the presence of a slip cannot always be accurately judged.

As at other sites, it has proved logistically difficult to build up from fragments any more than a few representative pieces. Fragments are often small, and it is hard to decide whether nonjoining pieces of similar appearance are from the same pot. From many vases it would seem that only one or two small sherds survive. As a result, one can only be cautious when dealing with statistical aspects of the material.

It is scarcely possible to render an account of the many plain body sherds that make up the bulk. While good amounts can be assigned to specific fabrics, a substantial residue remains. Sherds from very large jars, pithoi and the like, are extremely rare. Amphora sherds predominate and far outweigh the fragments of thin-walled cups, yet the latter are

article in particular owes much to the expertise of Peter Callaghan, who should remain totally blameless of any blemishes which it may contain. I also thank Eric Csapo for allowing me to mention some of the graffiti here.

The scale of Figures 2–5 is 1:2 (except Fig. 4:F at 1:4), of Figs. 6–13, 1:3. In the figures, bounding lines at lip and foot are continued beyond the feature where the diameter is not surely known. Plates are not to scale.

⁶ A few pieces not of the period of use of Q are included in the catalogue (**26**, **27**, **78**, **156**, and perhaps **59** and **136**); **78** and **156** are from south of Q, **26** and **27** from a level just below the preserved top of the dividing walls 37/38 and 37/31 (Figs. 1, 15), and **136** from a higher level above room 31. Among the more interesting earlier pieces from the period of reuse are C8853, part of the handle-plate of a Laconian black-painted krater (64A3/1:81, above the remains of the south wall of Q in room 39); I42, handle from a Mendean amphora (60B/2:52, area above rooms 30 and 31), with a graffito; and a small fragment of lip (nearing “mushroom” shape) of an amphora, possibly late 5th century and seemingly of Corinthian B type in Corinthian A fabric (64A/2:61, fill above rooms 38 and 39).

⁷ The question is highlighted best by **21**, which retains traces of Subgeometric decoration; had it been wholly worn, it would have come into the general category of “fabrics akin to Corinthian A”. See p. 370.

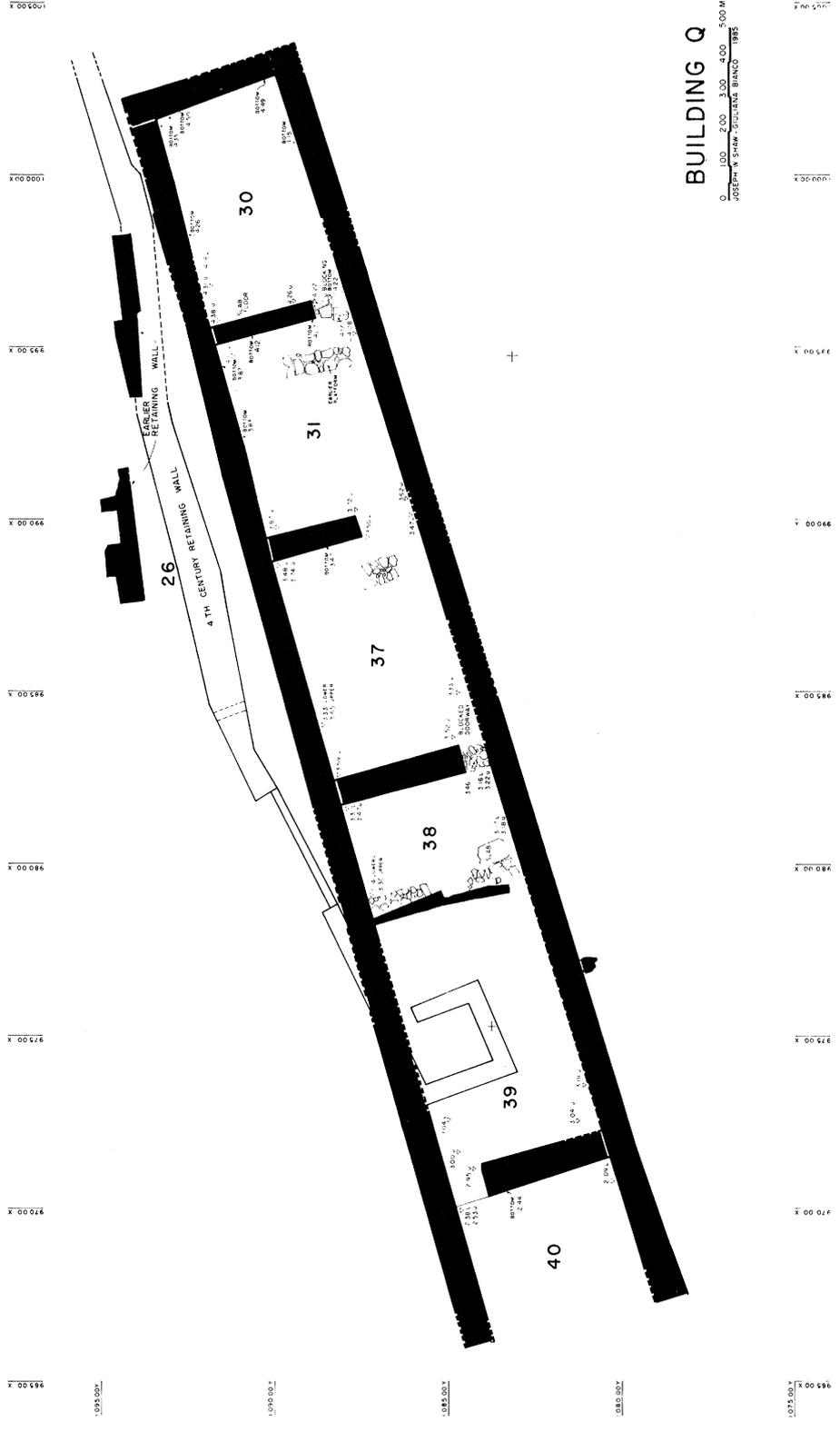


Fig. 1. Plan of Building Q

numerically more common, especially if compared with individual amphora types rather than with the total amount. The weight of material from the rooms of Q (Fig. 1) is as follows:⁸

Room 30 <i>ca.</i> 35.5 kilograms.	Room 38 <i>ca.</i> 30.5
Room 31 <i>ca.</i> 69	Room 39 <i>ca.</i> 4
Room 37 <i>ca.</i> 118	Room 40 <i>ca.</i> 14

LOCAL POTTERY

In terms of individual pieces (rather than weight), Cretan ware is relatively abundant; much of it is no doubt of local manufacture.⁹ Two shapes predominate, the one-handled cup and the banded hydria. It is rare that fragments of the two are not found in any pail, and therefore it is unlikely that they were distributed in any discrete manner in the building. The fact that few examples of each are catalogued below may give the wrong impression of their frequency. Fragments of an apparently wide variety of jugs and flasks are reasonably common; it is difficult, however, to cite more than one example of any given variety among the finds (and the fragmentary nature of the material impedes the search).¹⁰

In this article, reference to excavation findspot is by trench, level, and pail (e.g., 64A/2:64; Figs. 1, 14, 15), and notes on the depth or extent of significant pails can be found in the Appendix (p. 380 below). I use the term “paint” where “glaze” might otherwise be expected, in accordance with the practice of the excavation. Dl, Hn, Df, W, etc. = diameter of lip, height of neck, diameter of foot, width given in meters.

CUPS

The standard cup is equipped with a single, vertical, strap handle and is completely painted. The paint is dark and normally uniform but never lustrous. The lip is vertical, offset from the bowl, and has a simple outcurving rim. The foot can be more or less elaborate, ranging from a variety that is virtually flat, one with a simple, raised, resting surface, to one with a

⁸ These figures can only be considered approximate. I have attempted to confine them to pails in which the material is predominantly of the period of use, but in some pails there is an admixture of later material that is difficult to assess by weight; not included are pails from levels above the preserved height of the dividing walls that nonetheless contain good amounts of 7th-century pottery. In two minor cases, numbers of sherds, not their weight, were recorded. The precise location of a productive pail, 60B/2:90, is unclear from the log but is almost certainly low in room 31, by the threshold to room 30.

Only a small area of room 39 was tested, since Building W rests on top of it; the strata of room 40 were severely eroded to the west.

⁹ Fuller consideration of the material from Kommos and its place of manufacture will be forthcoming in Peter Callaghan’s study of the Sanctuary pottery in general (*Kommos IV*). **29** and **38** could well be imports from the Knossos area. Brock 1957 contains material of a period terminating slightly earlier than the date of Q. For more or less contemporary material from Cretan sites, one should consult Levi 1931 (Arkades) and Rocchetti 1978 (Phaistos), and for Knossos, Coldstream 1973, pp. 34–45 and 73 and Coldstream and Sackett 1978, pp. 49–60.

¹⁰ There are naturally sherds which do not get any mention, whether in the catalogue or as “others” of a particular type. Most are body sherds; a few are small and rather plain rim fragments.

tooled disc on the center of the underside. The last two varieties are the most common. Knossos has yielded similar varieties.¹¹ Not included in the catalogue are two scraps with graffiti.¹²

There is nothing in the stratigraphic record to indicate development of typology. The probable later form, that with the offset disc on the underside of the foot, can be found in very low levels (uncatalogued fragments from 64A/2:57, 60B/2:81, and 52B/2:69).

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| <p>1 C8299. Fig. 2:A
 Room 31, lower levels (60B/2:90).
 Df <i>ca.</i> 0.13; Df 0.045; H (less handle) 0.097; width of handle 0.02.
 10YR 7/4, buff brown.
 Forty-one sherds, giving complete profile.</p> | <p>Df 0.053.
 5YR 7/4, light brown.
 About two-thirds of foot. Underside of foot has a depressed disc near the center, with traces of a central nipple; typically thicker near center. Paint fired red brown.</p> |
| <p>2 C8742.
 Room 40 (62B/3:21)
 Df 0.12; Hf 0.022.
 10YR 6/4, buff.
 Lip fragment, worn.</p> | <p>6 C8141. Fig. 2:B
 Room 31 (64A/2:37).
 Df <i>ca.</i> 0.05.
 5YR 7/6, pinkish brown.
 One fragment of foot and three of wall. Simple string-cut, flat base. Worn.</p> |
| <p>3 C8746. Fig. 2:D
 Room 40 (62B/3:20).
 Df 0.11; Hf 0.032.
 10YR 6/6, light buff brown.
 Fragment of lip and shoulder.</p> | <p>7 C8774. Pl. 74
 Room 31 (60B/2:65).
 Df 0.05; pres. H 0.028.
 10YR 7/4, buff brown.
 Foot with lower part of wall. Slightly concave lower wall; angular foot.</p> |
| <p>4 C8740. Fig. 2:H
 Room 30 (52B/3:67).
 Df 0.055.
 10YR 7/4, pale beige.
 Foot. Slightly hollowed underside; floor thicker at center.</p> | <p>8 C8401. Fig. 2:F
 Room 31 (64A/2:76).
 Df 0.048; pres. H 0.02.
 5YR 7/3, pinkish buff.
 Foot. Spiraling incision on underside.</p> |
| <p>5 C8140. Fig. 2:J, Pl. 74
 Room 31 (64A/2:37).</p> | <p>9 C8232. Fig. 2:E
 Room 37 (64A/2:47).</p> |

¹¹ See Coldstream 1973, p. 40, fig. 3 for the same range of varieties. Some examples have come from Tocra, but they do not match up closely with ours, in so far as profiles are known: lips at Kommos are tall, and bowls are seemingly fuller (although the fullest bowl at Tocra is on arguably the latest piece); see *Tocra* II, p. 37. We may note that Cretan material from Tocra does not date earlier than *ca.* 600 B.C.; close parallels with Q seem lacking, although there are generic similarities (e.g. in the fabric of the hydriai, *Tocra* I, nos. 845, 846). Nor does the material published to date from Cyrene provide close parallels (*Cyrene* II, pp. 10–14, 97–98, where the few early-period Cretan pieces from Cyrenaica are cited).

¹² I68 and I70. Both are handle fragments from room 31, and neither graffiti is fully preserved.

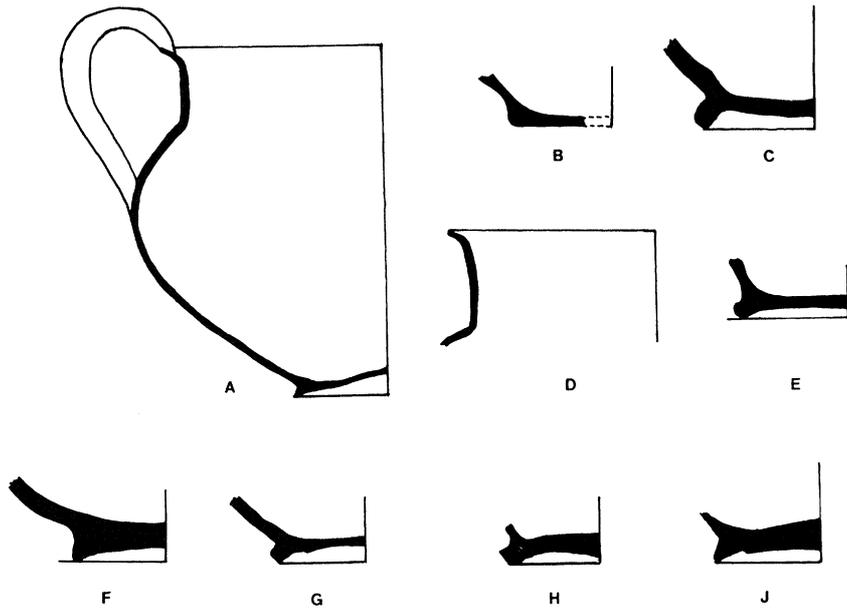


FIG. 2. Cretan cups. Scale 1:2

Df 0.055.
10YR 6/4, gray brown.
Foot. Flat foot, string cut.

10 C8225.
From room 37 (64A/2:42).
Df 0.063; pres. H 0.024.
5YR 6/4, red tan.

Foot with lower wall. Ring foot. Worn.

11 C8741.
Room 40, lowest level (62B/3:21).
Df 0.048; pres. H 0.016.
10YR 7/4, buff brown.

Foot with lower wall. Underside of foot slightly articulated.

Fig. 2:C

Fig. 2:G

HYDRIAI

There is a problem with allocating fragments of closed vases to specific shapes, especially when dealing with foot and wall sherds. If the majority of such sherds are here allotted to hydriai, it is because of the proportion of elegant lip fragments and a scatter of horizontal handles, which can with some confidence be ascribed to the shape. Clearly, however, it remains difficult to gain a good picture of the actual ratio of hydriai to amphoras or large jugs or even of the number of hydriai themselves. The shape has variants, both in size and in the treatment of detail in potting and painting.¹³ The complexity of the potting of the foot can be compared with that of the cup (although none of the fragments of flat or slightly hollowed feet are included in the catalogue below). The lip presents either a flat or concave outer profile, and while the latter form is apparently a later development, it, too, appears in very low levels (uncatalogued fragments in 60B/2:77 and 64A/2:78).

¹³ There does not seem to be the broad variety of lip profiles seen at Knossos (except perhaps for **18**); see Coldstream 1973, p. 38, fig. 1, H24-30 and Coldstream and Sackett 1978, p. 57, fig. 10, nos. 32 and 33. For the decoration see Coldstream and Sackett 1978, pl. 11, no. 3, which is more elegant than the Kommos versions. Similar but not the same designs are found on Samos: *Samos* V, pl. 60, especially no. 352.

Differences in the patterning of bands of paint, now almost uniformly dull and worn, can be seen, for example, at the top of the neck inside. The major decorative effort is reserved for the shoulder, where looping scrolls frame a central motif, rarely fully preserved.

The surface is regularly a creamy gray, different from the core but not a slip. The fabric is rather coarse, usually with many nonmicaceous inclusions.

12 C7439.

Pl. 74

Room 37 (64A/2:69).
5YR 6/4, pink buff.

Fragments almost certainly of more than one hydria; six fragments of neck and shoulder, three joining, are of one piece. Band at base of neck and two on lower shoulder; scroll on shoulder with central motif of a double volute supporting an X, topped by two horizontal lines.

13 C8230.

Fig. 3:A

Room 37 (64A/2:47).
2.5YR 6/4, pale red brown, more gray in places.

Nearly fifty sherds from all parts of the pot. Paint often very worn. Broad and narrow bands on body. On the shoulder, between scrolls, a motif of which only the lower part survives: two horizontal bands link the scrolls with, below, a pendent, lined triangle. A variant of Coldstream and Sackett 1978, p. 57, fig. 10:31.

14 C8284.

Fig. 3:B

Room 37 (64A/2:54 and 57).
Hl 0.026; Dl *ca.* 0.135.

5YR 7/3, purplish pink; rather few inclusions and a little mica.

Joining fragments of lip. Lip completely painted; circle of paint around upper handle attachment; band below lip on inside of neck. Not surely from a hydria.

15 C8317.

Pl. 74

Room 37 (64A/2:57).
2.5YR 6/4, red brown; some inclusions very large.

Three joining shoulder fragments. Shoulder rather flat. Remains of scroll pattern.

16 C8775.

Fig. 3:C, Pl. 74

Room 31 (60B/2:65).
Dl 0.12; Hl 0.017; pres. H 0.053.
10YR 6/4, light buff brown.

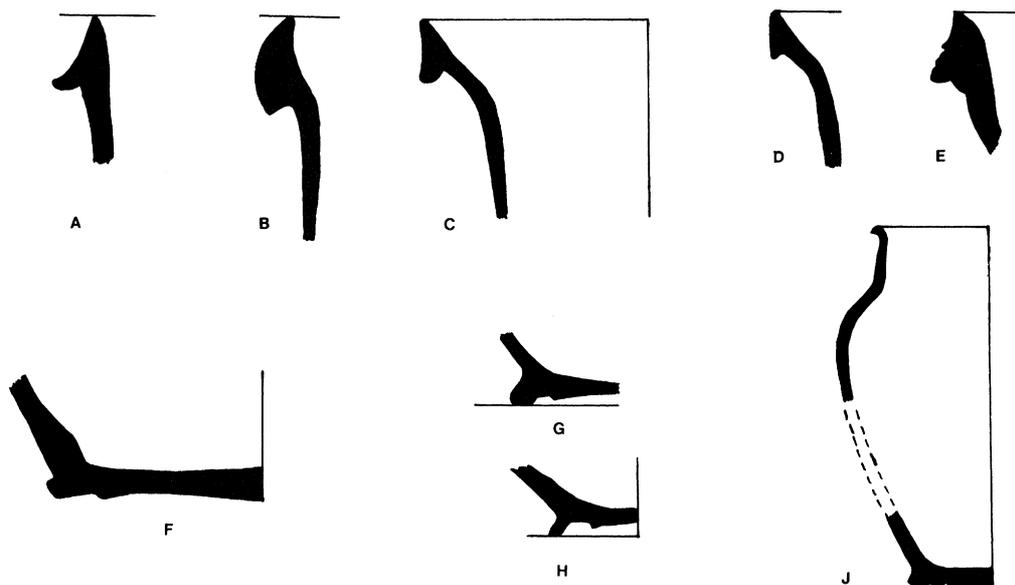


FIG. 3. Cretan hydriai and jugs. Scale 1:2

Two nonjoining fragments of neck and lip. Paint very worn. Two bands at top of neck, the upper one rather irregularly painted. One band at same level inside neck.

17 C8795.

Fig. 3:D

Room 31 (60B/2:79).

Hl 0.013.

5YR 6/6, pale red brown.

Lip fragment. Paint very worn. Band on outside of lip; two bands, near top, inside.

18 C7584.

Fig. 3:E, Pl. 74

Room 31 (60B/2:76).

Pres. H 0.036.

5YR 7/6, red brown.

Lip fragment. An elaborate piece, not necessarily from a hydria. On the lower part of the outside of the lip are three grooves; above is an incised wavy line, each third wave, as far as is preserved, larger than the others. No trace of paint.

19 C8747.

Fig. 3:F

Room 40 (62B/2:20).

Df 0.10; pres. H 0.031.

7.5YR 6/6, light red brown; rather fine clay.

Two joining fragments of foot with lower wall. Slight offset on underside. Worn; painted on outside, as far as preserved.

AMPHORAS

Three pieces can be allotted with some confidence to this shape.

20 C8916.

Pl. 75

Room 38 (64A/2:78).

Pres. H 0.09; Dl *ca.* 0.12.

2.5YR 7/8, pink red with very many inclusions.

Two joining fragments of lip, neck, and shoulder. Paint fired orange red. Four bands on lip, neck, and turn of shoulder. Trace of shoulder decoration below: a vertical dependent from the neck/shoulder band and part of a diagonal joining it from below. Not readily paralleled.

21 Uncatalogued.

Room 37 (64A/2:57).

Pres. H 0.049.

5YR 7/6, pinkish orange with much included matter.

Fragment of neck and top of shoulder; slight ridge at turn. Dull paint. Three lines at base of neck, with small part of decoration above: a vertical to the left of a partly preserved angular motif.

An extremely similar, slightly smaller fragment comes from 64A/2:85, immediately below the context of **21**, and may well be from the same pot.

KRATERS

Disregarding the later pieces, **26** and **27**, this is a small and scarcely coherent set of fragments. The term "krater" may not be wholly appropriate, since the shape is akin to the pithos.¹⁴

22 C6907.

Pl. 75

Room 30 (52B/3:69).

Pres. H 0.211; Dl 0.23.

7.5YR 6/4, pale red brown; pale buff surface, fine ware.

Seven joining and six nonjoining fragments of lip and body, with one handle. Somewhat ridged inside. Flat,

unthickened rim. Dull brown paint, with some dribbles inside. Two bands on lower wall; band between pairs of lines below handles; band at top of neck; sets of three verticals flanking handles and at center of neck (presumably on both sides). Outside of lip and top of inside painted; on top of lip one set of four bars is preserved.

¹⁴ Better-preserved examples come from the temple area and will be published in *Kommos* IV. Size, and perhaps function, disassociates the material from pithoi as they are best known in Cretan Iron Age examples.

- 23 C8314.** Pl. 75 Pres. H 0.038; D1 *ca.* 0.19.
 Room 37 (64A/2:57).
 Max. pres. dim. 0.096.
 5YR 6/4, buff brown, more purple in core.
 Three joining and other fragments of body and neck. Three ridges preserved on lower part of neck; slim shoulder below. Neck painted. At the top of the shoulder a thick, wavy, horizontal band, framed by and partly overlapping three thin verticals. On a body sherd, a snaky line with part of a vertical to its right; line and band below. Lower part painted.
- 24 C8403.** Pl. 75
 Room 38 (64A/2:78).
 Df 0.07.
 5YR 6/6, red brown.
 Two fragments of foot, two joining fragments of body and fragment of neck. Flat foot. Ridge on neck, 0.03 m. below the top of the sherd. Paint worn. Neck painted; band at top inside. Snaky band on body sherds. Lowest part of wall painted; base reserved.
- 25 C8920.** Pl. 75
 Room 31 (60B/2:74).
 under handle join; stepped maeander (plus other traces) on a shoulder sherd. Fabric not surely Cretan.
- 26 C8233.** Pl. 75
 Room 37 (64A/2:47).
 Hn +1 0.037; D1 *ca.* 0.21.
 10YR 6/4, purplish brown in core; light brown surface; some inclusions.
 Fragment of neck and shoulder. Flat, horizontal lip, straight neck, and slim shoulder. Three grooves preserved on shoulder. Plain. Of the classical period.
- 27 C8234.** Pl. 75
 Room 37 (64A/2:47).
 Pres. H 0.088.
 7.5YR 6/4, buff brown.
 Fragment of neck with part of handle. Flat, horizontal rim; ridge on neck 0.015 m. below lip; sloping shoulders. Four grooves preserved around lower part of neck. Traces of paint on rim and neck. Intrusive piece of the classical period.

Jugs

A range of shapes is represented but with few examples.

- 28 C8771.** Fig. 3:J
 Room 31 (60B/2:77).
 D1 0.06; Hn +1 0.022; Df 0.045.
 10YR 7/6, pale orange buff.
 Foot with part of lower wall, and fragment of lip and neck with much of shoulder; mug shape. Flat base with two grooves around outer part of underside. Paint worn; traces on underside; all outside, except lip, painted; inside, reserved.
- 29 C8224.** Fig. 3:G, Pl. 75
 Room 37 (64A/2:42).
 Df *ca.* 0.10.
 5YR 7/4, light red brown; a little mica and apparently a thin slip.
 Sixteen nonjoining fragments (almost certainly from more than one pot), from foot, body, and neck. Very worn in places; some burning on inside. Band on outside of foot, another at turn of foot and wall. Small sections of decoration preserved: broken maeander
- 30 C8919.** Fig. 3:H
 Room 38 (64A/2:76).
 7.5YR 7/6, pink buff.
 Foot and lower wall. Central disc on underside of foot. Dull brown paint, applied on the wheel, over wall and outside of foot; inside reserved.
- 31 Uncatalogued.**
 Room 38 (64A/2:78).
 7.5YR 7/4 to 7/6, fine fabric, gray-to-pink buff.
 Several fragments of the body of a local imitation of a Corinthian polychrome oinochoe. Strong curvature, indicating a squat body. Painted black, with sets of red bands, lined in white, poorly preserved, over the black. The clay seems too red (in places) to be Corinthian. Copying a Transitional, or more probably Early Corinthian, original (cf. Payne 1931, pp. 277 and 299; *Corinth* VII, ii, p. 73 and XV, iii, p. 279).

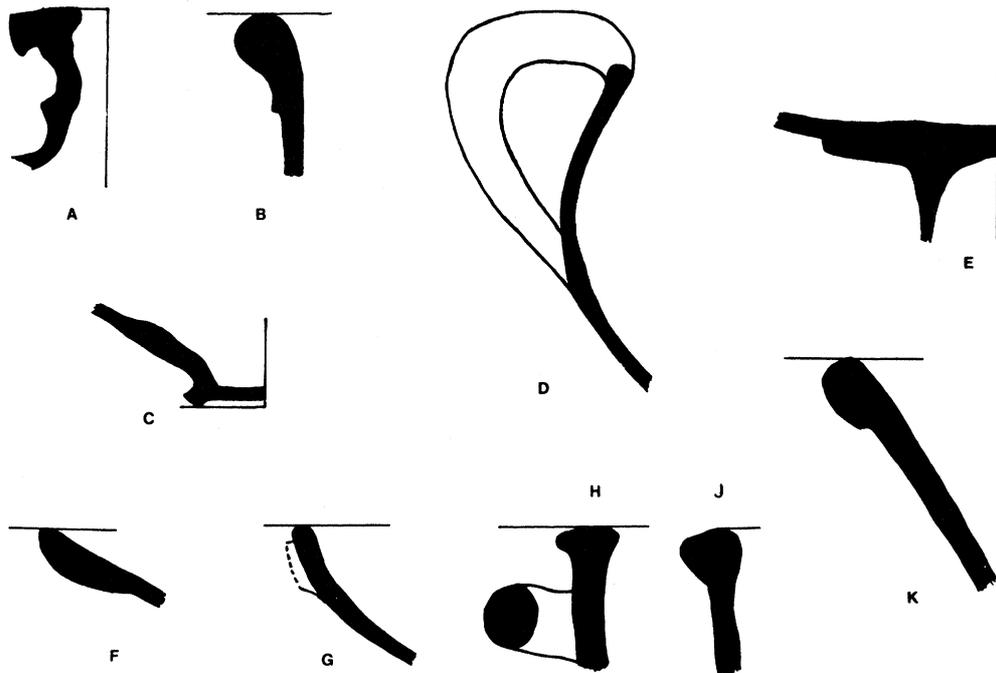


FIG. 4. Various Cretan open and closed shapes. Scale 1:2

I note further two uncatalogued fragments of juglets, from a neck, with worn banding (60B/2:83, room 31), and mouth, with near vertical, flaring rim (painted; D1 0.021; 64A/2:47, room 37).

ARYBALLOI

32 C6966.

Fig. 4:A

Room 30, at or below lowest floor level (56A/4:5).

D1 0.049; pres. H 0.039.

5YR 7/6, pale red buff.

Three joining fragments of lip and neck. Squared-off rim, ridge on neck. Paint very worn. On top of lip alternating inward- and outward-pointing rays, bounded by two lines; a loose variant of *Fortetsa* (Brock 1957), pattern 4q. Bands on outside of lip and on neck.

33 C7587.

Pl. 76

Room 31 (60B/2:78).

D1 0.036; pres. H 0.017.

7.5YR 7/6, pale pinkish buff.

Rim with part of neck and handle. Handle attached tight under lip; thin, flaring rim. Plain.

34 C8779.

Room 38 (64A/2:78).

Pres. H 0.058; D ca. 0.09.

7.5YR 6/6, light pinkish brown.

Three joining fragments of body. Worn paint. Petals at base of neck; three lines at top of wall; two to three lines above waist, painted below waist. Later than *Fortetsa* (Brock 1957), no. 838, pl. 72.

Additional fragments of aryballoi or juglets are a small fragment of flat lip, three bands on top, from room 37 (64A/2:70), and shoulder fragments from room 31 (60B/2:76 and 83, the former with tongues, the latter with parts of a more complex ornament).

VARIA: CLOSED VASES

35 C7589.

Pl. 76

Room 31 (60B/2:79).

Shoulder fragment, perhaps from a juglet.

Max. pres. dim. 0.044.

5YR 7/4, brown, with lighter red (2.5YR 6/4) core.

Ridged inside. Burnt. Lotus bud and part of a second motif preserved; painted below, with a worn, added, white band.

36 C8855.

Room 37 (64A/2:58).

Two joining fragments of handle with part of neck and shoulder.

Pres. H 0.145; handle 3.5×1.6 , *ca.* 0.10 high.

Closest to 7.5YR 7/4, light purplish brown; a little mica and moderate amount of inclusions, some large and dark.

Streaky bands, 0.025 m. wide, down the handle and around the body at the level of the lower handle join.

37 C7488.

Room 31 (60B/2:65).

Three small fragments of a thick-walled plain vase, perhaps closed.

Max. pres. dim. 0.07.

5Y 6/3, greenish cream, with very much included matter, much of it gray.

Akin to local hydria fabric but coarser. Plain.

A lip fragment from perhaps an amphora may be added (Fig. 4:B) from room 31 (60B/2:56); poor traces of a wavy horizontal band on the neck.

VARIA: OPEN VASES

38 C7703.

Pl. 76

Room 31 (60B/2:76).

Small fragment, perhaps from a cup.

5YR 7/6, pale pink buff. Brownish black paint.

Maeander pattern above triple line; traces of a floral motif(?) below. Inside reserved.

39 C8743.

Fig. 4:C

Room 40 (62B/3:21).

Foot of bowl.

Df 0.04; pres. H 0.027.

7.5YR 6/4, light pinkish red.

Completely painted but extremely worn.

40 C8345.

Fig. 4:D

Room 37 (64A/2:67).

Cup.

Dl *ca.* 0.16; pres. H 0.109; handle W 0.016.

2.5YR 6/4, pale brown; rather coarse, with much included matter.

Two joining fragments of lip and wall, together with a vertical strap handle. Plain.

41 C8739.

Fig. 4:G

Room 30 (52B/3:67).

Shallow bowl.

Pres. H 0.047; Dl 0.15.

5YR 6/4, pinkish brown in core; buff surface.

Three joining fragments with stub of horizontal handle, and two others of lip and body. Slightly thickened rim; handles of modest size. Apparently dipped in paint (*cf.* 25), giving uneven cover, inside and out, in handle area only.

42 Uncatalogued.

Fig. 4:H

Room 31, lowest level, possibly before erection of Q (60B/2:85).

Bowl.

Pres. H 0.042; Dl *ca.* 0.15; handle 0.02 (high) \times 0.017 (deep).

7.5YR 7/6, pink buff; coarse ware with very many inclusions, some large.

Fragment of lip and wall, with horizontal handle. Plain. Not far in shape from Coldstream 1973, p. 39, H40.

43 C8792.

Room 31 (60B/2:79).

Two fragments of rim of lekaneis, each with part of a small spool handle.

7.6YR 6/4 to 6/6, pinkish buff.

Burnt in places. Very worn, but traces of a good, dark paint.

44 Uncatalogued.

Fig. 4:J

Room 37 (64A/2:57).

Fragment of lip of fairly large, deep bowl.

Pres. H 0.06.

5YR 7/8, red tan with paler orange surface; fine ware.

Completely painted.

45 C8796.

Room 31 (60B/2:79).

Fragment of rim, but without the lip, of a basin.

Pres. H 0.063; wall 0.01 thick, rim 0.015.

5YR 6/6, orange brown, very coarse clay, with mainly dark inclusions.

Plain.

46 C8770.

Fig. 4:F, Pl. 76

Room 37 (60B/2:77).

Fragment of lip of mortar.

Dl *ca.* 0.31; pres. H 0.065.

5YR 6/4, purple beige; some golden mica and a variety of inclusions.

Plain, folded lip. Perhaps an import.

47 C8777.

Room 31 (60B/2:65).

Fragment of lip and body of a mortar.

7.5YR 6/6, pinkish orange.

Ribbing on outer wall. Plain.

48 C8917.

Room 37 (64A/2:60).

Fragment of lip of mortar or similar shape.

Max. pres. dim. 0.065.

Fig. 4:K

5YR 6/6, orange tan core, paler orange-buff surface; coarse ware.

Folded lip. Plain.

49 C7588.

Fig. 4:E, Pl. 76

Room 31 (60B/2:79).

Part of stand(?).

Pres. H 0.04; pres. W 0.10.

5YR 7/6, pinkish buff.

Broken at all edges. Much worn, especially the underside; perhaps seven concentric rings of paint (rather than remains of all-over decoration) on top. The other way up, it could perhaps be regarded as part of a lid.

Most shapes are represented by a minimal number of examples. Except for cups and hydriai, duplication is a rarity. The range of shapes is wide, with no predominance of closed or open forms, decorated or plain ware. The material is also well spread throughout the building. There are few pieces of any distinction; **31** is handsome, and some of the patterned pieces are competently painted (**35, 38**: from Knossos?), but the range of decoration cannot compare with that found at Knossos or even with the oddities found in the Cretan imports to Tocra and Cyrene.¹⁵ Dipping as a form of decoration is a common Cretan practice, well attested at Phaistos.¹⁶

IMPORTED WARE

Decorated ware is listed first, then the transport amphoras (not wholly mutually exclusive categories). The ordering, where possible, is by individual exporting center.

CORINTHIAN

This is neither an exceptional nor an informative group of pieces. Their date is not inconsistent with other material. Yet all are from the rubble fill, from the same level that yielded the classical pieces **26** and **27**; we should not be too confident that they were ever stored in **Q**.

50 C8153.

Room 37 (64A/2:41).

Fragment of lip of aryballos or alabastron.

0.018 × 0.036; H1 0.009.

7.5YR 8/2, light buff.

Pl. 76

Tongues on top, with band at outer edge; traces of dots on the outside.

51 C8195.

Room 37 (64A/2:42).

¹⁵ See note 11 above, p. 343. No sure fragment of a trefoil mouth was recovered in **Q**, although there is a small rotelle, perhaps local, from 60B/2:77, room 31.

¹⁶ See Rocchetti 1978, p. 218 and following, *passim*; also Coldstream 1978, p. 59.

Upper part of aryballos.
Pres. H 0.025; DI 0.032.
10YR 6/3, creamy buff.

Worn. Tongues on top of lip, dots on edge; poor traces of decoration on body, rosettes, and perhaps part, unincised, of an animal. Probably Early Corinthian.

LACONIAN(?)

53 C8229. Fig. 5:A
Room 37 (64A/2:47; see **50–52** above).
Amphora.
Pres. H 0.074; DI *ca.* 0.14; wall 0.005 thick.
5YR 7/6, red tan; a little mica and many, mainly small, inclusions.

52 C8287.

Room 37 (64A/2:54).
Part of a handle.
Max. pres. L. 0.053; W 0.01.
10YR 7/4, greenish buff.

Virtually straight. A simple, tubular handle of apparently Corinthian clay; probably one reed of an original two or three. Traces of paint.

Single fragment of lip and neck. Completely painted. As far as preserved, the piece can be associated with jars of Laconian origin from Tocra, Sicily, and elsewhere (see *Tocra* I, nos. 951–954, and Pelagatti 1989, pp. 8–9). See also on “Laconian” transport amphoras, p. 359 below.

EAST GREEK

I use a general heading and make some tentative attributions for a few of the following entries.

54 C7516. Pl. 77
Fragments of an oinochoe found scattered in rooms 30, 31, and 37 (52B/3:69, 60B/2:76, 77 and 82, 64A/2:85). On Plate 77, the arrangement of the two lower sets of sherds is *exempli gratia*; they do not in fact belong at those points.
7.5YR 6/6, orange tan, very micaceous; slipped.

Over thirty joining and nonjoining fragments, mostly illustrated in the five sets of sherds. Unfortunately, none of the neck or foot has been identified, and so the overall profile cannot be judged; the body was certainly full; the upper frieze is 0.086 m. high, the lower 0.075 m. Added red is generally very worn, and no added white is now visible. Red on shoulder and haunches of the goats, on the hearts of the main lotus leaves of the central floral complex on the shoulder, and a red line on the black band between friezes.

Around the lower wall small parts of a lotus-and-bud frieze are preserved, with widely spread lotuses. Above, two figured friezes. That on the belly has a procession of goats to the right, two of which are fairly well preserved. A rhythmic pattern of filling ornament can be discerned: pendent complex

triangle above the head of each goat, lozenge between front legs, rosette between pairs of legs, varied ornament between rear legs and above back, probably a half-rosette on the floor in front of each goat. The remnants of filling ornament at the top of the frieze, preserved on the fragments of the upper frieze, are inconsistent with a placing of these two goats at the front of the vase.

The upper frieze has a complex, not too carefully painted, central floral flanked by ducks, both fairly well preserved; as normal, the rear leg of the duck is reserved against the body, and the wing feathers of the duck on the left are painted nearly horizontal. Beyond the ducks, on each side, is a goat facing right. The filling ornament is less regular than in the lower frieze, as far as can be ascertained.

Part published in Shaw 1986 (p. 229, pl. 47:i).

This oinochoe is by far the most elaborate piece found in Q. In style it is close to work from Miletos or sites to the north; yet it is not easy to isolate the same hand elsewhere. It is particularly difficult to parallel the elaborate eye of the goats, with “tear-duct” at the rear and a gracefully curving brow. Wild Goat vases from Chios and Old Smyrna have more

eyebrows than others, but the detail is different (and so are the Chian half-rosettes). A piece from Al Mina (Robertson 1940, pl. I:a) is perhaps earlier but in the same spirit; Robertson notes (1940, p. 10) that it stands rather apart from the mainstream. A sherd in University College Dublin (UCD-71) is later and more cursory (Vickers 1971, pl. 13:F).¹⁷

Chronologically this piece is clearly between such pieces as the Leningrad squat oinochoe and Kardara's Duck Workshop. The material from Meshad Hashavysu is perhaps not stylistically close enough for it to be a good chronological pointer.¹⁸ But the piece must be placed between 625 and 600, perhaps nearer the earlier date. The hand is skilled but not the best of its time. Clearly later and by a different hand is a sherd from Phaistos (Rocchetti 1978, p. 249, fig. 110, CC46).

The fabric at first would not be taken as Chian, by reason of the color, or Samian (type of mica); Miletos, or of course other centers, could be entertained.

The piece attracted a greater search for joins than most plain jars. One fragment was found in a particularly low level in room 37, another not too low in 30, while the bulk came from lower areas of 31.¹⁹ It would be inadvisable to reconstruct its original movements in Q on the basis of such evidence.

55 C7655. Pl. 77

Room 31 (60B/2:90).

Oinochoe.

Pres. H 0.12; D *ca.* 0.20.

5YR 7/4, gray buff, highly micaceous; slipped, now very worn.

Twenty-two fragments, most of them joining to make two sets, one of them substantial, from each side of the shoulder. Full-bodied, with frieze on shoulder. All added red now worn, except for traces of an added

line on the black band below the frieze. There were presumably two ducks facing across a now lost central element; eight rays fill the area between the handle and the duck on each side. Slight traces of the neck decoration appear on one fragment, perhaps simple dotted-cable pattern. The style is different from that of 54, with a different range of filling ornament. The duck oinochoe is a relatively common product from Wild Goat workshops, and it is not impossible that 54 and 55 were made in the same center.²⁰

56 C8772. Fig. 5:B

Room 31 (60B/2:76).

Base of an oinochoe or similar shape.

Df 0.095; pres. H 0.049.

10YR 5/3, orange buff with much mica and many inclusions.

About three-quarters of foot preserved. Band of paint around lowest part of wall. The piece comes from the same context as 54, but there is no trace of the floral decoration of the lower wall of 54. It may belong to 55: the clay is close, if fired more orange; there is, however, no sure trace of slip.

57 C8794. Fig. 5:C, Pl. 77

Room 31 (60B/2:79).

Fragment of foot of oinochoe or similar shape.

Df *ca.* 0.10; pres. H 0.026.

10YR 6/4, highly micaceous.

Worn paint on outside of foot.

58 C8303. Pl. 77

Room 31 (60B/2:90).

Two joining fragments of a strap handle.

W 0.027.

¹⁷ For the Chian style, see Lemos 1991, esp. pp. 67–78; for Smyrna, see *Alt-Smyrna I*, esp. pls. B, C, 36–39, 112.

¹⁸ Kardara 1963, pp. 64–66 and pl. 1 (Leningrad oinochoe; see also *Samos V*, no. 503, pls. 94–96) and pp. 105–109 (Duck Workshop). Meshad Hashavysu: Naveh 1962, pp. 110–113.

¹⁹ An additional fragment complicates the issue. C6963 is a small shoulder scrap on which only some decorative tongues are preserved (7.5YR 6/6, micaceous and slipped). It is from room 30 (56A/3:1), below 52B:69. The tongues are 0.012 m. long, perceptibly shorter than on 54 (0.01 m.). My inclination is to disregard the discrepancy and not to posit a second oinochoe of which nearly all is lost (54 itself cannot, I think, be split into two vases). Yet if C6963 does belong, we then have fragments of 54 from the lowest Iron Age levels in both rooms 30 and 37. This observation naturally does not assist oversubtle interpretations of individual rooms or the length of life of any "floor".

²⁰ For discussion of the type, see Gjerstad 1977, no. 163, with note 51. An unusual feature of our duck is the "wing feathers" painted vertically; the only parallel I have noted is not stylistically close (Kinch 1914, p. 210, fig. 95). Slanting lines for the feathers are more common, as noted by Kardara (1963, p. 147).

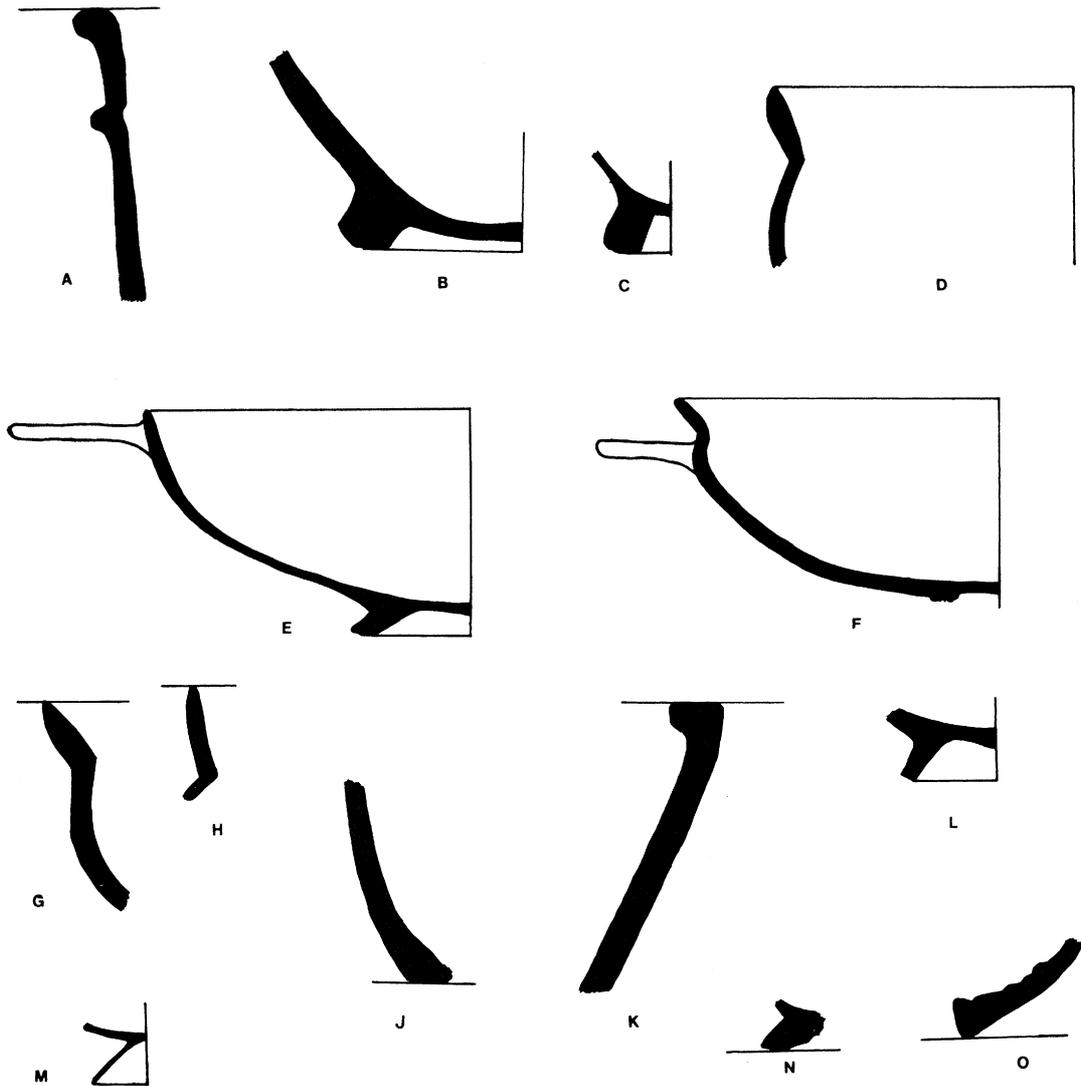


FIG. 5. Imported fine wares. Scale 1:2

7.5YR 6/6, light buff brown (7.5YR 5/2 in core); no traces of slip.

The handle rose above rim level and is broken off at either side where it joined the lip; there are, however, slight traces of rotelles. An elongated X is painted on the outside, with a horizontal band across the top; there is also paint on the wall just below the upper handle join. The fabric is not far from that of 56; the handle does not belong to 55, whose handle is vestigially preserved.

59 C7487.

Fig 5:E, Pl. 77

Room 31, upper rubble fill (60B/2:65).

Rosette bowl.

DI 0.17; Df 0.06; H *ca.* 0.06.

5YR 7/4, light brown; a little mica and some white inclusions.

Many fragments giving the whole profile, although there is no join between foot and lip. Paint rather dull. Inside painted, with no sign of added red or white. Outside of foot, with lowest part of wall and line above, painted. Upper part of wall painted on the wheel, with an irregular reserved band at handle level; a large seven-dot rosette is central on each side, on and overlapping this band; sets of eight verticals to

either side, with single, thicker verticals flanking the handles; handles painted, with a circle of paint around the roots. Under the foot a red dipinto, probably a ligature of alpha and kappa. The bowl, although carefully potted, is sloppily painted and not readily paralleled. The series *Tocra* I, nos. 734–738 is not far distant, and some have dipinti, but they are more careful. A piece from the Negev (Oren 1984, p. 32, fig. 51) seems close. The foot of **59**, however, is well developed, far closer to that of later pieces from *Tocra*; Professor J. M. Cook would place **59** well into the 6th century, if not after 550.²¹ The piece comes from a level high in the rubble, although there is nothing from the same pail which is clearly post-destruction (**47** is not readily datable). If it is substantially after 600, it becomes very isolated (see note 6 above, p. 340 for the scarcity of 6th-century material). The dipinto cannot be closely paralleled, but the use of such marks, on just this sort of vase, commences in the late 7th century; the nearest site with comparanda is *Tocra*. The dipinto itself, however, cannot resolve the problem of dating.²²

60 C7610. Fig. 5:F

Room 31 (60B/2:82).

Cup.

Pres. H 0.06; D1 0.153; Df (at top of stem) 0.041.

5YR 7/4, light buff brown, with much small mica.

Twenty-two fragments, some joining, to give the complete profile except for the foot. Straight, flaring lip and nearly horizontal handles. Dark, slightly lustrous paint. Inside, central reserved medallion with two rings and a broader band of paint at its outside; rest painted, with reserved band at shoulder level and a narrow reserved band at the lip. Outside painted, except for handle zone and lip; black line between the two and at top of lip. Perhaps Samian, to judge from the clay; cf. *Tocra* I, no. 1204.

61 C8773. Fig. 5:D

Room 31 (60B/2:76).

Fragment of lip and bowl of a cup.

D ca. 0.15; H1 0.021; pres. H 0.048.

5YR 5/4, light buff brown; much small mica.

Paint worn. Inside painted, except for very top. Outside, four lines on lip; painted below, with two reserved bands on wall. For a parallel from Knossos, see Coldstream 1973, p. 62, M12, and from Mesad Hashavyshu, Naveh 1962, p. 107, fig. 7:6.

62 C8318. Fig. 5:G

Room 37 (64A/2:60).

Cup.

Pres. H 0.06.

7.5YR 6/4, orange buff, with much small mica.

Three fragments of lip, shoulder, and wall. Paint fired red outside, worn. Line on lip, handle zone painted; inside painted, except for top.

63 C8319. Fig. 5:H

Room 37 (64A/2:60).

Cup.

D1 ca. 0.16; H1 0.019.

7.5YR 6/4, light orange brown, with much small mica and inclusions, especially black.

Eight fragments from various parts, including a handle; foot lost. Handles rather triangular in plan. Streaky, dark paint. Decoration as **62**; as far as can be seen, the entire bowl was painted, inside and out.

64 C8918. Fig. 5:L

Room 37 (64A/2:60).

Foot of cup.

Df 0.052; Hf 0.011; pres. H 0.018.

5YR 7/6 to 7.5YR 7/6, yellow to pink buff; much small mica.

Rather heavy, flaring ring foot; stand-ring very worn. Dark, slightly lustrous paint. Outside painted; underside reserved; floor painted, except for irregular, small disc at center. Does not appear to belong to **62** or **63**.

²¹ I am grateful to Professor Cook for his advice. He notes that the foot of **59** conforms to the type of the common North Ionic bowls (as *Alt-Smyrna* I, pl. 113, top), which he would date to the middle and second half of the 6th century. The foot is unlike those of the early bowls from the Smyrna destruction level (cf. Cook 1985, p. 26, fig. 1).

²² See Johnston 1980, pp. 2, 174–176, also pp. 237–238. One relevant piece to be added is Toledo 71.2, an oinochoe of ca. 600 B.C. with a large red X under the foot (*CVA*, Toledo 2 [USA 20], pp. 4–5). The assuredly rosette bowls listed in Johnston 1980 are not close to **59**, although no. 157 (= Lambrino 1938, p. 77, no. 7), which may or may not have had rosettes, is near.

- 65** C8921. Fig. 5:J Fragment of foot and wall. Surface extremely worn; one small area of paint is preserved, indicating that it was at least partly decorated.
 Room 31 (60B/2:90).
 Olpe.
 Pres. H 0.056; Df *ca.* 0.04.
 5YR 7/6, pink orange; much small mica.
- Another lip fragment of an East Greek cup comes from 60B/2:77, room 31.

VARIA

Many of the following may be from East Greece or the islands.

- 66** C8347. Fig. 5:K
 Room 37 (64A/2:69).
 Jug?
 D1 0.19; pres. H 0.083.
 5YR 5/6, orange buff, with moderate amount of mica.
 Four fragments of rim and body, perhaps of a squat jug. Flat, horizontal rim; body broadens out below. Paint fired red brown; painted outside, band at top inside.
- 67** Uncatalogued. Fig. 5:N
 Room 37 (64A/2:55).
 Foot of cup, with hole in floor.
 Df 0.05. 5YR 8/3, pinkish buff with some mica; fine fabric.
 Dull, dark paint; completely painted as preserved.
- 68** Uncatalogued. Fig. 5:M
 Room 31 (60B/2:83).
 Foot of small cup.
 Df 0.032; pres. H 0.013.
 7.5YR 7/6. Light buff brown, with some mica; extremely fine ware.
 Rather burnt in places. Dot and ring of paint on underside; outside and floor painted, as far as preserved.
- 69** C8285. Fig. 5:O, Pl. 77
 Room 37 (64A/2:54 and 55).
 Three joining fragments of a lid(?).
 D *ca.* 0.155.
 7.5YR 5/4, light brown; highly micaceous.
 Burnt after breaking. Straight edge to lip; three light grooves near outer edge of upper surface. Trace of paint near and on edge of lip.
- 70** Uncatalogued.
 Room 37 (64A/2:57).
 Eight fragments of a closed vase of moderate size. Largest fragment 0.08 × 0.07.
 7.5YR 6/6 (inner surface), with much small mica and other inclusions, some yellow brown.
 Rather burnt. Painted outside, with some added white bands; the black is better preserved in rings, an indication perhaps of completely worn, added red bands. Clay indicates an import.
 I note also a fragment of a fairly large vase, painted inside and out, of heavily micaceous fabric with many inclusions, from room 31 (60B/2:76), and nonjoining fragments, perhaps from the neck of a simple closed vase (amphora?) with very thin walls, from room 37 (64A/2:47); buff-pink clay with moderate amounts of inclusions, no mica; painted outside, with a white band at the bottom of the neck; thickened lip, elegantly flaring; perhaps not an import.

This body of material, whatever the attribution of the more doubtful pieces, is reasonably substantial. The finds are concentrated in rooms 31 and 37 (Fig. 1), but since these two rooms yielded by far the largest amount of pottery, no far-reaching conclusions should be drawn. Some East Greek types are perhaps notable by their absence, for example, the bird bowl and fruit-plate or stand. The best evidence for a possible chronological spread is **54** (*ca.* 620–610), although **59** (*ca.* 550?) is a puzzle. There is no indication that most of the material comes from a single center, and the range of East Greek amphora types (see p. 375 below) would not encourage such a view. The cups present some variety in profile, size, and decoration, but they are generally too fragmentary for allocation to specific types, provenances, or both.

East Greek pottery is not unknown in Crete. The cemeteries of Knossos and Arkades have yielded the most impressive pieces, more impressive than **54**. Lesser work, such as rosette bowls and cups, has been reported rarely.²³ The olpe **65**, as yet unparalleled, is unfortunately too worn to give hints as to its origin and date.²⁴

AMPHORAS

While imported storage or transport amphoras are found in some numbers in the temple area, they do not predominate there as they do in Q. As noted above (pp. 340–342), they are second numerically only to the local black-painted cups. A few pieces were recovered in a fragmentary but fairly full state from single pails, but far more frequently only a few fragments or single fragment of any individual jar appeared in a given context. Joins between pails in rooms 37 or 38 (Fig. 1) are not infrequent, although joins between rooms, or between Q and areas outside, are extremely rare (see **54** and **112**). Room 40 yielded mainly body sherds, together with two lip fragments, **108** and Milesian (p. 367), and room 30 yielded only one foot and a few lip fragments. The fact that only one joining fragment has been found south of Q does not encourage the view that there were entrances to the building on this long side.

Some statistical possibilities may be offered. The total weight of pottery recovered from the “Q-period” levels within the building was *ca.* 265 kg., of which probably 80 percent by weight was amphora material, approximately 200 kg. While there are variations in weight between amphoras, an average (based on the weight of 17 kg. for a very big SOS in the British Museum [Johnston and Jones 1978, p. 104]; heavier types of jar do not seem over-represented at Kommos) is *ca.* 12 kg. In view of the obviously highly fragmentary condition of most jars, I would not draw any firm conclusions on amounts of amphoras stored within the building.

The average diameter of the 7th-century amphora measured against the available storage space in each room gives a rough total of 200 jars, if the amphoras were stored only one deep around the walls, allowing access through the doorways. The diameter used here is 0.40 m., midway between the average (which I take from my records) of 0.44 for SOS jars and 0.36 for Chian “bobbins”. Again, there are many variables, and the figure of 200 jars is only one possible capacity: pots other than amphoras were probably stored, and activity other than storage seems attested. On the other hand, in some areas it would have been feasible to double up storage, at least horizontally, without causing inconvenience.

What can be concluded from these calculations is that actual pottery recovered represents only a fraction of what could have been stored. Unfortunately, the difficulty of assessing the number of amphoras represented by the surviving fragments makes closer analysis hazardous, but there clearly remains a major discrepancy between any such estimate and the storage

²³ For Phaistos, see under **54** (pp. 351–352 above). For Arkades, Levi 1931, pp. 125, 354, and pl. 24. At Knossos, the KMF cemetery has yielded a fine dinos and an oinochoe, to be published by Elizabeth Moignard in the final report; see Catling 1979, pp. 53–55, where a few other East Greek pieces are mentioned. Coldstream also notes some cups (1973, pp. 62–63, M12–14, and Coldstream and Sackett 1978, p. 56, no. 53).

²⁴ The olpe is common in East Greece for much of the Archaic period, but the condition of **65** scarcely allows closer placement; the inner profile is interestingly reminiscent of the alabastron. For olpai on Samos, see *Samos* III, pp. 90–91, Abb. 15, where the scheme of decoration and its dating significance is adumbrated.

capacity of the building. It would be interesting to have comparative figures from other sites to judge whether in any such cases “storage area” is in fact an appropriate term. As there is no clear evidence for any sudden abandonment of Q, one cannot assume that the building was abandoned in full working order with materials *in situ*.

BLACK-PAINTED AMPHORAS

Three types of largely black-painted jars can be isolated, although fragments cannot in all cases be individually allotted. The Attic SOS type is the most diagnostic because of its paler clay, with sporadic mudstone inclusions and slight mica, rounder handles, and, of course, neck decoration; specific details of the clay are not given in the catalogue below.²⁵

SOS Amphoras

Overview: Room 30: **71**, two probable handles, body sherds. Room 31: **73**, one lip and one foot fragment, one probable handle, and some body sherds. Room 37: **74–77**, one foot, one handle, and body sherds. Room 38: one lip fragment and many body sherds. Room 39: probable body sherds. Room 40: body sherds. South of Q: **78–80**, seven lip or neck fragments (two are illustrated at Fig. 6:A, B), one handle, and body sherds.

The material recovered suggests a total of eight to ten amphoras from the area, although since many lip fragments are very small, a smaller minimum total cannot be ruled out.

71 C6962.

Room 30 (56A/3:1).
Pres. H 0.039.
7.5YR 6/6.

Neck fragment. Partly burnt. Preserved are a double circle, D 0.05, and part of an S to its right.

72 C7479.

Room 30 or 31 (60B/2:62: above level of walls of Q).
Hn *ca.* 0.07.
7.5YR 8/6.

Neck with handle root and turn of shoulder. Handle nearly round, D *ca.* 0.04 at root. Neck slightly concave. Preserved decoration consists merely of part of an S to the left of the handle; it may well have originally been double.

73 C7837.

Pl. 77

Room 31 (64A/1:13 and 2:38: upper levels and rubble fill).
Hn +1 *ca.* 0.125; D1 0.191.
5YR 7/3 to 7/4.

Several joining fragments of neck and lip. Slight ridge below lip. Enough of the decoration is preserved to show that it was probably of my type Sa,O,S (Johnston and Jones 1978, p. 135); D of circle 0.058 m.

74 C8228.

Room 37 (64A/2:42 and 54).
Pres. H 0.058; Dn *ca.* 0.13.
7.5YR 7/6.

Fragments of neck and handle. Signs of burning. Only traces of decoration preserved, part of two diagonals, from a pair of S's.

²⁵ The basic study of the SOS amphora is Johnston and Jones 1978, pp. 103–141. Pelagatti has usefully divided our later type into IIIa and IIIb, the latter with the taller and slimmer echinus lip. None of these have been found at Kommos, but they are virtually the sole representatives of the form at Kamarina, traditionally founded in 598 B.C. (one piece retains some traits of the IIIa form: tomb 1351, Mani Piraino 1987, pl. XXVII [cited as pl. XXVI on pp. 100–102]). We look forward to the publication of the catalogue of the exhibition of Archaic amphoras in the Villa Giulia Museum, in which this distinction is made.

75 C8321.

Room 37 (64A/2:60).
Hf 0.04; Df 0.15.
5YR 6/6.

Four joining fragments of foot and at least three wall fragments. Lowest part of outside of foot probably reserved; worn and streaky red-brown paint on upper part; paint darker on wall.

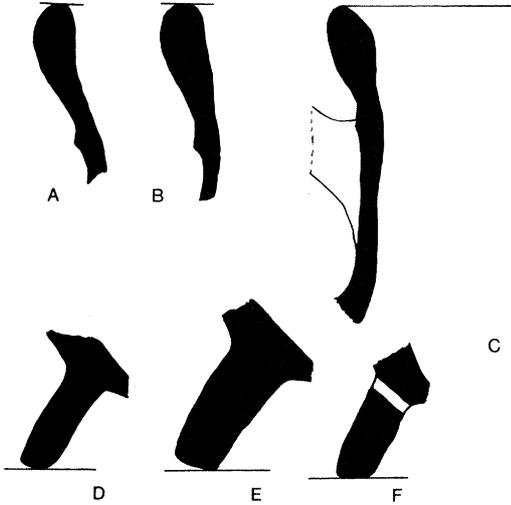


FIG. 6. SOS amphoras. Scale 1:3

76 I57.

Room 37 (64A/2:70).
Handle 3.8 × 3.0.
7.5YR 7/6.

Two joining fragments of handle and shoulder. Paint dark but worn. Graffito, pentalpha, at root of handle.

77 C8483.

Room 37 (64A/2:70).

Fig. 6:D

Pres. H 0.043; pres. W 0.06.
10YR 6/3.

Fragment of neck. Scar from handle attachment on right; parts of two diagonals, from a pair of S's, on left.

78 C8406.**Fig. 6:C**

From south of Q (64A3/2:84).
Hn +1 0.116; Df 0.145; handle 3.5 × 2.4.
5YR 6/6.

Three nonjoining fragments from lip, neck, including parts of both handles, and shoulder. Probable remains of a horizontal wavy line on the neck. Four lines down outside of handle. This piece has several characteristics that place it earlier than the material from within the building. I know of no late SOS with striped handles nor with wavy band on the neck; the ratio of height of lip to that of neck, 0.046 to 0.07 m. also reflects an earlier stage. I would posit a mid-century date for the piece and disassociate it from Q.

79 C8333.**Fig. 6:E**

From south of Q (65A5/1:69).
Hf 0.054; Df ca. 0.165.
10YR 6/4.

Fragment of foot. Tall, flaring foot. Painted outside, except for lowest 0.015 m.

80 C8390.**Fig. 6:F**

From south of Q (65A7/1:79).
Hf 0.04; Df ca. 0.125.
5YR 6/2, pale red-pink, clean clay.

Slightly flaring; streakily painted on outside, with no reserved area at bottom. A hole 0.007 m. in diameter is drilled through the top of the foot before firing. Clay and manner of decoration are not canonical for an SOS amphora.

Pl. 78**Black-painted Types A and B**

The two other types of black-painted jar are readily distinguishable in lip and neck, but problems surround the other parts.²⁶ Type A has a lip under which there is a broad fascia (Fig. 7:A–D), then a step back to the neck proper; one piece (87) has been largely built up

²⁶ The Kommos material has been previewed in Johnston 1990a. The Laconian type of amphora has been more fully treated by Pelagatti (1990, pp. 133–138). Clay analysis and examination of thin sections will, it is hoped, narrow the range of options for homes for the Kommos types. The unpublished pieces from Thera and Olympia cited in Johnston 1990a do not appear to me to be as early as those from Building Q, but it would be wise to await official publication.

from fragments but unfortunately lacks the foot. In type B (Fig. 7:E–G), the form of lip is much closer to that of the SOS, although the height of the lip is lower and the ridge, not fascia, is rather more prominent than in SOS amphoras of this period. Attribution of loose handles and feet is made more difficult by the fact that fragments of lip and neck of both types often occur in the same pail; body sherds, too, appear along with those from SOS amphoras. Type A is normally of a more red and micaceous clay, although the difference can sometimes be slight (fragments of both types were originally catalogued as one piece, C8304). Apart from the different lip, type A has a slight ridge at the top of the shoulder, and the inside of the neck is painted. As far as can be ascertained, it also has rough paint on the interior, at least from the waist down; it is not clear, however, whether this is a regular feature of the type, nor, unfortunately, whether type B could also have this treatment. The handles may have differed somewhat in section, but they are not readily attributed; few preserve the inside of the neck, which would have been the best pointer to their belonging to the painted type A or reserved type B.

Type B seems particularly close to the Laconian type of amphora in its profile, while type A is typical of the Laconian type in the glazed inside of the neck. Yet the profiles of both type A and B seem much crisper, more “developed”, than those of more or less contemporary material from elsewhere that has been judged Laconian (see note 26 above, p. 358). One may also ponder whether a single center could have produced these two rather different types of jar, from clays normally distinguishable by eye or hand lens.

91 is of potential importance for the provenance of type B, but the graffito is poorly preserved. The letter Ψ , if alphabetic, is highly unlikely to be Cretan and so is probably from the script of the originating state. One might guess that it represents chi, not psi, but it would be dangerous to extend the line of argument further.

The total number of jars represented by the material cannot be easily judged. It may not be large, but the catalogue below does not include the large quantities of body sherds found in virtually every pail; while not all these painted fragments need be from amphoras, thickness suggests that most are. The number of feet points to a minimum of six amphoras, but the body sherds seem to indicate a higher figure.

Type A

Overview: Diagnostic fragments from lip or neck. Room 30: one fragment. Room 31: **81**, **82**, and five others (also one from north of Q in this area). Room 37: **83–87** and four others. Room 38: **88**.

81 Uncatalogued (ex-C8304).

Room 31 (60B/2:90).

5YR 5/8, light red tan with much small mica.

Two joining fragments of neck, and nonjoining fragments of lip and shoulder. Surface worn. Lower part of “fascia” preserved on neck fragment, upper part on lip fragment; offset at top of shoulder. Inside of neck painted; lip painted; outside of neck reserved.

82 C8776.

Room 31, upper rubble fill (60B/2:65).

Pres. H 0.071; D1 *ca.* 0.16.

10YR 5/4.

Two joining rim fragments. Dark paint inside and out, as far as preserved.

83 C8308.

Room 37 (64A/2:57).

Fig. 7:A

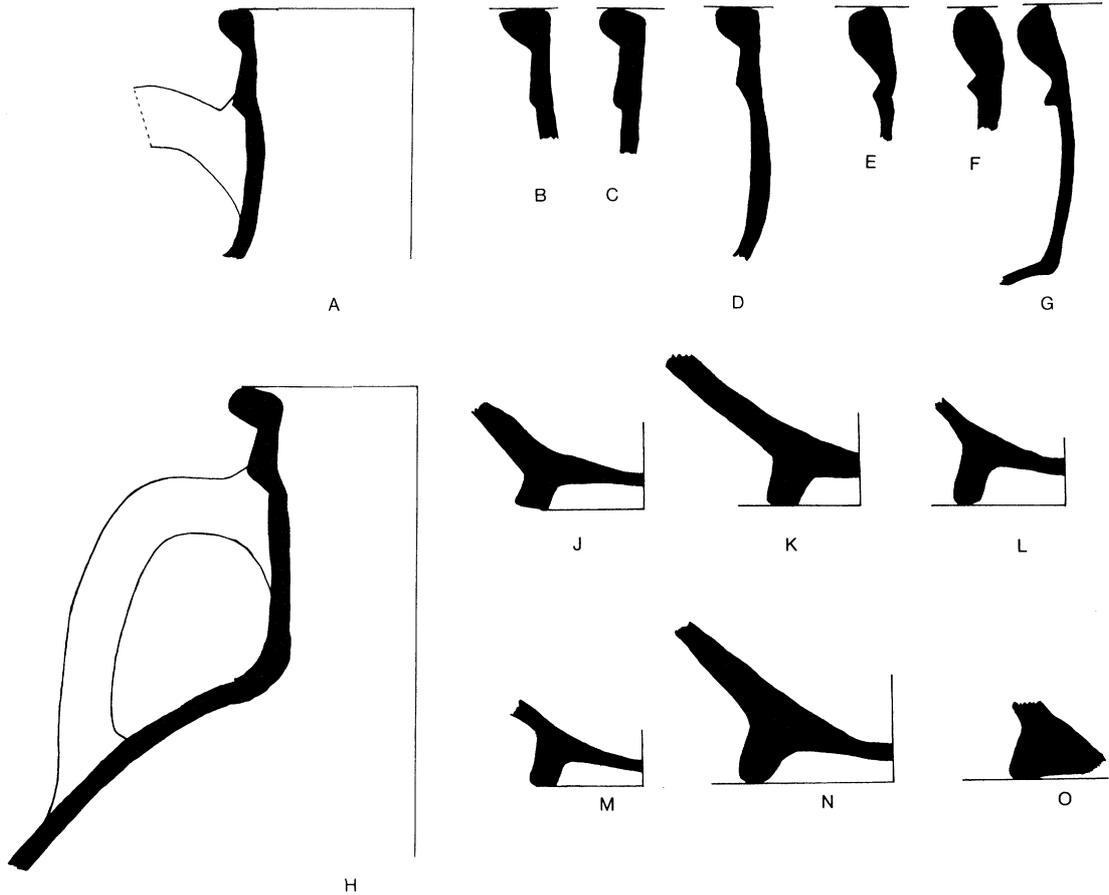


FIG. 7. "Laconian" amphoras. Scale 1:3

Dl 0.15; Hl 0.042; Hn *ca.* 0.05; handles 3.8×2.3 .
7.5YR 6/4, pinkish buff, with moderate
amounts of small mica.

Five fragments of rim and handles, one with part of
lower neck and shoulder. Painted, except for outside
of neck.

84 C8312.

Fig 7:B, Pl. 78

Room 37 (64A/2:57).
Hl 0.04; Dl *ca.* 0.15.

5YR 5/3, pale buff brown with a little mica.

Two joining fragments of rim, with handle scar.
Painted dull dark, except for outside of neck, although
there are traces of paint on the neck beside the handle.

85 C8231.

Fig 7:C

Room 37, rubble fill (64A/2:47).

Pres. H 0.09.

2.5YR 5/6, light orange buff with some mica.

Neck fragment. Painted inside, reserved outside, ex-
cept at very bottom.

86 C8481.

Fig 7:D

Room 37, west (64A2/2:70).

Hn 0.057; Dl *ca.* 0.14.

7.5YR 7/6, light brown with moderate
amounts of small mica.

Two nonjoining fragments of lip and neck. Painted,
except for outside of neck.

87 C8482.

Room 37, west (64A2/2:70).

Pres. H 0.051; Dl *ca.* 0.14.

7.5YR 6/4, light pinkish tan.

Two joining lip fragments. Painted, except for outside of neck, although there is paint around the handle root.

- 88** C8397. Fig. 7:H, Pl. 78
Room 38, lower floor (64A2/2:76, 78, and 79).
Hn +1 0.11; D1 0.146; handle height 12.5; handles
3.9 × 2.3.

7.5YR 7/6, pale beige (gray in core) with a little mica.

Much of an amphora, lacking foot. Outside painted, except for neck; streaky, banded glaze on inside of neck and on lower part of body inside. Graffiti on neck and handle.

Type B

Overview: Room 31: **89**. Room 37: **90–92** and two additional rim fragments.

- 89** C8304. Fig. 7:E
Room 31 (60B/2:90).
H1 0.035; D1 0.155.
7.5YR 7/6, pale beige (gray in core) with a little mica.

Four lip fragments. Painted outside, reserved inside, as far as preserved.

- 90** C8310. Fig. 7:F
Room 37 (64A/2:57).
H1 0.034; D1 *ca.* 0.13–0.14.
5YR 6/4, pale pinkish buff with some mica.

Lip fragment. Dull, dark paint on outside, as far as preserved (including small section of the neck by a handle); reserved inside.

- 91** C8854. Fig. 7:G, Pl. 78
Room 37 (64A/2:55).
Pres. H 0.10; H1 0.032; D1 *ca.* 0.15.
Surface gray brown where it is not worn; light brown core (7.5YR 6/6 to 5/8); much small mica.

Three joining and other nonjoining fragments of lip and neck. Dull, dark paint: inside reserved, outside painted, except neck, although there is a triangle of paint on the neck beside the handle scar.

- 92** I61. Pl. 78
Room 37 (64A/2:85).
Pres. H 0.034.
5YR 7/6, pale purplish beige with some mica.

Fragment of neck. Ridge below lip painted, rest reserved. Graffiti, three partly preserved signs.

Feet of Type A or B

- 93** Uncatalogued. Fig. 7:J
Room 30 (52B/3:67).
Pres. H 0.045; Hf 0.015; Df 0.102.
2.5YR 5/8, red tan, with much mica, some of medium size, and mainly white inclusions.

Two joining fragments making up whole of foot. Worn, red-brown paint on outside.

- 95** C8859. Fig. 7:L
Room 31 (60B/2:82).
Pres. H 0.054; Hf 0.025; Df 0.094.
7.5YR 7/6, pale pinkish buff with moderate amount of small mica.

Most of foot. Worn, chocolate-red paint outside and underneath (but no traces on worn stand-ring); rough traces of paint inside?

- 94** C8301. Fig. 7:K
Room 31 (60B/2:83 and 90).
Pres. H 0.08; Hf *ca.* 0.016; Df 0.089.
2.5YR 6/8, pale buff (more pink in core) with a little mica.

Two joining fragments of foot and lower wall, giving most of foot. Inside of floor eccentric. Streaky purplish paint on outside, drips of paint inside.

- 96** C8302. Fig. 7:M
Room 31 (60B/2:90).
Hf 0.022; Df 0.094.
5YR 6/4, light orange tan, rather micaceous, some pieces of moderate size.

Foot and two wall fragments, probably from shoulder (the pail includes other probable body fragments).

Outside completely painted (stand-ring worn); possible traces of paint inside. Very close to **89** in fabric.

97 Uncatalogued.

Fig. 7:N

Room 31, rubble fill (64A/2:37 + 38).

Pres. H 0.077; Hf 0.025; Df 0.112.

5YR 7/6, orange buff (more purple in core), very little mica.

About half of foot with part of wall. Painted outside; underside reserved; possibly a light wash inside.

98 C8851.

Fig. 7:O

Room 37 (64A2/2:56).

Pres. H 0.033; Df 0.16.

5YR 6/6, pinkish orange with some mica.

Fragment of foot, perhaps of an amphora; plain, flat foot. Dark paint on wall and side of foot; some traces

of paint at outer edge of underside of foot; streaky purplish paint inside.

An additional fragment, probably of an amphora foot, comes from south of Q (64A2/2:62, south of room 38). Hf 0.013. Df *ca.* 0.12.

Also of interest:

99 I71.

Room 37 (64A/2:60).

A small roundel, D 0.058, cut probably from the shoulder of a type A or B jar; it preserves part of a curving graffito line, clearly inscribed before the secondary use of the sherd.

LESBIAN

The material includes some of a rare variety with twisted handles, albeit the twisting is only cosmetic (**99**).²⁷ The few graffiti are of little apparent importance. Handles, as often, vary in diameter. The fragments give few clues as to the shape of the original jars. One or two handles are well enough preserved to demonstrate that their total height (from top of handle to the lower end of the diagnostic “rat-tail” on the shoulder) was probably not more than 0.15 m., suggesting a fairly squat neck.

From the count of handles there are at least eight different amphoras here, and this brings up an interesting statistical problem, since only four or five lips are represented, and only one sherd appears to be from a foot.²⁸ It is clear that we must be cautious in judging the original number of jars of other shapes from any one particular feature. As a whole, feet seem rarer than lips in the material from Q, although for the SOS amphoras there are not twice as many handles surviving as feet. Further complications naturally arise when taking into account the possibility of nonjoining fragments belonging to one foot or lip.

Overview: Body sherds were found in at least sixteen pails, from all trenches except 52B (room 30). Room 30: fragment from handle with turn of shoulder. Room 31: **100**, lip fragment, two shoulder/neck fragments, and three handles. Room 37: **101–104**; one lip fragment, one handle fragment. Room 40: one handle. South of Q: one shoulder/neck fragment and two handle fragments, one of them “twisted” (not the same jar as **100**). The clay of all pieces is highly micaceous.

²⁷ The typology of the series is discussed by Barbara Clinkenbeard (1982). For twisted handle in East Greek bucchero, see, e.g., *Troy* IV, figs. 310:8 and 313:6. I know of the type otherwise only from unpublished jars from Akanthos and Himera.

²⁸ A casual find and a very small scrap, preserving a very slight ring foot as an extension of the lower wall. The type of foot, though less heavy, is as of the piece from Salamis, Karageorghis 1970, p. 30, tomb 14,1.

100 C8860.

Room 31 (60B/2:82).

D of handle, 0.03.

10YR 5/1, medium gray.

Top part of handle. The handle is given a twisted appearance by light, spiraling groove cut down it. There are also three post-firing graffito cuts, not aligned with each other, across the top of the handle.

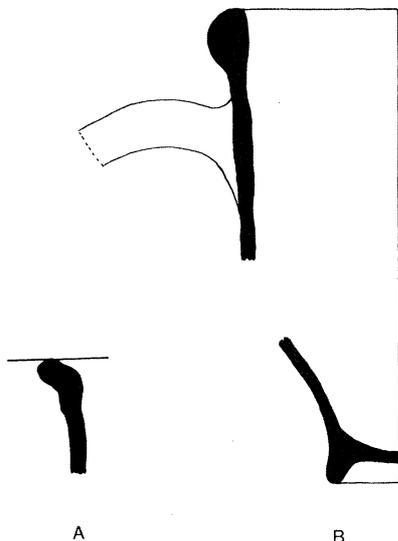


FIG. 8. Lesbian and Chian amphoras. Scale 1:3

101 C8315.

Room 37 (64A/2:57).

Pl. 78

Pres. H 0.125; D of handle 0.036–0.037.

10YR 5/1, full gray in core, more brown near surface.

Handle with part of shoulder. Curvature at the top suggests that the total height of the handle was not substantially more.

102 C8316.

Room 37 (64A/2:57).

D of handle 0.033.

10YR 6/2, dull gray.

Lower part of handle with part of shoulder. Not from same jar as **101**.

103 C8323.

Fig. 8:A

Room 37 (64A/2:60).

Hn 0.08 + ; Dl ca. 0.14.

5YR 4/1, dull gray.

Five fragments of lip, neck, and shoulder; two rim fragments preserve a handle scar. Not necessarily from one jar, since the light ridge on the neck is 0.02 m. below the top of the lip on one fragment, 0.034 m. on another. Handles high under lip; slight ridge at the base of the neck, as well as below the lip.

104 I48.

Room 37, rubble fill (64A/2:47).

D of handle 0.031.

5YR 4/1, medium gray.

Handle fragment. Graffito on lower part, near shoulder join.

CHIAN AND RELATED

State of preservation causes difficulties when considering amphoras of a micaceous fabric that were fired in an oxidizing atmosphere. **108** is largely preserved, in many fragments, some of which have slip and decoration quite well preserved, while on others only the clay surface, in a friable condition, is to be seen. The large number of similarly worn, micaceous sherds from virtually all pails of Q may belong to Chian jars but could also come from unslipped amphoras. Most might well be Chian, since the fabric is regularly more coarse and fired slightly more purple brown under its one-time slip than the clay of other recognized East Greek fabrics, although Klazomenian is similar. Feet are fairly distinctive, even if very worn; **108** has a typical, very low, ring foot, as well as the normal, simple and rounded lip.²⁹

²⁹ The type of Chian jar called the bobbin has been discussed most recently in Niemeyer 1983, in which he suggests a typological development, in general terms, to a taller, slimmer form; see also Oren 1984, pp. 24–25, where the slim bobbin and “early bulgy” are made variants of a single type, which does not seem to me to be a helpful classification. The bobbin type evolves during the second half of the 7th century (rather earlier than Oren would allow); **108** is not a late piece, unlike that with Amasis’ cartouche on its seal. Francis and Vickers have stressed the importance of the latter as an indication of the need to lower accepted dates (1985, p. 137), but

Overview: Room 30: **105**. Room 31: one lip fragment. Room 37: **106–108**; one foot fragment, four handle fragments. Room 38: one handle. Room 39: one lip fragment. Room 40: **109**. South of Q: two handles, fragment of foot.

105 I58.

Room 30 (52B/3:68).

7.5YR 7/6, micaceous.

Small fragment of wall. Part of a graffito is preserved on the worn surface.

106 I49.

Room 37 (64A/2:47).

Pres. H 0.079; handle 0.042 × 0.019.

2.5YR 6/6, micaceous, light purple brown in core.

Handle, with part of neck. Black stripe, 0.014 m. wide, down outside of handle. Small scrap of a graffito sign preserved on the neck; also deliberate cuts on the *underside* of the top part of the handle. Not certainly Chian; see **136**.

107 I60.

Room 37 (64A/2:47).

Handle 0.045 × 0.018.

Small fragment of handle root. Very worn. Single graffito sign preserved at lower break. Not certainly Chian.

108 C8307.

Fig 8:B, Pl. 78

Room 37 (64A/2:57 and 60).

Dl 0.142; Df 0.075; handles 0.045 × 0.019.

7.5YR 7/6, micaceous, light brown clay; worn, creamy slip.

Many fragments, including lip and foot. Foot very worn, especially the resting surface. As far as the state of preservation allows one to see, the decoration, in paint that varies from black to red brown, is as normal for “bobbin” amphoras, that is, bands around lip, base of neck, shoulder, and body (and probably once on outside of foot); looping bands arching around handles; scroll motif on shoulder; bands down handles. Bands vary in width from 0.015 to 0.02 m., although only 0.007 m. on parts of scroll.

109 C8744.

Room 40 (62B/3:21).

Hl 0.025.

7.5YR 5/4, micaceous gingery buff.

Fragment of lip. Very worn, any slip lost; slight traces of paint on top and outside of lip.

See also **136**. Details of decoration, where preserved, conform to normal practice. A piece from elsewhere on the site, C7305, from 59A:49, has an unusually refined motif, as well as a more marked angle of neck and shoulder, than most bobbins; high on the neck is a strip of crenellation between lines.

The record of survival suggests a minimum of five jars, from all parts of the building, although once more the number of body sherds points to a larger total.

No post-firing dipinti could have survived the erosion of surface seen in all these pieces.

SAMIAN, MILESIAN, AND RELATED

A number of pieces can be confidently assigned to the two centers of production, but others remain “in the vicinity”. The criteria used for allocation are basically material from the Heraion on Samos and from Kalabaktepe, Miletos; to the latter are related fragments from Teichioussa, the Panionion, and elsewhere in the immediate neighborhood.³⁰ The two

they fail to consider the whole corpus of evidence for the type and its slow, perhaps uneven-paced, but clear evolution; they insist that Petrie considered the jar just like those in the earliest Greek levels at Naukratis, but Petrie gives no profiles.

³⁰ For the two fabrics, see Johnston 1990b, pp. 47–49, with additional references; as I note there, the Samian type is easier to identify at this early period than later; see also Grace 1971, pp. 68–75; *Samos III*, pp. 101–104; from Mesad Hashavyahu, Naveh 1962, p. 105, fig. 6:1, 2 (and perhaps 3, 5, and 6). It may also be noted that there is little apparent development of typology in the Milesian series over this same period, although as yet

clays are normally distinguishable: Milesian is the coarser, with larger sized mica, and is regularly fired a dull, light brown (often gray in the core); Samian is more red, with fine mica particles. Yet a similar biscuit and surface can be obtained in firing, so that it is not always easy to allocate body sherds, or even feet and handles.

In this group, too, there is a problem regarding worn decoration, since some fragments do preserve traces of slip or banding (or both); yet there appears to be no piece that has well-preserved decoration of this kind.

Samian

The upper parts that can be restored on paper present the typical short neck and broad shoulder of jars of this general period. The feet hint at the presence of two varieties of body, full ovoid and triangular tapering.

Overview: Room 31: **109, 110**; five lip fragments and two fragmentary feet (one of D 0.068). Room 37: **112–115**. Room 38: **116–118**.

110 C8850. Fig. 9:B, Pl. 79

Room 31 (60B/2:78).

Pres. H 0.083; Hl 0.02; Hn 0.053; Dl *ca.* 0.17; handle 0.033 × 0.019.

7.5YR 7/6, light buff with gray core; little mica, but much included matter.

Two joining fragments of neck and rim, with half of one handle. There is a depression on the inside of the neck at the handle join. The clay seems a little coarse for the “normal” Samian.

111 C8858. Fig. 9:J

Room 31 (60B/2:78).

Pres. H 0.083; Hl 0.02; Hn 0.053; Dl *ca.* 0.17; handle 0.033 × 0.019.

7.YR 7/6, light buff; more and smaller particles of mica than **110**, and many inclusions, some large.

Foot and lower wall, perhaps from the same jar as **110**.

112 C8226. Fig. 9:A, Pl. 79

Room 37 (two fragments, 64A/2:47) and south of Q (one fragment, 65A3/1:56).

Hl 0.025; Hn 0.049; Dl *ca.* 0.16; handle *ca.* 0.033 × 0.015.

5YR 6/6, pink brown, darker in core; much small mica, few inclusions.

Three joining fragments of neck and rim with stub of handle.

113 C8227. Fig. 9:G

Room 37 (one fragment, 64A/2:47) and robber trench of south wall of Q (one fragment, 64A/2:56). Hf 0.015; Df 0.068.

5YR 6/8, pale buff beige, darker orange in core; moderate mica and many small inclusions, mostly red.

Foot. Could perhaps belong to **112**.

114 C8857. Fig. 9:H

Room 37 (64A/2:54).

Pres. H 0.029; Hf 0.015; Df 0.07.

7.5YR 8/4, pinkish buff; much small mica and a few inclusions, mainly red.

Foot, hole in floor.

115 C8322. Fig. 9:E

Room 37 (64A/2:60).

Pres. H 0.068; Hl (average) 0.024; Dl *ca.* 0.16–0.165; handle *ca.* 0.03 × 0.018.

no full study is available; profiles from Q vary little from those at the Aphaia temple (Johnston 1990b); it would be premature to suggest possible indicators of early or late date. For additional Milesian material, see Alexandrescu and Schuller 1990, p. 82, note 81, Voigtländer 1988, pp. 616–618, Abb. 46 (Teichioussa [the angle at which some of the sherds are presented there may be excessive]). I am grateful to Professor Von Graeve for showing me material from his excavations at Kalabaktepe, Miletos (to be reported in *IstMitt*).

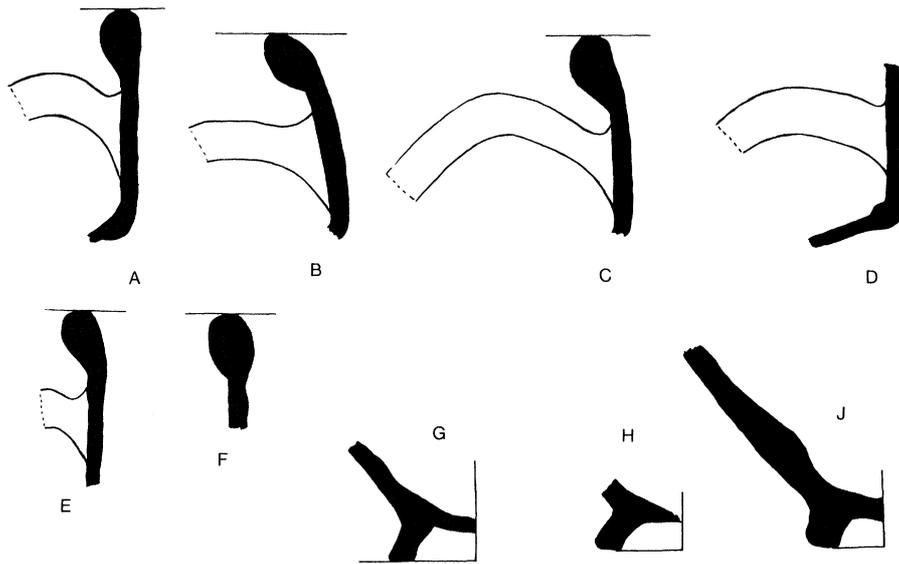


FIG. 9. Samian amphoras. Scale 1:3

5YR 6/6, orange buff; moderate amount of small mica, some inclusions.

Five fragments of rim, some joining; not all necessarily from one jar, since the lip is not consistent in height and there appears to be too much preserved to allow for both handles (only one is partly preserved on one fragment).

116 C8402.

Fig. 9:F

Room 38 (64A/2:76).

Pres. H 0.046; Hl 0.019.

5YR 6/6, light orange buff; much small mica and few inclusions.

Fragment of lip, very similar to **112**. Rather simple, rounded lip.

117 C8848.

Fig. 9:D, Pl. 79

Room 38, fill (64A/2:73 and 74).

Pres H 0.065; Hn *ca.* 0.05.

5YR 6/6, pinkish buff; some small mica and moderate amounts of varied inclusions.

Two joining fragments of neck, shoulder, and handle. Ridge at base of neck outside.

118 I63.

Room 38, fill (64A/2:73).

5YR 7/8.

Small fragment of lower wall. A diagonal graffito line is preserved.

119 C8852.

Fig. 9:C, Pl. 79

From south of Q (64A3/1:83 and 2:86).

Pres. H 0.06; Hl 0.028; Dl *ca.* 0.19; handle *ca.* 0.035 × 0.018 (one side is broken away).

7.5YR 7/6, pale pink buff, gray in core; a little mica and few inclusions.

Three fragments, two joining, of lip, neck, and shoulder, with one handle. To judge by the angle of the handle, the neck was quite short.

Milesian

Lips are rather tall, with a variable number of grooves on the neck below. Where preserved, the turn of neck and shoulder is marked by a ridge. No foot can be attributed with total confidence, although **126** is included below.³¹ No double-reed handles, used sporadically at Miletos, are known. There are handle or body fragments of Samian or Milesian jars in some thirty-three pails; Milesian handles seem regularly slightly thicker than Samian.

³¹ Another foot, from room 31, high in the fill (60B/2:59; Df 0.087), is probably Samian.

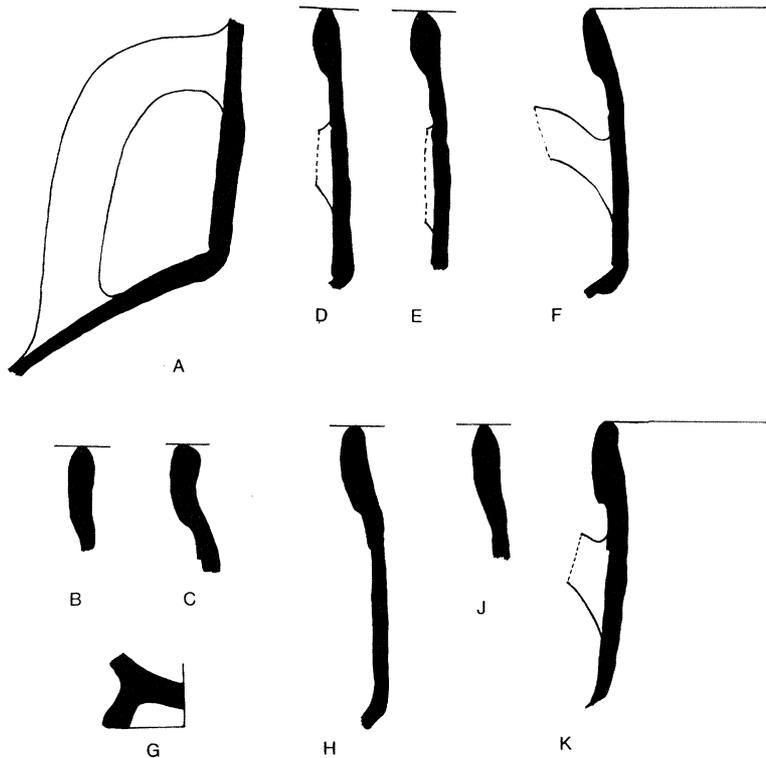


FIG. 10. Milesian amphoras. Scale 1:3

Overview: Room 30: **120**. Room 31: **121–124**, four additional lip or neck fragments and a probable foot (but see note 30 above, pp. 364–365). Room 37: **125, 126**, and one other lip fragment. Room 38: **127, 128**, and one other lip fragment. Room 40: one lip fragment. Probable handle and body fragments come from a similar range of areas; see above.

120 C8866.

Fig. 10:A, B

Room 30 (60B/2:64).

Pres. H 0.145; Hn *ca.* 0.09; handle 0.034 × 0.021 and 0.135 high. (Hl of nonjoining sherds 0.036.)

5YR 8/8, light gray brown; much mica, some of moderate size, and some white inclusions.

Four joining fragments of neck, shoulder, and handle (a lip fragment, made up of two, from 60B/2:60, may belong but does not join). Fingermark on inside of neck at handle join. There are slight traces of slip and paint on top of the handle and at the turn of the shoulder. The piece may once have been extensively decorated, although its typology fits well with assuredly plain jars.

121 C8300.

Fig. 10:D

Room 31 (60B/2:90).

Hn 0.077; Hl 0.027; Dl *ca.* 0.17; handle 0.042 × 0.018 at root.

2.5YR 5/6, light orange red in core, more gray over much of surface; much mica.

Four fragments of rim and neck, not all joining. Neck deeply grooved inside.

122 Uncatalogued.

Fig. 10:E

Room 31, “dump” on east side (60B/2:78).

Hn 0.10; Hl 0.025; Dl *ca.* 0.18; handle 0.043 × 0.025 at root.

10YR 7/4, pale gray brown but orange red in core; much small mica and moderate amounts of included matter, especially white.

Three joining fragments of rim and neck, with root of handle.

123 C8793. Fig. 10:C

Room 31, "dump" on east side (60B/2:79).
Hl 0.032; Dl *ca.* 0.16.

7.5YR 6/6, light buff brown, red brown in core; much mica, some of moderate size.

Three worn, joining fragments of lip.

124 C8150. Fig. 10:H, Pl. 79

Room 31 (64A/2:37 and 38).

Hn 0.057; Hl 0.033; Dl *ca.* 0.15.

5YR 6/6, rather pink, with pale brown core; very micaceous and much included matter, some of the white particles large.

Four joining fragments of rim, neck, and upper shoulder. Very similar to **127** but not the same jar.

125 C8222. Fig. 10:F

Room 37 (64A/2:54 and 56).

Hn 0.072; Hl 0.026; Dl 0.145; handles *ca.* 0.033 × 0.016.

5YR 7/8, beige gray, orange brown in core; very much mica and a few very large white inclusions.

Joining and nonjoining fragments of lip, neck, shoulder, and body. One body sherd has much thinner

wall in a narrow band around the body, as often on Milesian jars; the body in any case is normally only *ca.* 0.004 m. thick. The top of the neck is rather elaborately grooved.

126 C8849. Fig. 10:G

Room 37 (64A/2:42).

Pres. H 0.03; Df 0.069.

7.5YR 7/6, pink buff, darker purplish core; some mica and moderate amount of inclusions, some dark pieces being of large size.

Foot.

127 C8398. Fig. 10:K, Pl. 79

Room 38, lowest excavated levels (64A2/2:76 and 79).

Hn *ca.* 0.08; Hl 0.033; Dl 0.134–0.138; handle 0.04 × 0.016 at root.

5YR 7/6, light gray buff, much pinker in core; very much mica but few inclusions.

Five fragments of lip, neck, and handle.

128 C8846. Fig. 10:J

Room 38 (64A2/2:74).

Hl 0.038; Dl *ca.* 0.165.

10YR 7/3 (average), pale pink, with areas of buff and gray; darker gray core; very much mica and moderate amount of included matter, especially white.

Three joining fragments of lip, from handle area.

Related

The sections immediately above include some pieces that are not assuredly Samian or Milesian. There are others rather more remote:

129 C8237. Pl. 79

Room 37, fill (64A/2:47).

Pres. H 0.068.

7.5YR 6/4, gray beige; much small mica, few inclusions.

Two joining sherds from shoulder. Decorated with bands in dark, now worn paint: one band near base of neck, three close-set ones lower on shoulder; all bands 0.004 to 0.006 m. in width.

130 C8235 + 8236. Fig. 11:A, Pl. 80

Room 37, fill (64A/2:47 and 54).

Hl 0.018; Dl 0.175; handle *ca.* 0.038 × 0.025, *ca.* 0.13 high.

5YR 6/6, pale red brown; much mica, few inclusions.

Five joining fragments of lip and neck, and one non-joining with turn of shoulder. Handle set rather low on neck. Worn band of paint: at top and bottom of neck, down handle, and around body at level of handle join; bands *ca.* 0.01 m. thick.

131 C8286. Fig. 11:B, Pl. 80

Room 37 (64A/2:56).

Hn 0.03; Hl 0.02; Dl *ca.* 0.16; handle *ca.* 0.04 × 0.013 at root.

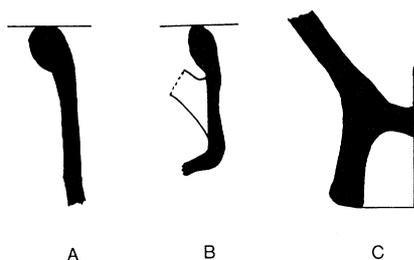


FIG. 11. East Greek amphoras. Scale 1:3

5YR 6/4, pinkish buff; much small mica and very many small black inclusions.

Fragment of lip and neck. A fairly small jar, with possible traces of decoration. The clay might allow a Samian origin.

132 C8343.

Room 37, fill (64A2/2:66).

Fig. 11:C

Two lip fragments from room 31 (60B/2:82) have Samian profile but contain very little mica and have red mudstone inclusions (Hl 0.025). A lip fragment from south of Q (65A:54) is akin to Samian in profile and fabric but has a height of only 0.019 m. Neck/shoulder fragments from rooms 31 and 37 (60B/2:77 and 64A/2:42 and 68) are akin to Milesian in fabric and have a red band at the base of the neck.

Small body fragments of micaceous ware, painted with broad stripes, may belong to Chian or “Klazomenian” amphoras or could be from amphoras or hydriai from other East Greek centers of production; the worn condition of some does not help. Some handles seem more specifically Klazomenian.³²

136 I46.

Pl. 80

Room 31, high in fill (64A/2:30).

0.043 × 0.019; pres. H *ca.* 0.11, and curvature at top suggests that total height was not substantially greater.

5YR 7/3, pale pink buff, with some mica and many inclusions, some white ones large.

Lower part of a handle. Traces of band down outside

Pres. H 0.21; Hf 0.039; Df 0.069. 5YR 6/6, light orange buff; moderate amounts of mica, tending to golden, and mainly dark inclusions.

Twelve joining or loose fragments of foot and lower wall.

133 I44.

Room 31, “dump” on east side (60B/2:79).
2.5YR 5/6.

Small fragment of wall, probably from a Milesian jar. Graffito.

134 I52.

Room 37 (64A/2:54).
5YR 7/6.

Small fragment of wall, probably from a Milesian jar. Part of a graffito preserved.

135 I59.

Room 37 (64A/2:47).
5YR 7/6.

Lower part of handle. Graffito. Probably Milesian.

of handle, another around its root, and a third around belly at level of join. Graffito cut up the outside of the handle. The lettering is not sufficiently diagnostic for a place of origin to be suggested, but the script could be Ionic. The fabric may be Klazomenian; **105** is close in fabric, and the two might possibly have the same origin and may both be later than the period of use of Building Q.

Handle fragments, from two or more handles, from room 37 may belong to the same general area (64A/2:60); one sherd has a band, 0.023 m. wide, down the handle and a horizontal band at its root, where there is also a shallow finger impression; the clay is

³² For Klazomenian amphoras, see Doğer 1986, pp. 461–467 (material of the late 7th century is not reported from the home town).

micaceous and coarse, light buff (7.5YR 7/6). The material from Kommos can contribute little to the typology of such East Greek banded jars.

CORINTHIAN

Caution is needed when trying to isolate fragments of Corinthian A amphoras (see note 7 above, p. 340). Similar coarse fabric, with little or no mica and many red grits, is used in various parts of the Mediterranean (although petrographic investigation would no doubt reveal significant differences). While a number of pots from Q may be of Corinthian A fabric, not all necessarily amphoras, only one fully diagnostic piece can be cited:

137 C8865.

Fig. 12:A

From south of Q (65A3/1:61).

Handle, nearly round, minimum D 0.041; H *ca.* 0.155.³³

7.5YR 7/6, pale orange buff; slight mica, many inclusions, some of them large.

Slightly depressed at top, to accommodate the lip.

There are fragments of wall and one of a foot from the same pail. A probable neck fragment also

comes from south of Q (65A/1:8), and from room 37 (64A/2:57) a foot fragment, which is 0.25 m. in diameter and has a slightly flaring wall preserved to a height of 0.109 m.; only red inclusions are visible in the clay. Another intriguing fragment of foot (Fig. 12:D) has similar clay with some mica and is from room 40 (62B/2:25); D 0.19; pres. H 0.052; while the clay appears Corinthian, the shape of container is uncertain.

CYPRIOI

Four fragments from the lower part of the handle of Cypriot loop-handled jars have been found.³⁴ They come from rooms 31, 37, and 38. Only two are well enough preserved to judge the turn of the handle; one turns to the left, **138** to the right:

138 C8847.

Pl. 80

Room 38 (64A/2:74).

Pres. H 0.085; pres. W 0.05.

7.5YR 7/6, pink buff, with pale cream slip; no mica but much, varied included matter.

Fragment of handle. The handle is scarcely preserved but clearly turned to the right. The back of the fragment is broken away.

PHOENICIAN

The following remarks were kindly submitted by Dr. Patricia Bikai, who made a brief study of some of the material in the short time available to her in 1989. Her remarks have been edited to conform to the format of this article.

Many body sherds in the material examined may come from Phoenician storage jars, also one handle (located after my visit); but the specifically Phoenician storage jar of the 7th century onward is difficult to differentiate from the common Mediterranean transport amphora of the era.³⁵

It is likely that by the 7th century this apparently Levantine type of amphora was being manufactured at a number of centers outside the Levant, certainly in North Africa and Spain.

³³ Part of the handle of a much larger jar has been found uphill in the sanctuary area.

³⁴ The Kommos fragments are clearly too meager to contribute to or be located within any typological sequence; for a few notes on the type, see Johnston 1982, pp. 35–37.

³⁵ Bikai 1987, no. 585.

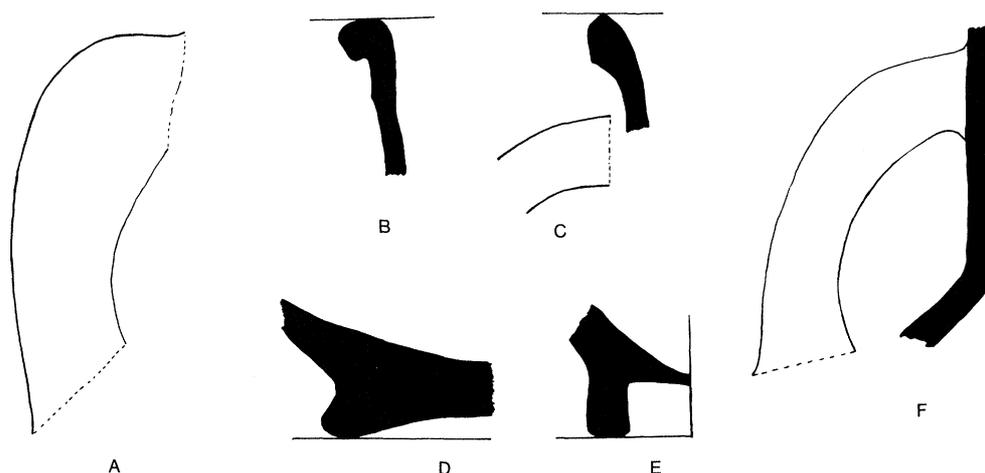


FIG. 12. Corinthian and "purple" amphoras. Scale 1:3

The presence of red ferrous inclusions is often an indicator of actual Levantine manufacture. Only one sherd (C8413, see below) with such inclusions was found. Not only is it from a very high level south of Q (64A2/1:81), it is identical to sherds found in levels earlier than Q.³⁶

The material identified consisted of storage-amphora sherds from room 37 (64A2/2:60, one lip plus shoulder fragment, one handle, and 64A2/2:70, one shoulder sherd), room 39 (62B/2:27, two body sherds), room 40 (62B/2:19, thirteen body sherds, and 62B/3:22, thirteen body sherds) and south of Q, C8413, lip and shoulder sherd with red inclusions, and a handle from 65A3/1:58 (H 0.085, 5YR 6/6, red brown with very many inclusions; eight small holes drilled through in various directions). Two additional pieces from south of Q are worth noting: a very small fragment from 64A/3:84 appears to be the lip of a small, red-slipped bowl similar to Bikai 1987, no. 500, a type known in the 7th century, and a fragment from 65A3/2:86 may be the lip of a jug similar to Bikai 1987, no. 178, a type that is most common from the late 9th to the early 8th century, therefore perhaps intrusive in its mainly 7th-century context.

In sum, while there are some sherds from Q that might possibly be from the Levant, the near absence of sherds with red ferrous inclusions suggests that they come from other sites under Phoenician influence (e.g., Carthage). In any case, the numbers of these are statistically insignificant. This may be of interest, as, when Q was built, Phoenician and Punic materials are quite common at other sites.

PURPLE WARE

Clay of a purplish hue, with a tendency to dark red brown, is very distinctive amid the material from Q. There seem to be two varieties, more and less micaceous; both fabrics are very coarse and crumbly, compared with others found in the building. Type I is the more

³⁶ See Bikai in *Kommos IV*, forthcoming.

friable, and most fragments are small and worn. The fragments appear in a number of pails, but the total of jars may be very limited. The possibility cannot be wholly excluded that one or both types were originally slipped and decorated.

Type I

Overview: Room 30, handle fragment. Room 31: **139**, small fragment of foot and handle fragment. Room 37: **140**, two handle fragments. South of Q: two handle fragments. Body sherds are found in at least twelve pails. Handle fragments are often pitifully worn, but the size seems to average 0.039×0.021 m.

<p>139 C8862. Fig. 12:E Room 31 (60B/2:83). Pres. H 0.086; Hf 0.026; Df <i>ca.</i> 0.11. 5YR 5/3 to 5/4, purplish brown with gray core; very much mica, some pieces large, and moderate, mainly dark, included matter. Three joining fragments of lower wall with half of foot.</p>	<p>140 C8392. Fig 12:B Room 37, west (64A/2:70). Hl 0.035; Dl <i>ca.</i> 0.16. 5YR 4/8, red tan, gray in core; very much mica, some of medium size, and moderate amounts of inclusions. Over twenty fragments of rim, neck, and body.</p>
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Type II

Overview: Room 31, **141** and **142**; room 37, lip fragment.

<p>141 C8863. Fig. 12:C Room 31, "dump" on east (60B/2:78). Hl 0.028; Dl <i>ca.</i> 0.18; handle 0.038×0.023. 5YR 5/6 to 6/6, purplish brown with gray core; a little mica and many inclusions, some large. Five fragments of lip, making up two nonjoining sections, a handle fragment, and four nonjoining neck fragments. Very angular lip.</p>	<p>Handle 0.038×0.027, H 0.125. 5YR 5/6 to 6/6, purplish brown with gray core; much small mica and many inclusions, mostly dark and large. Part of handle and fragment of neck with shoulder turn. There are two fingermarks, side-by-side, at the join with the shoulder.³⁷ Although this piece contains much (if small) mica, size and fabric seem to align it more with 141 than 140.</p>
<p>142 C8864. Fig. 12:F Room 31 (60B/2:90).</p>	

VARIOUS

It is hardly feasible to present a complete list of other fragments apparently from amphoras (lip, handle, or foot). The number of such pieces, however, is relatively few, compared with those jars already catalogued above. Here some details are given of a selected range of these pieces, which come from all parts of the building.

The sequence begins (**143**, **144**) with two pieces, of varying profile, which might be termed "oatmeal ware" after the distinctive pale, rather porous clay. Slight signs of decoration once more urge caution regarding their original appearance. Fragments of such a fabric present a range of profiles, although an undercut lip (cf. Fig. 13:C, 60B:77) is the most common.

³⁷ The presence of fingermarks on amphoras from Q is sporadic. Apart from this piece, see **120**, **146**, **156**, and the sherd mentioned above (p. 369) apropos of Klazomenian jars. There is a further handle from room 31 (60B/2:82) with the fingermark on the inside of the neck at the upper handle join (perhaps Chian).

Overview: Room 30: lip fragment, undercut. Room 31: several lip fragments, two with clear traces of slip and paint; handle and body fragments. Room 31: fragment with squarish lip, H 0.022. Room 37: **143**, **144**, and two lip fragments with undercut lip; one substantially more micaceous than the other relevant pieces.

143 C8856.

Fig. 13:A, Pl. 80

Room 37, fill (64A/2:54).

Hn 0.07; Hl 0.023; Dl *ca.* 0.15 but mouth not circular.

5YR 7/8, light pink, gray in core; a little mica and many inclusions, most of them dark and often of moderate size.

Three joining fragments of lip and neck, with handle scar. Possibly once decorated. The clay of this piece has a more pink color than that of most of the material listed immediately above.

144 C8309.

Fig. 13:B

Room 37, lower levels (64A/2:57).

Hl 0.04; Dl *ca.* 0.13.

5YR 7/4, buff with orange-tan core; a little mica and very many white inclusions.

Four joining rim fragments. Some scorch marks and possible traces of decoration.

145 C6840.

Fig. 13:D

Room 30 (52B/3:67).

Pres. H 0.125.

7.5YR 7/6, buff brown with gray core; much mica and included matter, especially white.

Lower part of an amphora.

146 I62.

Room 31, fill (60B/2:67).

Rather round and small, 0.029×0.022 ; H 0.12 +. 5YR 6/6, dark red brown with gray core; much small mica and many inclusions.

Most of a handle. No decoration preserved. Fingermark at base; above it, a lightly cut graffito of lambda shape, not fully preserved.

147 I67.

Room 31 (60B/2:77).

5YR 7/6.

Probably Chian. Fragment of shoulder. Part of a single graffito sign preserved.

148 C8223.

Fig. 13:E

Room 37 (64A/2:42).

Hl 0.018; Hn 0.075 +.

7.5YR 6/4, light brown, gray in core; some mica and very many inclusions.

Three nonjoining fragments of neck and lip with turn of shoulder. Traces of paint (black rather than red) on top of lip and on outside, where some decorative motif is scappily preserved. Perhaps East Greek; the fabric is coarser than most.

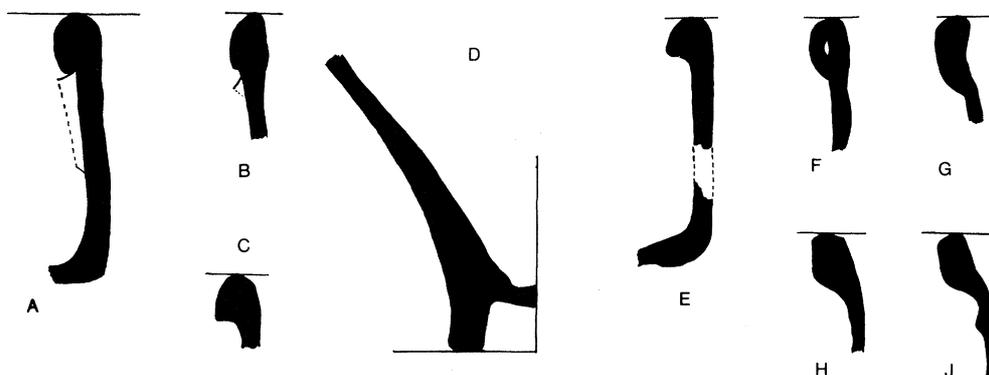


FIG. 13. Various amphoras. Scale 1:3

- 149** C8324. Pl. 80 10YR 5/4, gray brown; a little mica and very much included matter, especially white.
Room 37 (64A/2:60).
Hf 0.02; Df 0.108.
5YR 6/8, pale orange tan; little mica and many inclusions.
Neck and lip fragment, burnt. Folded, hollow lip and unusual coarse fabric.
- Foot and many body fragments. Possible traces of decoration.
- 154** C8404. Fig. 13:G
From south of Q (65A7/1:98).
Pres. H 0.044; Hl 0.033.
7.5YR 7/6, buff to pink, with complex core, red to gray; much mica and good amounts of varied inclusions.
Lip fragment. "Ghost" on lip suggests that the top and outside were once painted.
- 150** Uncatalogued. Fig. 13:H
Room 37 (61A/2:60).
Pres. H 0.06; Dl *ca.* 0.18.
2.5YR 7/4 to 7/6, dull gray brown, lighter buff in core (perhaps burnt); highly micaceous with some white inclusions.
Lip fragment. Very close to purple ware, type I; burning may account for the different color.
- 151** I65.
Room 37 (64A/2:56).
0.039 × 0.021.
Closest to 5YR 6/6.
Fragment of handle. Two horizontal graffito lines, with part of a third, preserved on outer face. Uncertain origin.
- 152** I66.
Room 38, lower levels (64A/2:78).
0.037 × 0.016.
5YR 7/6.
Fragment of handle. Coarse ware, worn. Graffito on outside: X.
- 153** C8745. Fig. 13:F
Room 40 (62B/3:21).
Pres. H 0.055; Hl 0.024; Dl *ca.* 0.12.
- 155** C8405. Fig. 13:J
From south of Q (65A7/1:98).
Pres. H 0.064; Hl 0.025; Dl *ca.* 0.17.
2.5YR 6/8, orange brown with much small mica and moderate included matter, some of the red pieces large.
Fragment of lip and neck, not surely from an amphora. Completely painted, red brown, as far as preserved, except for reserved inside.
- 156** C8922. Pl. 80
From south of Q (65A3/1:61).
0.048 × 0.030.
2.5YR 5/4, purplish brown; highly micaceous with many inclusions.
Lower part of a handle with small area of shoulder. A large ridge runs down the outside. The handle was probably angled well in towards the neck. An unusual piece included here to solicit parallels; from the stratigraphy not necessarily of the 7th century.

CHRONOLOGY

There is little in the evidence to point to a date other than the end of the 7th century for the terminal date of the use of Building Q. It is the East Greek pottery that provides the strongest evidence (the slightly aberrant rosette bowl, **59**, is a problem vase), but the type of SOS amphora found is fully in keeping with this date. The few Corinthian sherds also point in the same direction.

It is not easy to judge the length of life of the building. Material from the lowest levels can hardly be distinguished from that in the rubble fill, and it is legitimate to posit a short life for the structure, perhaps no more than a generation, if that.³⁸

³⁸ I have argued that **78**, seemingly earlier, is not necessarily associated with Q. **54** comes, in part, from the lowest levels of Q and would not comfortably be dated before 625–620, while **31**, also from a low level, is best taken as a Cretan copy of Early Corinthian work and so is to be placed closer to the end of the century.

PURPOSE

The architecture of the building is relevant to its interpretation, but as the building is unique in the record that we have, some caution is required. Nothing in it points to its use as a sacred structure. On any interpretation, the odd “scree” of material outside room 30, originally taken as rubbish dumped outside, remains difficult.

Nonceramic finds are of little help. There was a large dump of murex shells in room 38, and stains on some sherds show that a few pots were used for holding purple dye. This use was before the pots were broken, unlike most of the burning that is found from time to time, clearly on sherds already broken. Patches of burnt surfaces were encountered at various points and levels in the building. A few, varied metal objects (fragments of knives, rod, fishhook) are unhelpful, as are a few, scattered spindle whorls and loomweights. They indicate but cannot prove some artisanal activity.

As noted above, any area of Q that yielded a reasonable amount of pottery contained much the same mix of material; pockets of differentiated use are not visible in the archaeological record. Also, many pots are represented by only a small, even minimal percentage of the original profile. It may be fruitless to seek a full explanation for this scatter of material and the loss of substantial parts of individual jars, but one might at least envisage a short period of heavy use, without any concern to tidy up odd fragments of broken pots; an eventual abandonment or destruction left a small amount of material still intact in the building, dispensable for the needs of the remaining inhabitants or visitors.

The building contained much pottery that could have been used in the cult up the hill, especially the cups, hydriai, and jugs, whether local or imported. Yet there are very few kraters and no terracotta figurines. There are a few examples of “table” amphoras, although it is the transport jars that impress by their overwhelming presence, even if they are numerically fewer than the black-painted cups. Such jars were used in cult activity, as finds clearly show, but the numbers of them in Q seem far beyond the needs of cult. Lack of purely cult paraphernalia and hints of industrial activity suggest that Q was at least a multipurpose building, possibly the china cupboard of the cult, but also much more. The thorough mix of material throughout the building certainly does not support any notion of one part of the structure being dedicated to any cult use. The near lack of amphora feet in room 40 perhaps demonstrates that this room was not a major storage area and so would support the idea that it served as an entrance porch.

At present we have no good idea of the contents of the amphoras. Some are generally considered to be oil jars, Attic SOS and Corinthian A, while others are likely to have contained wine (Chian, perhaps Lesbian), and some are the object of debate (Samian) or no debate as yet (Cypriot).³⁹ Analytical tests or diagnostic graffiti are needed to take the matter forward.

The range of amphora types found at Kommos is much the same as that at a number of other sites, Greek and non-Greek. Thera, Rhodes, and Egypt present a similar pattern, as does Kamarina in its early years.⁴⁰ There are, however, some exceptions; to the best of my

³⁹ See Johnston 1990b, p. 61, for a brief review, where the probable role of oil is stressed.

⁴⁰ For Egypt, see in the latest instance Oren 1984. From Rhodes there are SOS amphoras (see Johnston and Jones 1978, p. 113) and Samian and Cypriot jars (unpublished, in Rhodes and the British Museum). From Rhodes are various banded amphoras and jars of unidentified types (noted in *Clara Rhodos* III, pl. IV and

knowledge those other sites have not yielded Black-painted A and B wares (whether or not they are precursors of Laconian⁴¹) nor the varieties of "Purple ware".

Just as the building is unique, so, too, is the find of a cache of Archaic transport amphoras on Crete. Is this the result of lack of suitable excavation, or does it reflect a historical situation that would make Kommos of considerable significance? Less than a handful of similar sherds is known to me from Cretan sites.⁴² Knossos has yielded a reasonable amount of 7th-century material, without more than a sprinkle of such imports becoming known. Kommos does begin to look like something special.

Already noted is the fact that jars of similar type, some clearly earlier than the date of Q, have been found in the sanctuary and its dumps. Surface finds from a site immediately southeast of the excavated area include an SOS sherd and fragments of less diagnostic imported jars.⁴³ There was, thus, local use of such imports. I assume (perhaps wrongly) that they were brought to Kommos full of their original contents, from their place of manufacture, although possibly by indirect routes. The question naturally arises why products such as wine and oil were brought to the Mesara from various parts of the Greek world at a period when long-distance trade in such commodities had been only recently established.⁴⁴ The answer (or answers) cannot be provided without a deeper understanding of the economy and society of the area during this period. It may perhaps be that they were luxury products, traded and bought as such, demonstrating an elite's search for prestige.

A further consideration, however, may be of relevance. Cyrenaica began to be settled by Greek colonists not long before Building Q was put up, and Cretans were involved in the process. Herodotos (4.151) describes the Therans' trawl of Crete for knowledge of the coast of Cyrenaica; they eventually got it from a purple-fisher from Itanos, a long way from Kommos. Two sites, Cyrene and Tocra, have yielded respectable amounts of Cretan pottery, although the stratigraphic evidence places that material in the generation after the demise of the whole site of Kommos. A certain amount of imported material from the same two sites echoes the East Greek and amphora finds at Kommos, and this does seem contemporary.

Clara Rhodos IV, pl. VIII), as well as SOS amphoras (see Johnston and Jones 1978, *loc. cit.*) and Samian and Cypriot jars (*Clara Rhodos* IV, pl. VIII and in the British Museum [unpublished]); unfortunately, little appears to have survived from the Italian excavations. Thera has also produced SOS amphoras (Johnston and Jones 1978, *loc. cit.*), as well as Klazomenian (*Thera* II, p. 62, Abb. 214), Chian (p. 63, Abb. 218), Milesian (p. 62, Abb. 215), and Samian (unpublished) material, not all closely datable. Kamarina, Pelagatti 1982, pp. 719–723.

⁴¹ It is possible that *Tocra* I, no. 1423, p. 139 may be related. Dr. John Hayes kindly tells me that it is not glazed inside and has no obvious mica. He would relate it to Samian fabric, although the SOS amphora "of similar form" from Thera which he cites seems to me, from autopsy, to be a regular Attic piece of ca. 600; the foot is rather more (although not very) flaring than those of "Laconian" jars.

⁴² I have not seen the amphora fragments from Knossos reported by Coldstream (Coldstream and Sackett 1978, nos. 54, 55, p. 58); from the profiles they appear Milesian.

⁴³ Site 66 in the Kommos survey.

⁴⁴ Producing centers not represented seem rare: perhaps Phoenicia, certainly Etruria and Campania. SOS and Corinthian jars were circulating fairly widely by the mid-7th century, but it is only afterwards that many other types appear to be extensively or comparatively extensively traded. The fairly well published and discussed excavations in the Athenian Agora may have created the picture of an upsurge in amphora trade in the later 6th century, but it is clear from a range of other sites (many mentioned incidentally above), that the process commenced earlier.

The colonies needed some provisioning from outside until, *inter alia*, their vines and olives were established.⁴⁵

A trading post in southern Crete would fit into such a system of provisioning the colonies, even if it was not a necessary part of it; East Greek pottery could have reached Cyrenaica from a point further east. Corinthian pottery is frequent there but rarer at Kommos, suggesting that little was brought along the southern coast below the White Mountains.⁴⁶ One might be tempted to see the decline of Kommos connected with the full rooting of the Cyrenaican colonies; there may be some substance to this, but we should not overlook the general Cretan demise in the early 6th century. It also remains to be seen from where the Cretan pottery at Tocra and Cyrene was obtained.

The origin of the traders is difficult to discern from the few laconic (one Laconian?) graffiti. Some of them may be Cretan, but none must be. In any case, it is not readily clear at what stage in the life of any pot such graffiti were cut. The dipinto on **59** is slightly more informative, although its date is uncertain; it does have close relations in Tocra and possibly Histria. I strongly suspect that such East Greek pottery was placed on East Greek boats, although proof is lacking.⁴⁷

One further question is what happened to this trade when Kommos fell into decline? It is clear that Cyrenaica continued to receive East Greek (let alone Cretan) goods and that movement of such goods increased throughout the Mediterranean. Yet there is, to date, no evidence that any Cretan emporion was involved in this trade. Was the route along the south coast of Crete used at all after *ca.* 600? Did traffic to Cyrenaica completely by-pass Kommos? Certainly the evidence of imports into the Mesara is very slim.⁴⁸ Also, the areas that may have been more closely involved in a northern route (Rhodes, Thera, and even Knossos) show varying degrees of relative prosperity in the 6th century.⁴⁹

Such matters have been treated by others; but the Cretan perspective has not generally been included in such treatments. If the negative picture of 6th-century Crete remains after further sites on the island have been investigated and published, we will have to assume Cretan isolation from the new “international” trading circuit; I suspect, however, that it will be no easier than it is now to explain that isolation.

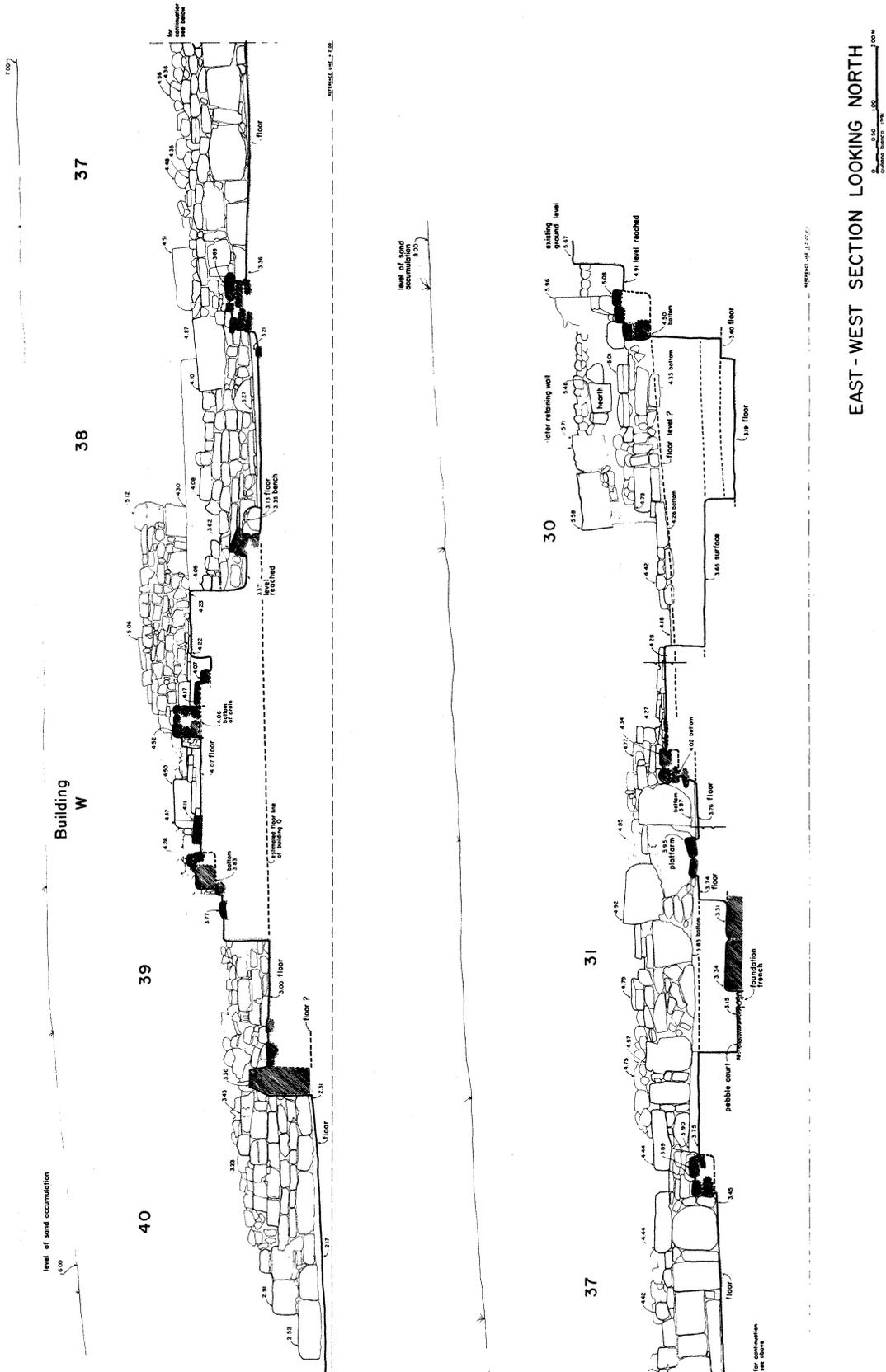
⁴⁵ See notes 11 and 39 above, pp. 343 and 375 respectively; for amphoras from Tocra, see *Tocra I*, pp. 137–139. An SOS amphora from the harbor at Ptolemais is claimed to be of pre-650 date by Fabricotti (1980), but the profile indicates a date later in the century and so not of the pre-colonial period.

⁴⁶ Although Corinthian ware is, of course, common at Tocra and elsewhere in Cyrenaica and appears in good quantities at Arkades.

⁴⁷ Csapo (1991) notes Central Greek characteristics in the graffiti on some cups of this period from the sanctuary area, a surprising interpretation, but one which receives some confirmation in a further find of the 1991 season (Csapo 1993).

⁴⁸ A dinos from the workshop of Sophilos was found at Phaistos (Johannowsky 1957, pp. 45–47). For further considerations on 6th-century Crete, see La Rosa 1978, pp. 146–148. It is also worth reiterating that no Cretan material has surely been found in the earliest, 7th-century phase of the colonies of Cyrenaica. Further thoughts on connections between Crete and Cyrenaica are presented by Schaus (*Cyrene II*, pp. 97–98).

⁴⁹ For 6th-century material from Knossos, see Boardman 1962 and Coldstream 1973, pp. 45–63.



APPENDIX

THE DISTRIBUTION OF THE POTTERY

The list below gives the location of findspots of individual pieces with respect to assured or assumed floors within each room (cf. Figs. 1, 15).

ROOM 40. All catalogued material is on or above the lower floor at +2.38 m.: **2, 3, 11, 19, 39, 108, 153.**

ROOM 39. Almost entirely unexcavated.

ROOM 38. Above upper floor at +3.30: **30, 116, 117, 118, 128, 138.**

Above lower floor at +3.22: **20, 24, 31, 87, 152.** Some sherds of **127** are from this level, others from a pottery concentration in the floor at the southeast corner of the room.

ROOM 37. Above upper floor at +3.65: **13, 26, 27, 29, 50, 51, 53, 84, 105, 106, 112, 113, 126, 129, 132, 134, 135, 143, 148.**

Above lower floor at +3.33: **12, 14, 21, 23, 36, 44, 48, 62, 63, 64, 66, 67, 70, 75, 76, 77, 82, 83, 85, 86, 89, 90, 97, 98, 100, 101, 102, 107, 115, 131, 140, 144, 149, 150, 151.**

Below lower floor: **91** (and see on **21**). In the middle of the room the upper floor was extremely damaged, and the material from pail 54 should be regarded as mixed; it contained sherds that joined with others from above (**74, 130**) and below (**14, 69, 125**), as well as **52** and **125**. For the scattered findspots of **54**, see the catalogue and note 19 above, p. 352.

ROOM 31. Above upper floor at +3.87 to 3.62: **5, 10, 16, 17, 18, 25, 28, 33, 35, 37, 38, 40, 43, 45, 46, 47, 49, 56, 59, 61, 73, 81a, 96, 109, 110, 122, 123, 124, 133, 136, 141, 146, 147.**

Below floor: **1, 42, 55, 58, 60, 65, 68, 81, 88, 93, 94, 95, 99, 121, 139, 142.** Pail 90 is included in this section (see note 8 above, p. 342).

ROOM 30. Above floor at +4.39: **4, 22, 41, 71, 92, 104, 145.**

At or below primary floor: **32.**

South of Q: **78, 79, 80, 119, 137, 154, 155.**

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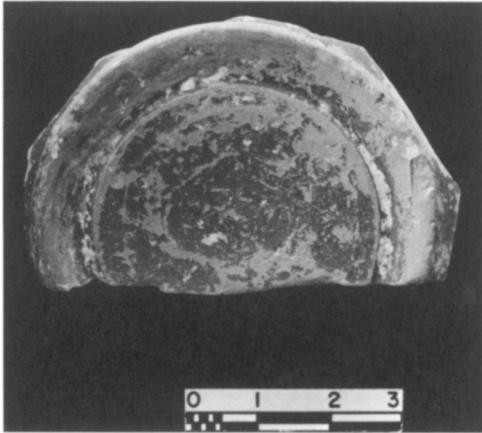
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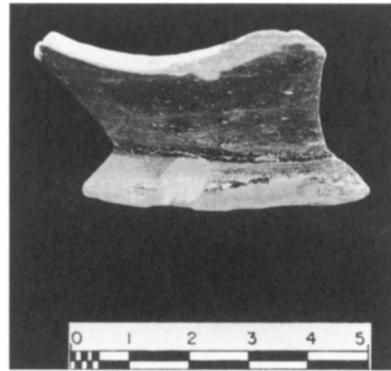
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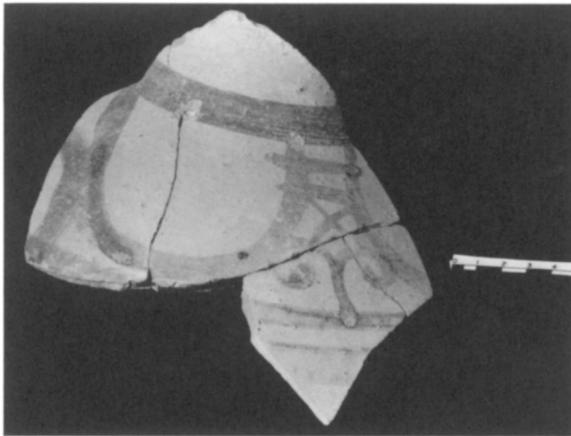
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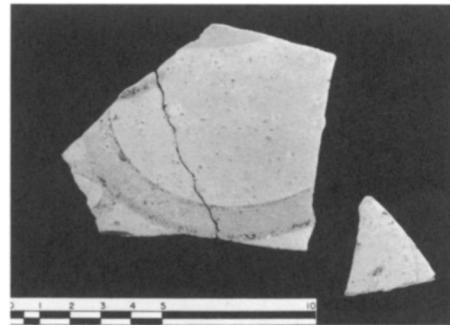
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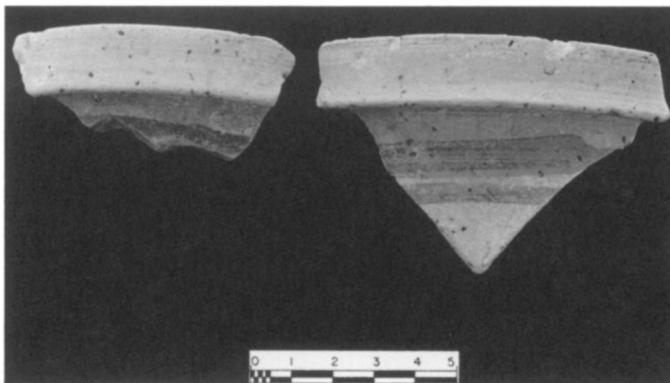
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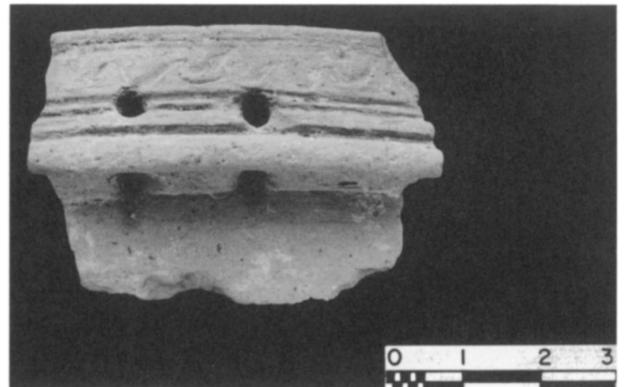
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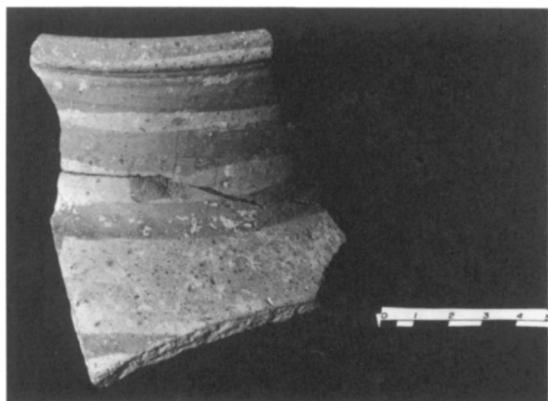
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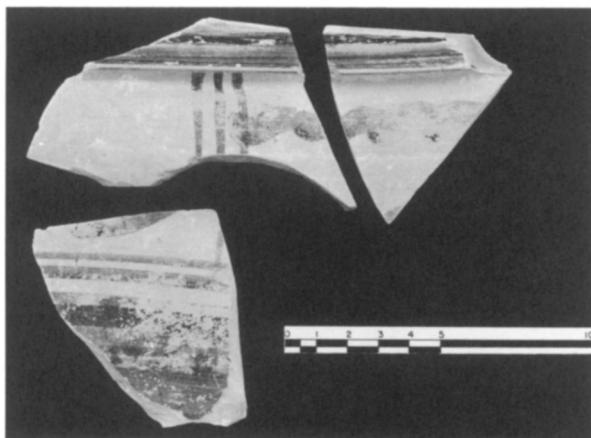
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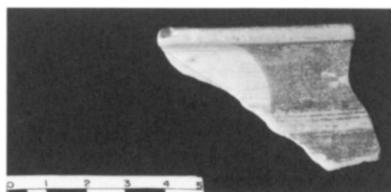
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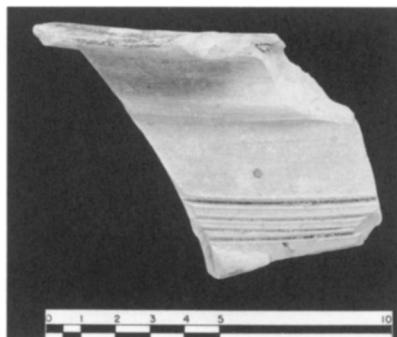
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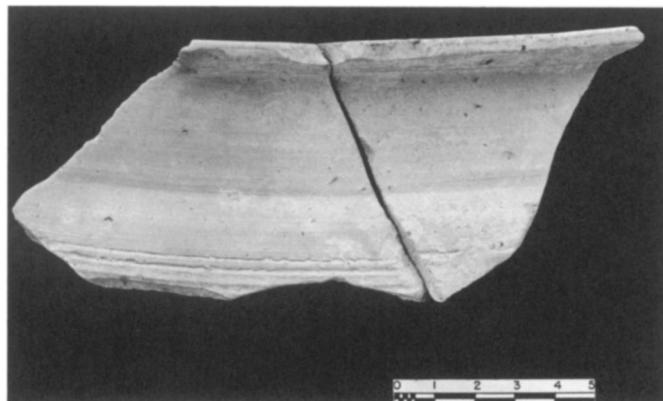
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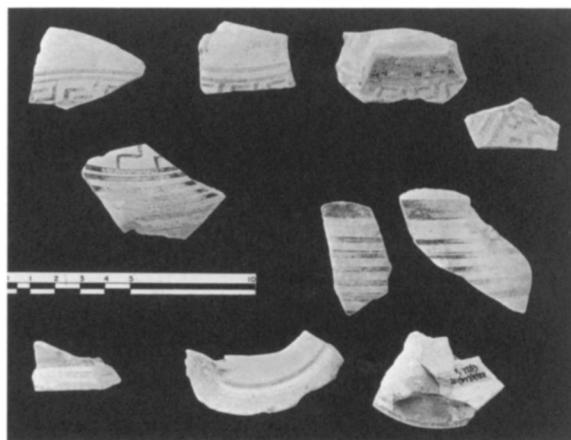
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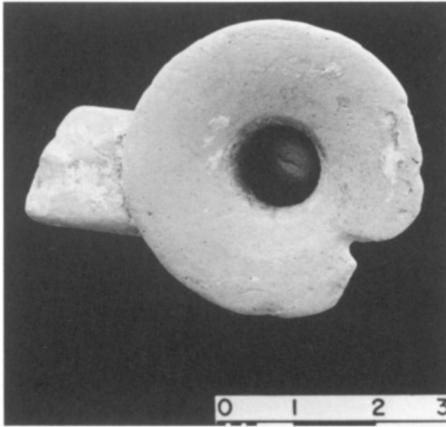


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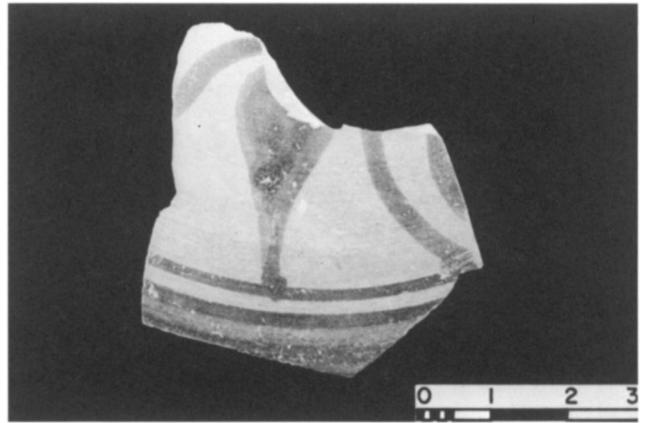


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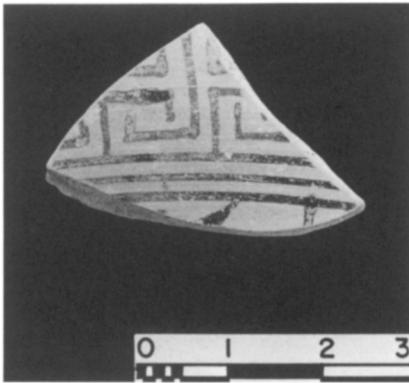
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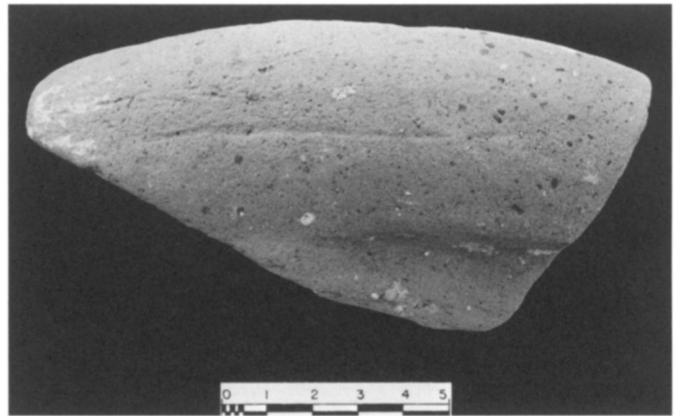
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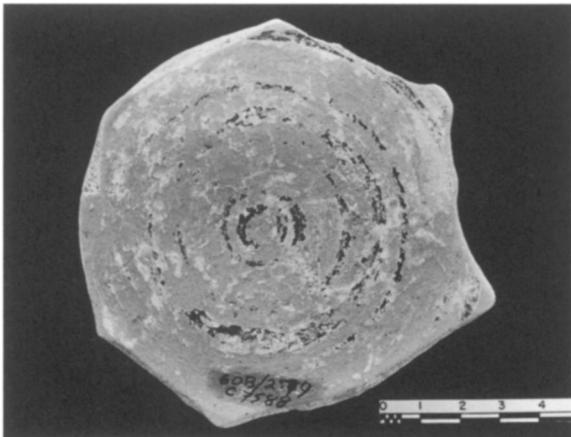
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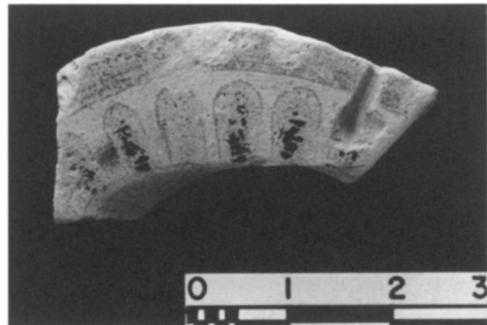
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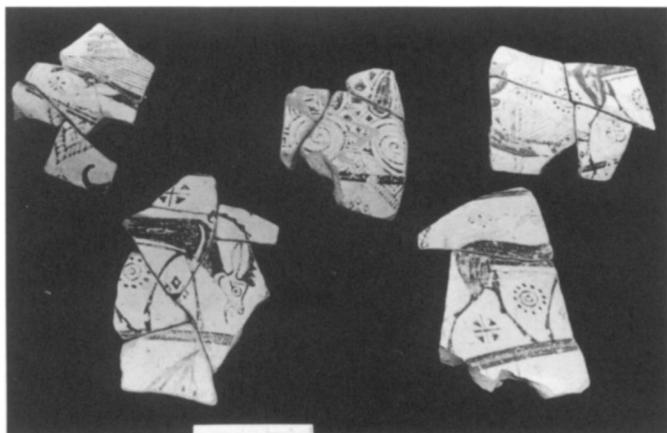
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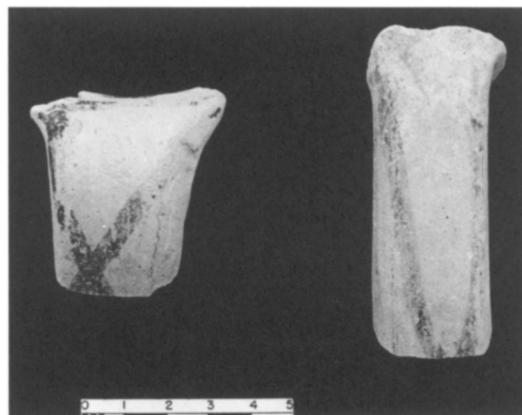
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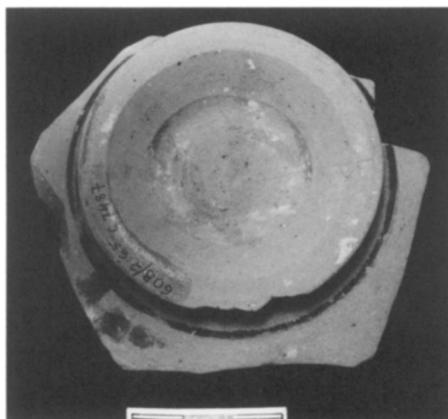
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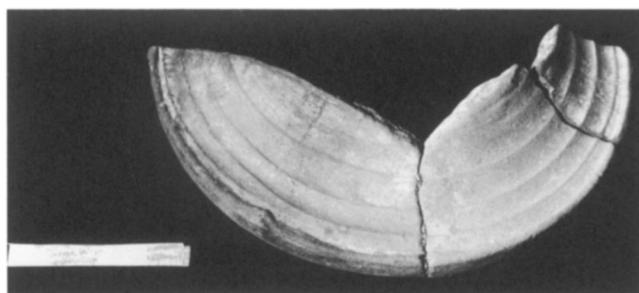
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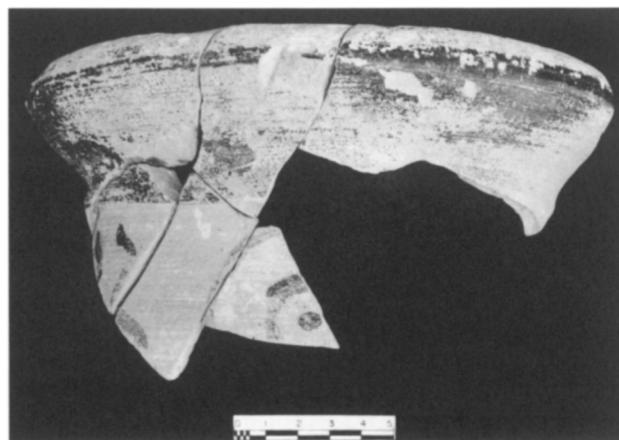
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59 (part)



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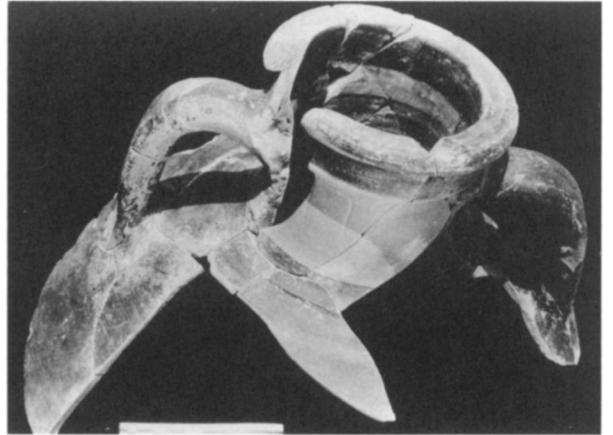
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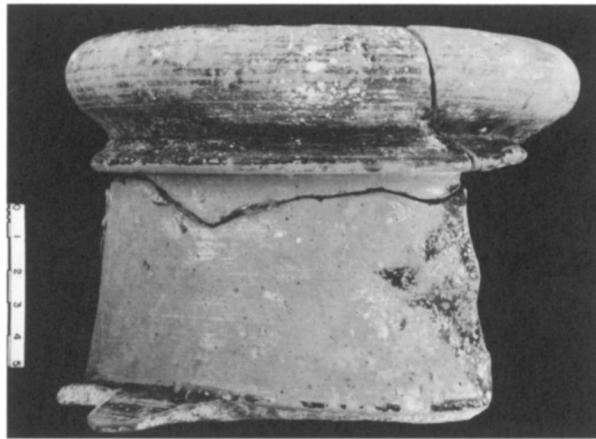
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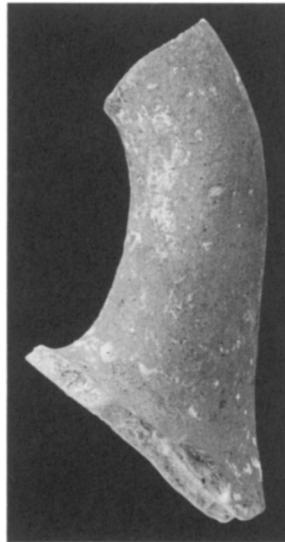
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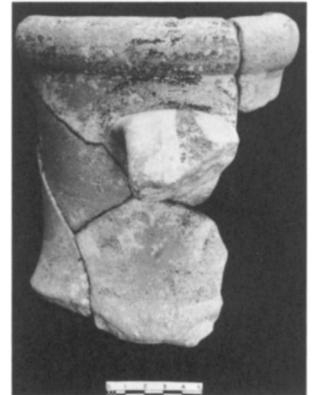
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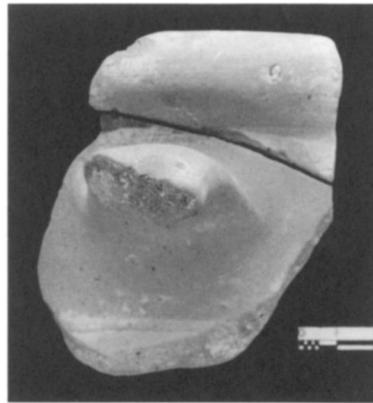
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108 (part)



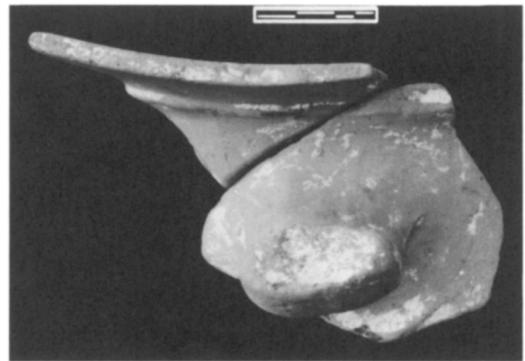
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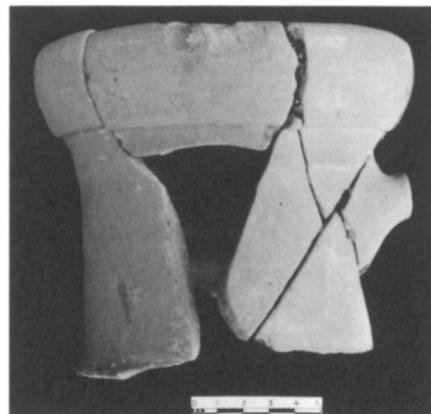
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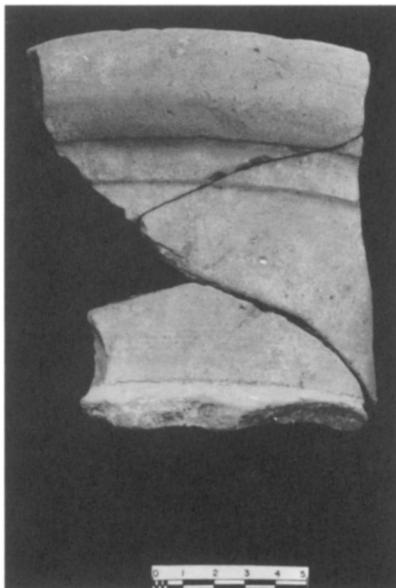
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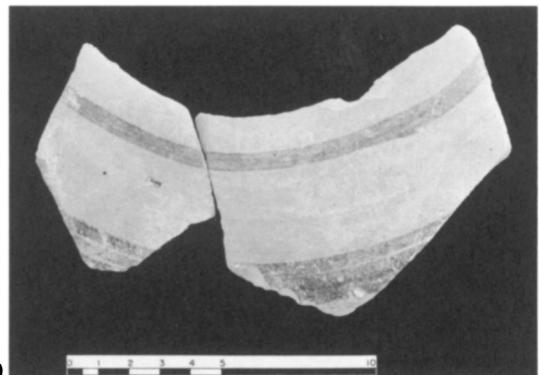
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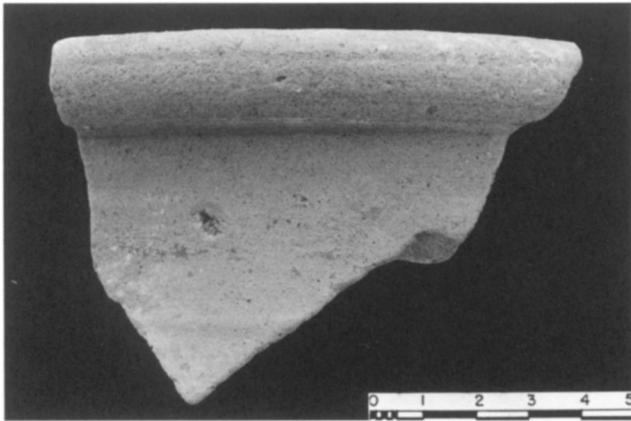


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PLATE 80



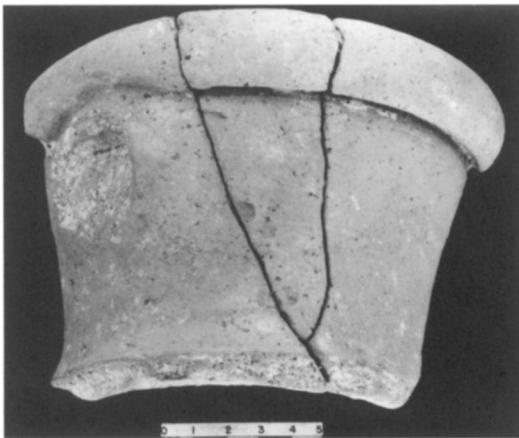
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131



138



143



136 (top at right)



149



156