

A DEPOSIT OF LATE HELLADIC IIIA2 POTTERY FROM TSOUNGIZA

ABSTRACT

Although Arne Furumark distinguished between early and late phases of Late Helladic IIIA2, few deposits from the former have ever been published. Presented here is a chronologically homogeneous settlement deposit of more than 10,000 sherds from Tsoungiza in the northeast Peloponnese, some from vessels probably employed in feasting. LH IIIA2 (early) painted ceramics exhibit strong connections to the preceding LH IIIA1 period, both in the large proportion of solidly painted vessels and in several common motifs, but new shapes such as the stemmed bowl and some new motifs allow a clear chronological division to be made between LH IIIA2 (early) and the contiguous periods.

The 1985 and 1986 excavation seasons at Tsoungiza in the northeast Peloponnese saw the recovery of a large deposit of stratified Late Helladic (LH) IIIA pottery in excavation unit 9 (EU 9), along the eastern periphery of the investigated area (Fig. 1).¹ The ceramics appear to date mostly from LH IIIA2 (early), a period from which few domestic deposits have been discovered. The pottery presented here was sealed under levels dating to LH IIIB and LH IIIA2 (late), and no evidence of later disturbance or contamination was noted. Notable among other finds was part of a large female terracotta figurine, as well as fragments of two rare “Breadmaker” figurines.

1. The Tsoungiza excavations, a part of the Nemea Valley Archaeological Project (NVAP), were sponsored by Bryn Mawr College under the auspices of the American School of Classical Studies at Athens and the Greek Ministry of Culture and Sciences. Funding for the project was provided by the National Endowment for the Humanities, the Institute for Aegean Prehistory (1984–1987), the National Geographic Society, and private donors. I am very grateful to James Wright for allowing me to publish this material, and

I appreciate all his help over the years. I thank NVAP’s conservators, Helen Alden, Alexandra Trone, and John Maseman; and I am especially grateful to Julia Pfaff, who drew and inked many of the illustrations. Jeremy Rutter immediately recognized the importance of this deposit and did the initial write-ups. I have also benefited from discussions with Salvatore Vitale, Bartłomiej Lis, and Stepan Rückl. I thank the excavators of the trench, Kevin Glowacki, John Marszal, Yvonne Lindau, and Aphrodite Papadopoulou, for

their careful notes and diagrams. I also thank Mary Dabney, Paul Halstead, Penelope Mountjoy, and Stephen Miller for their advice and encouragement. The Panayiotis Schoinochoritis family of Ancient Nemea generously opened their house to me for lengthy stays during my research.

An online appendix provides a detailed catalogue of the LH IIIA2 pottery and figurines illustrated in this article: see <http://dx.doi.org/10.2972/hesperia.80.2.0171.app>.

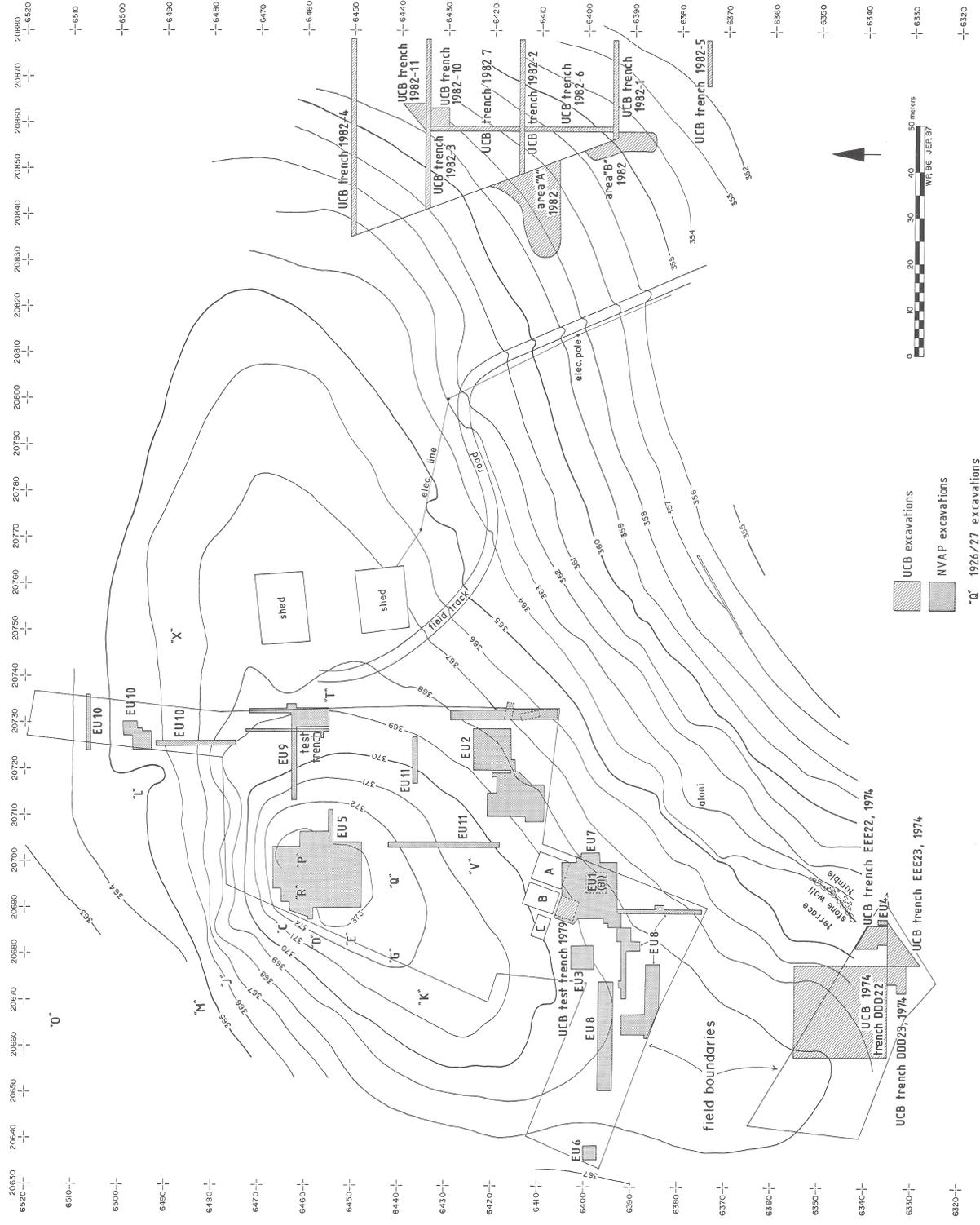


Figure 1 (*opposite*). Tsoungiza, site plan. W. Payne and J. E. Pfaff

In this article I discuss the pottery from this deposit from stratigraphic, typological, and chronological perspectives, in the hope that publication of the complete deposit will allow readers to evaluate more fully an earlier suggestion that the LH IIIA2 (early) material was connected with fairly large-scale feasting events on the site.² Detailed treatment is further warranted not only because of the scarcity of deposits of comparable date,³ but also because the Tsoungiza material shows that some of the motifs commonly associated with LH IIIA2, such as the whorlshell, octopus, and flower, are either absent or barely represented in the earlier part of the period. Most of the decoration in this deposit reveals instead a very strong continuity with LH IIIA1.

EXCAVATION CONTEXT AND STRATIGRAPHY

Excavation unit 9 (Fig. 2) was investigated by NVAP over two seasons, although in 1983, prior to the start of NVAP, James Wright had excavated a shallow trial trench slightly to the west of E20729 to determine whether a trench excavated by Harland in 1926 (“Area T”) was in the vicinity. Subsequent work with Harland’s records showed that Area T was located somewhat east of the property that NVAP investigated. During the 1985 season, a 4 × 2 m trench running from E20729 to E20731 and N6457 to N6461 was initially laid out; this was subsequently expanded by the end of the season to cover an area running from E20729 to E20733 and N6455 to N6462. A narrow, 1-m-wide trial trench running 9 m to the north (E20732–20733/N6463–6472) was completed the same season. As indicated by the plan, substantial remains of structures were encountered during the initial excavation of the trench. The architecture visible in the plan dates to LH IIIB and will be published by Mary Dabney, along with associated finds.

Of relevance for this study was a sondage in the two square-meter units (SMUs) E20731–20732/N6459; the material was removed in three stratigraphic units (SUs 1535, 1536, 1540), shown in the schematic sectional drawing (Fig. 3) along E20733.⁴ Although no distinct color change was observed, the excavators noted that the soil beneath SU 1532, a floor of LH IIIB date, was much softer and siltier than the matrix encountered in the strata above. Two nearly complete alabastra (41 and 43) were recovered from this sondage, as well as other fairly large sherds exhibiting substantially less wear than seen in the levels above. The ceramics appeared to date uniformly to LH IIIA2, with relatively little earlier material and no evidence of later sherds. Soil augering demonstrated that cultural deposits continued for at least another 30 cm beneath the bottom of SU 1540, and so the area was designated for further investigation during the following season. The narrow trial trench to the north was excavated to bedrock over much of its length; the material recovered from it is not relevant to the deposit discussed here, with the exception of a stratigraphic unit from the southernmost SMU of the trial trench. In this SMU, E20732/N6462, at a level underneath the lowest courses of both walls 8 and 9, the excavators reported a mixture of larger cobbles and more pottery than in the SMUs farther to the north; they also believed that the stratum dipped to the south. Pottery from

2. Dabney, Halstead, and Thomas 2004.

3. Although it is clear that the full publication of past and current excavations at the Petsas House in Mycenae will be crucial for an understanding of the whole LH IIIA period in the Argolid sequence, the large stock of vessels found there dates to the later part of LH IIIA2. See Papadimitriou and Petsas 1950 and 1951 for earlier excavations, and French et al. 2003, pp. 47–48, for a summary account. Shelton (2006, 2007, and 2009) has provided annual reports on more recent work.

4. In the Tsoungiza recording system, SMUs are designated by the coordinates of their southwest corners. See Wright et al. 1990, pp. 621–623, for a description of the recovery and recording system employed in the Tsoungiza excavations.

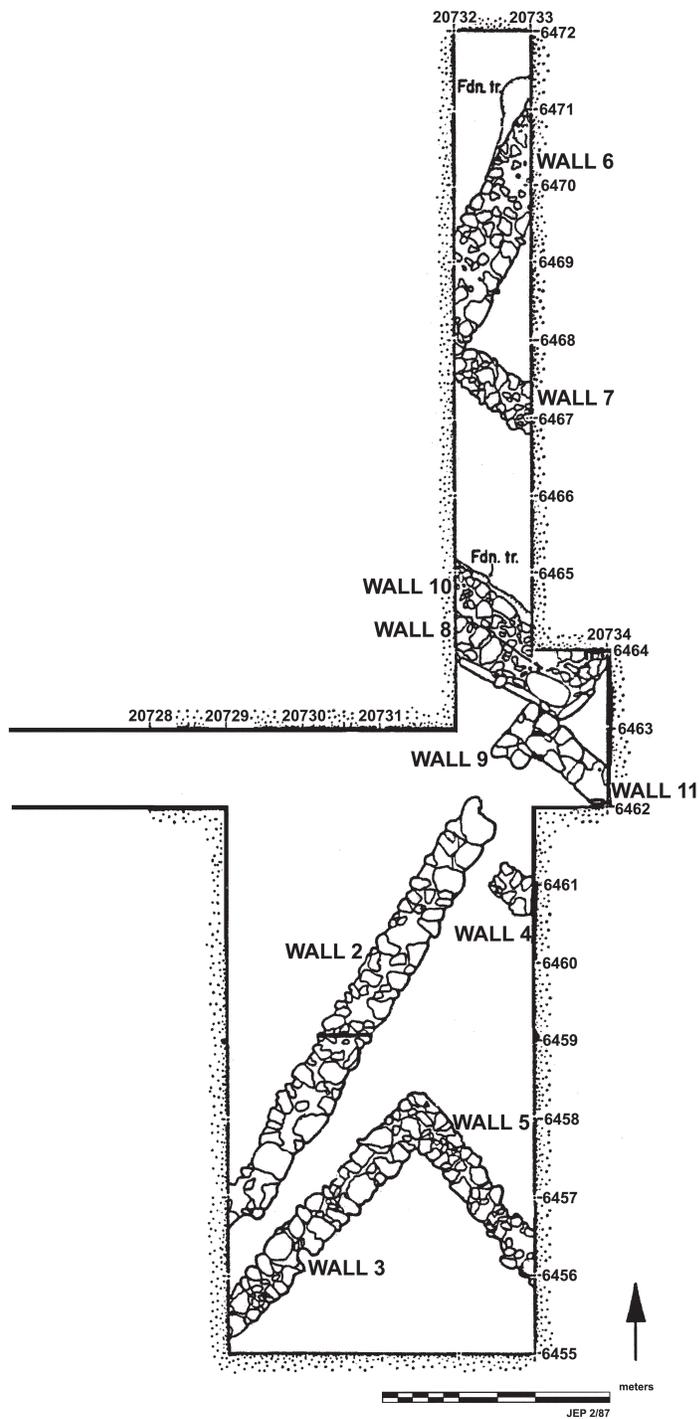


Figure 2. State plan of EU 9. J. E. Pfaff

SU 1611 appeared to be of comparable date to that seen in SUs 1535, 1536, and 1540, but was in general considerably more worn.

During the first part of the 1986 excavation season, excavation focused on the three SMUs E20731/N6459–6462. The goal was to ascertain the level of the bedrock and whether the deposit of LH IIIA material continued beneath SU 1540, as well as to investigate the stratum of cobbles and sherds extending to the south of the area in which walls 8 and 9 had been uncovered. After removal of parts of walls 2 and 4 and the levels immediately

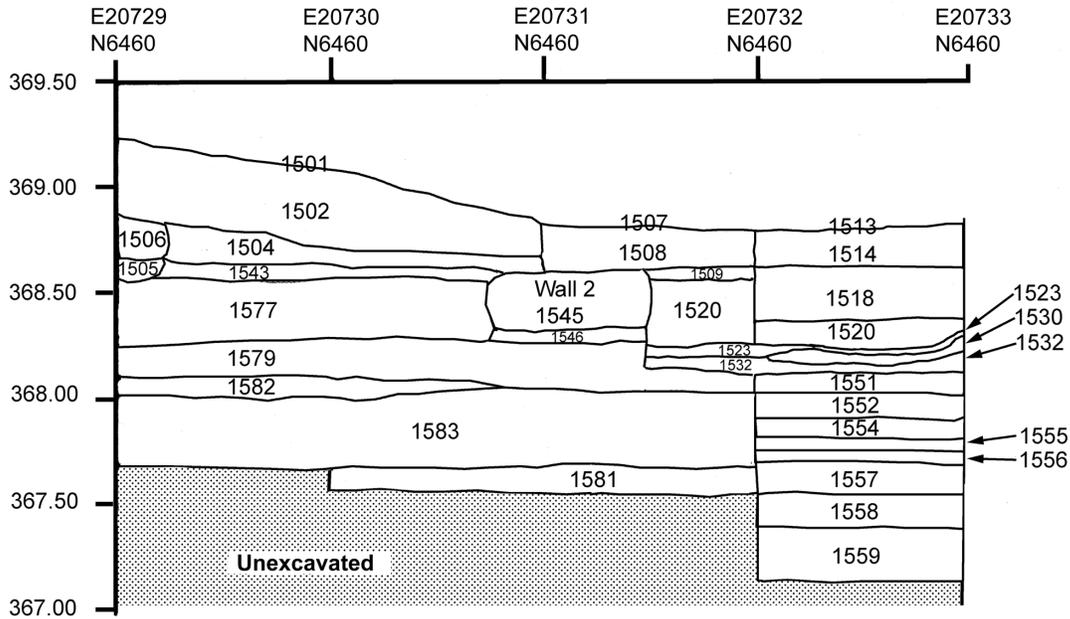


Figure 4. Section along N6460, EU 9. M. K. Dabney and P. M. Thomas

These were excavated in the trial trench extending to the west in squares E20726–20732/N6462. In terms of level, SU 1576 corresponds to the lower part of SU 1577 and the upper part of SU 1579; SU 1578 corresponds roughly to SU 1579.

At the bottom of SU 1579, the excavators uncovered a patchy surface of cobbles that they identified as a floor. Since no walls or other features could be associated with it, it was suspected that the “floor” might simply be a fortuitous arrangement of cobbles in an otherwise featureless stratum, but subsequent analysis suggests that it might in fact be a real surface. There is no hint of LH IIIB pottery underneath this surface, and the sherds beneath it are in general larger and much less worn than those seen in SU 1579. The absolute elevation (368.12 masl) is very nearly the same as the top of SUs 1535 (368.16 masl) and 1551 (ca. 368.15 masl), which are the uppermost strata in which the LH IIIA2 deposit was detected in the area previously excavated to the east.

The cobbled area identified as a floor was removed as SU 1582; a single join was noted between the pottery from it and SU 1579 above (in the southwesternmost SMU, E20729/N6459). Excavation then proceeded to bedrock. To be considered with these strata are two SMUs of SU 1580 (E20730–20731/N6462), which lay underneath SU 1578 in the trial trench along the north edge. SU 1580 is roughly equivalent in depth to SUs 1582 and 1583 in the schematic section in Figure 4. The westernmost SMUs (E20726–20729/N6462) contained relatively few artifacts; the pottery present contained a high admixture of worn Early Helladic (EH) II and EH III ceramics washed down the hill from the area of the EH structures in EU 5. The two easternmost SUs, on the other hand, contained considerably more pottery and much less earlier material.

Bedrock was reached over nearly the entire area excavated; it was composed of the same crumbly marl found elsewhere on the site but was unusually level, perhaps as the result of a deliberate leveling operation. Ceramics recovered from SUs 1581, 1583, 1584, and 1587–1589 were closely

comparable in date and preservation to the LH IIIA2 pottery recovered to the east.⁶ Many small sherds recovered from the bedrock surface in SU 1584 were very fresh, with minimal wear and clean break edges, as though they had been walked on and covered soon after being discarded.

Only future excavation will be able to determine whether the bedrock surface actually constituted a floor belonging to a structure. No walls were encountered in the strata below the LH IIIB walls, and the cobbled “floor” identified at the bottom of SU 1579 is the only other possible feature associated with all of the LH IIIA2 pottery discussed below. A substantial number of cobble-size and smaller stones were present in the lower strata; these were particularly numerous in the northeastern squares, running underneath the area of wall 9. They clearly did not, however, form part of a wall or floor covering the entire area.

A division is made here between SUs and SMUs that seem to have pottery dating to LH IIIA2 (late) or have any possible trace of LH IIIB, and those strata that appear to contain material dating to LH IIIA2 (early). The SUs containing the later material are 1576, 1577, 1578, and 1579. SUs with the earlier material are 1535, 1536, 1540, 1551–1559, 1580–1584, and 1587–1589. SUs 1535 and 1551 should perhaps be treated with some caution, since the interface between the LH IIIA2 (late) levels and the earlier material may occur within the upper few centimeters of those SUs, but on the whole the ceramics from them are consistent with the LH IIIA2 (early) material found below. As noted above, only the two easternmost SMUs of SU 1580 are considered here. The LH IIIA2 (early) deposit ranged in depth from 0.57 to 1.04 m in an area of roughly 16 m²; the total volume of the excavated SUs was estimated to be about 13.5 m³.

Several questions regarding these earlier SUs should be addressed before we turn to the ceramics themselves. The first is whether we can regard them as meaningfully constituting a “deposit.” Several lines of evidence and argument indicate that this is a positionally and chronologically uniform body of material, discarded over a relatively brief period of time. The first is chronological homogeneity. About 95% of the sherds appear to belong to the narrow time frame of LH IIIA2 (early), or at the earliest, a very late stage of LH IIIA1. Malcolm Wiener, in a thorough review of the absolute chronology of LH IIIA2, suggests that the whole period lasted at least 50 years and possibly as long as a century, from 1390/75 to 1330/1290 B.C.⁷ Clear signs of LH IIIA2 (late) are lacking in this material, suggesting that its date is restricted to the earlier part of the period. Since LH IIIA2 (late) is generally much more visible archaeologically, it was also probably a longer phase than LH IIIA2 (early). It thus seems likely that this dump accumulated over a period of no more than 30–40 years, and perhaps considerably fewer. An approximate absolute date of 1390–1360 B.C. may be a reasonable estimate for LH IIIA2 (early).

A second line of evidence for the deposit’s general homogeneity is the lack of floors, recognizable surfaces, or other features within the meter or so of fill over much of the relevant area. The excavators’ notes, plans, and sections suggest that the area was filled during a number of episodes of intense dumping, perhaps separated by interludes of lesser deposition; this reconstruction is supported by dense “lenses” of pottery, small stones, and bones with practically no soil matrix between them. A third argument is

6. SU 1589 was a slight undercutting of the balk along E20733 below the 368.0 m level, undertaken on the last day of the excavation with the hope of finding the head of the large figurine 318 discussed below.

7. Wiener 2003, p. 250; see also Wiener 1998, p. 315.

the substantial number of pottery joins between different SUs and SMUs. Over 30 “inter-SU” joins were noted, clearly linking different parts of the trench; some vessels had sherds from as many as four different SMUs, some of which were not even adjacent to each other. By contrast, only one definite join was noted between the lower levels discussed here and those above.⁸ It thus seems reasonable to treat this material as a meaningful deposit.

An explanation should be offered for the fact that roughly 5% of the sherds belong to earlier periods, since in the LH IIIB1 deposit excavated in EU 2, only about 1% of the sherds demonstrably belonged to earlier periods.⁹ Given the evidence of the animal bones for large-scale processing and consumption of meat, it would have made sense to periodically cover the bones, meat scrap, and other detritus with a layer of soil to limit odor from decay.¹⁰ The great majority of the earlier sherds date to EH II and III; areas with substantial remains from these periods are immediately adjacent to the west and north as a source of fill dirt. A series of feasts could be expected to leave evidence in the form of lenses of bones and sherds, separated by areas of fill with higher concentrations of earlier sherds. What is observed here is consistent with that scenario.

NVAP’s excavations certainly recovered only part of a larger deposit. The number of vessels represented probably falls within the range of 600–1,000, based on 539 unique bases and 1,063 unique rims after mending. The percentage of the whole deposit excavated is not calculable, but a substantial portion of it is likely to lie east of the excavated area, as indicated by the increasing number of sherds in the eastern SMUs. The basal levels of EU 9 (SUs 1584, 1558, 1559, and 1540), which form an area of roughly comparable thickness across the trench (see Fig. 3), reveal this clearly: a 4-m-long strip along the E20729 gridline, the westernmost, running from N6459 to N6463, had 699 sherds weighing 8.235 kg; that along the E20730 gridline, 1,112 sherds weighing 13.616 kg; that along E20731, 1,215 sherds weighing 14.670 kg; and that along E20732, the easternmost, 2,297 sherds weighing 22.640 kg. If the area to the east were excavated, undoubtedly many more pieces could be joined to ones already excavated and additional vessels recovered. It would not be surprising if the size of the total deposit was at least double that of the part excavated. This also has important implications for the faunal material and the argument for large-scale feasting: many more animal bones are likely to have been present in the unexcavated area as well.

A final note about the depositional context of the LH IIIA2 (early) pottery and figurines concerns the large number of animal bones found with them. Cattle account for half of the remains, and pigs, sheep, and goats for most of the rest. Bones from at least six cattle are present and possibly more; the cattle bones exhibit a strong bias toward waste from heads and feet, as well as a pattern of butchery marks and fragmentation indicating waste from food preparation or consumption, not primary butchery.¹¹ The pattern of waste, combined with the presence of rare figurine types and some aspects of the preserved ceramics, is likely to reflect several episodes of fairly large-scale feasting combined with ritual on the small site of Tsoungiza, although the deposit probably includes waste from everyday activities on the site as well.

8. Between SU 1582 and the SU directly above, 1579.

9. Thomas 2005, p. 457.

10. It does seem clear that remains from butchering were not covered immediately, since many bones bear signs of canine gnawing (see Dabney, Halstead, and Thomas 2004, p. 201).

11. Dabney, Halstead, and Thomas 2004, p. 200.

LH IIIA2 (LATE)/LH IIIB1 POTTERY FROM STRATIGRAPHIC UNITS 1576–1579

Since the material from SUs 1576–1579 was quite battered and worn, it will not be presented in statistical detail, but rather, some of the larger and better-preserved pieces will be discussed to document the date of these SUs.

PAINTED POTTERY

The latest apparent sherd from these SUs is 15, a small fragment from an open vessel decorated with a filled triglyph. The piece is too small to stance properly, so no profile was drawn. It probably belongs to the Furumark shape (FS) 284 deep bowl; such triglyphs with simplified bivalve chain fill (cf. Furumark motif [FM] 25:27) first appear in LH IIIB1; no LH IIIA2 example has been published.¹² No other obvious painted LH IIIB sherd was present in SUs 1576–1579.

The great bulk of the painted pottery from these SUs appears to be of LH IIIA2 (late) date. Although the sherd could perhaps be intrusive, Schönfeld has argued, based on excavations at Tiryns, that a number of vessel shapes and motifs normally associated with LH IIIA2 in fact persist well into LH IIIB. The accepted chronological markers for LH IIIB1 include the appearance of the deep bowl FS 284, the “Zygouries-style” kylix FS 258A, and the unpainted conical kylix FS 274, although the latter is seemingly very rare at the beginning of the period. By using a stricter criterion, in which the appearance of some of these types in a deposit is taken to mark the beginning of a phase, Schönfeld redates two well-known published deposits from Mycenae from LH IIIA2 (late), where French had placed them, to an early phase of LH IIIB.¹³ The consequence of this is to extend the use and, probably, manufacture of such common LH IIIA2 (late) types as the patterned kylix FS 257 and the solidly painted kylix FS 264 into at least the beginning of LH IIIB. The presence of a single deep-bowl fragment in what appears to be in other respects LH IIIA2 (late) levels may indicate that the ceramics from these SUs bridge the periods.

Notable pieces from closed shapes include 1 (Fig. 5), the upper half of a small piriform jar, probably FS 45; the simplified FM 64:19 foliate band is common on the piriform jar during LH IIIA2.¹⁴ Usually, however, the vertical bars of the foliate band extend throughout the entire zone, rather than “floating” as they do here. Sherd 3 is the shoulder of a small stirrup jar; the pattern is probably to be taken as FM 19 multiple stem or FM 43

12. In his publication of LH IIIB deposits from Tiryns, Schönfeld (1988, table 2) notes only three appearances of the triglyph motif with FM 25:27 fill, all dating to LH IIIB (middle).

13. Schönfeld (1988, p. 163, table 4) redates the deposits from the terrace on the Atreus Ridge (French 1965, pp. 174–184) and the terrace below the House of the Shields (French 1965,

pp. 185–192) from LH IIIA2 to an early phase of LH IIIB. Both deposits contained a small amount of later material (LH IIIB2–Geometric) that French identified as intrusive, so neither deposit can be regarded as an absolutely closed find group. Schönfeld justifies his redating on the presence in each deposit of at least one deep-bowl sherd that French herself noted prob-

ably belonged to the bulk of the pottery, rather than being intrusive. Schönfeld’s stricter adherence to the appearance (as opposed to commonness) of the FS 284 deep bowl as a period marker for LH IIIB is in my view desirable. Schönfeld’s report is discussed at length in Thomas 1992, pp. 488–508.

14. Cf. *Agora XIII*, p. 210, pl. 48, tomb 18:1.

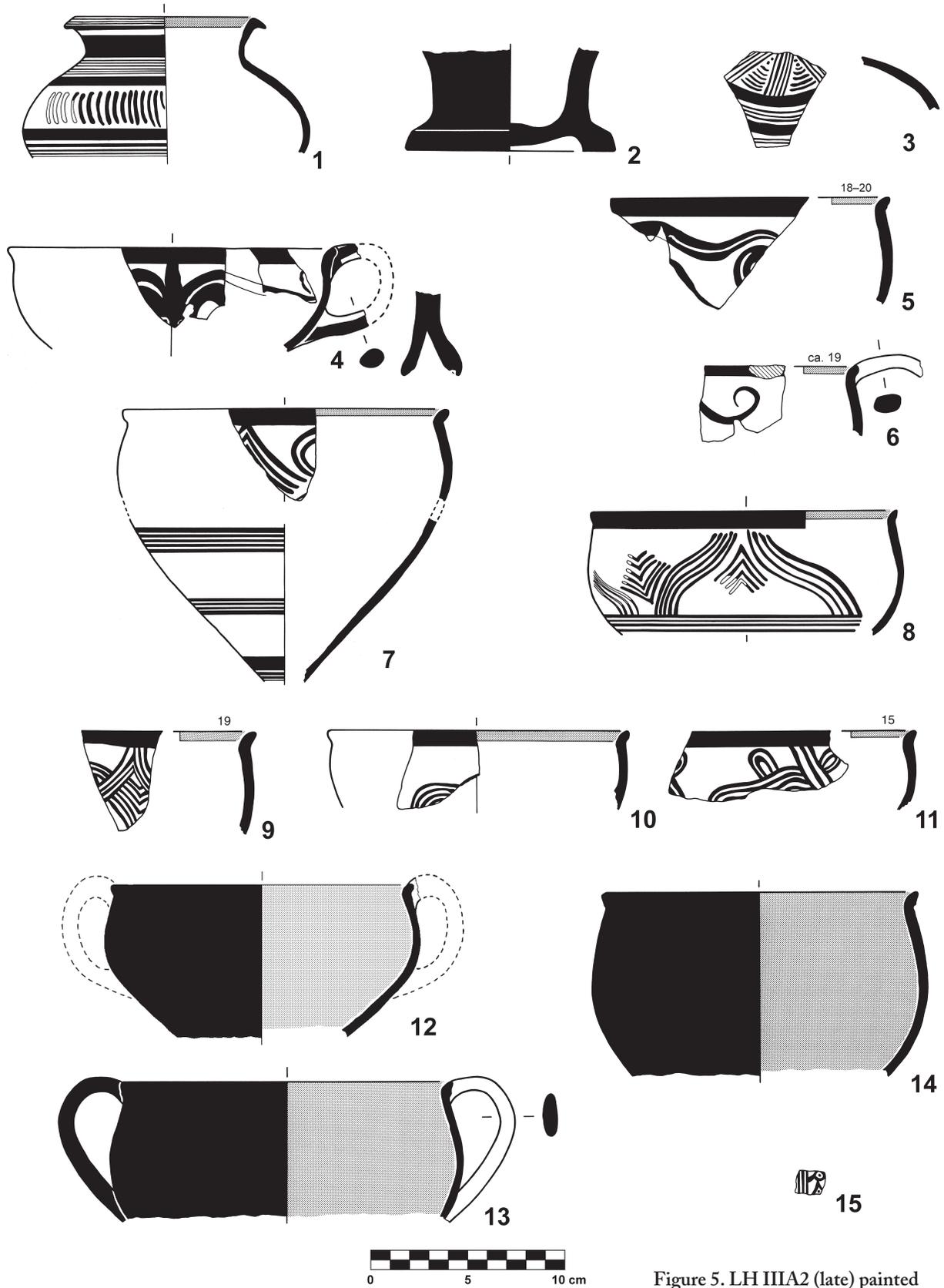


Figure 5. LH IIIA2 (late) painted pottery, 1-15. Drawings J. E. Pfaff and P. M. Thomas

concentric semicircles. The use of triglyph-like elements to separate the motif groups could perhaps be taken as a sign of LH IIIB manufacture; the appearance of two separate groups of fine lines below the shoulder is also peculiar. Base 2 probably belongs to a large piriform jar FS 35.

The only common patterned open shape in SUs 1576–1579 is the kylix (4–11). Although the narrowness of the patterned zone on a few pieces (e.g., 8) suggests that the kylix FS 256 is present,¹⁵ most of the patterned sherds belong to FS 257. Motifs are restricted in number: the whorlshells so abundant in LH IIIA2 (late) levels elsewhere are barely present here, although the FM 24 linked whorlshell is represented on kylix 11. The FM 21 octopus definitely appears on kylikes 4 and 5, with added white on the latter; kylix 6 also probably shows the uppermost tentacle of an octopus. FM 23 whorlshell patterns are not definitely present here, but some very small unillustrated sherds possibly bear traces of them. The only other common pattern seems to be based on the FM 62 tricurved arch, with chevron-type fills (8, 9). Kylix 10 appears to bear the lobes of the FM 18 flower, but the lack of dots around the perimeter and the curve of the preserved upper part of the motif suggest that this piece is also decorated with a FM 24 linked whorlshell or FM 19:32 curved stems. Kylix 7, which includes two large nonjoining fragments from what is almost certainly the same vessel, appears to have a combination of FM 19 curved multiple stem and possibly FM 58 chevrons.

Many sherds with solid paint on both the interior and exterior were recovered; all are likely to belong to the kylix FS 264 or the stemmed bowl FS 304. The two illustrated examples of the painted kylix FS 264 (12, 13) both display the closing semiglobular bodies and distinct pointed lip associated with this shape. Rim 14 has the distinct groove at the base of the lip that is often found on solidly painted FS 264 kylikes, but a slight swelling on the body indicates that it had had horizontal loop handles, and so the sherd belonged to a stemmed bowl FS 304.¹⁶

UNPAINTED POTTERY

Within the unpainted pottery, large jugs, amphoras, and hydrias were most common among the fine-ware closed vessels (Fig. 6); although no complete profiles could be reconstituted, handles show that all three types were present. All tend to have similar body and rim profiles, with rim 16 and base 17 being representative. Kylikes predominate among the fine open shapes, with the angular kylix FS 267 (20–22) being the most common variant. All of the angular kylikes have the pointed lips typical of LH IIIA2, in contrast with definite LH IIIB1 examples from Tsoungiza, which were lipless or had only slight rounded lips.¹⁷ The rounded kylikes generally conform to the deeper, more convex shape of FS 264 (19), although the shallower FS 265 is certainly present, as well as a few suspected examples of the even shallower and high-stemmed FS 266. No example of the conical kylix FS 274 was identified. Several conical cups FS 204 are present, including one piece preserving a complete profile and about half of the complete vessel (18).

Cooking and coarse wares are represented in quantities comparable to other LH III deposits on the site, although few substantial profiles could be mended. Distinctive are two legs from (probably different) tripod cooking pots (27, 28). Legs with squarish sections and scalloped sides have generally

15. Mountjoy 1986, p. 88.

16. For the groove under the rim of the FS 264 kylix, see Mountjoy 1986, p. 90.

17. Thomas 2005, pp. 513–514, fig. 27.

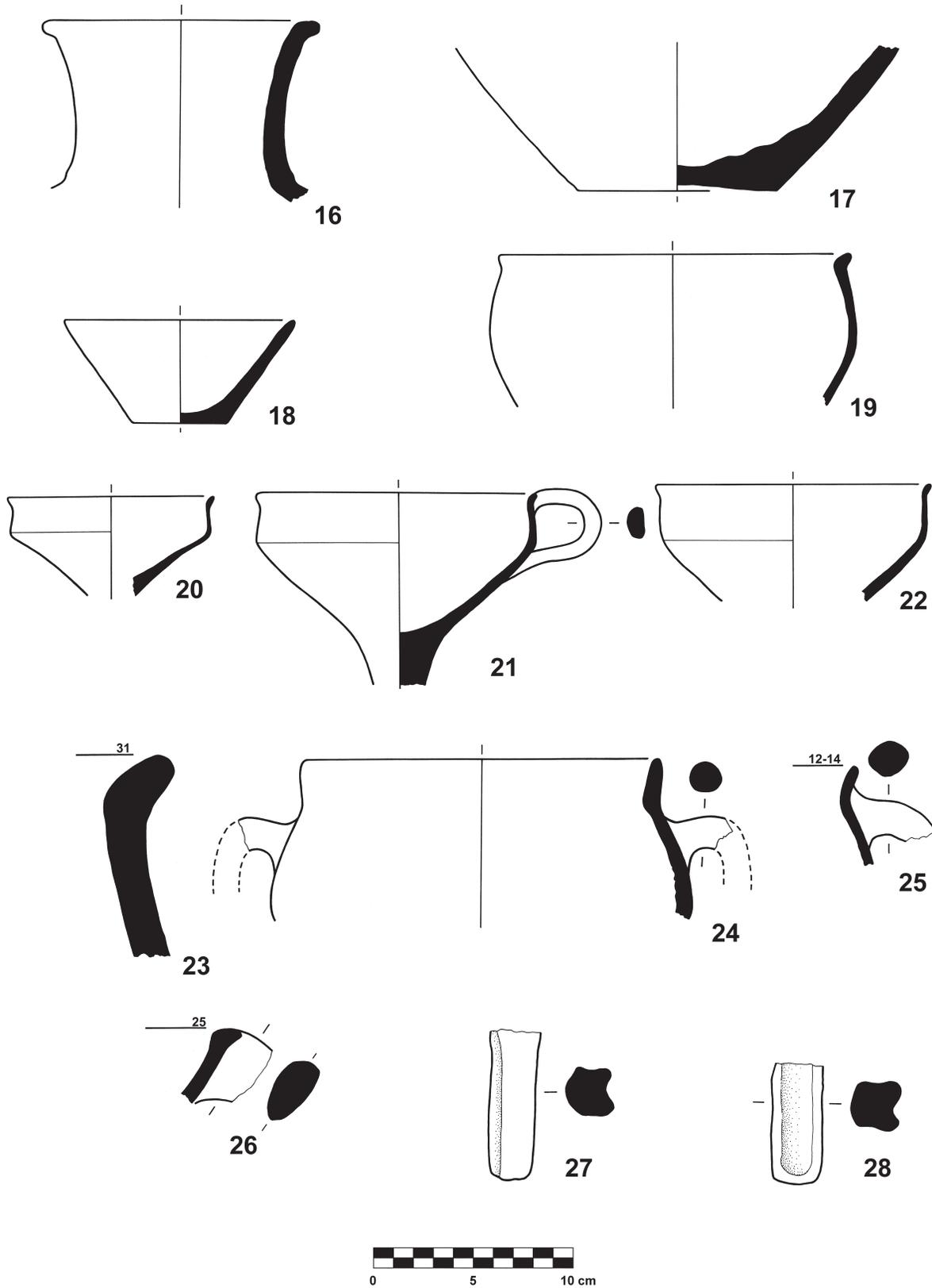


Figure 6. LH IIIA2 (late) unpainted pottery, 16–28. Drawings J. E. Pfaff and P. M. Thomas

been associated with LH IIIC deposits, but these examples unquestionably date to a much earlier period, the very beginning of LH IIIB at the latest.¹⁸ These SUs also contain a number of rims (24, 25) of a common type found in a large LH IIIB1 deposit in EU 2 at Tsoungiza, the so-called orange jar (FS 67), a two-handled vessel with vertical loop handles from below the rim and made of a fairly distinctive medium-coarse fabric with dull orange or light brown surface. A variety of vessels in coarse fabrics, including pithoi, other large storage jars (23), and basins (26), is also represented.

LH IIIA2 (EARLY) POTTERY

The LH IIIA2 (early) pottery was analyzed in a manner similar to that of the previously published LH IIIB1 deposit from EU 2 at Tsoungiza.¹⁹ Table 1 provides basic counts and weights before mending for the deposit, which contained over 14,000 sherds weighing nearly 178 kg. Painted sherds made up 23.5% of the deposit by count and 18.1% by weight; the unpainted sherds 76.5% by count and 81.9% by weight.²⁰ The painted pottery from the later LH IIIB1 deposit from EU 2 composed about 17% of the deposit by sherd count and 15% by weight.²¹ Table 2 shows comparative data for other LH III deposits.²² Since the percentage of painted pottery in deposits that were not severely culled of their unpainted wares tends to be around 20%, this deposit is not particularly unusual in the proportion of painted pottery. Within the painted pottery itself, however, the percentage of solidly painted sherds is very high, constituting over 66% of the painted sherds. Patterns are found on only 11% of the painted sherds.²³ The high incidence of solidly painted pottery is of chronological significance for the period and is not peculiar to this deposit, as is discussed below.²⁴ Tables 3 and 4 show the relationship of shapes to motifs after mending for closed and open vessels, respectively.

Within the unpainted pottery, fine ware, consisting mostly of kylikes, jugs, shallow angular bowls (SABs), and cups, dominates. This was true of the LH IIIB1 deposit from EU 2 at Tsoungiza as well, but there the percentage of fine ware before mending was only 57.1%;²⁵ in this deposit,

18. Leg fragment 281 (Fig. 25), discussed below, is another similar leg from a tripod cooking pot that comes from the upper part of the levels containing LH IIIA2 (early) ceramics.

19. Thomas 2005.

20. Table 1 (as well as the following tables) presents the pottery sorted into the seven basic fractions used for all contexts at Tsoungiza. Painted sherds were characterized either as patterned, linear (having only horizontal lines or bands), solidly painted, or unidentifiable (sherds that bore only traces of paint). Sherds having only solidly painted interiors are counted under the linear category, since such interiors

frequently belong to whole vessels that would have at least linear, if not patterned, decoration on the exterior. Unpainted pottery was characterized either as fine, medium-coarse, or coarse, based upon the size of the tempering inclusions. "Fine" refers to fabrics with inclusions no larger than 2 mm; "medium-coarse" to fabrics with inclusions no larger than 4 mm; "coarse" to fabrics with inclusions larger than 4 mm.

21. Thomas 2005, p. 458, table 1.

22. In addition to the deposits referenced in Table 2, statistical counts from some strata at Midea have been published, but they are not aggregated in a manner that readily permits their incor-

poration into the tables here. See Walberg and Giering 1998; Giering 2007, p. 134, tables III-4a, III-4b, and III-4c.

23. The category of "characteristic handle" within the painted fraction is counted as a pattern here, since nearly all of these obviously belong to patterned kylikes or kraters.

24. Extraction of obviously earlier sherds from the painted totals would not alter the percentages substantially: patterned sherds would constitute 11.6% of the total painted sherds; linear sherds, 22.0%; solidly painted sherds, 62.7%; unidentifiable sherds, 3.7%.

25. Thomas 2005, p. 458, table 1.

TABLE 1. COUNTS, WEIGHTS, AND PERCENTAGES OF POTTERY (BEFORE MENDING)

	% of Painted and Unpainted (count)		% of Entire Deposit (count)		% of Painted and Unpainted (weight)		% of Entire Deposit (weight)		Count	Weight (kg)	Rim	Handle	Base	Leg	Spout	Stem	False	
	(count)	(weight)	(count)	(weight)	(weight)	(weight)	Neck	Body										
PAINTED																		
Patterned	11.0	15.7	2.6	2.8	370	5.070	48	93	6	—	—	—	—	—	4	—	—	219
Linear	19.4	19.8	4.6	3.6	651	6.370	61	11	63	—	—	—	—	—	1	1	1	513
Solidly Painted	66.4	61.8	15.7	11.2	2,229	19.910	322	129	156	—	—	—	—	—	2	40	—	1,580
Unidentifiable	3.2	2.7	0.7	0.5	106	0.855	9	12	—	—	—	—	—	—	—	—	—	85
Subtotal	100.0	100.0	23.6	18.1	3,356	32.205	440	245	225	0	—	—	—	—	7	41	1	2,397
UNPAINTED																		
Fine	67.4	37.0	51.5	30.3	7,337	53.895	901	326	432	—	—	—	—	—	3	162	—	5,513
Medium-Coarse	24.3	25.2	18.5	20.7	2,640	36.790	150	158	84	31	3	1	1	3	1	3	1	2,212
Coarse	8.3	37.8	6.4	30.9	905	55.100	38	50	29	24	—	—	—	—	1	—	—	763
Subtotal	100.0	100.0	76.4	81.9	10,882	145.785	1,089	534	545	55	—	—	—	—	5	165	1	8,488
Total			100.0	100.0	14,238	177.990	1,529	779	770	55	—	—	—	—	12	206	2	10,885

TABLE 2. COMPARISON OF SELECTED LH IIIA-B DEPOSITS

<i>Site/Sample</i>	<i>Patterned (%)</i>		<i>Linear (%)</i>		<i>Solidly Painted (%)</i>		<i>Unidentifiable (%)</i>		<i>Painted Open vs. Closed Shapes (%)</i>		<i>Painted vs. Unpainted (%)</i>	
Tsougiza, EU 9	Total	9.4	Total	21.2	Total	66.8	Total	2.6				
N (painted) 2,161	Open	6.2	Open	12.4	Open	64.2	Open	1.7	Open	84.5	Painted	20.4
N (unpainted) 8,452	Closed	3.2	Closed	8.8	Closed	2.6	Closed	0.9	Closed	15.5	Unpainted	79.6
Tsougiza, EU 2	Total	24.0	Total	48.3	Total	18.5	Total	9.2				
N (painted) 2,626	Open	18.8	Open	35.0	Open	14.5	Open	7.2	Open	75.5	Painted	14.8
N (unpainted) 15,123	Closed	5.2	Closed	13.3	Closed	4.0	Closed	2.0	Closed	24.5	Unpainted	85.2
Asine, room D	Total	10.4	Total	0.5	Total	>80?						
N (painted) 884	Open	7.7	Open	0.5			N/A		N/A		Painted	21.3
N (unpainted) 3,271	Closed	2.7	Closed	0.0							Unpainted	78.7
Mycenae, Atreus Bothros	Total	78.1	Total	21.9								
N (painted) 2,094*	Open	48.0	Open	11.0	N/A	N/A			Open	59.0		N/A
	Closed	30.1	Closed	10.9					Closed	41.0		
Mycenae, Terrace on Atreus Ridge	Total	68.4	Total	31.6								
N (painted) 674	Open	65.0	Open	31.6	N/A	N/A			Open	96.6		N/A
	Closed	3.4	Closed	0.0					Closed	3.4		
Mycenae, Terrace below House of Shields	Total	68.0	Total	32.0								
N (painted) 206	Open	54.4	Open	32.0	N/A	N/A			Open	86.4		N/A
	Closed	13.6	Closed	0.0					Closed	13.6		
Mycenae, dromos of Tomb 505	Total	62.3	Total	31.1	Total	6.6						
N (painted) 61	Open	57.4	Open	24.6	Open	6.6	N/A		Open	88.6		N/A
	Closed	4.9	Closed	6.5	Closed	0.0			Closed	11.4		
Mycenae, Prehistoric Cemetery, central	Total	82.2	Total	16.2	Total	1.6						
N (painted) 1,871	Open	53.7	Open	7.3	Open	1.5	N/A		Open	62.5		N/A
	Closed	28.5	Closed	8.9	Closed	0.1			Closed	37.5		
Mycenae, room 3	Total	20.5	Total	69.7	Total	9.8						
N (painted) 878	Open	17.3	Open	23.1	Open	8.5	N/A		Open	48.9	Painted	11.1
N (unpainted) ca. 7,000	Closed	3.2	Closed	46.6	Closed	1.3			Closed	51.1	Unpainted	88.9
Mycenae, room 22	Total	25.6	Total	53.5	Total	20.9						
N (painted) 1,240	Open	20.3	Open	23.5	Open	13.5	N/A		Open	57.3	Painted	15.4
N (unpainted) 6,830	Closed	5.3	Closed	30.0	Closed	7.4			Closed	42.7	Unpainted	84.6
Tiryns, zone IV	Total	36.6	Total	49.3	Total	14.1						
N (painted) 270	Open	N/A	Open	N/A	Open	N/A	N/A		N/A		Painted	30.6
N (unpainted) 613	Closed	N/A	Closed	N/A	Closed	N/A					Unpainted	69.4
Mycenae, Causeway	Total	21.1	Total	74.1	Total	4.8						
N (painted) 825	Open	17.5	Open	33.0	Open	4.4	N/A		Open	54.9	Painted	18.6
N (unpainted) 3,604	Closed	3.6	Closed	41.1	Closed	0.4			Closed	45.1	Unpainted	81.4

Continued on next page

TABLE 2—Continued

Site/Sample	Patterned (%)		Linear (%)		Solidly Painted (%)	Unidentifiable (%)	Painted Open vs. Closed Shapes (%)	Painted vs. Unpainted (%)
	Total	Open	Total	Open	Total	Total	Open	Unpainted
Tiryns, zone III	Total	38.3	Total	50.3	Total	11.4		
N (painted) 378	Open	N/A	Open	N/A	Open	N/A	N/A	Painted 28.5
N (unpainted) 947	Closed	N/A	Closed	N/A	Closed	N/A		Unpainted 71.5
Korakou, East Alley	Total	21.8	Total	46.9	Total	31.3		
N (painted) 729**	Open	20.2	Open	34.7	Open	N/A	N/A	Open 79.8
	Closed	1.6	Closed	12.2	Closed	N/A	Closed 20.2	N/A

The percentages in columns 2–5 are of the total number of painted sherds; N/A = not available or not able to be calculated.

For Tsoungiza, these figures reflect numbers calculated after mending and extraction of obviously earlier sherds. In conformity with the Tsoungiza calculations, characteristic handles in the Mycenae data are counted with the patterned. Sherds with only solid decoration on the interior are treated as linear. The “unidentifiable” category for Tsoungiza includes those sherds that had traces of paint, but could not be definitely assigned to the three main categories of patterned, linear, or solidly painted. Unpatterned rims and bases assigned to particular shapes in the Mycenae tables are assumed to have been linear unless explicitly identified as solidly painted.

The percentages were taken from or calculated using the following sources: *Tsoungiza, EU 2* (LH IIIB1): Thomas 2005, pp. 462–464, tables 3, 4; p. 506, table 5; p. 519, table 6; p. 529, table 7 (all sherds kept); *Asine, room D, stratum 2* (LH IIB–IIIA1): Frizell 1980, pp. 34–41 (apparently all sherds kept); *Mycenae, Atreus Botros* (LH IIIA1): French 1964, pp. 260–261 (unpainted and most solidly painted discarded); *Mycenae, Terrace on the Atreus Ridge* (LH IIIA2 [late]): French 1965, p. 200 (only the “best and most typical pieces kept”); *Mycenae, Terrace below the House of Shields* (LH IIIA2 [late]): French 1965, p. 201 (much discarded); *Mycenae, dromos of Tomb 505* (LH IIIA2 [late]): French 1965, p. 202 (at least a third of the originally catalogued sherds lost by the time of analysis; solidly painted and unpainted appear to have mostly been discarded); *Mycenae, Prehistoric Cemetery, central* (LH IIIB1): French 1966, p. 235 (all unpainted and most linear sherds discarded); *Mycenae, Citadel House, room 3* (LH IIIB1): Wardle 1969, p. 279 (painted sherds kept; unpainted given a preliminary analysis, but many discarded before a final study could be made); *Mycenae, South House, room 22* (LH IIIB1): Mountjoy 1976, p. 110 (all sherds kept); *Tiryns, zone IV* (LH IIIB Früh-Mitte): *Tiryns XIV*, Beilage 38 (all sherds apparently kept; percentages reflect an aggregate of selected deposits); *Mycenae, Causeway* (LH IIIB2): Wardle 1973, p. 320 (painted sherds kept; unpainted given a preliminary analysis, but many discarded before a final study could be made); *Tiryns, zone III* (LH IIIB Mitte-End): *Tiryns XIV*, Beilage 38 (all sherds apparently kept; percentages reflect an aggregate of selected deposits); *Korakou, East Alley I–IV* (LH IIIB1): Rutter 1974, pp. 102–103, fig. 27 (coarse body sherds were definitely discarded; other classes may have been partially discarded).

*The great majority of the solidly painted sherds were jettisoned before French’s study, and so the few remaining have not been taken into account. Those would bring the total number of painted sherds to 2,133.

**In the Korakou East Alley deposit, the number of patterned and linear sherds assigned to LH IIIB is 501; solidly painted sherds present in the preserved collection number 228. Because the solidly painted sherds were not broken down into closed or open shapes, the percentage of open vs. closed shapes is based only on the patterned and linear sherds.

it is over 70%. This is consistent with the hypothesis that at least part of the deposit was connected with feasting, where one would expect to find a high percentage of serving vessels. The remaining unpainted medium-coarse and coarse pottery contained vessels used primarily for cooking and storage. Tables 5–7 provide counts after mending for sherds from the fine, medium-coarse, and coarse fractions, respectively.

The EU 9 deposit showed a higher level of mendability than the previously published deposit from EU 2. One index of this is the reduction seen in numbers of sherds after the mending process was completed. Comparable amounts of time and effort were spent looking for joins among the sherds, so the comparison should be valid on at least a basic level. The EU 2 deposit had a reduction of about 25% within the painted fraction and 12.3% within the unpainted; for both fractions combined, a 14.4% reduction. In the EU 9 deposit, the painted fraction was reduced by 36% and the unpainted by 22.4%, a total reduction of 25.6% for both fractions combined.

PAINTED POTTERY

PIRIFORM JARS (Fig. 7)

Piriform jars constitute 11.3% of the total patterned sherds and 1.2% of all the painted sherds. FS 23, a jar with a short neck and nearly horizontal everted rim, is probably represented by **29**; the upper surface of the broad rim often receives subsidiary decoration or banding, as it does here. Two sherds decorated with FM 70 scale pattern (**30**, **31**) belong to piriform jars of the same size range as **29**, with maximum diameters in the range of 22–28 cm. Zonal patterns such as FM 70 scale pattern or FM 57 net are common on the larger piriform jars. The shoulder **32** belongs to a small size of piriform jar, possibly FS 44, which Furumark dated to LH IIIA1–IIIA2 (early).²⁶ The rather broad shoulder zone, decorated with FM 46:52 running spiral, is more reflective of FS 44 than FS 45, which is common throughout LH IIIA2 (late). Shoulder **33** probably also belongs to FS 44; it has a close LH IIIA1 parallel from Prosymna.²⁷ The overlap of the two separate sherds is uncertain, but it is clear that this jar had a wide shoulder zone decorated with FM 57 net, as in the Prosymna example. The large body fragment **34** is similar to FS 31. The nearly conical lower body and high shoulder harken back to LH IIIA1. The shoulder zone, however, is decorated with FM 64:22 foliate band, a popular motif throughout LH IIIA2, but not in LH IIIA1. Although Furumark associated these groups of vertical bars with the foliate band motif, another possible derivation is from the FM 19 multiple stem groups that appear on piriform jar shoulders in LH IIIA1 and continue into LH IIIA2. Sherd **39**, which bears an uncertain pattern, may also belong to a piriform jar.

Vessels **35**–**38** provide examples of smaller piriform jars. The narrow decorative zones seen on the small jars in this deposit do not have the net, scale, or spiral patterns observed on the large or medium-sized jars, but rather employ FM 53 wavy line or variants of FM 19 multiple stem. Little doubt is possible about **35** being a piriform jar, since the interior is painted all the way to the base of the neck. The shape of **36** and the placement and width of its decorated zone suggest that it is a small piriform jar. The FM 19 multiple-stem groups contain an extra line element leading the eye to the next group, emphasizing the circumcurrent aspect of the decoration. The small shoulder fragment **38** employs FM 64 foliate-band groups. Sherd **37** is presented here tentatively as a small piriform jar, although it could perhaps belong to a small jug FS 114 or feeding bottle FS 160.

ALABASTRA (Fig. 7)

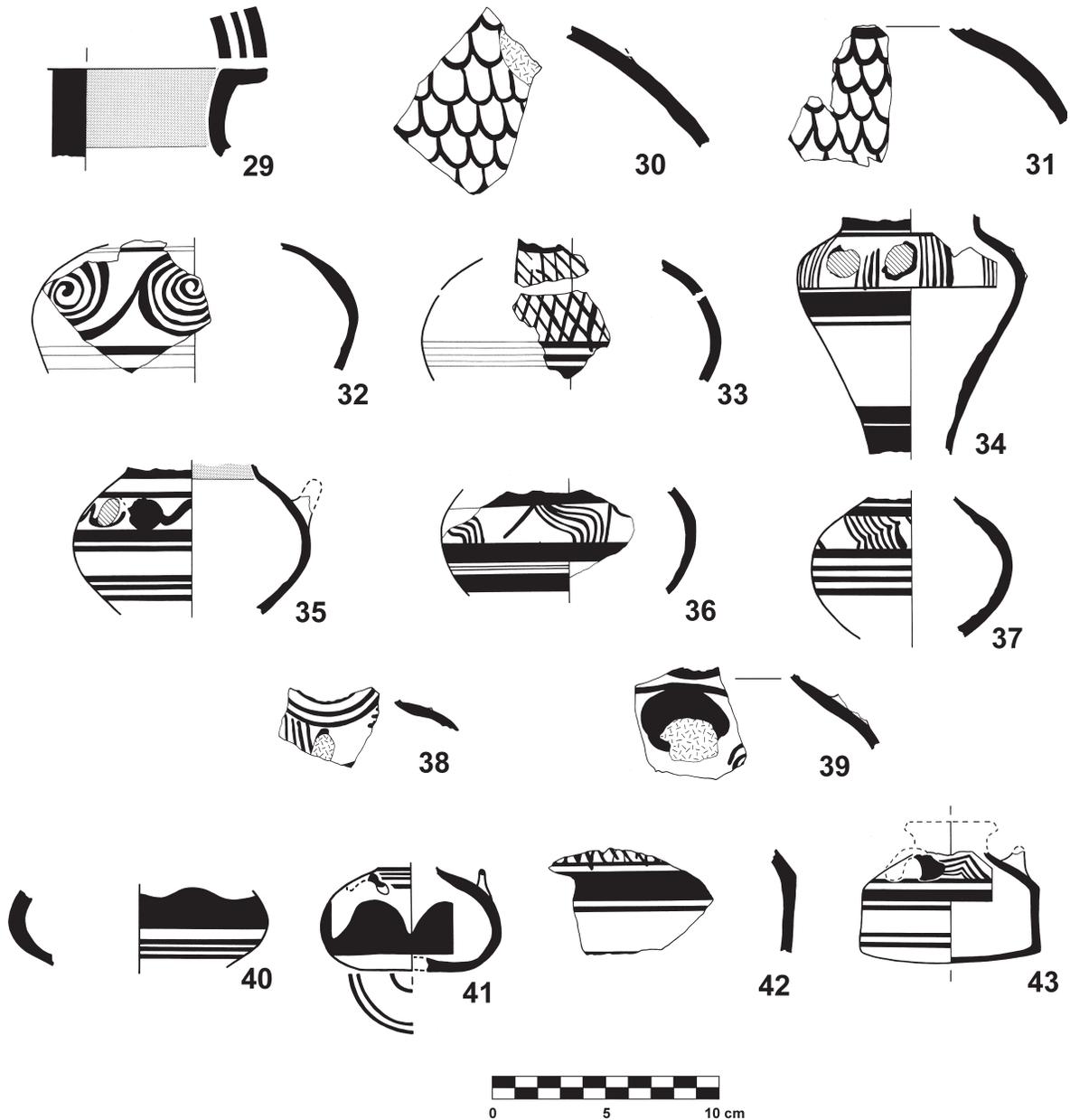
Twenty alabastra were identified, with 12 of the rounded (FS 85) and eight of the straight-sided (FS 94) varieties being present. Alabastra constitute 4% of the patterned sherds and about 1% of all painted sherds. The rounded alabastron FS 85 is in general less squat than FS 84, the LH IIIA1 antecedent.²⁸ All three patterned sherds of FS 85 bear FM 32 rock pattern (cf. **40**, **41**), as is normal for this shape.²⁹ No accessorial decoration is present. The straight-sided alabastra FS 94 (**42**, **43**) exhibit a greater range of sizes: sherd **42** belongs to a vessel with a maximum

26. Furumark [1941] 1972a, p. 591.

27. Blegen 1937, vol. 2, p. 59, fig. 251; Shelton 1996, p. 96; Mountjoy 1999, vol. 1, p. 106, no. 106.

28. The comparative squatness of FS 84 can be seen in LH IIB/IIIA1 examples from Asine (Frizell 1980, p. 29, nos. 18, 19, and fig. 3); Mycenae (French 1964, p. 244, fig. 1:2, 4); Prosymna (Shelton 1996, p. 6, no. 165).

29. Mountjoy 1999, vol. 1, p. 116, nos. 150, 151, and 153, and p. 117, fig. 24.



diameter of around 26 cm, while 43, which is intact save for the rim and tips of handles, is only 8 cm in maximum diameter. Alabastron 43 has FM 19:9 angular multiple stem, while the other two patterned pieces have FM 57 net; the latter pattern is common on LH IIIA1 specimens of this shape, but the angular multiple stem is characteristic of LH IIIA2 and later.³⁰ Neither of the illustrated pieces nor any of the other sherds of FS 94 has a motif on the cylindrical body of the vessel, as is seen in the LH IIIA1 predecessor, FS 93.³¹

30. Furumark [1941] 1972a, pp. 298–300.

31. Cf. Mountjoy 1999, vol. 1, p. 108.

Figure 7. LH IIIA2 (early) piriform jars 29–39, alabastra 40–43. Drawings J. E. Pfaff and P. M. Thomas

TABLE 3. PAINTED CLOSED VESSELS: SHAPES AND MOTIFS

<i>Furumark Motif</i>	<i>FS 13</i>		<i>Medium and Small Piriform Jar</i>		<i>FS 85</i>		<i>FS 94</i>		<i>Medium and Small Jug/Hydria/ Amphora</i>		<i>FS 164</i>		<i>Miscellaneous and Unidentifiable Closed Shapes</i>		<i>Total Closed</i>
	<i>Pitbos</i>	<i>Piriform Jar</i>	<i>Large Piriform Jar</i>	<i>Small Piriform Jar</i>	<i>Rounded Alabastron</i>	<i>Straight-sided Alabastron</i>	<i>Large Jug/Hydria</i>	<i>Other Jugs</i>	<i>Jug/Hydria/ Amphora</i>	<i>Feedings Bottle</i>	<i>Domestic Stirrup Jar</i>	<i>Small Stirrup Jar</i>	<i>Unidentifiable Closed Shapes</i>		
FM 12 Ivy	—	—	—	1	—	—	—	—	—	—	—	—	—	—	1
FM 19 Multiple Stem/Tongue	—	—	—	1	—	1	—	—	—	1	—	4	—	—	7
FM 21 Octopus	—	—	—	—	—	—	—	1	—	—	—	—	—	—	1
FM 32 Rock Pattern	—	—	—	—	3	—	—	—	—	—	—	—	—	—	3
FM 45 U-Pattern	—	—	—	—	—	—	—	—	—	—	1	—	—	—	1
FM 46 Running Spiral	—	—	—	1	—	—	—	—	1	—	—	—	—	—	2
FM 49 Curve-Stemmed Spiral	—	—	—	—	—	—	—	—	1	—	—	—	—	—	1
Miscellaneous Spirals	—	—	—	—	—	—	—	—	—	—	—	—	7	—	8
FM 53 Wavy Line	—	—	—	1	—	—	—	—	—	—	—	—	1	—	2
FM 57 Net	—	1	—	3	—	2	—	—	—	—	—	—	1	—	7
FM 59 V-Pattern	—	—	—	—	—	—	—	—	[1]	—	—	—	—	—	[1]
FM 60 N-Pattern	—	—	—	—	—	—	—	—	—	—	—	—	1	—	[1]
FM 64 Foliate Band	—	—	1	2	—	—	—	—	—	—	—	—	2	—	5
FM 67 Curved Stripes	—	—	1	—	—	—	—	—	—	—	—	—	—	—	1
FM 70 Scale Pattern	—	—	3	1	—	—	—	—	—	—	—	—	—	—	4
FM 77 Stipple	—	—	—	—	—	—	—	—	—	—	—	—	1	—	1
Irregular Stripes	—	—	—	—	—	—	—	—	—	1	—	—	—	—	1
Uncertain Pattern	—	—	—	1	—	—	—	—	—	—	—	—	3	—	4
Total Patterned	0	6 (4.0)	—	11 (7.3)	3 (2.0)	3 (2.0)	0	2 (1.3)	2 (1.3)	2 (1.3)	0	5 (3.3)	16 (10.7)	—	50 (33.3)
Linear Painted	—	4 (1.0)	—	—	7 (1.8)	5 (1.3)	51 (13.1)	8 (2.1)	5 (1.3)	—	22 (5.7)	19 (4.9)	70 (18.0)	—	191 (49.2)
Solidly Painted Out	1	1	—	4	2	—	2	—	—	5	4	—	36	—	55
Characteristic Handle	—	—	—	—	—	—	14	2	—	—	3	—	—	—	19
Unidentifiable Painted	—	—	—	—	—	—	—	—	—	—	—	—	—	—	19
Total Painted	1 (<0.1)	11 (0.5)	—	15 (0.7)	12 (0.6)	8 (0.4)	67 (3.1)	12 (0.6)	7 (0.3)	7 (0.3)	29 (1.3)	24 (1.1)	141 (6.6)	—	334 (15.5)

Numbers in brackets indicate subsidiary usage of motif. Numbers in parentheses indicate percentage of paint category.

TABLE 4. PAINTED OPEN VESSELS: SHAPES AND MOTIFS

<i>Furumark Motif</i>	<i>Krater</i>	<i>FS 263</i>						
		<i>FS 219/220 Cup</i>	<i>Other Cup</i>	<i>FS 225/226 Mug</i>	<i>FS 236 Dipper</i>	<i>FS 255/256 Kylix</i>	<i>One-Handled Goblet</i>	<i>FS 264 Kylix</i>
FM 11 Papyrus	1	—	—	—	—	—	—	—
FM 12 Ivy	—	—	—	—	—	—	—	—
FM 18 Flower	1	—	—	—	—	1	—	—
FM 19 Multiple Stem/Tongue	—	—	1	1	—	3	—	—
FM 20 Fish	1	—	—	—	—	—	—	—
FM 21 Octopus	—	—	—	—	—	—	—	—
Broad Wavy Band (cf. FM 21)	1	—	—	—	—	—	—	—
FM 24 Multiple Whorl Pattern	—	—	—	—	—	1	—	—
FM 32 Rock Pattern	—	—	—	—	—	1	—	—
FM 45 U-Pattern	—	—	—	—	—	—	—	—
FM 46 Running Spiral	2	1	—	—	—	1	—	—
FM 48 Quirk	—	—	—	—	—	1	—	—
FM 49 Curved-Stemmed Spiral	—	—	1	1	—	6	—	—
Miscellaneous Spirals	1	2	1	—	—	1	—	—
FM 53 Wavy Line	—	—	—	1	—	—	—	—
FM 57 Net	—	—	—	—	—	2	—	—
FM 58 Parallel Chevrons	[1]	—	—	—	—	—	—	—
FM 60 N-Pattern	—	—	—	—	—	—	—	—
FM 61 Zigzag (Vertical)	—	—	—	—	—	1	—	—
FM 62 Tricurved Arch	—	—	—	1	—	—	—	—
FM 63 Hatched Loop	[1]	—	—	—	—	—	—	—
FM 64 Foliate Band	—	—	—	—	—	—	—	—
FM 67 Curved Stripes	—	—	—	—	—	—	—	—
FM 70 Scale Pattern	—	—	—	—	—	2	—	—
FM 77 Stipple	—	4	—	—	—	1	—	—
Irregular Stripes	—	—	—	—	—	—	—	—
Uncertain Pattern	4	1	—	1	—	1	—	—
Total Patterned	11 (7.3)	8 (5.3)	3 (2.0)	5 (3.3)	0	22 (14.7)	0	0
Linear Painted	2 (0.5)	—	11 (2.8)	6 (1.5)	1 (0.3)	34 (8.8)	27 (7.0)	—
Solidly Painted In and Out	—	—	10 (0.7)	—	—	—	—	321 (23.3)
Solidly Painted Out	6	—	4	—	—	1	—	—
Solidly Painted In	—	—	—	—	—	—	55	—
Characteristic Handle	6	—	—	—	2	27	—	—
Unidentifiable Painted	—	—	1	—	—	—	—	—
Total Painted	25 (1.2)	8 (0.4)	29 (1.3)	11 (0.5)	3 (0.1)	84 (3.9)	82 (3.8)	321 (14.9)

Numbers in brackets indicate subsidiary usage of motif. Numbers in parentheses indicate percentage of paint category.

<i>FS 269 or 267 Kylix</i>	<i>Solidly Painted Kylix or Stemmed Bowl</i>	<i>FS 283 One-Handled Bowl</i>	<i>FS 294 Basin</i>	<i>FS 300/301 Conical Bowl</i>	<i>FS 304 Stemmed Bowl</i>	<i>Miscellaneous and Unidentifiable Open Shapes</i>	<i>Total Open</i>
—	—	—	—	—	—	—	1
—	—	—	—	—	—	—	0
—	—	—	—	—	—	—	2
—	—	1	—	—	1	1	8
—	—	—	—	—	—	—	1
—	—	—	—	—	—	—	0
—	—	—	—	—	2	—	3
—	—	—	—	—	—	—	1
—	—	—	—	—	—	—	1
—	—	—	—	—	—	—	0
—	—	—	—	—	—	—	4
—	—	1	—	—	—	1	3
—	—	—	—	—	—	—	8
—	—	—	—	—	—	8	13
—	—	—	—	—	—	—	1
—	—	—	—	—	—	1	3
—	—	—	—	—	—	—	[1]
—	—	1	—	—	—	—	1
—	—	—	—	—	—	—	1
—	—	—	—	—	—	—	1
—	—	—	—	—	—	—	[1]
—	—	—	—	—	—	—	0
—	—	—	—	—	—	—	0
—	—	—	—	—	—	—	2
—	—	—	—	—	3	4	12
—	—	—	—	—	—	—	0
—	—	2	—	—	1	24	34
0	0	5 (3.3)	0	0	7 (4.7)	39 (26.0)	100 (66.7)
—	—	3 (0.8)	—	1 (0.3)	15 (3.9)	97 (25.0)	197 (50.8)
6 (0.4)	957 (69.5)	—	1 (0.1)	—	73 (5.3)	8 (0.6)	1,376 (100)
—	—	—	—	—	1	1	13
—	—	—	—	—	—	15	70
—	—	—	—	—	—	—	35
—	—	—	—	—	—	35	36
6 (0.3)	957 (44.2)	8 (0.4)	1 (<0.1)	1 (<0.1)	96 (4.4)	195 (9.0)	1,827 (84.5)

JUGS/JUGLETS, AMPHORAS, AND HYDRIAS (Fig. 8)

Jugs, amphoras, and hydrias of various types and sizes collectively account for approximately 4% of the painted sherds. Little can be said about the different Furumark shapes in the deposit, because most pieces were linear body sherds. Although some substantial body sections could be mended from large vessels, it was not possible to join them with feature sherds. Two horizontal loop handles indicate the presence of the large linear-painted hydria, but it is not clear whether the painted large amphora is present. Only one example of the beaked jug FS 145 was identified, 52; it is likely to have had a patterned shoulder. A single small body sherd from a probable beaked jug FS 145 had the FM 49 curved-stem spiral as a motif. Twenty pieces from some sort of large juglike vessel (53) with an octopus motif over most of the vessel's body were recovered, but neither shape nor motif could be reliably reconstructed on paper, so it has not been illustrated.

With regard to smaller vessels, medium-size jugs of FS 110 were certainly present, with 44 providing the upper third of an example. Rims are either flaring and lipless, or flaring with a slight rounded lip. The only patterned decoration on these vessels is seen on the splashed handles. Rim 45 likely belongs to the wide-mouthed amphora FS 68; both handles tallied in Table 3 are of the flattened strap variety occurring on this shape. The shoulder fragments 46 and 47 are both solidly painted; they could belong to either medium-size jugs or feeding bottles. The spout 51 is a miniature handmade feeding bottle FS 126 decorated with irregular stripes. This type of vessel becomes quite common by LH IIIB; the specimen illustrated here comes from SU 1580, which is at the very top of the levels assigned to the earlier phase of LH IIIA2, so it could perhaps belong to the level above. The shoulder 48 and base/handle fragment 49 are from juglets, the former probably belonging to FS 112 and decorated with a FM 46 running spiral and some variant of FM 59 V-pattern just under the neck. Vessel 49 is extremely diminutive: the entire pot did not exceed 7 cm in height. It has been argued elsewhere that miniature vessels, especially kylikes, accompany ritual feasting;³² it would certainly be interesting to know whether the use of this small juglet was connected with the miniature kylix 230 found in this deposit (see Fig. 21, below).

A nearly complete profile was obtained for a small patterned hydria FS 129, 50. In LH IIIA2 this shape is largely restricted to the Argolid;³³ it would not be surprising if many of the small, patterned examples resembling 50 derived from the same workshop. The Tsoungiza example has pendant stemmed spirals in a broad zone extending from the belly to the base of the neck. The rim, which is not preserved, either had an unusually thick band on the exterior, or a second broad band under the rim. Patterned hydrias were not identified in LH IIIA1 deposits by French at Mycenae in the Atreus Bothros, nor by Frizell at Asine, so the shape is most likely an innovation of LH IIIA2.

STIRRUP JARS, FLASK, AND ASKOID VASE (Fig. 8)

Small and large stirrup jars together account for about 2.4% of the total painted sherds. The larger specimens, belonging to FS 164, were made of coarse fabric; a false neck from one is illustrated in 57. Decoration seems

32. Stocker and Davis 2004, p. 195.

33. Mountjoy 1999, vol. 1, p. 119.

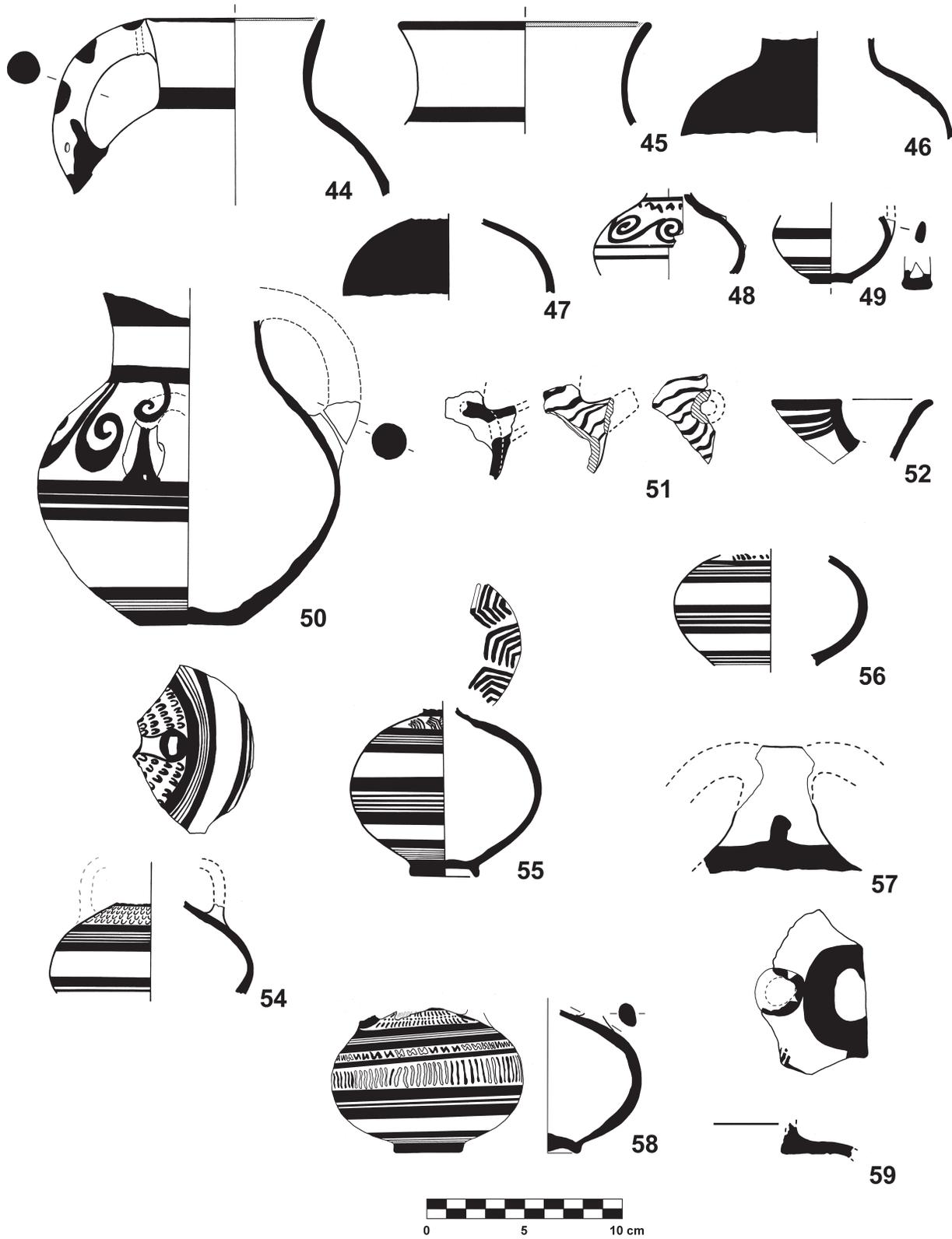


Figure 8. LH IIIA2 (early) jugs and juglets 44–49, 51, 52, hydria 50, stirrup jars 54–57, flask 58, askoid vase 59. Drawings J. E. Pfaff

to have been purely linear, although the blob of paint above the band on 57 could be part of a pattern; the solidly painted sherds noted in Table 3 are simply small fragments from a banded area. No fabric analysis was performed on 57, but it could possibly belong to a Minoan transport stirrup jar.³⁴ The small stirrup jars had globular bodies and nearly all belong to FS 171; examples are seen in 55 and 56. The profile of 54, however, suggests that it might belong to the conical-piriform FS 166. The motifs observed are entirely typical of LH IIIA2: four examples of FM 19 multiple stem (55, 56) and a single example (54) of FM 45 U-pattern.³⁵ The Tsoungiza examples appear to have a very consistent banding system, with three sets of line groups: one above the base, a second just below the belly, and a third at the shoulder.

A substantial portion of a flask FS 190 was mended, 58, providing a profile from the base to the shoulder. The shoulder area is not quite complete, but there is no trace of a spout, so this piece is best identified as a flask. The decoration was carelessly applied in three zones: FM 64:17 and FM 64:19 foliate band in the handle zone and belly zone, respectively, separated by a narrow band of FM 60 N-pattern.³⁶

Askoid vase 59 was clearly handmade and very roughly smoothed. The painted circle on the vase seems to represent the top center of the vessel; if so, the spout is unusually upright and close to the center. No trace of a handle is present.

CUPS AND MUGS (Fig. 9)

Patterned cups assignable to FS 219 and FS 220 make up 5.3% of the patterned sherds and 0.4% of all painted sherds. Taken together with all other painted examples, cups account for 1.7% of all painted sherds. The lips of the shallow cups in this deposit are more consistent with FS 220 than 219: they are less everted than the LH IIIA1 FS 219, although 60 would not be out of place in that period. On the other hand, the preserved base floors tend to have a broad groove around a raised center (cf. 61), not the entirely sunken floors of FS 220.³⁷

FM 77 “close” stipple was the most common pattern, as seen on 60 and 61, a preference continuing from LH IIIA1 for these cups. Spiralfirm patterns as on 63 were the only other patterns observed. Cup base 62 is of the correct type and size for FS 219, along with the floor groove, but the pattern is on the interior, with the exterior left plain. The pattern on 64 is uncertain.

Other types of small cups were present. Base 65, despite the rilling on the interior, definitely belongs to an open shape and has a swelling in the body for a vertical strap handle; the more globular body is suggestive of the spouted cup FS 249.³⁸ Sherd 70 is clearly the carinated conical cup FS 230, with FM 49 curve-stemmed spiral. Base 71 is a true oddity: in a later period, the tiny raised base would point to a dipper, but the cylindrical body seen here is not consistent with that shape. Besides cups with patterned or linear decoration, 10 cups with solidly painted interiors and exteriors were tallied: these had ring or slightly raised disk bases, as seen in 72 and 73. A very small, deep cup, 75, was also noted; this may be yet another miniature vessel. Base 74 may simply belong to a solidly painted

34. I thank an anonymous *Hesperia* referee for this suggestion.

35. Cf. Mountjoy 1986, pp. 77–79, figs. 91–93.

36. The handle-zone motif, FM 64:17, was in particular classified by Furumark ([1941] 1972a, p. 397, fig. 69) as LH IIIA2 (early).

37. See Mountjoy 1986, p. 84, for FS 220 cup bases.

38. FS 249 is rarely found in the Argolid, however, and is more characteristic of Attica: Mountjoy 1999, vol. 1, pp. 115, 537.

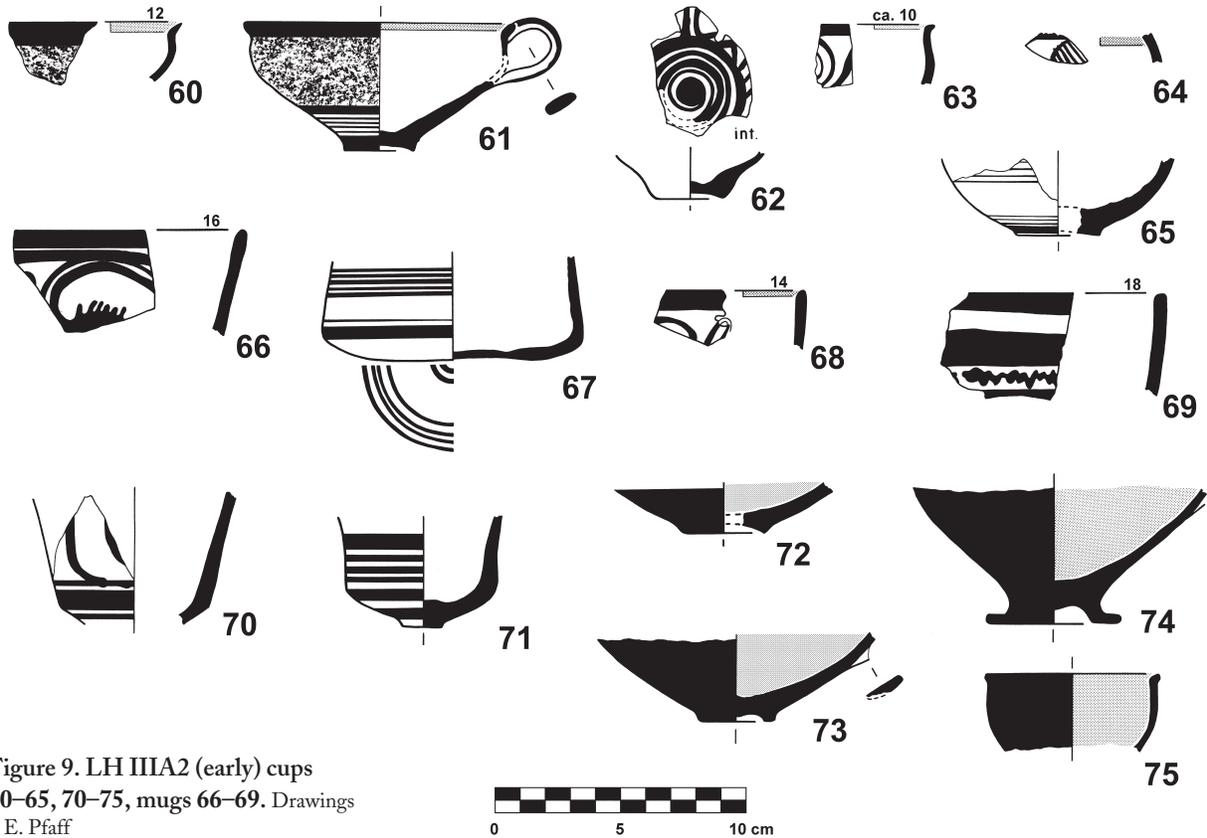


Figure 9. LH IIIA2 (early) cups
60–65, 70–75, mugs 66–69. Drawings
J. E. Pfaff

variant of the one-handed goblets FS 263 discussed below. A few cup sherds had solidly painted exteriors, but plain interiors.

Painted mugs FS 226 (66–69) accounted for only 0.5% of all painted sherds and 3.3% of the patterned sherds. In this deposit, a grooved “waist” and a single rim with a groove were identified, but otherwise the mugs lacked grooves, and none had ridged waists. Patterns included a variant of FM 19 multiple stem (66), FM 49 curve-stemmed spiral (68), and FM 62 tricurved arch. Rim 69 is somewhat unusual in having a very carelessly drawn line of FM 53 wavy line enclosed in a very small zone.³⁹

ONE-HANDLED GOBLETS (Fig. 10)

One-handed goblets with solidly painted interiors and a painted rim (76–85) are one of the most distinctive vessel types encountered in this deposit, making up 3.8% of the painted sherds. Although only a few sherds had handles attached, it is clear that the type had only a single handle and thus could perhaps alternatively be described as a deep cup, similar to FS 213 or FS 214, rather than the goblet FS 263 as classified here. The rim diameters, which are in the 10–12 cm range, are more typical of cups as well. The lips are slightly everted and less pronounced than the rims on kylikes. The bases show a good deal of variability, ranging from a low ring, such as 80, to a raised base more typical of a goblet, such as 81. The interiors are solidly painted (although 80 appears to have a deliberately reserved base floor), with the paint edging over the tip of the rim on the exterior.

39. The narrowness of the patterned zone distinguishes this mug from later examples decorated with wavy band or zigzag in a much broader zone, such as no. 393 from Prosymna (Blegen 1937, vol. 2, p. 17, fig. 100; Shelton 1996, pp. 36, 336, drawing 23). The Prosymna mug also has the extremely flaring rim characteristic of LH IIIB mugs.

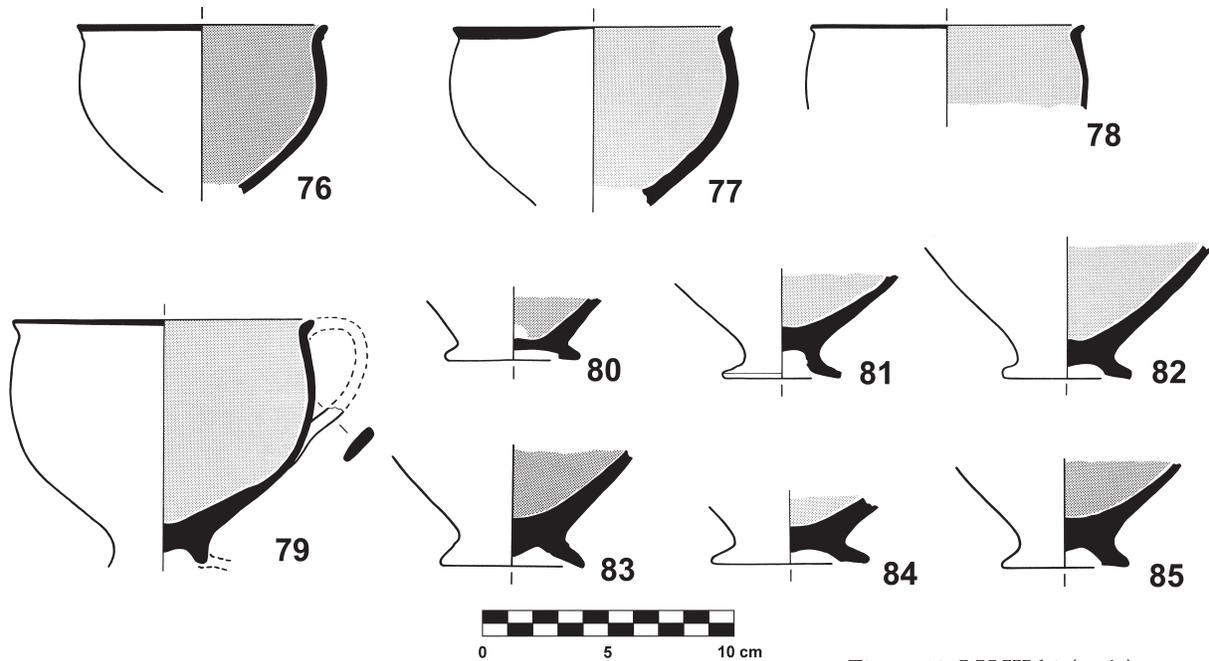


Figure 10. LH IIIA2 (early) one-handed linear goblets with solidly painted interiors 76–85. Drawings J. E. Pfaff and P. M. Thomas

This is a type not frequently distinguished before, although a recent find in Tomb K 2:5 in the Athenian Agora is similar in many respects.⁴⁰ The one-handed goblet from the Agora was assigned to FS 263 and dated in publication to LH IIB, probably on analogy with the well-known LH IIB type with a plain or linear exterior and a solidly painted interior.⁴¹ Those goblets, however, have much more pronounced everted rims and the broad, thin handles of early Mycenaean goblets. The Agora example, by contrast, has a much shorter rim and a thicker handle. Since virtually all of the rest of the pottery in the tomb can be dated securely to LH IIIA1 or perhaps even later, it is probable that the goblet from the Agora dates to LH IIIA1 as well. The paint on the interior of the Agora goblet is restricted to the interior of the vessel and does not extend over the tip of the rim; the same is true of the LH IIIA1 examples from Asine referenced above and even one from Messenia.⁴² The Tsoungiza vessels are probably a later manifestation of the same basic type, with the rim paint on the exterior providing a chronological marker. Possible later examples from Tiryns, dated to LH IIB (early) by Schönfeld, also have a narrow rim band and solidly painted interior.⁴³

PATTERNED KYLIKES AND GOBLETs (Fig. 11)

Kylikes are the single most common identifiable patterned shape, accounting for 14.7% of the patterned sherds and 3.9% of all painted sherds. The actual percentages are a good deal higher, since probably as many as half of the 39 patterned and 97 linear sherds characterized as “unidentified open shapes” in Table 4 belong to kylikes.⁴⁴ Moreover, all solidly painted stems were counted with FS 264; since the normal kylix of LH IIIA2 (early), FS 256, usually has a short, solidly painted stem, it is probable that at least some stems from patterned kylikes were classified as FS 264.

The possible shapes that may be represented among the kylikes here include FS 255, FS 256, and FS 257. Most of the identifiable kylikes have

40. Camp 2003, pp. 265–266, no. 35, fig. 31. Note too probable examples from mixed LH IIB/LH IIIA1 strata at Asine (Frizell 1980, p. 47, nos. 136–138).

41. See Mountjoy 1986, p. 49, fig. 55, for examples.

42. See n. 40, above; Martin 1992, p. 537, no. P3634.

43. Schönfeld 1988, table 1 (fold-out), nos. 28, 30; pp. 159, 173, nos. 3, 11.

44. The great majority of the sherds in this category are small or even tiny fragments; most certainly belong to kylikes, stemmed bowls, or cups.

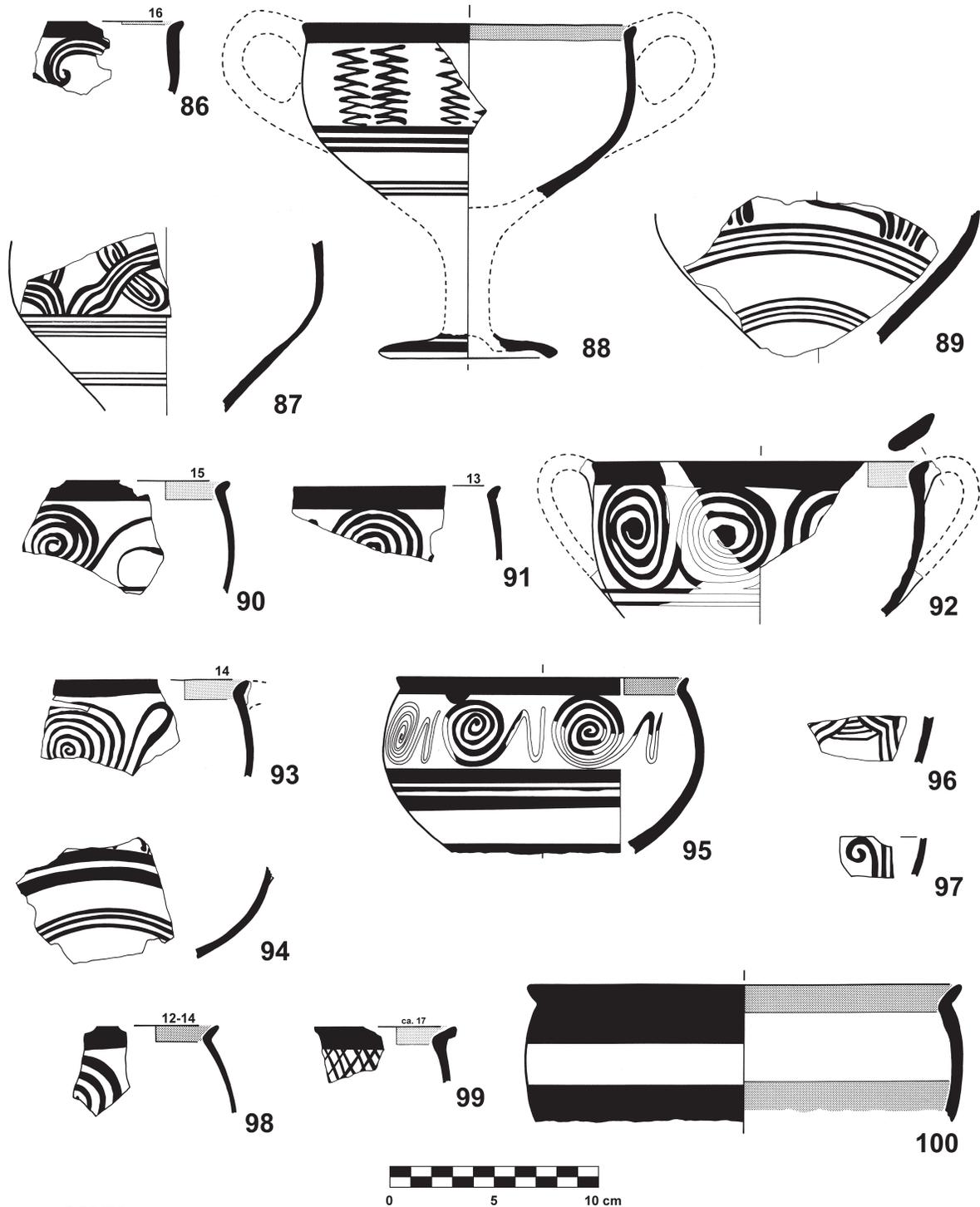


Figure 11. LH IIIA2 (early) patterned and linear kylikes 86–97, goblets 98–100. Drawings J. E. Pfaff

45. Cf. Mountjoy 1999, vol. 1, pp. 128–129, nos. 207, 208, fig. 29.

rim with the short pointed lip and deep semiglobular bodies of FS 256 (e.g., 88). Although it is difficult to make an absolute distinction between rims of FS 256 and 257 in sherd material, the presence of only a single linear kylix stem in the levels assigned to the earlier phase of EU 9 argues against very many, if any, examples of FS 257.⁴⁵ The distinctly everted rims seen in 98–100 and even 92 could, however, belong to FS 255, the transitional vessel between the goblets of the early Mycenaean age and the kylikes of

the palatial and later phases. Kylix handles in this deposit tend to have a thin rectangular or oval section.

In terms of motifs, a mixture of LH IIIA1 favorites and innovations of LH IIIA2 is seen. The most common individual motif was the FM 49 curve-stemmed spiral (e.g., 90, 91, 93, 95), a motif also very popular in LH IIIA1. Other motifs popular on goblets in that period, such as the FM 46 running spiral (92), FM 57 net (99), and even FM 70 scale pattern, are present as well. Motifs that are innovative of LH IIIA2 include FM 19 multiple stem (86, possibly 89), FM 24 multiple whorlshell (87), and FM 61:11 vertical zigzag (88). Only a single possible example of the FM 18 voluted flower was encountered (97). A number of these kylikes have good parallels with examples from Vourvatsi dated by Benzi to LH IIIA2 (early).⁴⁶ The kylix patterns provide some support for the idea that the earlier phase of EU 9 was formed by episodes of dumping over time, rather than a single event: all of the kylikes with motifs innovative to LH IIIA2 came from the higher stratigraphic units. This deposit also lacks examples of the so-called “Group II” kylikes FS 256 distinguished at Ayios Stephanos by Mountjoy, which have solidly painted interiors and patterned exteriors.⁴⁷ Finally, the unusual linear goblet 100, which has a broad band on the interior, does not have an obvious parallel in published deposits.

SOLIDLY PAINTED KYLIKES AND GOBLETS (Figs. 12, 13)

The solidly painted kylix FS 264 is the most common shape in the deposit: nearly 15% of the painted sherds can definitely be assigned to it. This vastly understates its true prevalence, however, since the body sherds and even some rim sherds cannot be easily distinguished from the stemmed bowl FS 304; the large category in Table 4 of “solidly painted kylix or stemmed bowl” itself comprises 44.3% of all painted sherds. If these sherds are distributed according to the proportions of identifiable solidly painted FS 264 (81.3%) and FS 304 sherds (18.7%), then nearly 51% of all painted sherds belong to the kylix FS 264.⁴⁸

Although strong regional preferences for solidly painted kylikes have been evident in settlement deposits of LH IIIA1 and IIIA2 date recovered in Lakonia and Messenia, this was not readily apparent in the Argolid.⁴⁹ The important LH IIIA deposits from Mycenae published by French were severely culled of their solidly painted sherds before her analysis, and as a result, patterned pottery seems to be particularly prevalent. Stubbings, who saw the deposit from the Atreus Bothros dating to LH IIIA1 at Mycenae before the vicissitudes of culling and the confusion of World War II, reported that thousands of sherds from solidly painted kylikes were present.⁵⁰ At Asine, Frizell reported that in the LH IIB/LH IIIA1 periods,

46. Benzi 1975, pp. 271–272, nos. 313, 314 (running spiral); p. 272, no. 315 (vertical zigzag); p. 270, no. 312 (stemmed spiral).

47. Mountjoy 2008, pp. 305, 307, fig. 6.5.

48. The handful of solidly painted kylikes belonging to other identifiable shapes (FS 267 and FS 269) suggests

that FS 264 is overwhelmingly the predominant shape.

49. Cf. Mountjoy’s statement (1999, p. 113) that “monochrome goblets were *apparently* very popular” (emphasis mine).

50. Stubbings 1947, p. 28. Benzi (1975, pp. 266–269) provides numerous examples from Vourvatsi.

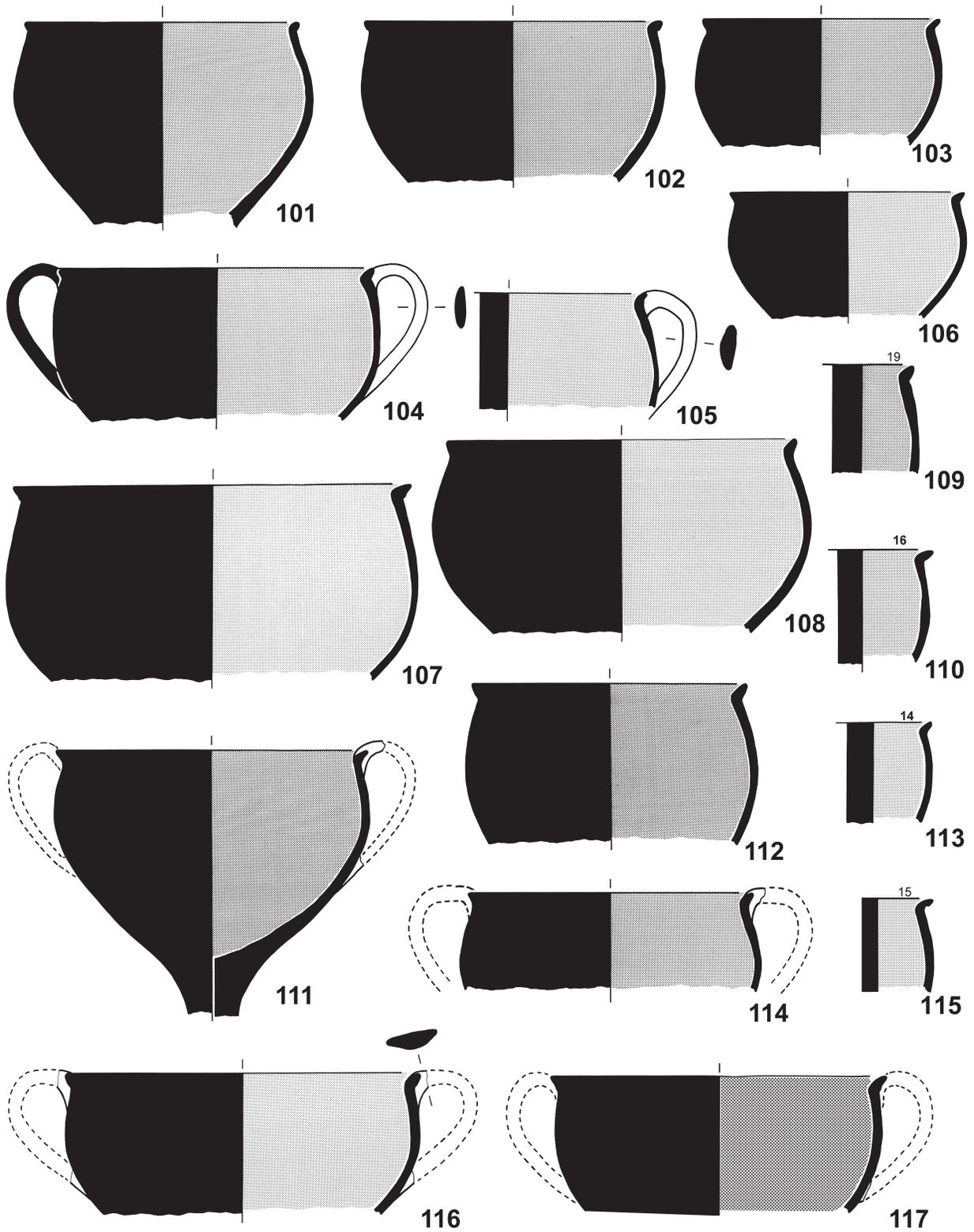


Figure 12. LH IIIA2 (early) solidly painted kylikes 101–117. Drawings J. E. Pfaff and P. M. Thomas

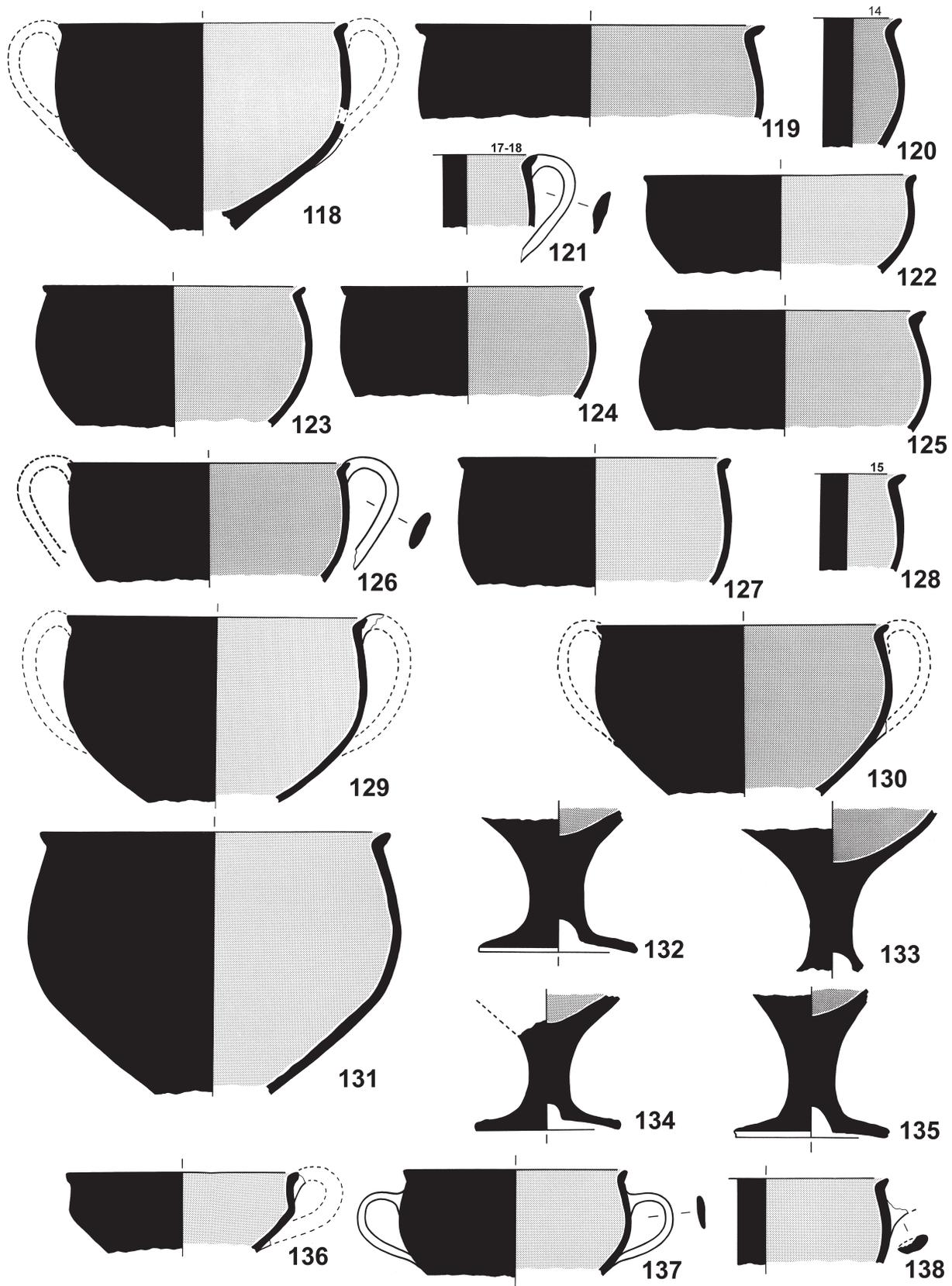


Figure 13 (*opposite*). LH IIIA2 (early) solidly painted kylikes 118–138. Drawings J. E. Pfaff and P. M. Thomas

solidly painted open vessels such as kylikes were the type most frequently encountered.⁵¹ The Tsoungiza deposit indicates that solidly painted kylikes continued to be very popular into LH IIIA2 in the Argolid.⁵² By LH IIIB, however, they were far less common: in a deposit of LH IIIB1 pottery excavated less than 50 m from EU 9, solidly painted examples of FS 264 constituted less than 1% of all painted sherds; some of those may even have been cast-ups from earlier periods.⁵³

The examples of FS 264 (101–135) in this deposit have fairly consistent forms: concave disk bases, short stems, closing semiglobular bodies, short everted rims, and thin vertical strap handles. The rims frequently have a slight groove on the exterior where they articulate with the body (e.g., 109); often the groove, though perceptible, is slight enough that it does not “show” well on the reduced drawing. The kylikes vary in rim diameter, ranging from 12 cm (103) to 19/20 cm (107); the majority cluster around 15–16 cm.

The paint is usually red, although reddish brown and brown examples are also present; the kylikes, as a rule, seem to have been lightly polished on both the interior and the exterior, but some are sufficiently worn that this is not clear. One peculiarity is that some of the bases (e.g., 132, 135) seem to have had the edge of the base deliberately reserved. Although worn edges can mimic a reserved area, on several unworn examples the reserved edge is quite clear. On a few examples, the paint on the floor of the kylix was heavily worn, as though repeated stirring had taken place inside it.

FS 264 was by far the most common solidly painted kylix shape, but at least one example of FS 267 (136) and several examples of FS 269 (e.g., 137, 138) were present too; these have ready parallels elsewhere.⁵⁴ It is far from clear whether there was some functional difference between the different kylix types, but the examples of FS 267 and FS 269 in the deposit had fairly small rim diameters, and presumably less capacity than most of the FS 264 kylikes.

KRATERS (Fig. 14)

Kraters (139–149) make up 7.3% of the patterned sherds, making it the second most commonly represented patterned shape after the kylix; the krater accounts for 1.2% of all painted sherds. The kraters present were, however, in very fragmentary condition, with only a single example, 143, having more than one identifiable sherd belonging to the same vessel. The shape represented may be FS 7 or FS 8: the spreading body walls above the base 149 are more consistent with FS 7 than the more piriform base 148, which is probably FS 8. The rims are of the long everted type expected for kraters.

Motifs present are mostly ones that were popular in LH IIIA1, including FM 46 running spiral (139, 140), FM 70 scale pattern (147), and FM 11 papyrus (144). The body sherd 146, the orientation of which is uncertain, may be part of an unvoluted flower. The most interesting example, 143, is decorated with a FM 20 fish swimming up to what might be part of a hatched loop or net; the unconnected piece certainly belongs to the same krater based on the paint and fabric, but its placement in the drawing is not intended to be taken as a reconstruction of the scene. The fish as a

51. Frizell 1980, p. 121.

52. At Nichoria in Messenia, solidly painted kylikes (termed “goblets” in the report) were very common in the LH IIIA2 (middle) phase of that site, which Shelmerdine (1992, p. 496) correlates with LH IIIA2 (early) in the Argolid.

53. Thomas 2005, p. 479; Schönfeld (1988, p. 161) appears to report that solidly painted kylikes and stemmed bowls were more common at Tiryns in LH IIIB than in LH IIIA2 (late), but the absolute numbers of sherds he was dealing with were low. Podzuweit (*Tiryns* XIV, Beilage 46), reporting on open vase shapes only, states that in LH IIIA, 55.6% (25/45) were solidly painted kylikes or stemmed bowls; in IIIB (Früh), 25.9% (28/108); and in IIIB (Mitte), 22.2% (93/419).

54. Benzi 1975, p. 266, no. 284 (FS 269); Mountjoy 1999, vol. 1, pp. 272, 274, nos. 130, 131 (FS 267), and 132 (FS 269); cf. also Mountjoy 2008, pp. 308–310, nos. 3067–3082; pp. 335–336, no. 3325.

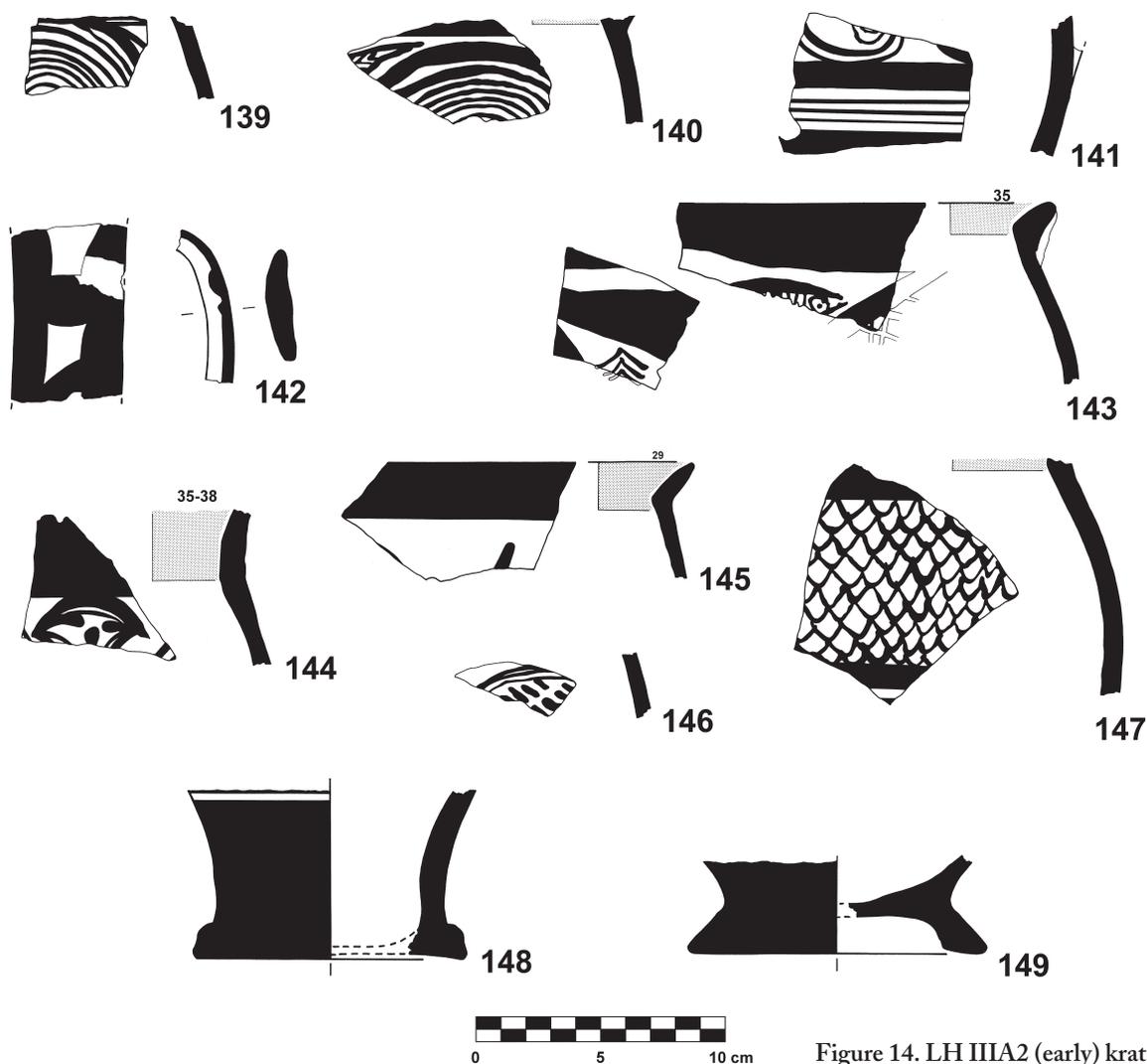


Figure 14. LH IIIA2 (early) kraters 139–149. Drawings J. E. Pfaff

motif first appears in LH IIIA1; the beak-like appearance of the mouth is typical. The cluttered scene is reminiscent of a krater from Mycenae, likely dating to LH IIIA.⁵⁵

ONE-HANDLED DEEP BOWLS, CONICAL BOWL, AND STEMMED BOWLS (Figs. 15, 16)

Eight examples of what appear to be the one-handed deep bowl FS 283 were identified (150–154); even if some suspected examples counted in the unidentifiable open shapes were included, FS 283 would constitute less than 1% of the total painted sherds. FS 283 has a ring base (cf. 154), a nearly straight upper body, and very slight lips; rim 152 has grooves on the exterior similar to those on mugs, a known peculiarity occasionally observed in this shape.⁵⁶ FS 283 tends to have a narrow zone of decoration below a fairly broad rim band, as seen clearly in 151. The rim banding associated with patterned stemmed bowls FS 304 and FS 305 is seen on 152, in addition to the grooves; interior bands (150, 152) are also frequent in FS 283. The motifs in 150–152 (N-pattern, quirk, and multiple stem, respectively) are typical for this shape. The motif on 153 is not readily identifiable, but it is

55. Vermeule and Karageorghis 1982, p. 77, no. VII:8.

56. Mountjoy 1986, p. 91.

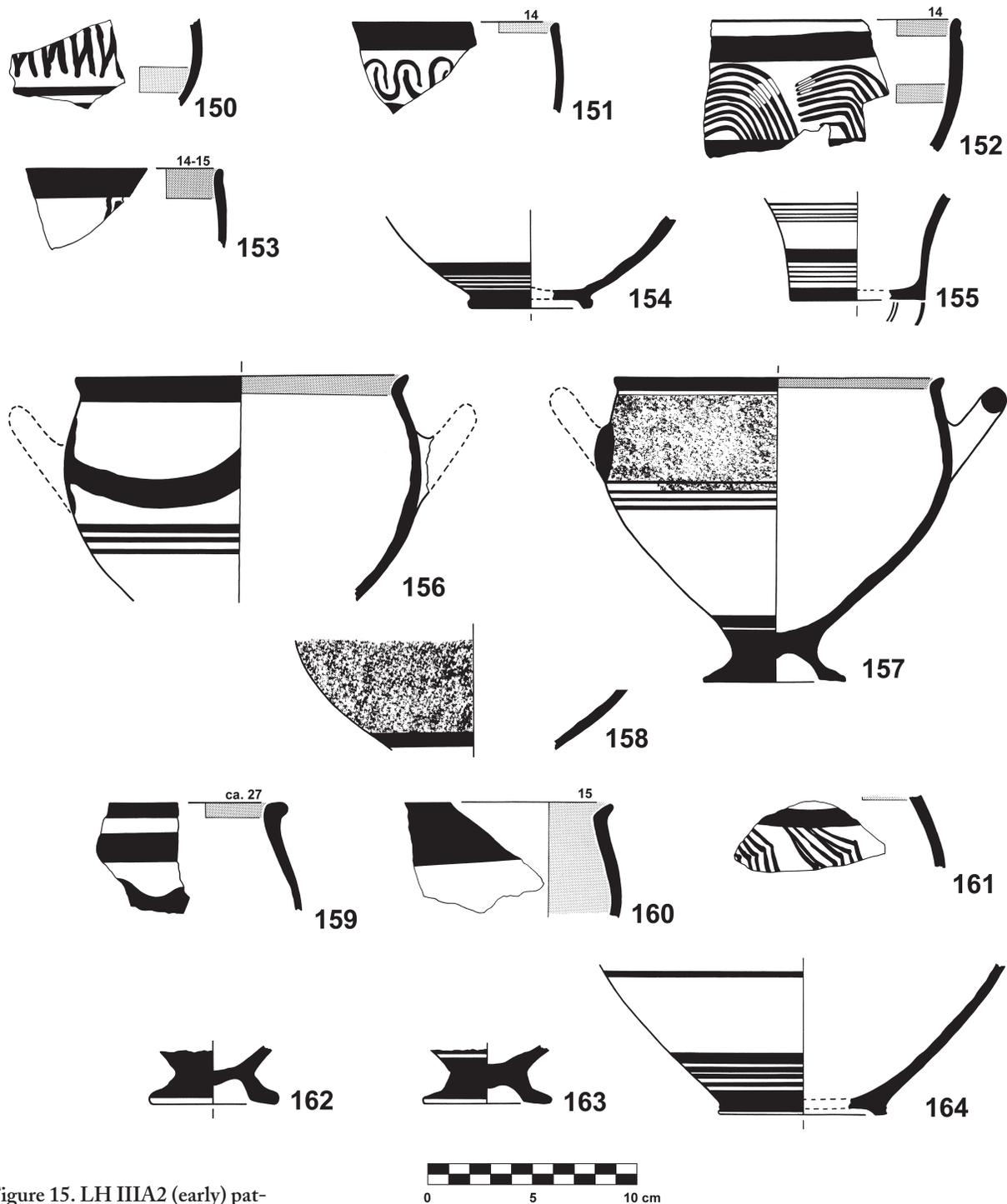


Figure 15. LH IIIA2 (early) patterned and linear one-handed deep bowls 150–154, conical bowl 155, stemmed bowls 156–163, truncated stemmed bowl(?) 164. Drawings J. E. Pfaff

57. Furumark [1941] 1972a, pp. 635, 637.

not a triglyph of the sort frequently observed on deep and stemmed bowls of LH IIIB date. It is somewhat unusual to see a vertical divider, since the narrow patterned zones of FS 283 almost always have circumcurrent motifs.

Only a single example of the conical bowl was identified, 155. It could be either FS 300 or FS 301; size is the primary distinction between these shapes, and the base diameter of 6 cm falls within the range of both. Both of these shapes appear to be innovations of LH IIIA2,⁵⁷ so the rarity of such pieces is not surprising.

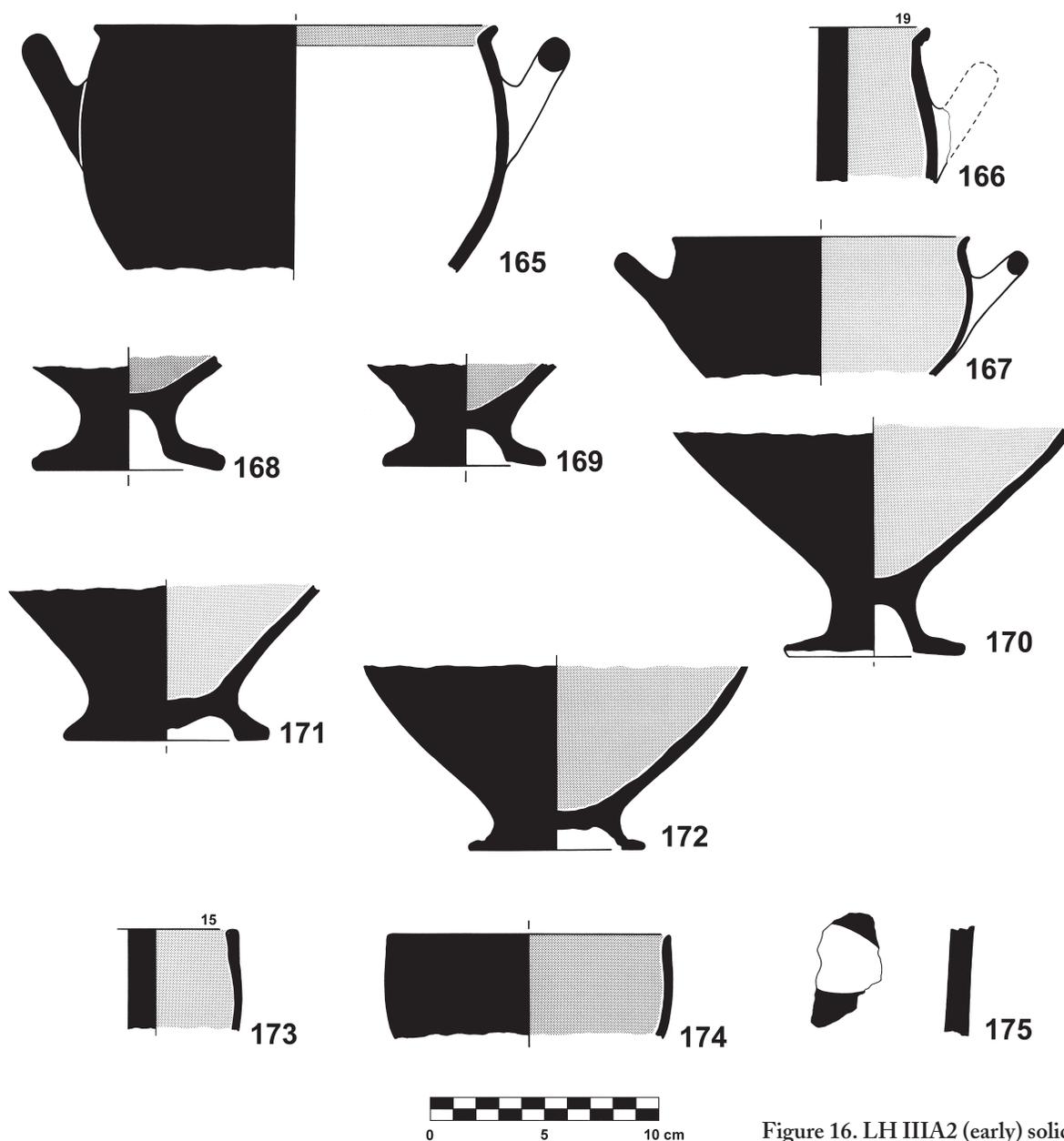


Figure 16. LH IIIA2 (early) solidly painted stemmed bowls 165–174, patterned Cycladic body sherd 175. Drawings J. E. Pfaff and P. M. Thomas

Identifiable stemmed bowls make up 4.4% of the total painted sherds, but if the “solidly painted kylix or stemmed bowl” sherds are parceled out proportionately, the stemmed bowl would make up 12.7% of the painted. The stemmed bowl is certainly the second most common painted shape after the kylix. Nearly all of the stemmed bowls (156–158, 160–163, 165–172) in this deposit belong to FS 304, based on the everted rims and the very short stems. Rim 159, however, has a peculiarly thickened lip and a diameter 50% greater than practically all of the other examples, which fall into the 16–20 cm range. No definite example of the stemmed-bowl variant with a single handle is present, but given the fragmentary nature of the deposit, it cannot be ruled out. The diminutive stemmed bowl 167 has very thin body walls and a rim diameter of only 13 cm. Although the

stemmed bases are in general quite short (cf. 157, 162, 163, 171, 172), a few have the higher domed bases common in LH IIIA2 (late) and LH IIIB1 (cf. 168, 170). The linear base 164 may be an example of what Mountjoy has termed the “truncated stemmed bowl”: these pots, seemingly rare in the Argolid, have rims and bodies similar to stemmed bowls or the one-handed deep bowls, but ring bases.⁵⁸

The decoration observed is very limited. Of the 96 pieces assignable to this shape, fully 74 (77%) belong to solidly painted examples (165–172). The proportion would be even higher if the pieces assigned to the “Solidly Painted Kylix or Stemmed Bowl” column in Table 4 could be parceled out accurately to both shapes. All but one of the solidly painted examples was painted on both exterior and interior; the large stemmed bowl 165, however, was only painted on the exterior and interior rim.

The relatively few patterned stemmed bowls exhibit only a few motifs: wavy band (156, 159), FM 77 stipple (157, 158), and FM 19 angular multiple stem (161). Wavy band is expected: this is one of the most popular motifs in both LH IIIA2 and LH IIIB1 for stemmed bowls. Stemmed bowl 160, the motif of which is not preserved, may also have been decorated with a wavy band. Three other stemmed bowls had FM 77 stipple (cf. 157, 158), which is not at all common in LH IIIA2 (late): it is clearly a carryover from LH IIIA1, when stipple was often used as a zonal pattern on open vessels, especially cups and goblets.⁵⁹

MISCELLANEOUS OPEN VESSELS (Fig. 16)

The solidly painted bowls 173 and 174 have nearly straight upper body walls and lipless rims, somewhat resembling the one-handed deep bowls, both in shape and overall size. The body sherd 175 is clearly an import to the site, likely from the Cyclades; it is probably earlier than the bulk of the sherds. The fabric is medium-coarse, with inclusions similar to those in cooking fabric (the interior is heavily burned), but it also includes very large amounts of silvery inclusions. The exterior has a creamy white slip with thick red paint on top, somewhat similar to a Kean jar.

UNPAINTED POTTERY

Tables 5–7 document the frequencies of different shapes in the sample of unpainted vessels. Three major fabric fractions are recorded: fine, medium-coarse, and coarse. In calculating percentages, only the numbers of unpainted feature sherds were used, not the total number of unpainted sherds, since it was not practical to assign body sherds to particular types.

58. Mountjoy 1986, p. 92. The “truncated stemmed bowl” or somewhat larger vessel called a *krateriskos* by Mountjoy seems more common in central Greece: Mountjoy 1999, vol. 2, pp. 669–671, nos. 107–109 (Boiotia); pp. 759–762, nos. 73–78 (Phokis). Both patterned and solidly painted variants exist. A deposit of LH IIIA2 (early)

pottery from Mitrou shows this central Greek preference. I thank Salvatore Vitale for this information.

59. Cf. Frizell 1980, p. 120. She notes as well a piece of a bowl with horizontal handle (like that of a stemmed bowl?) with stipple (no. II.207); all date to LH IIIA1.

TABLE 5. UNPAINTED FINE FRACTION: FREQUENCY OF VESSEL SHAPES

Feature	Open Shapes														Closed Shapes			
	Krater	Conical Cup	Other Cup	Mug	Dipper	Rounded Kylix	Angular Kylix	Kylix (Handles below Rim)	Kylix with High Handles	Unclassified Kylix	Goblet or Large Kylix	Shallow Angular Bowl	Basin	Miscellaneous Open	Piriform Jar	Large Jug/Hydria/Amphora	Small Jug/Hydria	Miscellaneous Closed
Rim	5	12	28	1	16	92	197	1	1	155	21	26	4	4	1	39	17	4
Handle	2	—	2	—	14	—	—	—	—	108	32	—	—	4	5	75	13	6
Stem	—	—	—	—	—	—	—	—	—	144	4	—	—	—	—	—	—	—
Base	—	6	6	—	1	—	—	—	—	214	10	10	—	6	3	52	12	5
Total	7	18	36	1	31	92	197	1	1	621	67	36	4	14	9	166	42	15
% of Fine Features	0.5	1.3	2.7	<0.1	2.3	6.8	14.5	<0.1	<0.1	45.7	4.9	2.7	0.3	1.0	0.7	12.2	3.1	1.1
% of Unpainted Features	0.4	1.0	2.0	<0.1	1.7	5.2	11.1	<0.1	<0.1	35.0	3.8	2.0	0.2	0.8	0.5	9.4	2.4	0.8

Frequencies reflect deposit after mending. Unpainted fine-fraction body sherds = 4,353.

TABLE 6. UNPAINTED MEDIUM-COARSE FRACTION: FREQUENCY OF VESSEL SHAPES

Feature	Open Shapes					Closed Shapes					
	Cup	Basin	Lid	Ladle or Brazier	Miscellaneous Open	Jug/Amphora/Hydria	Stirrup Jar	Cooking Jar and Tripod Cooking Pot	Small "Orange" Amphora	Large "Orange" Jar	Miscellaneous Closed
Rim	1	6	2	—	6	9	—	49	8	4	12
False Neck	—	—	—	—	—	—	1	—	—	—	—
Handle	—	—	—	4	1	33	—	48	15	—	13
Leg	—	—	—	—	—	—	—	40	—	—	5
Base	5	1	—	—	2	16	—	15	5	1	5
Total	6	7	2	4	9	58	1	152	28	5	35
% of Medium-Coarse Features	2.0	2.3	0.7	1.3	2.9	18.9	0.3	49.5	9.1	1.6	11.4
% of Unpainted Features	0.3	0.4	0.1	0.2	0.5	3.3	<0.1	8.6	1.6	0.3	2.0

Frequencies reflect deposit after mending. Unpainted medium-coarse-fraction body sherds = 1,647.

PIRIFORM JARS (Fig. 17)

The unpainted piriform jar is not common in this deposit, but two substantial partial profiles could be restored, 176 and 179. The base is a torus disk and the body quite piriform, in contrast to the more conical lower body seen in the painted example 34 (see Fig. 7, above). All of the handles identified in this deposit were of the vertical strap variety, with the lower end placed at the base of the shoulder.

TABLE 7. UNPAINTED COARSE FRACTION:
FREQUENCY OF VESSEL SHAPES

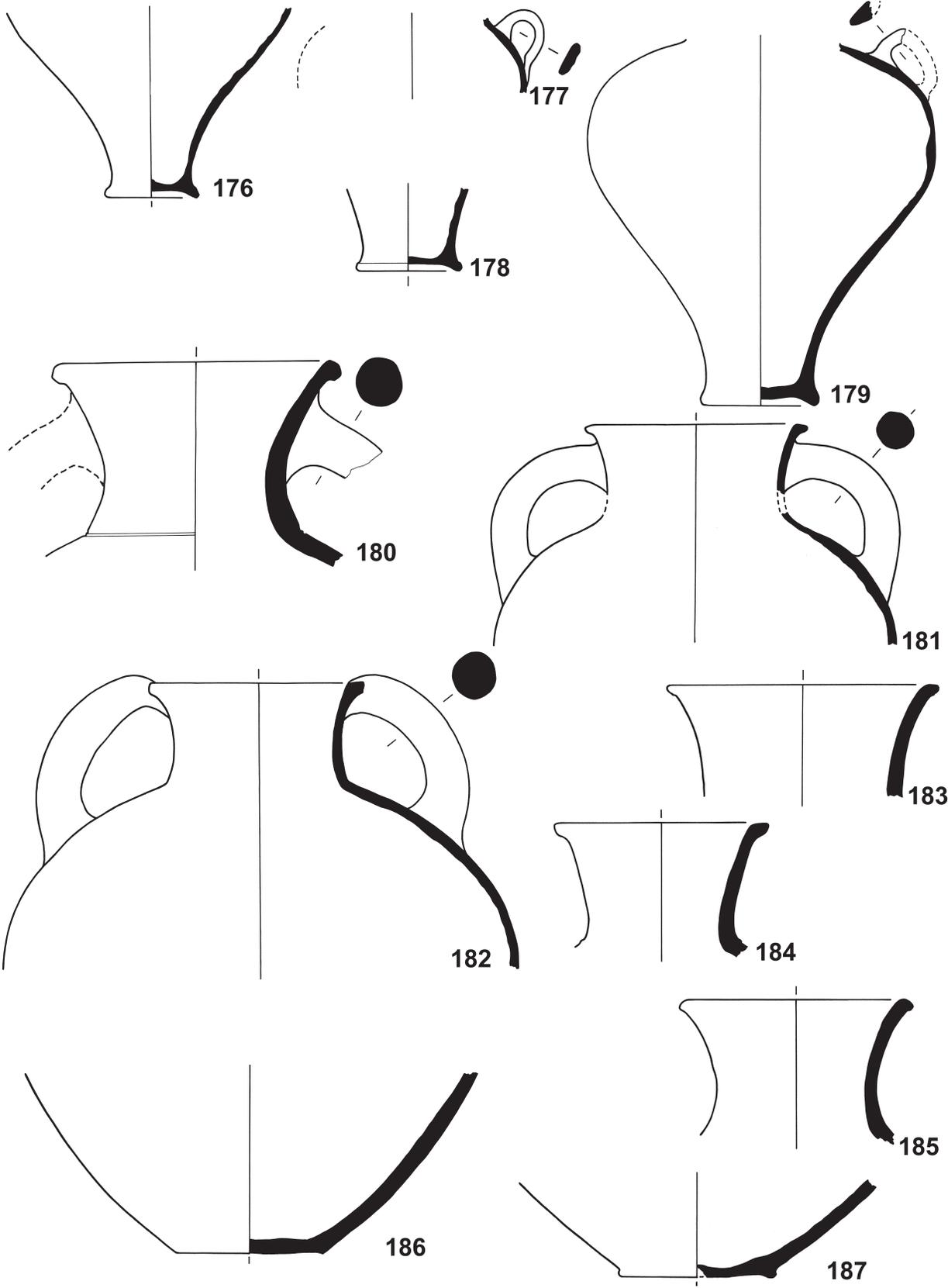
<i>Feature</i>	<i>Open Shapes</i>				<i>Closed Shapes</i>	
	<i>Vat</i>	<i>Tub</i>	<i>Shallow Basin</i>	<i>Miscellaneous Open</i>	<i>Pithos</i>	<i>Miscellaneous Closed</i>
Rim	3	1	8	—	18	7
Handle	—	—	—	—	1	30
Leg	—	—	—	—	—	18
Base	—	1	—	2	3	17
Total	3	2	8	2	22	72
% of Coarse Features	2.8	1.8	7.3	1.8	20.2	66.1
% of Unpainted Features	0.2	0.1	0.5	0.1	1.2	4.1

Frequencies reflect deposit after mending. Unpainted coarse-fraction body sherds = 678.

JUGS/AMPHORAS/HYDRIAS AND STIRRUP JUGS (Figs. 17, 18)

Three similar shapes with differing numbers and handle placement collectively constitute around 15% of the fine unpainted features, 19% of the medium-coarse features, and 15% of all unpainted features. It appears that the sizes vary more or less continuously within a range in which 188 represents the maximum and 195 the minimum. Most of the examples belong to the fine fabric fraction, but the larger ones, not surprisingly, grade into the medium-coarse range (e.g., 182, 188), with larger pieces of temper that enhance their green strength. Within the rims, two distinct groups can be seen, one with a distinct lip (180–185) and the other lipless, or almost so (189–194). Definite examples of the amphora only appear in vessels with the distinct lip, and they also tend to be among the larger vessels. Jugs and hydrias are both present among the larger and smaller vessels. Of the 121 loop handles belonging to the three shapes in the fine and medium-coarse, 30 are horizontal hydria handles. The diameters of the hydria handle sections show a range of sizes, with at least a few clearly belonging to quite large vessels. The bases are mostly flat (186, 188, 195, 196), but a couple of ring bases (e.g., 187) are found too.

A number of different Furumark shapes are present. With regard to the amphora, both FS 69 (handles from the rim, e.g., 182) and FS 70 (handles from below the rim, e.g., 181) were noted. The large domestic jug FS 105 may be represented by 188, and the presence of large hydria handles indicates that FS 128 was present too. Most of the examples illustrated in 189–194 probably belong to the wide-necked globular jug FS 109, although smaller hydrias similar to FS 129 have lipless rims. A single example of the stirrup jug FS 150 or FS 151 (also known as the beaked amphoroid jug) was noted (197).



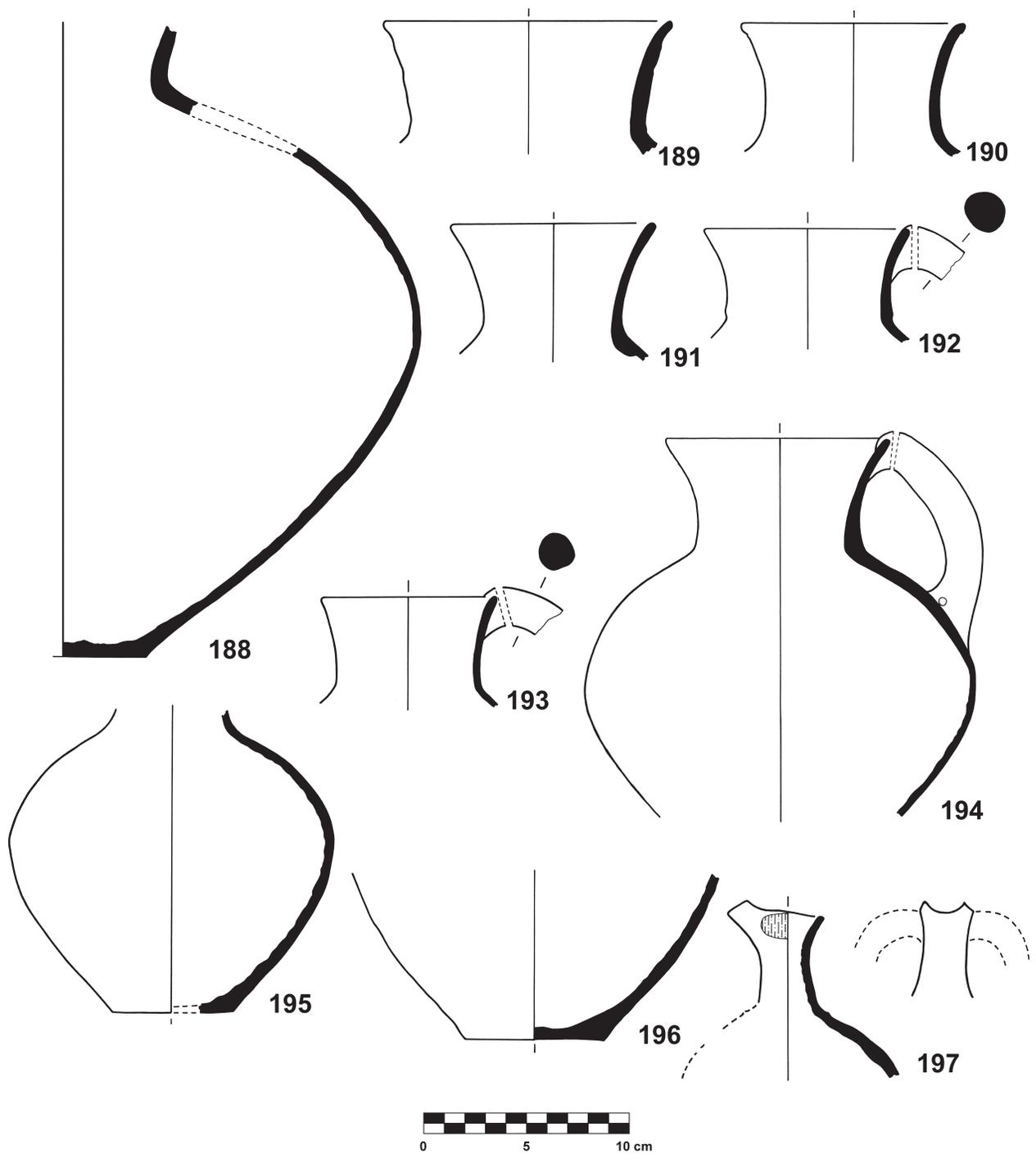
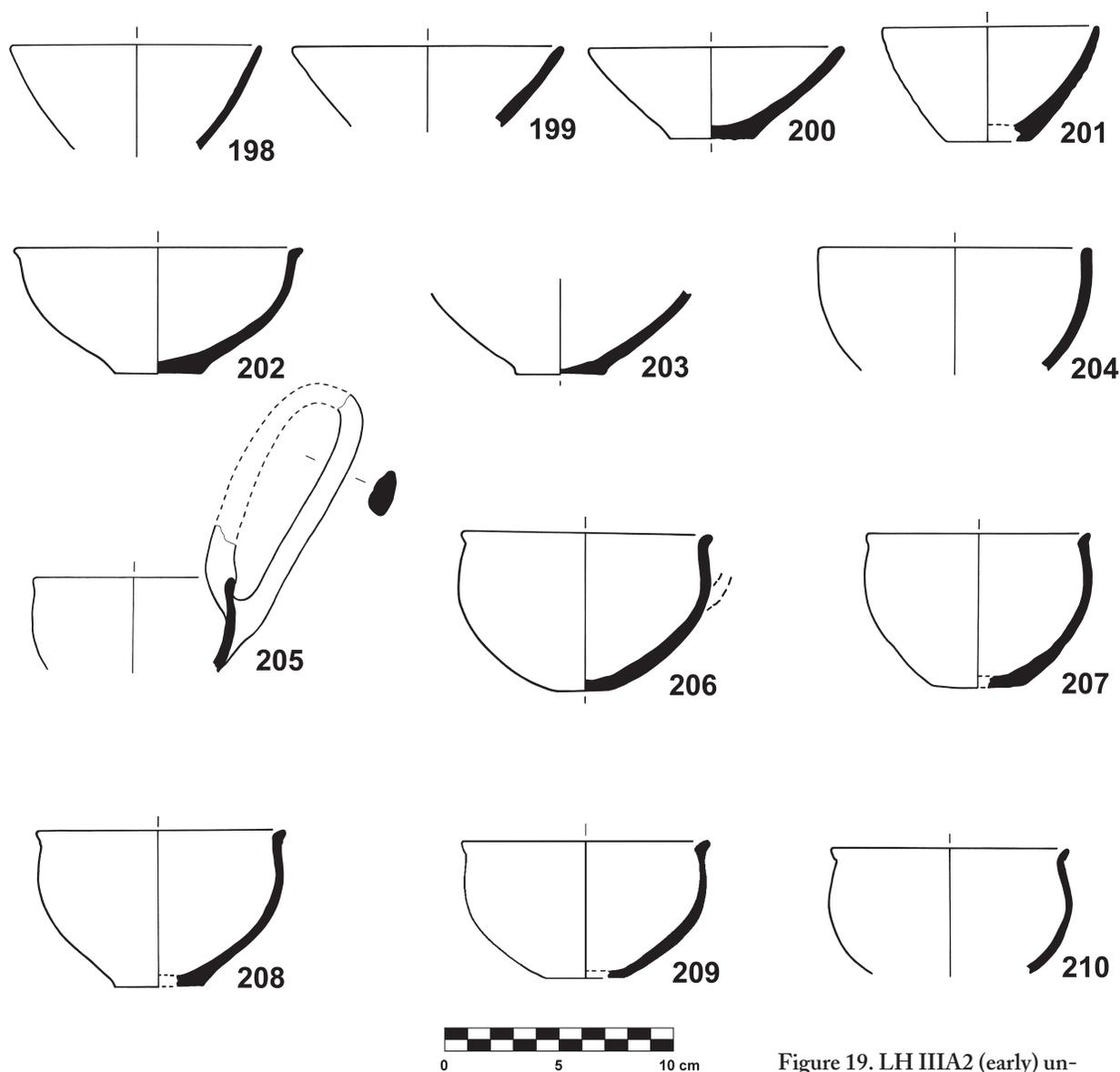


Figure 17 (*opposite*). LH IIIA2
(early) unpainted piriform jars
176–179, amphoras 180–187.
Drawings J. E. Pfaff and P. M. Thomas

Figure 18 (*above*). LH IIIA2 (early)
unpainted jugs 188–197. Drawings
J. E. Pfaff and P. M. Thomas



CUPS AND DIPPERS (Fig. 19)

The conical cup FS 204 (198–201) represents about 1.3% of all the unpainted fine features and 1% of all unpainted features. A few conical cups appear in medium fabric as well. FS 204 is sometimes encountered in other contemporary deposits.⁶⁰ Rim diameters cluster closely around 10–11 cm. Conical cup 200 represents a very broad and shallow example, while 198 and 201 are relatively deeper. Conical cup 198 is burned on a small part of its rim, and 201 has traces of burning too; they may have been used as lamps.

Rounded cups are more common, comprising 2.7% and 2.0% of the fine feature sherds and all feature sherds, respectively, but the pieces in general are very small and difficult to assign to a particular shape. Cup 202, which preserves a complete profile except for the handle, probably is FS 219/220 or FS 222, as is 203. The thinness of the floor of the latter is similar to the sunken floors seen in painted cups from LH IIIA2.⁶¹ The lipless semiglobular cup/bowl 204 may not be in Furumark's system; the closest parallel is FS 242, which has a horizontal loop handle.⁶²

Figure 19. LH IIIA2 (early) unpainted conical cups 198–201, cups 202–204, dippers 205–210. Drawings J. E. Pfaff and P. M. Thomas

60. E.g., at Nichoria; see Shelmerdine 1992, p. 502.

61. Mountjoy 1986, p. 84.

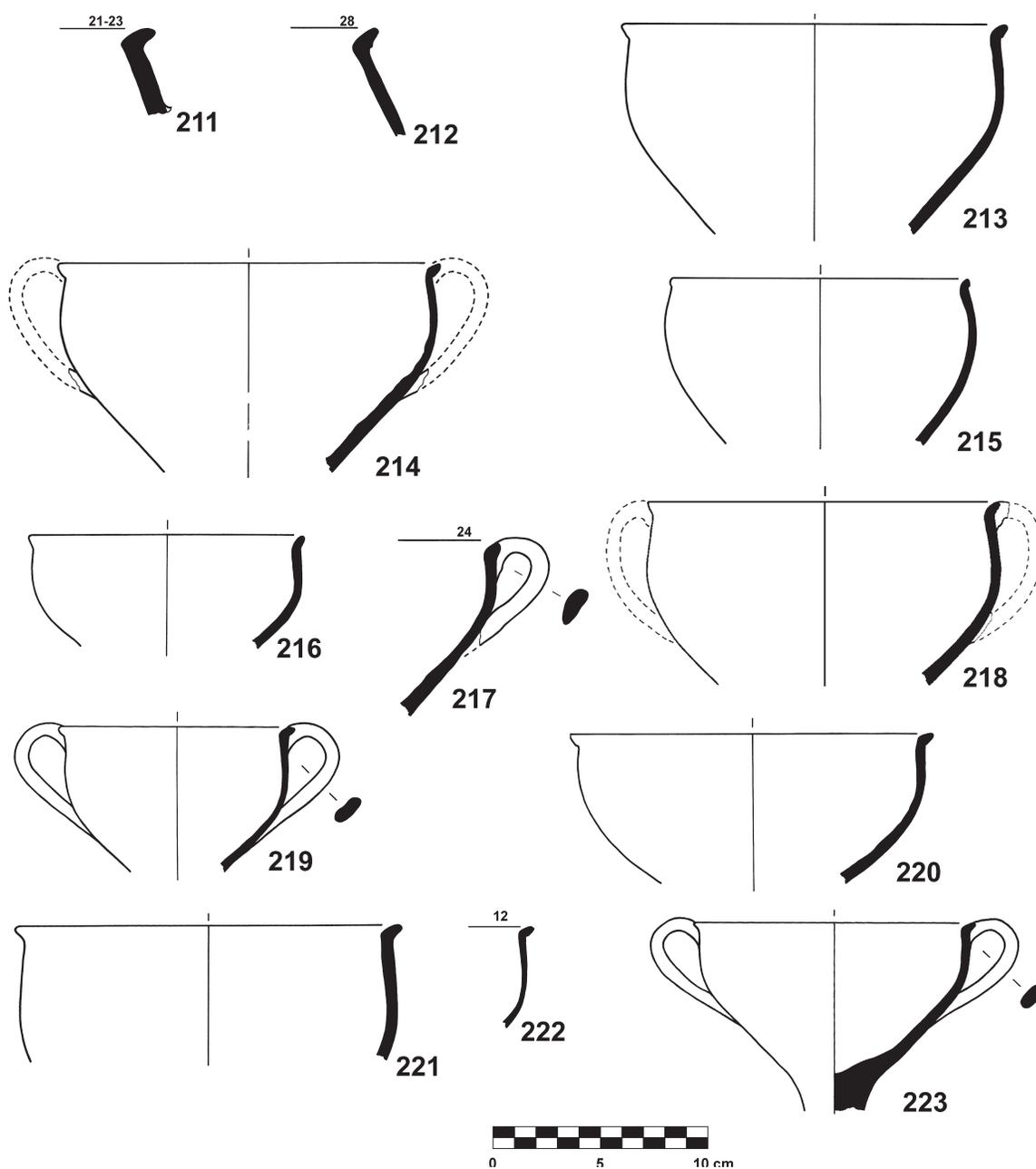
62. This piece could be a lipless dipper: see Shelmerdine 1992, p. 595, no. P3734, for an example, although such dippers tend to have slightly closing profiles near the rim.

Dippers FS 236 (205–210) are about as common as cups, making up 2.3% of all fine unpainted feature sherds and 1.7% of all unpainted feature sherds. Little variation in basic profile or size is observed: the bases are flat, the bodies semiglobular and closing slightly near the rim, and the lips pointed. With the exception of 205, the handles had broken, leaving only scars on the vessel. All of the identified examples had rim diameters clustering closely around 10 cm.

KRATERS (Fig. 20)

Figure 20. LH IIIA2 (early) unpainted kraters 211, 212, rounded kylikes 213–223. Drawings J. E. Pfaff and P. M. Thomas

Two vessels with rim diameters over 20 cm and/or robust body walls, 211 and 212, have been tentatively classified as kraters. Of the two, 211 is certainly an unpainted krater, since the handle scar is from a large horizontal loop handle.



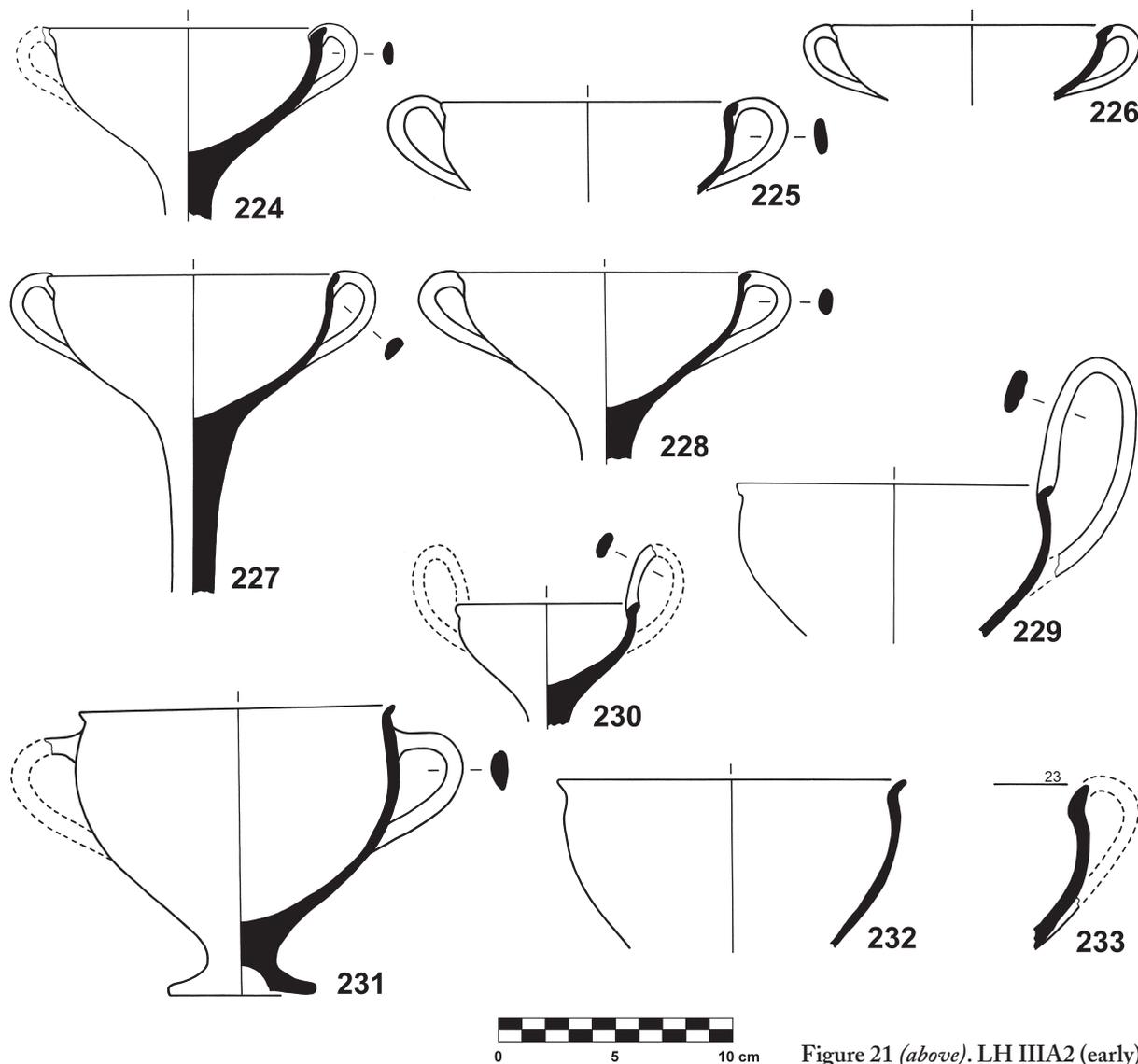


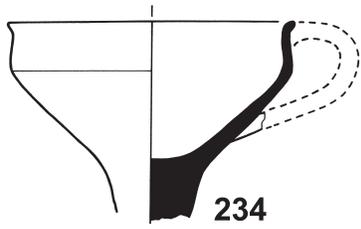
Figure 21 (*above*). LH IIIA2 (early) unpainted rounded kylikes 224–231 and goblets 232, 233. Drawings J. E. Pfaff and P. M. Thomas

Figure 22 (*opposite*). LH IIIA2 (early) unpainted angular kylikes 234–254. Drawings J. E. Pfaff and P. M. Thomas

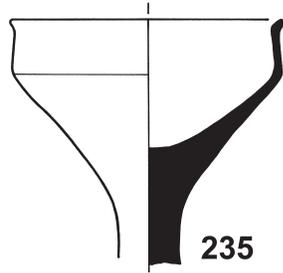
KYLIKES AND GOBLETS (Figs. 20–23)

Kylikes and goblets constitute over 72% of the fine unpainted feature sherds and 55.2% of all unpainted feature sherds, making these related shapes by far the most common kind of unpainted vessel, nearly five times as common as the jug/amphora/hydria and over six times as common as cooking pots. A number of distinct Furumark shapes are present within this deposit's stemmed cups; since it is impractical or impossible to assign fragments such as bases to particular shapes, a large category of "unclassified kylix" had to be created for Table 5. A number of stemmed cups having longer everted rims or broad handles resembling those of LH IIIA1 goblets were present as well (e.g., 232, 233), and although most of the sherds probably belong to higher-stemmed kylikes rather than goblets, a category of "goblet/kylix" was created for Table 5 to accommodate such pieces.

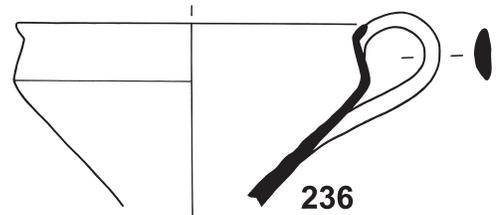
"Rounded" kylikes belonging to FS 264 or FS 266 make up 6.8% of all fine unpainted features. Both shapes have semiglobular bowls with pointed lips, but FS 266 has a shallower bowl and a taller stem. The two shapes are



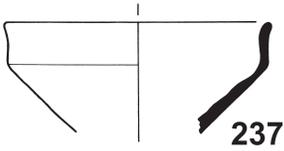
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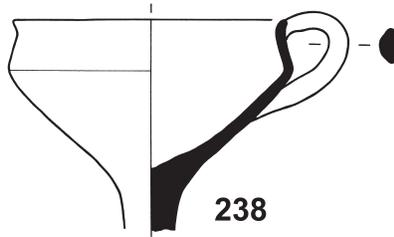
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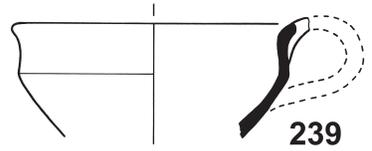
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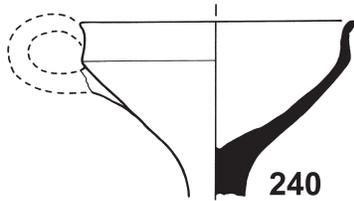
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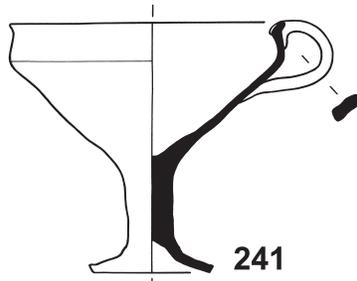
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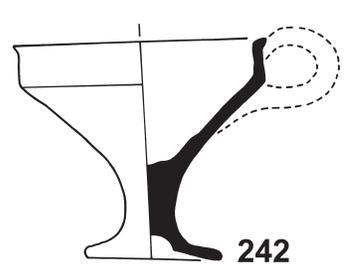
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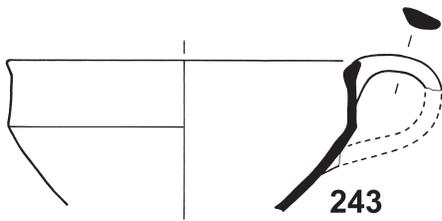
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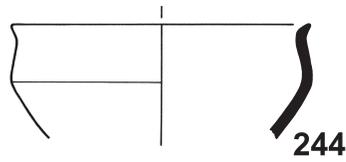
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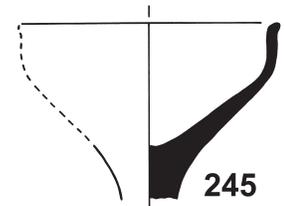
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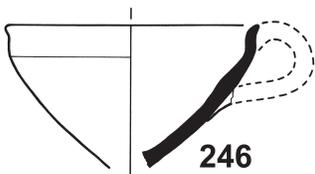
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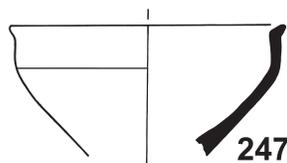
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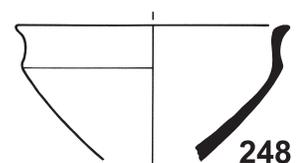
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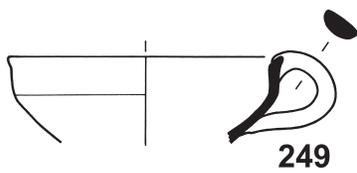
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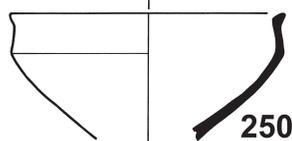
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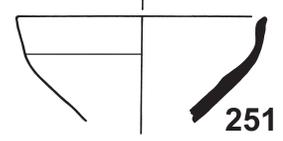
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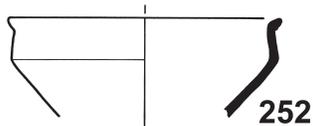
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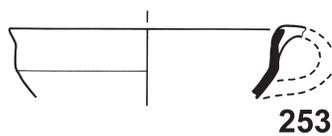
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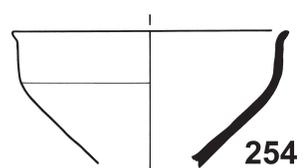
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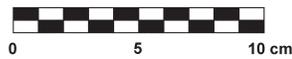
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253



254



0 5 10 cm

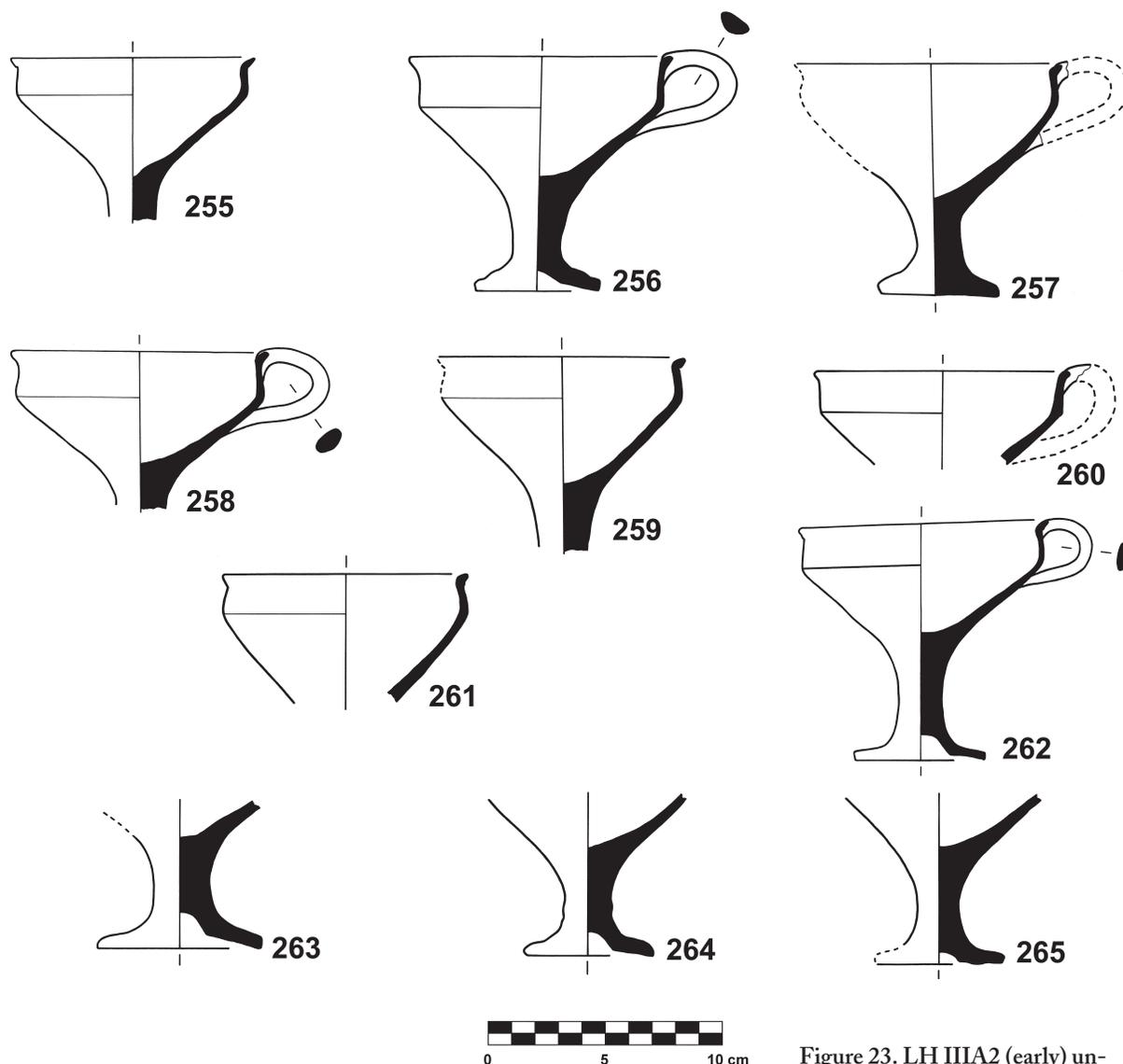


Figure 23. LH IIIA2 (early) unpainted angular kylikes 255–265. Drawings J. E. Pfaff and P. M. Thomas

not sharply distinguished, and a nearly continuous range of forms seems to connect them: the kylix 214, for example, is a classic example of the deep FS 264, while 227 is an obvious specimen of FS 266; profiles such as 223 and 228 seem to be intermediate between the two shapes. Most of the examples in Figure 20, 213–223, belong to FS 264, while kylikes 224–228 shown in Figure 21 are likely to represent FS 266 based on the shallowness of the bowl. Rim diameters vary between 11–12 cm and 18 cm. The handle sections are somewhat variable, but they are less long and thin than those of LH IIIA1 date.⁶³

Kylikes with rounded bowls belonging to other Furumark shapes were identified as well. The kylix with high-swung handles, FS 272, is seen in 229, and 230 is a miniature version of the same. The miniature form, as noted in the previous article concerning this deposit, has been connected by Stocker and Davis to ritual feasting at Pylos, and is among the pieces of evidence pointing to the special nature of at least part of this deposit.⁶⁴ A vessel with an upper body similar to FS 269, a rounded kylix with the handles entirely below the rim, is represented by a single example, 231, but the stem and the base are similar to FS 263.

63. Cf. Mountjoy 1999, vol. 1, p. 114, nos. 134–136.

64. Dabney, Halstead, and Thomas 2004, p. 210; Stocker and Davis 2004, p. 190.

In terms of identifiable sherds, the angular kylix FS 267 is about twice as common, at 14.5% of unpainted fine features, as the rounded kylikes. FS 267 first becomes common during LH IIIA1, but as noted by Martin at Nichoria, it is much less frequent than the rounded forms in that period.⁶⁵ Pieces from FS 267 mended up better than almost any other shape in the deposit and provided many substantial profiles, seen in 234–262. These in general are more diminutive vessels than the rounded kylikes, with rim diameters usually in the 10–11 cm range. Only a few vessels (e.g., 236, at 14 cm) are larger than 12 cm. The examples with profiles preserved to the full height (241, 242, 256, 257, 262) fall within a close range of approximately 9–10 cm in height.

Given the relatively standardized rim diameters and heights, it is somewhat surprising to observe so much variability in the rim profiles of the angular kylikes, although inconsistent rim profiles are found at other sites in LH IIIA2.⁶⁶ The angular rims' heights range from about 2.6 cm (243) to 1.2 cm (246), which is almost as much variation as in the complete heights of the vessels. Although most of the rims are slightly closing in profile (e.g., 236, 239, 241), some are nearly vertical (e.g., 237, 249), and others slightly spreading (e.g., 246, 251, 253, 260). Most of the lips are pointed and similar to those seen in the rounded kylikes, but some examples (e.g., 237) are nearly lipless. The articulation of the rim with the body is usually sharp, as seen in 234–236, but sometimes it is smooth, as seen in 241, 251, and 254. Bases can be solid, with rough undersides, as seen in 257, although the “domed” type is much more common. In addition to the complete profiles mentioned earlier, 263–265 probably belong to angular kylikes. Kylix 264 has an unusual swelling in the middle of the stem. The handle sections are even more variable than those seen in the rounded kylikes.

BASINS AND SHALLOW ANGULAR BOWLS (Fig. 24)

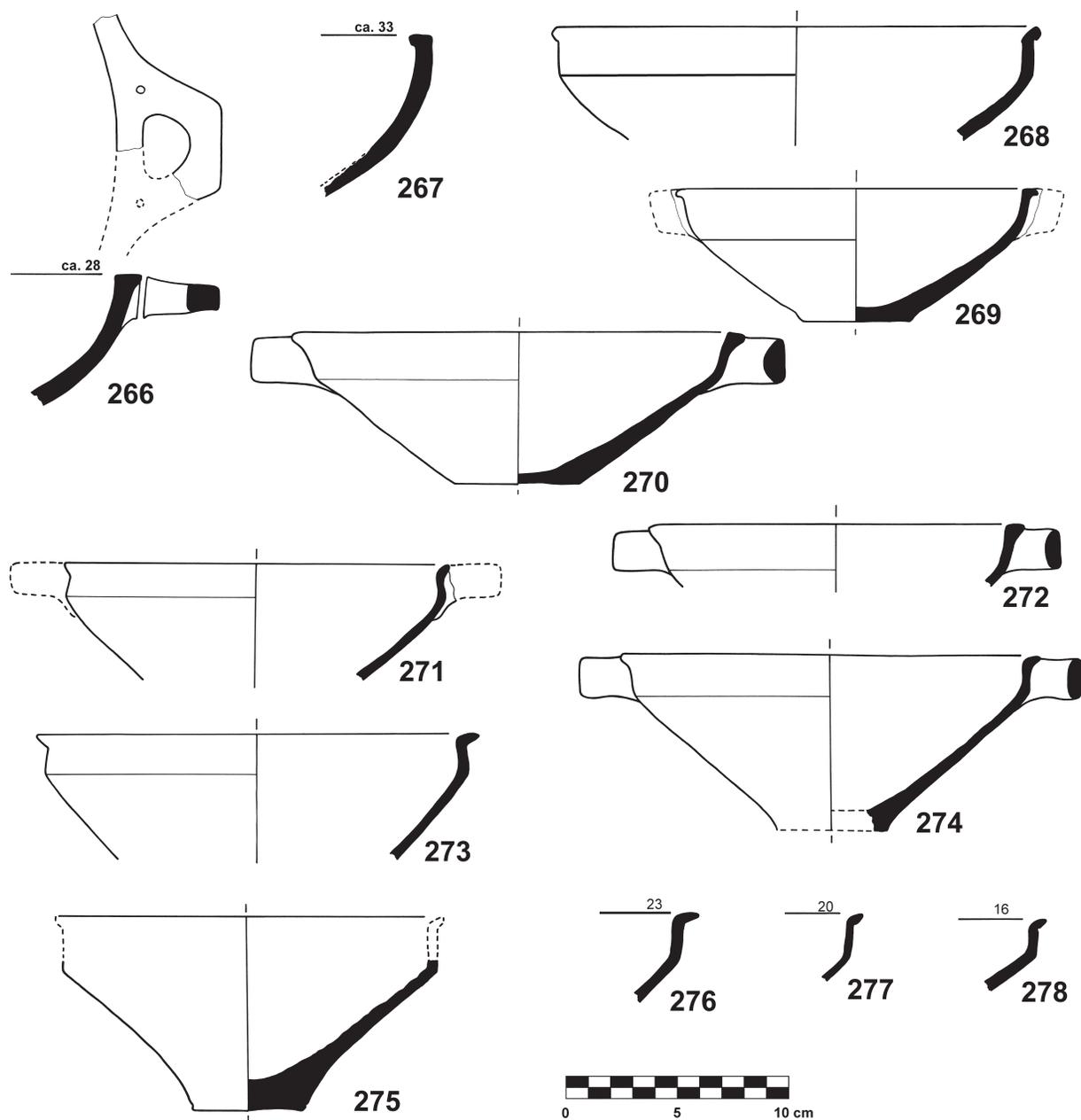
Four large basins in fine fabric were identified, of which two, 266 and 267, are illustrated. All four had rim diameters around 30 cm and shallow semiglobular bodies. Three of the four rims resemble the flat-topped and thickened rim of 266; the other, 267, is unusual in that the lip of the flat-topped rim is thickened on the inner side. Instead of the normal horizontal loop handle, 266 has a handle with beveled sides and a rectangular section. Shelmerdine has noted idiosyncratic forms of large basins at Nichoria in LH IIIA2.⁶⁷

The shallow angular bowl (SAB) FS 295 is represented by some complete profiles and other large fragments, 268–278. This shape accounts for about 2.7% of the fine feature sherds and 2.0% of all unpainted feature sherds. Although the upper part of the body has a profile similar to the angular kylix, the SAB regularly has a greater rim diameter: most fall within the range of 16–20 cm, although diameters as great as 23–24 cm were noted. The body walls tend to be somewhat thicker than those of the angular kylix too. The rim profiles (e.g., 271, 277) can be very similar to those of the angular kylix; some have thicker, more rounded lips (268); short everted with flat or downsloping tops (269, 270, 272); or longer, everted lips with slightly convex upper sides (273, 274, 276). As with the kylikes, a good deal of variation is present in the angle at which the rim articulates with the body. The bases are flat, and some show evidence of string cutting. As

65. Martin 1992, p. 493.

66. See, e.g., Shelmerdine 1992, pp. 501, 594–595, figs. 9–47, 9–48.

67. Shelmerdine 1992, p. 502.



is the case with the angular kylix FS 267, the SAB exhibited a similar pattern at Nichoria: uncommon in LH IIIA1, but common by Shelmerdine's LH IIIA2 (middle) phase.⁶⁸

COOKING VESSELS (Fig. 25)

Vessels made of cooking ware belong uniformly to the medium-coarse fabric fraction. Sherds belonging to cooking pots of various sorts make up almost exactly half of the medium-coarse feature sherds and about 8.6% of all unpainted feature sherds. Three of the vessels illustrated here (289, 290, 292) are clearly Aiginetan imports, and a number of body sherds from Aiginetan cooking pots were also identified. No attempt was made to count every piece of Aiginetan material, but considerably less of it was apparent than was the case in either the LH IIA or LH IIIB1 period at

Figure 24. LH IIIA2 (early) unpainted basins 266, 267, shallow angular bowls 268–278. Drawings J. E. Pfaff and P. M. Thomas

68. Martin 1992, p. 493; Shelmerdine 1992, p. 502.

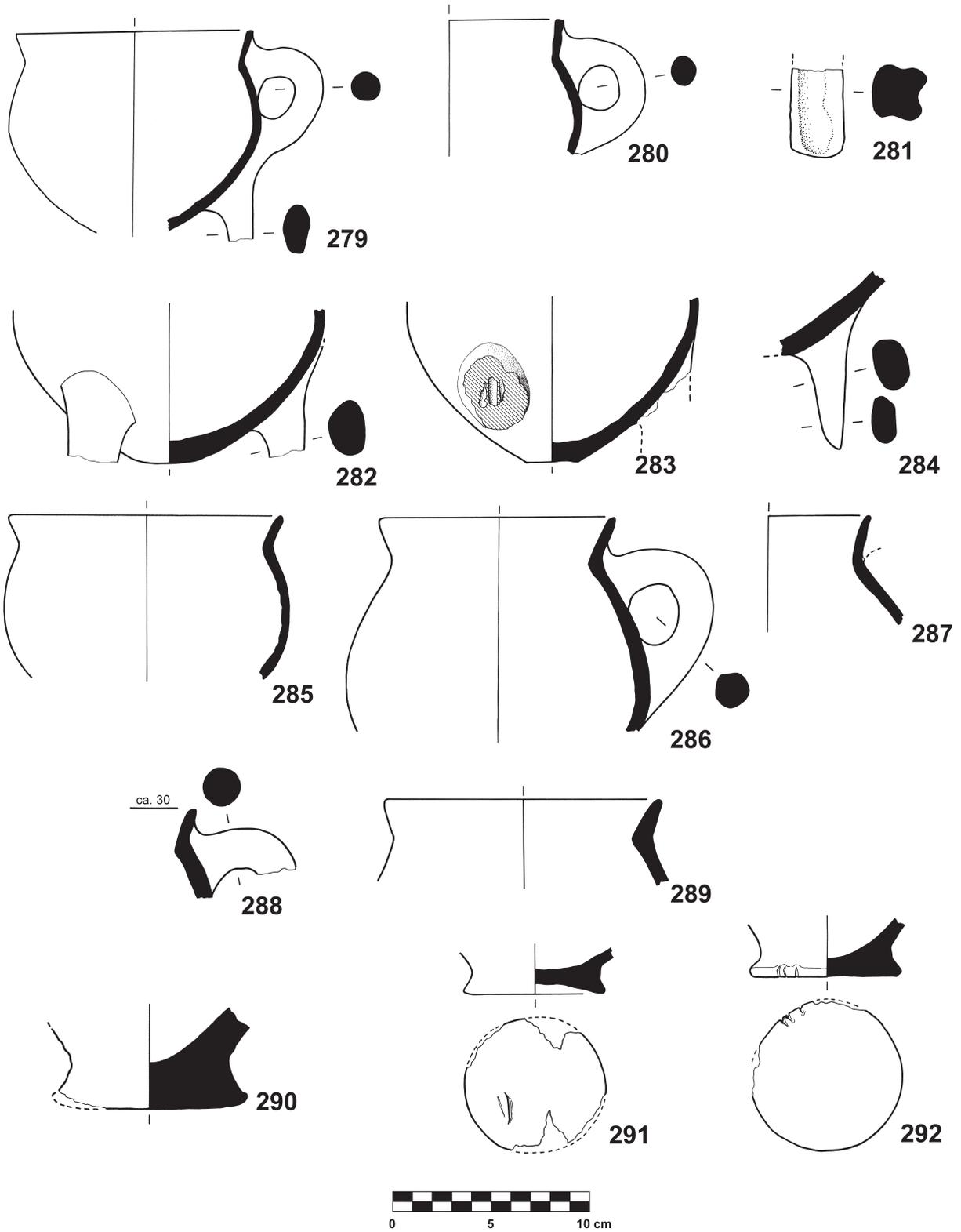


Figure 25. LH IIIA2 (early) unpainted tripod cooking pots 279–285, cooking jars 286–292. Drawings J. E. Pfaff and P. M. Thomas

Tsougiza.⁶⁹ The remainder are made of the sandy-feeling, fairly standardized red to reddish-brown fabric tempered with finely crushed quartz encountered in LH IIIA–IIIB in the Argolid.⁷⁰ It appears that only two basic shapes of cooking vessel are present: a rather small tripod cooking pot FS 320 (279–284) and an ovoid cooking jar similar to FS 65 (286–288). The rim 285 is probably from a tripod cooking pot, based on the globular body.

The tripod cooking pots FS 320 very likely had two vertical loop handles, but no example was sufficiently preserved to show the handle on the opposite side. The bodies are globular, with tall, everted rims that in the case of 280 make it appear almost like a collar neck. The rims tend to be somewhat more vertical than those of the cooking jars, and the upper handle swelling usually goes almost all of the way to the rim. The rims from LH IIIB1 cooking tripods, by contrast, have short everted rims; it seems clear that the transition from tall everted rims to short ones must therefore take place in LH IIIA2 (late).⁷¹ The legs typically have oval sections (279, 282–284), although 281 has a square section with scalloped faces similar to 27 and 28 (Fig. 6), from the LH IIIA2 (late) strata. The leg 281 comes from SU 1582, which seems to be in the transition from the earlier to the later phase, so it is possible that it is actually a later piece, although the fabric is sufficiently different that it does not seem to have come from the same tripod cooking pots as 27 or 28. Such squared legs are usually seen on tripod cooking pots of LH IIIC date,⁷² but even if 281 belongs to the later phase of this deposit, it is difficult to see how any of the legs could be much later than LH IIIA2 (late).

Ovoid cooking jars similar to FS 65 are the other type of cooking pot encountered; 286 is probably the most typical example. The body walls of the cooking jars tend to be thicker than those of the tripod cooking pots, and the loop handle attachments tend not to extend to the full height of the rim, which is tall and everted, although in general the everted rims are not as elongated as those seen in LH IIIA1.⁷³ Rim diameters are consistently in the 10–12 cm range for these cooking jars; 288, the rim of which reads as 30 cm, is likely to have been warped by the handle attachment. The bases are disks, usually with hollowed undersides; 291 is an example. This vessel also has a potmark of two short incised strokes on the underside. The absence of the ovoid cooking jar with a tall spreading or vertical collar neck, which is very common in LH IIIB contexts, suggests that shape is an innovation of LH IIIA2 (late) or even LH IIIB.⁷⁴ The Aiginetan vessels (289, 290, 292) also belong to ovoid cooking jars. These have the usual small sparkling inclusions and flecks of gold mica. The Aiginetan bases are flat or even very slightly convex, as seen in 290. Base 292 is potmarked.⁷⁵

69. Rutter 1993, pp. 84–85; Thomas 2005, p. 523.

70. See Stockhammer's (2008, pp. 81–82) discussion of the standard Argive cooking fabric.

71. Thomas 2005, pp. 521–523, with fig. 31; I thank Bartłomiej Lis

for making this observation.

72. See Tzedakis and Martlew 1999, p. 164, no. 148, for an example.

73. Cf. Frizell 1980, p. 50, pl. 9:177–186.

74. Thomas 2005, pp. 519–521, nos. 408–413.

75. The three cuts at the base edge of the Aiginetan cooking pot have many published earlier parallels (see Lindblom 2001, pp. 70–71, nos. 612–637); 292 would be from the latest secure context.

MEDIUM-COARSE AND COARSE STORAGE AND UTILITY VESSELS (Fig. 26)

Several distinct types of vessels will be considered here. Two vessel shapes appearing in a fairly consistent medium-coarse to coarse fabric that often has a dusky orange surface color together make up nearly 11% of all the medium-coarse feature sherds and 2% of all unpainted feature sherds. These “orange” jars appear in quantity in later LH IIIB contexts at Tsoungiza.⁷⁶ One shape is a small, wide-mouthed ovoid jar having two vertical loop handles and a raised disk base, similar to FS 67 (293–295). It is much more common than the larger jar discussed next, but most of the rim fragments in this deposit were small, and few substantial profiles could be mended. The handle 298 is a substantial fragment from a jar similar in form to the small “orange” jar, but in a somewhat different fabric and considerably larger. It also has the vertical loop handle seen on the small “orange” jar. The other type of jar made from “orange” fabric is a much larger vessel than the preceding. Rim 296 preserves a substantial upper profile from a large “orange” jar.⁷⁷ Rim diameters are 30–35 cm for this shape; rims are thick and everted. The base for this kind of jar is shown in 299 and is surprisingly small for so sizable a vessel. No definite handles belonging to this shape were able to be joined to it, although fragments of two horizontal loop handles of appropriate size and fabric were present.⁷⁸ Rim 297 belongs to a large jar that seems to mimic this shape, although it is in a coarse fabric not similar to “orange” fabric.

Other miscellaneous shapes include a coarse krater 300, which has a rim similar to that of a large “orange” jar, but it is clear that the body was more globular.⁷⁹ The false neck of a domestic stirrup jar, 301, was present. Large open-mouthed jars whose closest parallel is FS 2, the large cylindrical jar, are illustrated in 302–304. This shape regularly has plastic decoration below the rim. The rim profiles vary considerably, but all have rim diameters around 45–50 cm. Rim 305, which is similar to FS 4, is the most substantial profile from the three vat rims identified. The vat is a deep cylindrical vessel with spreading body walls, a broad, flat rim, and two handles. Rim 305 is decorated with three roughly concentric lines of holes on its upper surface. A basin made of coarse “orange” fabric is seen in 306; the depth of this sort of vessel is not clear. Rim 307 is from a tub similar to the FS 1 bath larnax. The domestic tubs at Tsoungiza are shallower than the vats, have flat-topped rims with no real lip, and the overall base shape can be oval or round. Long handle fragments from four vessels similar to the FS 311 ladle or FS 312 brazier were noted as well.

Two examples of the conical lid FS 335 were identified, 308 and 309. These have diameters that would fit some of the smaller tripod cooking pots or the small “orange” jars.⁸⁰ One other possible lid was identified, 310,

76. Thomas 2005, pp. 524–525.

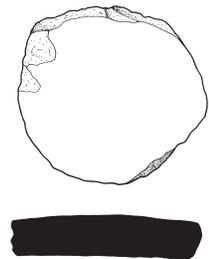
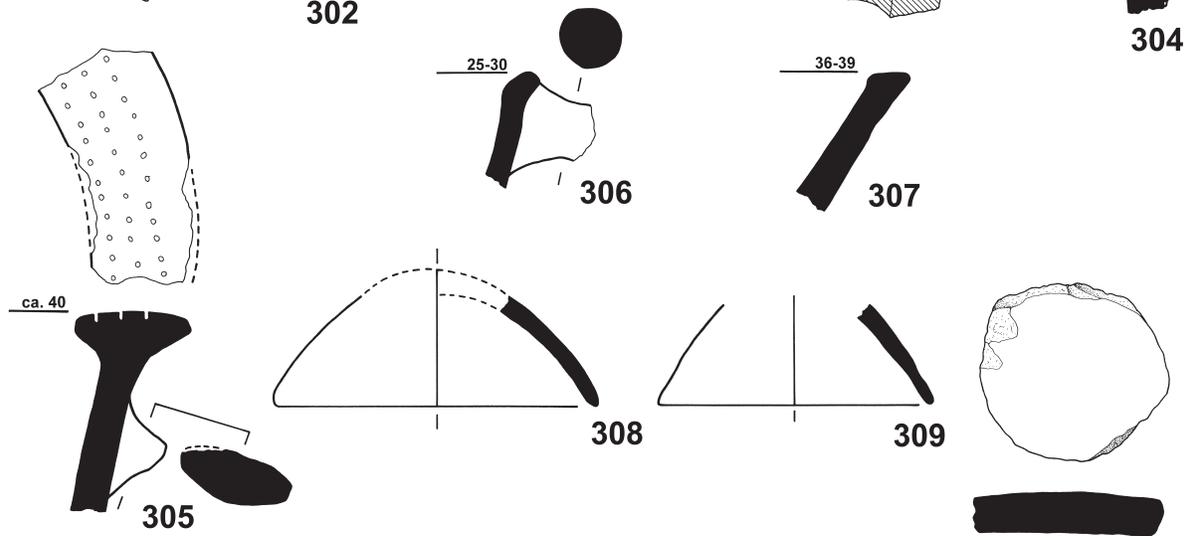
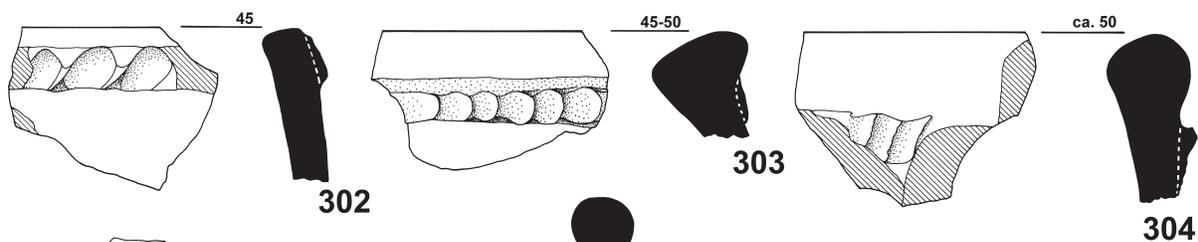
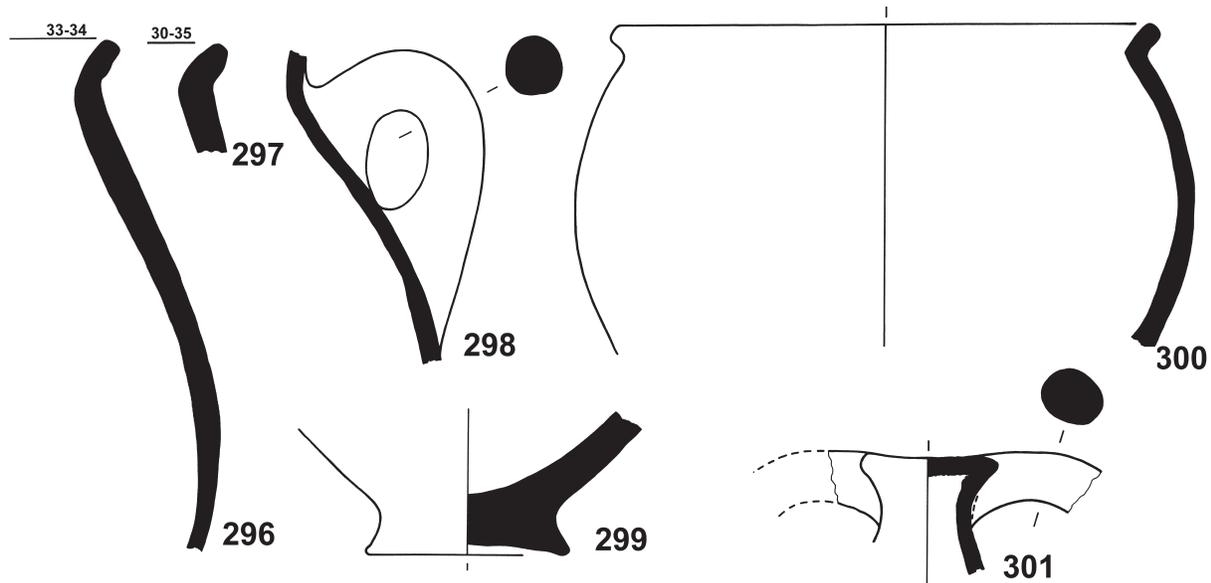
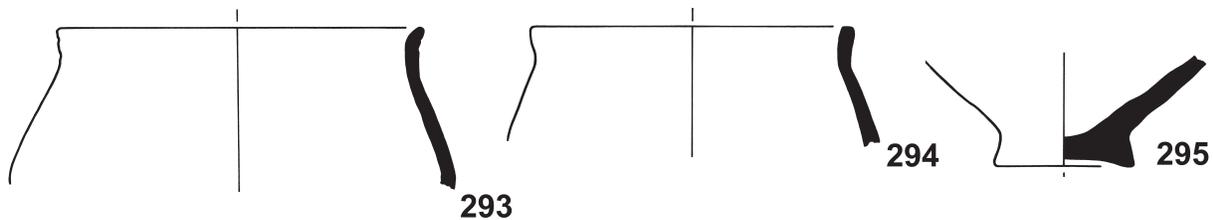
77. Most of the joining pieces from this vessel came from SUs 1554–1556, with a couple from SU 1587. A single piece that may belong came from SU 1578, SMU E20731/N6462.

78. The large “orange” jar is similar in size and overall shape to two pots from a LH IIIA1 context at Nichoria: see Martin 1992, pp. 494, 584–585, nos. P3640, P3641.

79. Frizell (1980, p. 50, pl. 9:187)

illustrates a coarse open vessel with a similar profile.

80. B. Lis (pers. comm.), however, has suggested that these are conical cups, not lids.



310

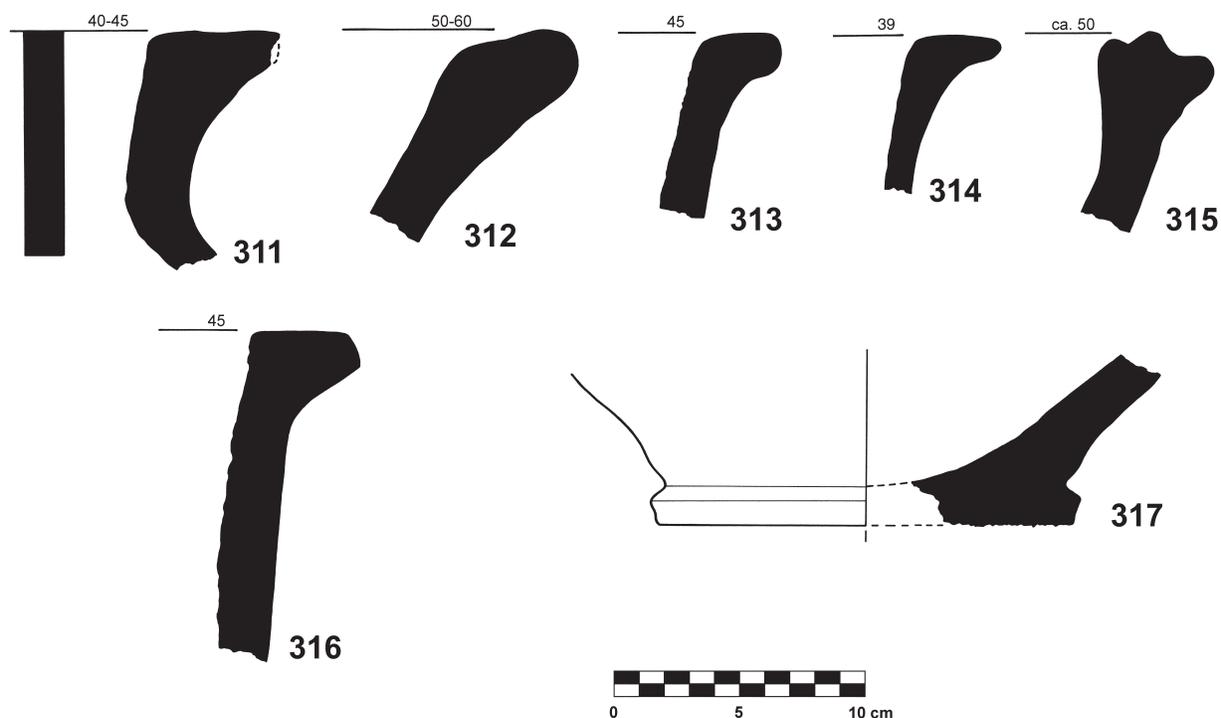


Figure 26 (*opposite*). LH IIIA2 (early) medium-coarse and coarse unpainted jars 293–299, 302–304, krater 300, stirrup jar 301, vat 305, deep basin 306, tub 307, lids 308–310. Drawings J. E. Pfaff and P. M. Thomas

Figure 27 (*above*). LH IIIA2 (early) unpainted coarse pithoi 311–317. Drawings J. E. Pfaff and P. M. Thomas

a body sherd that had clearly been shaped into a disk. The lack of other sherds that had been modified into disks is consistent with the rarity of this practice in LH IIIA (late) and LH IIIB (early) at Tiryns; as recent discussion by Rahmstorf suggests, such sherds have numerous possible functions.⁸¹

ΠΙΘΟΙ (Fig. 27)

The last vessel type to be discussed here is the pithos FS 13; examples of this type invariably appear in coarse fabric with large, sharp-edged flecks of dark stone used for temper. The pithos accounted for over 20% of the coarse feature sherds and about 1% of the total unpainted feature sherds.⁸² Only a single painted pithos was present, 311; it is the only one in this deposit with a short neck. The remainder, 312–316, were from long-necked pithoi with rim diameters ranging from 40–60 cm. The considerable variations in rim form may indicate that production of these was not standardized. Rim 315 in particular is peculiar, with two deep concentric grooves running around the circumference of the rim and a sizable ridge between them, perhaps an indication that it had a special lid that rested in the grooves. Pithos bases took the form of flat disks, as seen in 317.

81. *Tiryns XVI*, pp. 38–44, fig. 17.

82. The percentages are somewhat understated; some of the closed feature sherds in the coarse fraction (see Table 7, above) probably belong to

pithoi. The lack of published assemblages of coarse vessels from this period makes identification of particular types very difficult.

FIGURINES

The deposit contained several figurine fragments (Fig. 28), of which 318 is the most interesting. The pieces come from a set of units approaching the base of the deposit, SUs 1581, 1557, and 1584. Preserved are the lower body and much of the torso of a hollow figure decorated with vertical wavy stripes. The arms were applied directly to the body, slanting toward the waist, but were detached; only the scars remain. This figure belongs to French's "Type A," which is characterized by patterned decoration and a smaller size than monochrome examples of "Type B" found at Mycenae.⁸³ The closest parallel is the lower part of a similar figure discovered in the Temple Complex at Mycenae.⁸⁴ The Mycenae specimen shares the flaring and irregularly formed base, and the striped decoration is close to that of the Tsoungiza example, although the decoration on the latter is somewhat more jagged and continues without interruption around the entire lower part of the figure. The Mycenae figure comes from a LH IIIB context, but the excavators have suggested that it is earlier than the context in which it was discovered, with French proposing a general date of LH IIIA/B.⁸⁵ Although vertical wavy lines are very common on even the small LH III figurines, the lines on both of these figurines more clearly suggest an attempt to render folds in fabric.⁸⁶

A figure from Mount Oros on Aigina is somewhat similar with regard to the body shape, but less so in its decoration.⁸⁷ Like the Tsoungiza example, the Aigina figure is a hollow cylinder that flares slightly toward the base, with the edge of the base left quite rough. It does, however, preserve the head, which is essentially a larger version of the polos-wearing small terracotta figurines. The stubby arms are extended away from the body, unlike the Tsoungiza figure, and the body is divided into five zones by broad horizontal bands, with widely spaced vertical wavy lines running through the zones from the neck to the base. Pilafidis-Williams suggests a date of LH IIIA2/B for the piece, placing it chronologically between a head found in the Sanctuary of Apollo Maleatas at Epidauros and one found in the Aphaia sanctuary on Aigina.⁸⁸ A smaller figure (ca. 11 cm high) found in the Grave Circle at Pylos is not very close in appearance, but is important in providing an example of a hollow mainland figurine dating to LH IIIA.⁸⁹ The Tsoungiza figure bears little resemblance in shape or decoration to the well-known "Lady of Phylakopi" of LH IIIC date;⁹⁰ nor is there a close parallel to the figures from the Kultbau R110 at Tiryns, although the flaring lower base with somewhat unfinished edges is slightly similar.⁹¹

The context of this Tsoungiza "Lady" figurine suggests that it need not be a conventional cult image of some kind. No evidence for any sort of associated architecture was found, and it does not appear that more thought was given to its disposal than to that of the broken vessels and animal bones. It is even possible that such figures were made to be broken: after all, much less fragile ones of comparable size could easily have been made of a more forgiving material such as wood. If this were the case, the preservation of partial, broken figurines, as seen in the later Temple Complex at Mycenae, may have been intended to remind viewers of the actions associated with their use and breakage, and not some particular

83. French 1981, p. 173.

84. Moore and Tylour 1999, p. 51, pl. 11:d.

85. French, in Moore and Tylour 1999, p. 47.

86. French (1971, p. 176) suggested that the lines on the smaller figurines were an attempt to represent robes of some sort.

87. Pilafidis-Williams 1995.

88. Pilafidis-Williams 1995, p. 231; for the Apollo Maleatas figure, which Pilafidis-Williams believes is earlier, see Peppas-Papaioannou 1985, p. 70, pl. 5.

89. *Palace of Nestor* III, p. 173, pl. 232:5a-c. No pottery demonstrably later than LH IIIA1 came from the Grave Circle. See also French 1971, p. 109; Tylour 1983, p. 76, fig. 61.

90. Renfrew 1981, pp. 68-70.

91. Kilian 1981, pp. 53-54.

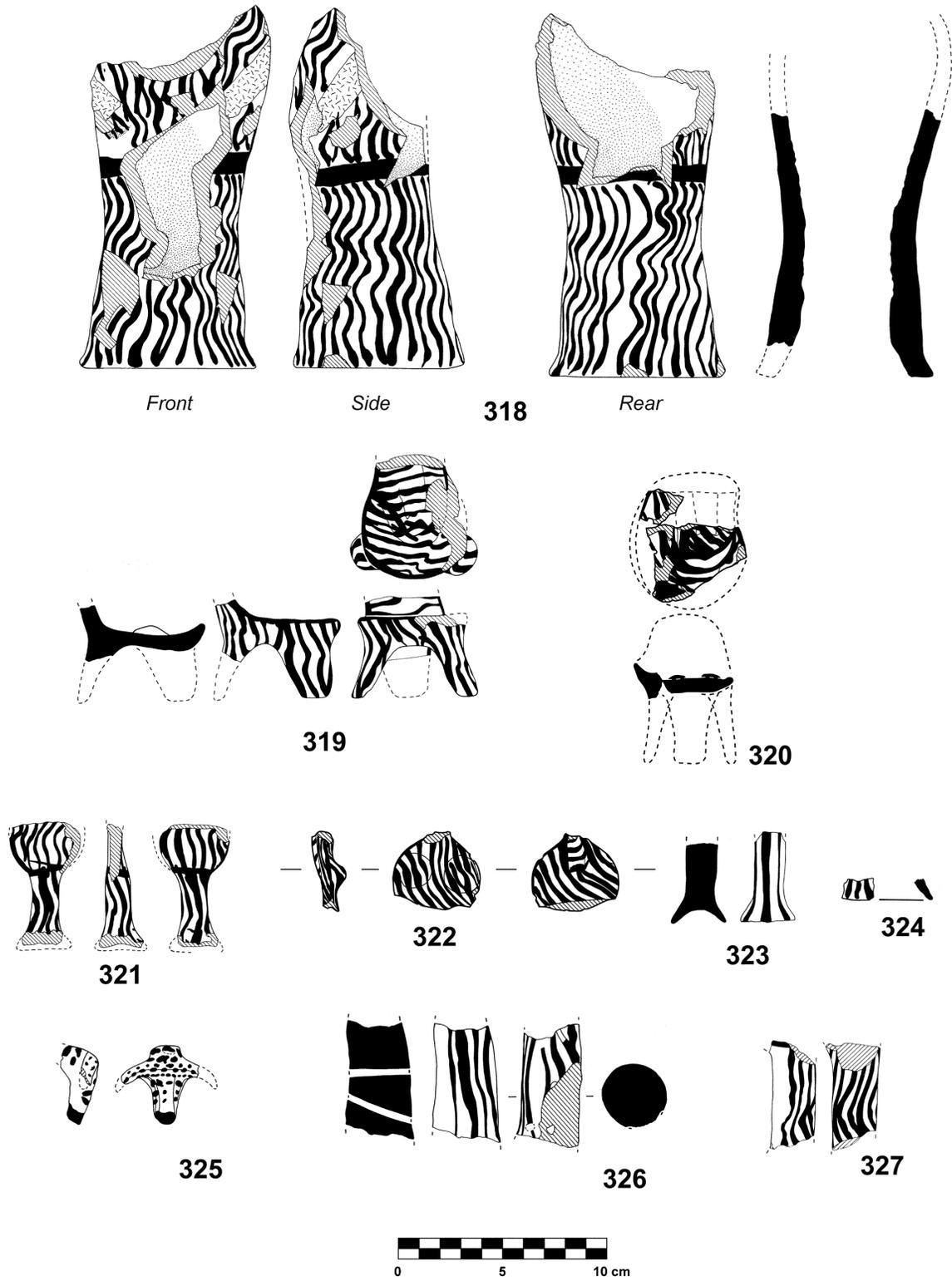


Figure 28. LH IIIA2 (early) figurines 318–327. Drawings J. E. Pfaff

deity.⁹² If after the remainder of the deposit is excavated and it proves to be the case that the head of the Tsoungiza “Lady” figure is not found, it may support the idea that a fragment of a large figurine could have served as a memento or proof of some ritual action.⁹³

Other figurines, all fragmentary, were found as well. The most notable are two “Breadmaker” figurines (319, 320), which have a close parallel from Zygouries published by Blegen.⁹⁴ The type is essentially a three-legged table with schematic arms reaching into the central part of the table, which has a small lump in it. The other figurines included several small female figures, 321–324, all probably of the Phi type, and the head of a quadruped, 325. The last is unusual in the extensive dappling all over the head, and it seems certain that the body would not have conformed to one of the usual examples with irregular stripes. A parallel for the fine dappling is known from Mycenae, although that example lacks the variation in the size of the dots seen here.⁹⁵ The figurine fragments 326 and 327 are probably segments of quadruped bodies; 326 has two perforations near one end. Both objects were first sorted as handles, but the wavy lines do not conform to normal handle decoration.

CONCLUSIONS

Furumark believed that although the pottery of LH IIIA2 was characterized by a “uniform and continuous stylistic development,” an early and a late stage could be discerned despite a lack of obvious innovations separating the two phases.⁹⁶ If this deposit from Tsoungiza and other deposits are any guide, however, the separation between the subphases may be more marked than Furumark suggested, and in some respects, connections with LH IIIA1 are more clearly discernible than the conventional view suggests. The deposit presented here is best seen as belonging to the early phase of LH IIIA2. Several lines of evidence support this conclusion. The motifs alone argue against a date in LH IIIA2 (late). The LH IIIA2 (late) deposits published by French at Mycenae and Schönfeld at Tiryns⁹⁷ make it clear that the octopus and diagonal whorlshell were common and well established during that period; at Mycenae, French found the FM 18 flower to be common then, although Schönfeld did not identify it in levels he considered LH IIIA2 at Tiryns.⁹⁸ In the earlier SUs of EU 9, not a single identifiable example of an octopus occurs on an open vase; FM 23 whorlshell does not appear at all, and only the earliest variants of the FM 18 voluted flower are seen. FM 62 tricurved arch, a common LH IIIA2 (late) motif, is barely present, if at all.⁹⁹

Other characteristics of LH IIIA2 (late), particularly the linear kylix stems found on FS 257, are absent here. Mountjoy has recently characterized a number of kylikes from Ayios Stephanos identified as FS 256 as belonging to a middle phase of LH IIIA2.¹⁰⁰ Certain of these vessels exhibit patterns that are innovative to LH IIIA2 (late), and the stems have multiple stripes of a kind not seen in the Vourvatsi kylikes of LH IIIA2 (early) date.¹⁰¹ Other than having a relatively narrow decorated zone, they do not seem to form a coherent group.

92. Moore and Tylour 1999, pp. 46–50.

93. Stocker and Davis (2004, p. 193), in examining a deposit of cattle bones from room 7 at Pylos, suggest that the palace authorities may have required evidence—in the form of animal bones and other objects—that some ritual had been completed.

94. Blegen 1946–1948.

95. French 1971, p. 159, pl. 26a:53–200.

96. Furumark [1941] 1972b, pp. 99–101.

97. French 1965; Schönfeld 1988, esp. pp. 157–163.

98. Schönfeld 1988, p. 161.

99. Only a small sherd from a mug has a bit of this pattern.

100. Mountjoy 2008, p. 305.

101. Cf. Mountjoy 2008, p. 306, no. 3041 (FM 21 octopus with added white paint); p. 307, nos. 3048, 3057 (FM 18, horizontal flower with dotted outline); p. 307, no. 3056 (FM 23, horizontal whorlshell); pp. 306–307, nos. 3046, 3061–3063 (kylix stems with multiple stripes or thin reserved areas).

Distinguishing this deposit from LH IIIA1 provides more of a challenge, as Shelmerdine found for the earliest LH IIIA2 at Nichoria.¹⁰² The motifs especially common in that period are FM 49 curve-stemmed spiral, FM 57 net, FM 70 scale pattern, and FM 77 stipple, all of which are frequently encountered in this deposit. Except for spiralforn patterns, FM 19 multiple stem is the most common motif, appearing on 10% of the patterned sherds; by contrast, it appears only eight times among the approximately 2,000 patterned sherds from the Atreus Bothros.¹⁰³ It seems fairly clear from this deposit and others that varieties of FM 19 multiple stem distinguish LH IIIA1 and LH IIIA2. The LH IIIA1 versions of multiple stem (FM 19:1–7) betray their origins as descendants of patterns such as FM 12 ivy; the new versions appearing in LH IIIA2 lack the floral tips or bulbous ends of the earlier vegetal motif.¹⁰⁴ FM 19 multiple stem may be the only really common and distinctive innovative pattern of the period, although in this deposit there is a single example of FM 24, linked whorlshell pattern (87), FM 18:2–4 flower (97), and FM 61:11 vertical zigzag (88) (Fig. 11). Neither of the first two is observed in the Atreus Bothros, and only a few examples of FM 61 zigzag are reported; whether they were vertical or not is unclear.¹⁰⁵ The broad wavy band that is so common in later examples of stemmed bowls also appears in this deposit (156 and 159, Fig. 15), so it seems to have been present from the very beginning of the shape.

The huge proportion of solidly painted vessels, approximately 67% of the painted sherds after mending,¹⁰⁶ continues a trend characteristic of LH IIIA1, in which solidly painted open shapes, especially goblets and kylikes, were common. In the L23 Sq deposit of LH IIIA1 date at Nichoria, Martin noted that while 13% of the sherds were painted, only 2% were patterned or linear and 11% were solidly painted.¹⁰⁷ The ratio of patterned/linear to solidly painted is about 1:2 in the Tsoungiza deposit. In addition, the one-handled goblet with solidly painted interior and an irregular thin band on the exterior lip is quite possibly a phase marker for LH IIIA2 (early); it has recently been identified at Mitrou in Phthiotis.¹⁰⁸

Overall, in terms of patterns, LH IIIA2 (early) appears to continue the severe purging of the old Minoan-inspired motifs that had been underway throughout LH IIIA1, although some curious parallels with Minoan types exist. For example, the FS 304 stemmed bowl with stipple pattern (e.g., 157, 158, Fig. 15) resembles a stippled bowl with horizontal handles from deposit 16 at Kommos from a LM II–IIIA1 context.¹⁰⁹ The broad wavy band seen on the stemmed bowls may reflect the broad festoon seen on a deep basin in a LM IIIA1/A2 context there as well;¹¹⁰ and the multiple

102. Shelmerdine (1992, pp. 495–496) posits three subphases of LH IIIA2 at Nichoria; the middle phase corresponds to Furumark's LH IIIA2 (early), and the late phase to his LH IIIA2 (late). Her early LH IIIA2 phase is characterized by the introduction of stemmed bowls, the disappearance of patterned goblets, and less-sharp rims in kylikes and goblets.

103. French 1964, pp. 260–261.

104. Furumark [1941] 1972a, pp. 298–300. French (1964, p. 251) notes that the normal LH IIIA2 varieties of multiple stem are not present in the Atreus Bothros deposit at Mycenae.

105. French 1964, pp. 260–261.

106. The tally includes the 1,376 sherds that are solidly painted inside and out with the 68 sherds that are

solidly painted on the exterior.

107. Martin 1992, p. 488.

108. I thank Salvatore Vitale, who is preparing this material for publication, and the Mitrou Archaeological Project Directors, Eleni Zachou and Aleydis Van De Moortel, for allowing me to see this material.

109. *Kommos* III, p. 23, no. 389.

110. *Kommos* III, p. 38, no. 662.

stem and vertical zigzag appear on a kylix and cup, respectively, in contexts of the same date.¹¹¹

A major distinction between LH IIIA1 and IIIA2 (early) is in the appearance of new shapes. The canonical FS 304 stemmed bowl is not encountered in LH IIIA1, yet definite patterned and solidly painted examples are present here, amounting to over 4% of the painted sherds.¹¹² Small stirrup jars (54–56, Fig. 8) are likewise an innovative feature of this period. The small patterned hydria FS 129 (50, Fig. 8), small globular flask FS 190 (58, Fig. 8), and conical bowl FS 300/301 (155, Fig. 15) also reflect shapes not present in LH IIIA1.¹¹³ The low frequencies are, again, further evidence of a fairly early date in LH IIIA2. The biggest surprise is the appearance of some possible examples of the one-handled deep bowl FS 283. Eight total painted sherds were identified from this shape (cf. 150–152 for a body sherd and two rims and 154 for a base, Fig. 15); the decorative zones are fairly narrow and have explicitly circumcurrent motifs.

This deposit from Tsoungiza can serve as a good starting point for additional work on LH IIIA2 (early). Although the entire deposit was not recovered, this is probably the largest collection of LH IIIA2 (early) settlement material that has been completely characterized. It shows very clearly the strong linkage of the period with LH IIIA1, heightening the contrast with the succeeding LH IIIA2 (late), in which a number of fresh, Minoan-inspired motifs enter the decorative repertoire, and the frequency of solidly painted vessels drops dramatically.

As discussed in an earlier article about this deposit, the context suggests a connection with feasting activities, and the presence of a large figurine fragment hints at cultic activity, both perhaps reflecting strategies employed by the regime at Mycenae to bind its northern hinterland more closely.¹¹⁴ Much remains to be learned about the prevalence of feasting in Mycenaean society, but as Wright has suggested, evidence for large-scale feasting and drinking outside of funerary contexts seems minimal before LH III.¹¹⁵ Mycenae's relationship with Tiryns remains unclear, let alone that with Argos or Midea, but would it be surprising if its rulers, confronted with the emergence of a major potential rival a short distance to the south in LH IIIA, moved to consolidate its influence in the Phlious, Nemea, and Kleonai valleys to the north?¹¹⁶ A less coercive approach, involving the provision of meat and wine, set in the context of a religious festival involving the display of terracotta figures similar to those used in palatial contexts, may have been adopted. Given the small size of Tsoungiza, it does not seem probable that we are dealing with “exclusive” feasting here, designed to highlight differences in status, but rather “inclusive” feasting in which these differences were minimized. Close attention to unusual quantities or types of animal bones, large figurine fragments, miniature versions of normal vessel types, and large concentrated dumps of open shapes may reveal additional instances of such feasts. It will be especially interesting if these show any correlation with episodes of particularly vigorous activity in the process of state formation, as seen in the architectural aggrandizement of sites such as Mycenae and Tiryns during LH IIIA2. The evidence from this deposit at Tsoungiza should assist in identifying material from the crucial, earlier part of the phase.

111. *Kommos* III, p. 37, nos. 641 (kylix) and 620 (cup).

112. The “stemmed bowl” dated by Furumark ([1941] 1972a, p. 638) to LH IIIA1 from Kalkani Tomb 518 at Mycenae lacks the characteristic stem and cannot be considered an example of FS 304; cf. Mountjoy 1999, vol. 1, p. 115.

113. See Mountjoy 1999, vol. 1, pp. 119, 130.

114. Dabney, Halstead, and Thomas 2004.

115. Wright 2004, p. 144.

116. The large fortified site recently identified at Dorati (see Marchand 2002), along the southern edge of the plain of Sikyon, may be yet another factor to consider in assessing Mycenae's relations with the valleys to the north. Although known only from surface pottery that appears to date primarily to LH IIIA2 (late) and LH IIIB, it is clearly a major site. The cut conglomerate blocks reported by Marchand (2002, pp. 126, 128, fig. 12) seem to establish a link with palatial architecture.

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