

THE TRANSITION TO MYCENAEAN

Jeremy B. and Sarah H. Rutter



MONUMENTA ARCHAEOLOGICA 4

The Institute of Archaeology
The University of California, Los Angeles

MONUMENTA ARCHAEOLOGICA

The Institute of Archaeology
The University of California, Los Angeles

Volume Four

THE TRANSITION TO MYCENAEAN

*A Stratified Middle Helladic II to Late Helladic IIA
Pottery Sequence from Ayios Stephanos in Lakonia*

By Jeremy B. and Sarah H. Rutter

Los Angeles, California
1976

The Series *Monumenta Archaeologica* is devoted to the publication of documentary reports and interpretive analyses of worldwide archaeological data. "Monuments," in the etymological sense of the word, are the witnesses of material cultures of the past which "remind" us of the human context to which they belonged. Thus descriptions of sites, assemblages, artifacts, as well as essays on the structure of cultural systems or on the theory of archaeological analyses—all properly belong to the scope of the series.

The editorial organization of the series *Monumenta Archaeologica* is made possible by the generous support of the Fellows of the Institute.

Editor: Giorgio Buccellati

Associate Editors: Marija Gimbutas
Clement W. Meighan

The Editors gratefully acknowledge
the significant financial assistance given by the
Chancellor's Associates of UCLA
toward publication of this volume.

© 1976 The Regents of the University of California

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photo-copy, or any information storage and retrieval system, without permission in writing from the publisher.

The Institute of Archaeology, University of California, Los Angeles, Ca. 90024

ISSN: 0363-7565

ISBN: 0-917956-02-6

Library of Congress Card Number: 76-18610

To
OUR FOUR PARENTS

PREFACE

First and foremost, we would like to thank Lord William Taylour, Director of the Ayios Stephanos excavations, for permission to publish the material included in this study. We are also extremely grateful to him for contributions towards the costs of the photographs and the drawings. A generous grant from the Mediterranean Archaeological Trust made this publication possible. Our research on the Ayios Stephanos pottery was supported by an Olivia James Travelling Fellowship in 1974-75 awarded by the Archaeological Institute of America.

For providing us with a working area in the Sparta Museum in October-November 1974 and April 1975, our thanks are due to Mr. Georgios Steinhauer, Ephor of Antiquities of Lakonia and Arkadia.

Finally, the authors would like to acknowledge the constructive criticism of the editors of the UCLA Institute of Archaeology monograph series which led to what we feel are substantial improvements in the overall organization of this study.

Sarah Rutter executed the drawings of all the pottery. Martin Goalen drew the final plans and sections. Jeremy Rutter was responsible for the text and photographs.

TABLE OF CONTENTS

Preface	iii
Abbreviations	vi
List of Illustrations	vii
List of Tables and Concordances	viii
List of Plates	ix
Introduction	1
Typology	6
The Wares	6
The Tables of Percentage Composition by Ware	14
Excavation and Stratigraphy	16
Recovery Standards	16
The Deposits	16
Summaries of Pottery by Period	23
Period I	23
Period II	26
Period III	32
Period IV	46
Selected Material from Units Located Stratigraphically Between Deposits of Periods III and IV	60
Conclusions	63
Concordances	66
I: Catalogue Numbers and Deposits	66
II: Catalogue Numbers and Excavation Register Numbers	71
Plates	I

ABBREVIATIONS

<i>AAA</i>	<i>Athens Annals of Archaeology</i>
<i>Anat St</i>	<i>Anatolian Studies</i>
<i>Asine</i>	O. Frödin and A. Persson, <i>Asine</i> (Stockholm 1938)
<i>AS</i>	W. D. Taylour, "Excavations at Ayios Stephanos," <i>BSA</i> 67(1972) 205-263.
<i>Ath Mitt</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts. Athenische Abteilung</i>
<i>BSA</i>	<i>Annual of the British School of Archaeology in Athens</i>
<i>Circle B</i>	G. Mylonas, <i>O Taphikos Kyklos B ton Mykinon</i> (Athens 1973).
<i>Deiras</i>	J. Deshayes, <i>Argos. Les fouilles de la Deiras</i> (Paris 1966).
<i>Entresis</i>	H. Goldman, <i>Excavations at Entresis in Boeotia</i> (Cambridge 1931).
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
<i>Kythera</i>	J. N. Coldstream and G. L. Huxley (eds.), <i>Kythera</i> (London 1972).
<i>ProcPS</i>	<i>Proceedings of the Prehistoric Society</i>
<i>Prosymna</i>	C. W. Blegen, <i>Prosymna</i> (Cambridge 1937).
<i>PPGCG</i>	D. French, <i>Notes on Prehistoric Pottery Groups from Central Greece</i> (Athens 1972).
<i>PPR</i>	D. and E. French, "Provisional Pottery Report on Ayios Stephanos Excavations 1959," <i>BSA</i> 67(1972) 263-270.
<i>Tiryns V</i>	D. and E. French, "Prehistoric Pottery from the Area of the Agricultural Prison at Tiryns," <i>Tiryns V</i> (Mainz 1971) 21-40.

LIST OF ILLUSTRATIONS

The sherds and restorable vases illustrated by drawings are labelled in bold face with their catalogue numbers as assigned in this study. The figures in medium type indicate measurable rim or base diameters in centimeters. Diameters are not given for pieces which are illustrated as complete or half profiles. Restored decoration is represented by hollow, as opposed to solidly filled, outline. Added purple is indicated via vertical hatching, white via stipple. Stipple is also used to indicate grooved decoration on Dark Minyan fragments, which are never painted. That portion of a profile indicated by a line of dashes is restored. The abbreviation "mono in" stands for "monochrome painted interior."

Ill. 1	Plan of Area N, Period II and III Walls	2
Ill. 2	Plan of Area N, Period IV Walls and Later Cist Tombs	4
Ill. 3	East Baulk Profile of N/T1 Baulk and Trench N1 (Section A-A')	17
Ill. 4	North Baulk Profile of Trench N1 (Section B-B')	17
Ill. 5	West Baulk Profile of N/T1 Baulk and Trench N1 (Section C-C')	18
Ill. 6	South Baulk Profile of Trench N1 (Section D-D')	18
Ill. 7	Period I Pottery	25
Ill. 8	Period II Pottery	29
Ill. 9	Period II Pottery	30
Ill. 10	Period III Pottery	36
Ill. 11	Period III Pottery	38
Ill. 12	Period III Pottery	40
Ill. 13	Period III Pottery	42
Ill. 14	Period III Pottery	44
Ill. 15	Period IV Pottery	49
Ill. 16	Period IV Pottery	52
Ill. 17	Period IV Pottery	54
Ill. 18	Period IV Pottery	57
Ill. 19	Period IV Coarse Vases and Pottery from Units Stratigraphically Intermediate Between Deposits of Periods III and IV	59

LIST OF TABLES

Table I	List of Sample Munsell Color Readings	7-8
Table II	Composition Pattern by Ware Frequencies of Period I Pottery	24
Table III	Composition Pattern by Ware Frequencies of Period II Pottery	27
Table IV	Composition Pattern by Ware Frequencies of Period III Pottery: Deposits G, H, and J	33
Table V	Composition Pattern by Ware Frequencies of Period III Pottery: Deposits K, L, and M	34
Table VI	Composition Pattern by Ware Frequencies of Period IV Pottery:	47

LIST OF CONCORDANCES

I	Concordance of Catalogue Numbers and Deposits	66
II	Concordance of Catalogue Numbers and Excavation Register Numbers	71

LIST OF PLATES

- Plate I Fig. 1 *13-17, 19* (2 sherds), *20* (2 sherds), *25-26, 32*.
 Fig. 2 *38-53, 60-61*.
- Plate II Fig. 3 *65, 80-87, 91*.
 Fig. 4 *98, 100-105, 107-113*.
- Plate III Fig. 5 *115-117, 120-126, 128, 130, 137-139, 141-142, 150*.
 Fig. 6 *151-164, 171, 177, 192-193*.
- Plate IV Fig. 7 *217, 219-220, 225-232, 244-245*.
 Fig. 8 *248-263*.
- Plate V Fig. 9 *264-280*.
 Fig. 10 *281-286, 288, 289* (2 sherds), *290-293, 295, 298, 300-306, 308* (2 sherds).
- Plate VI Fig. 11 *309* (2 sherds), *314, 317, 319* (6 sherds).
 Fig. 12 *320, 322, 329-330, 332, 335-348*.
- Plate VII Fig. 13 *349-353, 356-366, 369*.
 Fig. 14 *371, 378, 379* (2 sherds), *380-384, 386-387, 388* (2 sherds), *390-396*.
- Plate VIII Fig. 15 *397, 399-411, 422, 425, 427-429, 431* (3 sherds).
 Fig. 16 *438, 444-449, 466-469, 470* (3 sherds), *471-483, 485-487*.
- Plate IX Fig. 17 *496-505, 506* (2 sherds), *507-509, 512-513*.
 Fig. 18 *516-517, 519, 577-585*.
- Plate X Fig. 19 *586-595*.
 Fig. 20 *611, 613-617, 622-624*.
- Plate XI Fig. 21 *637, 644-654*.
 Fig. 22 *656-665, 667-673*.
- Plate XII Fig. 23 *674-675, 677-688, 689* (2 sherds).
 Fig. 24 *690* (3 sherds), *691-699*.
- Plate XIII Fig. 25 *700-717*.
 Fig. 26 *718-721, 723* (2 sherds), *724-729*.
- Plate XIV Fig. 27 *734-745, 747-750*.
 Fig. 28 *754-759, 761-782*.
- Plate XV Fig. 29 *783-785, 837-839, 840* (4 sherds), *841-844, 846-853*.
 Fig. 30 *854-857, 860, 862-865, 867-877*.
- Plate XVI Fig. 31 *878-886, 888-893, 895-898*.
 Fig. 32 *899-907, 908* (2 sherds), *909-921, 969-972*.
- Plate XVII Fig. 33 *978-980, 985-992, 994-996*.
 Fig. 34 *999, 1001, 1000, 1002-1012*.

INTRODUCTION

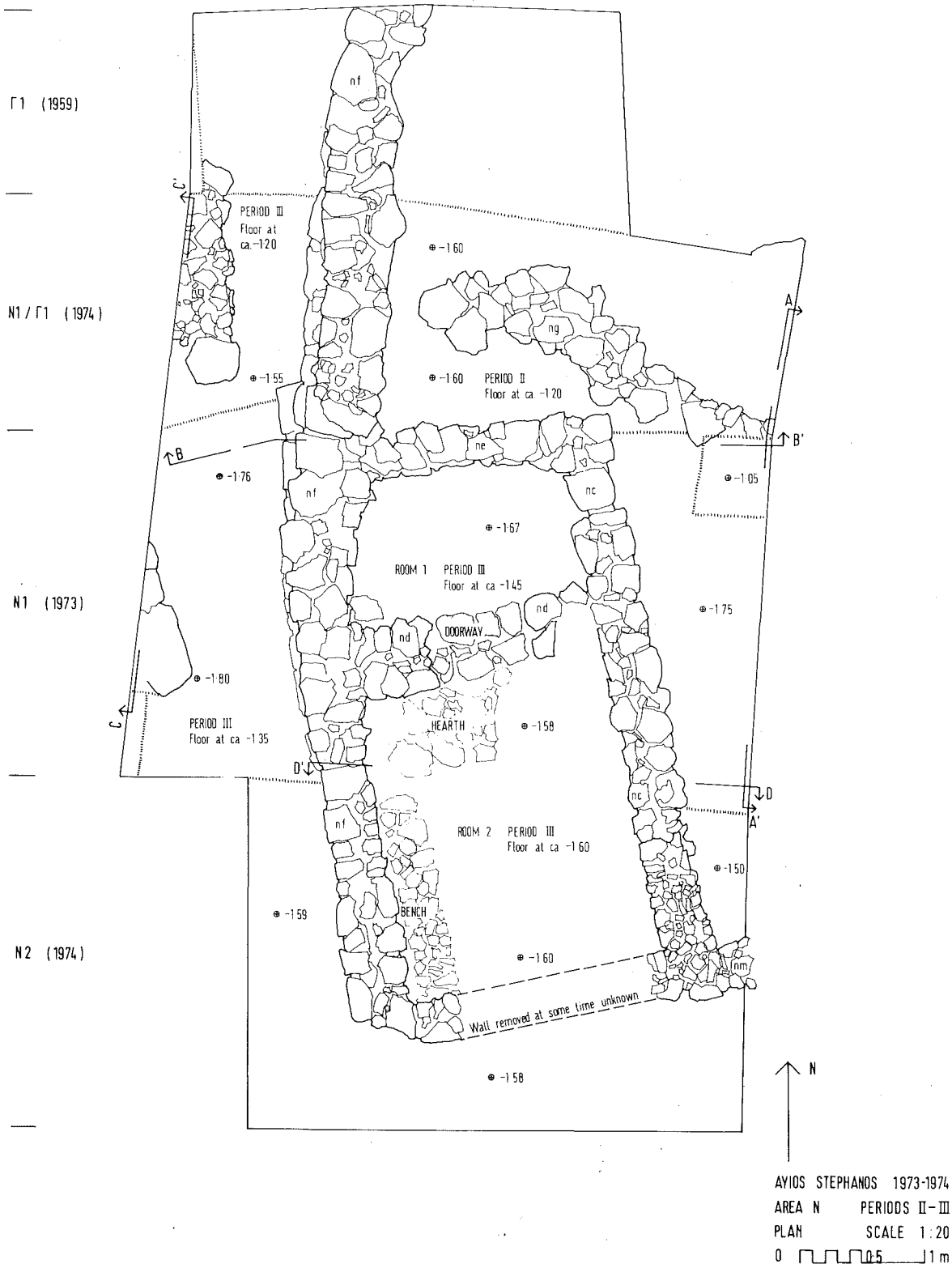
The site of Ayios Stephanos is located approximately forty-five kilometers south-southeast of Sparta in the modern Greek nome of Lakonia. The site was first discovered and reported by Waterhouse and Hope Simpson in their survey of prehistoric Lakonia.¹ Excavations there were begun under the directorship of Lord William Taylour in 1959, and were continued in 1960, 1963, 1973, and 1974. The primary goal of these excavations was the establishment of a prehistoric pottery sequence for this southeastern area of the Peloponnese. Very few prehistoric sites in Lakonia had previously been excavated, and of these none had produced evidence of occupation throughout the Greek Bronze Age with the single exception of the Amyklaion just south of Sparta. The brief report on Ayios Stephanos published by Waterhouse and Hope Simpson had included surface pottery dating to the Early, Middle, and Late Helladic periods, so that even before excavation it was clear that remains from all three major divisions of the Greek Bronze Age were to be found at the site. Taylour's excavations have provided evidence for occupation of the site in the following prehistoric ceramic periods: Early Helladic (hereafter, EH) II; all phases of Middle Helladic (hereafter, MH); Late Helladic (hereafter, LH) I, II, IIIA, IIIB, and early IIIC. In addition, there is a good deal of evidence for the site's inhabitation in the Byzantine period, probably during the twelfth century A.D. No deposits characterized by pottery datable to Early Helladic I or Early Helladic III have yet been found, so that it is possible that there was a gap in the site's occupation between Early Helladic II and the early Middle Bronze Age. The absence to date of any neolithic remains indicates that the site was probably first occupied during the Early Helladic II phase.²

The following study is concerned only with pottery of the later Middle Helladic and early Mycenaean periods. In spite of its limited scope, we feel that the stratified ceramic sequence presented here has a unique importance not only in the archaeology of prehistoric Lakonia but also, in a broader sense, in the archaeology of prehistoric Greece as a whole. As far as Lakonia is concerned, this study is a contribution towards the goal of the Ayios Stephanos excavations, namely the presentation of a detailed ceramic sequence for the area of the southeastern Peloponnese. More important, however, is the particular chronological position of the sequence published here, for it is the only sequence spanning the transition from Middle to Late Helladic to be published in comparable detail from any site on the entire Greek Mainland. As such, it affords a unique opportunity to trace the effect of Cretan influence on Middle Helladic pottery which transformed the latter into the distinctly different Mycenaean pottery of the Late Helladic period.

It is likely that the geographical position of Ayios Stephanos in the area of the Greek Mainland closest to Minoan Crete in general and to the Minoan colony at Kastro on the island of Kythera in particular was responsible for the manifestation of extensive Minoan ceramic influence at the site in phases of the Middle Helladic period preceding those during which comparably substantial Minoan influence was

¹H. Waterhouse and R. Hope Simpson, "Prehistoric Laconia": Part I," *BSA* 55 (1960) 97-100.

²For an excavation report dealing with the first three seasons at Ayios Stephanos, *AS*; for early LH IIIC pottery at the site, *AS* 245-6, *HS* 52-56, a group of vases found in Area Δ and assigned by Taylour to the end of LH IIIB; for the Byzantine remains, see note 5 below. Excavations at the Amyklaion, although producing evidence for Early, Middle and Late Helladic occupation, were primarily concerned with remains of the Archaic and later periods; the prehistoric pottery found there has been only very summarily discussed and scantily illustrated (for the relevant bibliography, see Waterhouse and Hope Simpson (*supra* n.1) 74 note 42), and can hardly be considered to constitute much in the way of a prehistoric ceramic sequence for Lakonia.



felt in other areas of Greece, such as the Argolid and the Corinthia. It has commonly been assumed that the earliest Mycenaean pottery was developed in the Argolid and that this new class of pottery diffused from there to other parts of the Peloponnese and central Greece. As a result of the sequence published here, it is now clear that Mycenaean pottery appeared in Lakonia no later than in the Argolid. Indeed, it is even possible that the earliest Mycenaean pottery was in fact first produced in the southern Peloponnese and that it spread from there northwards, a complete reversal of the formerly hypothesized diffusion pattern.

Above and beyond the evidence for extensive Minoan *influence* at Ayios Stephanos in the Middle Helladic period which the pottery in this study reveals, it is now possible to argue that the substantial amounts of what we have called "Minoanizing" wares in deposits of this period indicate Minoan *presence* on the site at this time. Although such a presence, in the form of Minoan potters working on the site, is as yet no more than a possibility, it is one that may come as something of a surprise to many students of Aegean prehistory.

The pottery to be discussed in this study comes from the 1973 and 1974 excavations in Area N, which lies immediately to the south of 1959 Trench Γ 1 and was excavated in two parts.³ In 1973, a 5 x 3 meter trench (N1) was laid out due south of Γ 1 and separated from it by a baulk 1.50 meters wide. In 1974, this baulk (N/ Γ 1 Baulk) was removed and a trench (N2) measuring 2.60 to 2.70 meters north-south by 4.00 to 4.13 meters east-west was laid out adjoining N1 to the south. The maximum excavated depth anywhere in Area N at the end of the 1974 season did not exceed 1.60 meters.

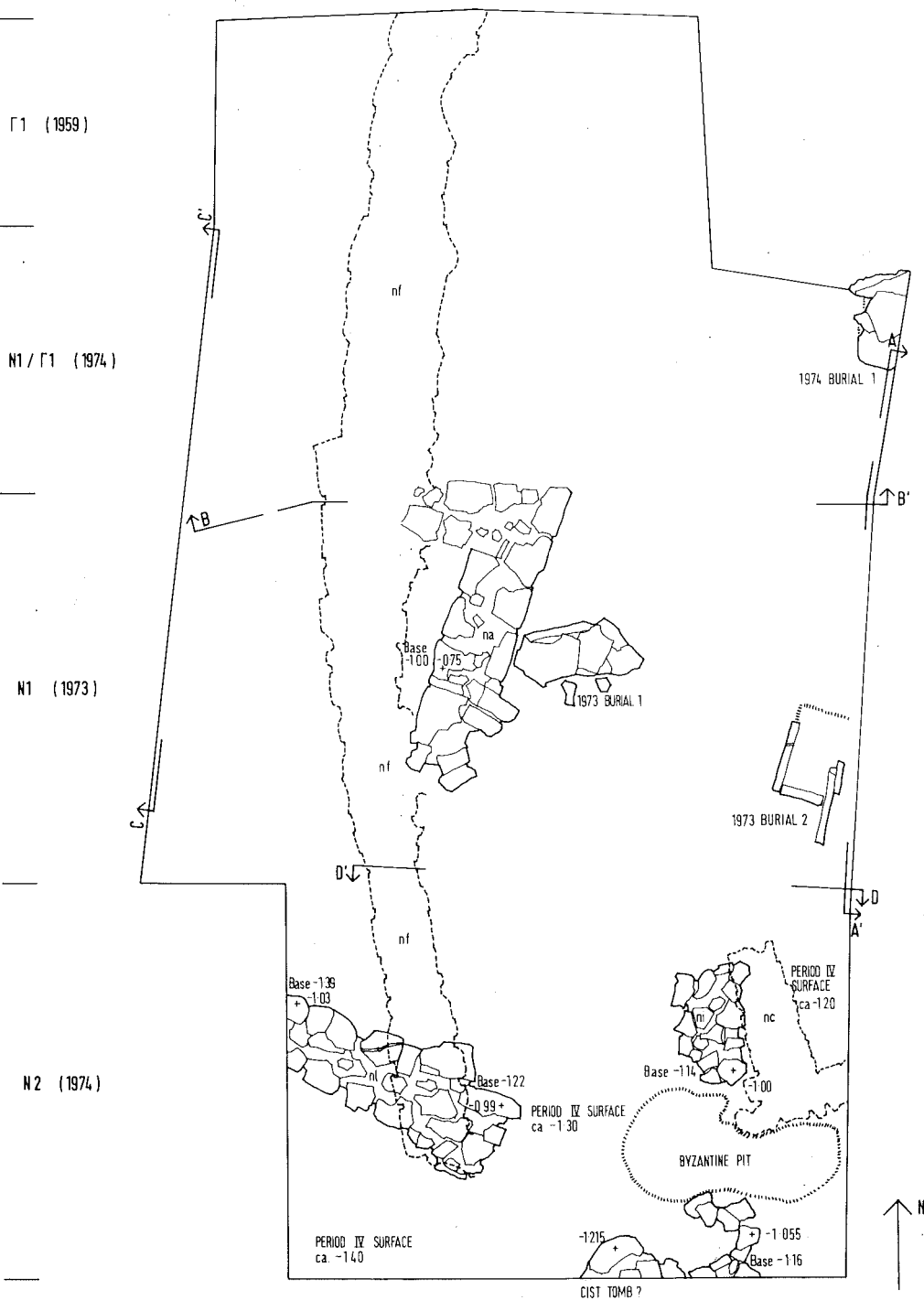
Remains of at least six chronological phases have been discovered so far in Area N. Of these, the first is represented only by pottery, whereas the next five are all architectural phases.⁴ The pottery of the first phase is here termed Period I. The first datable architectural phase is represented by wall **ng** (Ill. 1) and is termed Period II. A major building complex identifies the second architectural phase, Period III. This complex comprises walls **nc**, **nd**, **ne**, **nf**, and **nm**. The complex consists of a small, rectangular two-room house (Ill. 1) with its major axis oriented roughly north-south. The two rooms are connected by an axial doorway. The southern room (Room 2) has a bench along its west wall and a hearth near its northwest corner. The northern room (Room 1) is very small and contains no architectural features. Both the west and south walls of this complex extend north and east respectively beyond the confines of the excavated area.

The third architectural phase consists of several scrappy walls forming no coherent plan. Walls **na**, **ni**, and **nl**, constitute the architecture of Period IV (Ill. 2). An infant pit burial which cuts through the Period III floor west of wall **nf** and at least half of which is still unexcavated in the west scarp of N1 probably dates from this period (1973 Burial 3; not indicated on plans Ills. 1-2). Parts of three unarticulated infant and child skeletons found just north of the east end of wall **ng** are probably secondary burials of Period IV date (1974 Burials 2-4; not indicated on plans Ills. 1-2).

The fourth architectural phase consists of three certain, and possibly four, built infant cist graves which were sunk into Period II-IV deposits. One of these lies at the east end of the N/ Γ 1 Baulk (1974 Burial 1; Ill. 2).

³For the location of Trench Γ 1, see *AS* Fig. 1; for the architecture and finds from this trench, see *AS* 230, 252-3. Γ 1 wall **da** is the northern extension of wall **nf** in Area N. Area N was excavated in both 1973 and 1974 under the supervision of David Parshall and Jeremy Rutter.

⁴An early wall, **nh** (not indicated on the plans Ills. 1-2), was found below the Period III foundation trench west of wall **nf** and is at this time not precisely datable. It is likely, however, to belong to the same ceramic phase as the pottery of Period I.



AYIOS STEPHANOS 1973-1974
PERIOD IV & LATER CIST TOMBS
AREA N, PLAN SCALE 1:20
0 0.5 1m

A second was built against wall **na** and did some damage to the underlying eastern half of wall **nd** (1973 Burial 1; Ill. 2). The third was found east of wall **nc** (1973 Burial 2; Ill. 2). What is probably to be identified as a fourth grave projects slightly from the south scarp of N2 near its center (Ill. 2). No pottery has been found in the two fully excavated cist graves, but a fragmentary Proto-phi figurine fragment found in the vicinity of 1973 Burial 2 suggests that they should be dated to the earlier LH IIIA period.

The fifth and last architectural phase is of Medieval date and is represented by a deep layer of destruction debris overlying all the prehistoric remains throughout Area N.⁵ The northeast face of a wall, **nj**, preserved in the very southwest corner of N2 is the only bit of architecture which can be assigned to this phase (not indicated on plans, Ills. 1-2). A pit of this phase penetrated into the underlying Period IV deposit in the southeast area of N2 and destroyed a good part of wall **ni**.⁶

The pottery presented below is that from stratified deposits of Periods I-IV. Before this pottery is discussed period by period, the various wares represented will be defined, the tables of percentage composition by ware of the pottery of each period will be explained (Tables II-VI), and the deposits from which the pottery of the various periods comes will be outlined.^{6a}

⁵We would like to thank Dr. John Rosser for dating the few pieces of fine decorated pottery associated with this destruction debris. According to him (personal communication, 17 August 1975), all of the Byzantine pottery from Ayios Stephanos, both from Area N and from other trenches on the site, can be assigned to the twelfth century A.D.

⁶The architecture of Area N will be fully treated by Lord William Taylour in a subsequent study. The Medieval pottery of the final architectural phase will also be discussed separately elsewhere.

^{6a}[The editors wish to apologize for the following typographical imperfections: In Ill. 5 the hatching of stones in profile of baulk shows only on the edges. In Ill. 10, 12, 16, and 19 the dots and the hatching show only faintly.]

TYOLOGY

The Wares

The following definitions of the wares found in the Area N deposits at Ayios Stephanos are based exclusively on the pottery from this site. Comparisons of these local wares with similar or identical wares found elsewhere in the Peloponnese are made in the footnotes, but references to the occurrence of these wares at other sites are by no means exhaustive. Table I gives Munsell readings for the fracture, surface, and paint colors of a small sample number of sherds and vases drawn from the Area N deposits. Regrettably in retrospect, no comparable tabulation of the grit-size ranges for the various wares via the Wentworth scale was attempted during the study of the pottery.⁷

1. Dark Minyan⁸

The paste is usually fine, there being few, if any, grit inclusions of any size. Fracture color ranges from red through reddish brown to dark gray; red to reddish brown fractures are the most common. Surface color is usually in the gray to black range, but occasional brown surfaces occur. Vases in this ware are wheelmade, the surface always being burnished. With only one or two exceptions, all vessels in this ware are open shapes, the standard types being goblets and kantharoi.

2. Gritty Matt-painted and Gritty "Yellow Minyan"⁹

The paste is medium coarse, containing a large number of small grits; large inclusions are rare. Fracture color ranges from gray to reddish yellow. Surface color is usually reddish yellow or very pale brown,

⁷The *Munsell Soil Color Charts* (Baltimore 1971) were used to record the data listed in Table I; throughout this study, the terminology of these charts is used for verbal color descriptions. For the Wentworth scale, see A. O. Shepard, *Ceramics for the Archaeologist* (Washington D.C. 1965) 118.

⁸Particular rim types and decorative treatments are not restricted to particular combinations of fracture and surface colors, at least in the Area N deposits. Therefore, no attempt is made to subdivide this dark-surfaced burnished ware further into Gray, Argive, or Local Minyan (PPR 265; *Tiryas* V 24-5; PPGCG 24-5). The frequency of grooved and stamped decoration and the total absence of ring stems of Lianokladhi type in the Ayios Stephanos Dark Minyan suggest a closer relationship with Argive than with Gray Minyan. French has observed that the Argive variety is "apparently not very common north of the Corinthia," that is, it has a basically Peloponnesian distribution. The resemblances between it and Ayios Stephanos Dark Minyan are therefore not surprising.

⁹PPR 265, Fig. 38:6 (of the two Matt-painted wares listed by French, our Gritty Matt-painted is the one with "dark paint on a burnished tan ground"); *Tiryas* V 26-7 (Gritty Matt-painted is closest to French's clay no. 4, "buff with grey-black inclusions"); PPGCG 30-32. For unpainted vases in any of several Matt-painted wares as being loosely termed "Yellow Minyan," see *Tiryas* V 26; PPGCG 28-9. The grit inclusions in Ayios Stephanos Gritty Matt-painted and Gritty "Yellow Minyan" are noticeably smaller than those in the numerous "Yellow Minyan" goblets and Matt-painted jars from Mycenae Grave Circle B. Occasional sherds of both unpainted and Matt-painted vases in a ware having larger and seemingly fewer grits (e.g. 784 in our catalogue), very similar to the Circle B "oatmeal fabric," do occur in some baskets of mixed date in Area N; perhaps these sherds should be assigned to LH I, a ceramic phase only scantily represented in this area of the site.

Table I
List of Sample Munsell Color Readings

CATALOGUE NUMBER	WARE	FRACTURE	SURFACE	PAINT
62	Dark Minyan	2.5 YR 5/5	10 YR 5.5/1 (exterior), 10 YR 4.5/1 (interior)	
63	Dark Minyan	3.75 YR 5/6	black	
243	Fine Yellow Minyan	10 YR 5/2 (core), 3.75 YR 6/6 (near surfaces)	5 YR 6/6	
624	Red Minyan	10 R 5.5/6	10 R 5.5/6	
246	Gritty Matt-painted	2.5 YR 5/8	3.75 YR 5/8 (exterior), 5 YR 5.5/6 (interior)	matt 5 YR 3/2, added white
247	Gritty Matt-painted	gray (core), 7.5 YR 6/6 (near surfaces)	10 YR 7/2-4 (exterior), 10 YR 7/2.5 (interior)	matt 7.5 YR 4/2
254	Gritty Matt-painted	3.75 YR 7/8	5 YR 6/6	matt 2.5 YR 2.5/4
265	Gritty Matt-painted	5 YR 6/4 (core), lighter near surfaces	10 YR 8/2	matt 5 YR 3/2
279	Gritty Matt-painted	5 YR 6/3 (core), 7.5 YR 7/4 (near surfaces)	10 YR 7.5/4	matt 7.5 YR 3/2
655	Gritty Matt-painted	gray (core), 7.5 YR 5/6 (near surfaces)	10 YR 7-8/4; slipped	matt 2.5 YR 4-5/2
699	Gritty Matt-painted	2.5 YR 5/2 (core), lighter near surfaces	5 Y 7/2 (exterior), 7.5 YR 5.5/2 (interior)	matt 5 YR 3/2
294	Fine Matt-painted, Imported	2.5 YR 5.5/8	10 YR 7/3.5 (exterior), 10 YR 5/3.5 (interior)	matt 7.5 YR 5/3
295	Fine Matt-painted, Imported	7.5 YR 6/0	5 YR 7/6 (interior)	matt 2.5 YR 5/6, added white
296	Fine Matt-painted, Imported	5 YR 6/2	10 YR 8/3 (exterior), 7.5 YR 6-7/4 (interior)	matt 10 R 3/2
722	Fine Matt-painted, Imported	10 YR 6/3	5 Y 7.5/2	matt 5 YR 5/1.5

Table I
(continued)

CATALOGUE NUMBER	WARE	FRACTURE	SURFACE	PAINT
714	Fine Matt-painted, Local	2.5 YR 5.5/8	8.75 YR 7/5	matt 2.5 YR 4/4 and 5 YR 5/3; bichrome
715	Fine Matt-painted, Local	10 YR 6/1 (core), 5 YR 6/6 (near surfaces)	10 YR 8/3	matt 10 R 3/3-4
718	Fine Matt-painted, Local	3.75 YR 6/8	7.5 YR 7/4-6	matt 2.5 YR 5/6 and 5 YR 5/2; bichrome
723	Fine Matt-painted, "Aeginetan"	6.25 YR 6/6	7.5 YR 7.5/4 (exterior), 6.25 YR 6/6 (interior)	matt 2.5 YR 4-5/6 and 5 YR 4/2; bichrome
724	Fine Matt-painted, "Aeginetan"	5 Y 7.5/1	5 Y 7.5/1	matt black and 10 YR 3.5/3; bichrome
725	Fine Matt-painted, "Aeginetan"	10 YR 7/4 (core), 5 YR 7/8 (near surfaces)	5 Y 8/2 (exterior), 7.5 YR 7/4 (interior)	matt 5 YR 4/4 and 5 YR 5/1.5; bichrome
297	Fine White-slipped Matt-painted	2.5 YR 6/6	10 YR 8/3; slipped	matt 2.5 YR 5-6/8
304	Fine White-slipped Matt-painted	3.75 YR 6/6	white; slipped	matt 2.5 YR 5/6 and 7.5 YR 3/2; bichrome
319	Oatmeal Minoanizing	5 YR 6/3 (core), lighter near surfaces	5 Y 8/2 (exterior), 1.25 Y 7/3 (interior)	lustrous black with added matt white and weak red
412	Fine Minoanizing	7.5 YR 6/4	-	lustrous 2.5 YR 5/8 to black with added matt white
414	Fine Minoanizing	5 Y 7/2	5 Y 8/2	dull black with added matt white and 7.5 R 3.5/2
413	Fine Minoanizing	2.5 Y 7/2	3.75 Y 7.5/2	dull black
488	Fine Unpainted	7.5 YR 6.5/6	7.5 YR 6.5/6	
163	Cream-slip Painted	3.75 YR 6/6	10 YR 7/2 (exterior, slipped), 3.75 YR 6/6 (interior)	matt 10 R 3/1.5

but is occasionally as light as white. Paint, if applied, is matt and almost always dark reddish brown or dark brown in color. In cases where it has flaked or worn off, this paint now appears as a weak red negative of the original decoration. White matt paint added on top of the dark brown paint occurs no more than once and is probably a practice borrowed from the decorative treatment of Fine White-slipped Matt-painted ware (see below). Unpainted vases and sherds made from this gritty paste are classified as Gritty "Yellow Minyan". Most vases, painted and unpainted, are wheelmade. However, some of the closed vessels have profiles, wall thicknesses, and interior surfaces so irregular as to suggest that they are handmade. Open shapes are burnished inside and out with the exception of the foot, which is generally simply smoothed. The standard open shapes are goblets and kantharoi. Closed shapes include round-mouthed jugs, beak-spouted jugs, bridge-spouted jars, hydrias, and possibly amphoras.

3. Fine Matt-painted and Fine "Yellow Minyan"

A single ware encompasses most of the Fine Matt-painted pottery and all of the Fine "Yellow Minyan"; there is at least one small group of Fine Matt-painted sherds which should be distinguished as a separate ware; a certain number of other Fine Matt-painted sherds are individually sufficiently unusual to be isolated as possible imports.

- (a) **Local Fine Matt-painted and Fine "Yellow Minyan"**¹⁰ The paste is fine with no distinctive inclusions. Fracture color varies from light red to reddish yellow. Surface color is in the reddish yellow to very pale brown range. Painted decoration may be monochrome (dark reddish gray to reddish gray) or bichrome (combinations of: dusky red or reddish gray and red; black and dusky red or reddish brown; weak red and reddish yellow), and trichrome decoration occurs once (dark reddish gray with added white, and weak red). Presumably, the two paints used to achieve different colors on the bichrome vases are always the same, different color combinations being due to variations in firing. Unpainted vases and sherds in the same fine, light-colored ware are classed as Fine "Yellow Minyan". Both painted and unpainted vases are almost exclusively wheelmade open shapes burnished inside and out; closed shapes are attested by a few body sherds. The principal shape is the goblet.
- (b) **"Aeginetan" Fine Matt-painted**¹¹ The paste is fine with no distinctive inclusions. Both fracture and surface colors appear to be highly variable among the relatively few pieces of this group. Fractures range from reddish yellow through very pale brown to, in one case, white. Surfaces span the same range, with the interior surface usually being somewhat darker than the exterior.

¹⁰The sherds illustrated by French (*PPR* 265, Fig. 37:13-14) are probably unpainted examples of this ware; the "fine, well-burnished yellow form" of "Yellow Minyan" described by him elsewhere (*PPGCG* 28) sounds very much like it. Unpainted Fine "Yellow Minyan" merges imperceptibly into early Mycenaean unpainted ware; we are at a loss to as to how to consistently differentiate one from the other in mixed deposits or in early Mycenaean levels. The bichrome painted sherds in this ware appear to be a local version of French's Mainland Polychrome Matt-painted, although the normal bichrome-painted shape at Ayios Stephanos, a small goblet, is not one typical in that ware elsewhere (*Tiryns* V 27; *PPGCG* 33-4).

¹¹*Tiryns* V 25-7; *PPGCG* 26-7, 35. This ware may be simply red-slipped (painted?) or decorated in a bichrome style; only the latter variety has so far been identified at Ayios Stephanos.

Bichrome decoration is the rule, the paint combinations being red and dark reddish gray or black and dark brown. The unpainted surface is matt and appears to have been simply smoothed. This ware occurs in only one shape, a wheel-made krater with a distinctively profiled offset lip, and in only one chronological context, namely deposits of Period IV.

- (c) **Imported Fine Matt-painted Wares.** A number of unusual fragments of Matt-painted pottery made with fine paste are singled out in the summaries of the pottery by period as probable imports.

4. Fine White-slipped Matt-painted¹²

The paste is fine with no grit inclusions of any size. Fracture color ranges from light red to pink. The surfaces are coated inside and out with a thick, white, somewhat streaky slip which is sometimes light gray either because the sherd has been burnt since firing or because the surface of the original whole vessel was not fully oxidized in the firing process. Decoration may be monochrome in either a light (red) or dark (dusky red; dark reddish brown; dark brown) matt paint, or bichrome with a combination of the light and dark paints. Subsidiary decoration in matt white is occasionally added over the dark paint. The white-slipped surface is burnished both inside and out to a high luster. All the sherds identified in this wheelmade ware, with one possible exception, come from open vessels, the favorite shape being the kantharos.

MINOANIZING WARES. This category, perhaps best considered as a class of pottery, can be broken down into three smaller subdivisions, each of which qualifies as an individual ware.

5. Oatmeal Minoanizing¹³

The paste is medium coarse, containing a large amount of medium to large dark grits. Both fracture and surface colors span a fairly wide range from reddish yellow (or even light brown to gray in the case of

¹²This ware was not recognized at Ayios Stephanos among the material recovered in the 1959, 1960, and 1963 seasons. A similar white-slipped Matt-painted ware from Central Greece is described by Goldman (*Eutresis* 145,168) and French (*PPGCG* 36). The Ayios Stephanos ware has a uniformly fine paste and is often decorated with only one color of paint, but otherwise appears to be identical. As a polychrome decorated variety, it was not identified among the pottery from the Agricultural Prison area at Tiryns (*Tiryns* V 28); however, burnished white-slipped pottery decorated with a single color of matt paint is included by French in his list of simple Matt-painted wares (*Tiryns* V 27, clay no. 7; *PPGCG* 31).

¹³The physical characteristics of the Middle Minoan (hereafter MM) IIIA to Late Minoan (hereafter LM) IA pottery found in Deposits δ , ϵ , and ζ at Kythera are only very summarily described (*Kythera* 94-114; 278-291). We have had the opportunity to examine sherds of this date range from the site at Kastri now in the sherd collection of the British School of Archaeology in Athens. As observed by Coldstream (*Kythera* 280), "the proportion of grits varies according to the size of the pot." As at Ayios Stephanos, the larger open and closed vases are made of a medium coarse paste, the small cups and bowls of a fine one. The paints in use at Kythera, a lustrous base paint and matt white and purple for added patterns and details, are indistinguishable from those used at Ayios Stephanos. The correspondence in shape and pattern range between the Minoanizing wares of MH II-III Ayios Stephanos and the local MM III - LM IA pottery.

fractures) to white. The core of the fracture is regularly somewhat different in color from the portions of the fracture closer to the surfaces, an indication of incomplete firing due to the thicker vessel walls of the shapes in this ware relative to those of most of the wares discussed above. The basic painted decoration ranges from black through brown to red in color. Additional decoration in matt white or weak red is common (for convenience's sake, in the pottery summaries by period the latter color is consistently described as "purple" rather than as the Munsell designation "weak red"). While the color of the base paint varies considerably due to firing and is always lustrous to some degree, the added white and weak red are always about the same shade and are always matt. Although usually added over the base paint, these matt paints are occasionally applied directly to the clay ground of a vase. Vessel surfaces are lightly burnished; this treatment appears to have enhanced the luster of the base paint, since on unburnished vases in Fine Minoanizing ware the paint is on the whole a good deal duller (see below). All Period III vases in this ware are wheelmade, but some of the earlier pieces may have been handmade. The shape range comprises large closed vases such as jars, amphoras, beak-spouted jugs, and ewers, and open vases of comparable size such as basins and kraters.

6. Micaceous Minoanizing

The paste is medium coarse, containing a large number of medium grits and a massive amount of mica. Fractures and surfaces are much darker than in Oatmeal Minoanizing ware, the majority being in the reddish brown to black range. Painted decoration and surface treatment are the same as for Oatmeal Minoanizing. The relatively few fragments of this ware appear to belong to large, wheelmade closed vessels.

of Kastri is extremely close. There can be no doubt that this pottery at Ayios Stephanos was directly inspired by Kytheran, if not Cretan, prototypes. The vast quantity of such pottery at the site in Area N Periods II-III argues for its identification as a local, rather than imported, product.

The wares designated by French as "Polychrome: Lustrous type," "Purple and white on lustrous black," and "White on lustrous dark" (*PPGCG* 34,36; *PPR* 265) are probably the same as those termed Minoanizing here. French's wares appear to have relatively limited distributions and he suggests that his "White on lustrous dark" is "perhaps a basically Peloponnesian ware" (*PPGCG* 37). Since these wares are, in fact, Minoan-inspired, it is not surprising that they have a southern distribution on the Greek Mainland. Vases in French's wares from Mycenae Grave Circle B (*Circle B* 24 A-3, 63 I-42, 112 I-96, 181 E-183), Asine (*Asine* 286 no. 5), and Lerna (*Hesperia* 23 (1954) 10, 14, Plate 8 c-d) are closely comparable in shape and decoration to Oatmeal Minoanizing fragments from Ayios Stephanos, published examples of which include *AS* 233 HS 30, 234 HS 32, and 257 HS 98. Two published cups from the site are in a closely comparable ware, perhaps merely an earlier version of the MH II-III Oatmeal typical of the Area N deposits (*AS* 233 HS 31, 257 HS 96). Oatmeal Minoanizing sherds are also common among the Middle Bronze Age sherds from Pavlopetri, another southern Laconian coastal site (A. Harding, G. Cadogan, and R. Howell, "Pavlopetri, an Underwater Bronze Age Town in Laconia," *BSA* 64(1969) 135 nos. 18-20, 22). At least one large fragment was found at the Amyklaion, also in Laconia (E. Buschor, "Vom Amyklaion: Übersicht," *Ath Mitt* 52(1927) Beil. 1:1).

7. Fine Minoanizing¹⁴

The paste is fine with few or no grit inclusions of any size. Fracture and surface colors have an even wider range in this Fine ware than in the Oatmeal, fractures often being as dark as reddish brown or as light as white. The paints used for decoration are indistinguishable from those used on Oatmeal Minoanizing. However, very few Fine Minoanizing sherds are burnished at all, and the base paint usually appears dull, although never fully matt. On the few burnished sherds, the same base paint is lustrous. Clearly, the luster of this Minoanizing base paint on a particular vase is closely linked to the vessel's surface treatment. Fine Minoanizing vases are all wheelmade and consist almost exclusively of cups and bowls, although a few closed shapes such as ewers and a possible pyxis are attested. By far the most popular individual shapes are the carinated cup, the rounded cup, and the straight-walled or Vapheio cup. A small number of fragments of unpainted shapes are classed as Fine Unpainted. These pieces have smoothed rather than burnished surfaces. The most popular shape in this variety of the basic ware is the conical cup.

8. Lustrous Dark-on-Light¹⁵

The paste is medium coarse with a large amount of small and medium grits. Fracture and surface colors span essentially the same range as those of the Oatmeal Minoanizing. The basic paint used for decoration is lustrous and varies from red through brown to black, but true black appears to occur relatively less often than on the Oatmeal Minoanizing. Additional decoration in matt white paint sometimes occurs, but again less often than on the Oatmeal; the use of matt weak red paint is not attested, although an added lustrous red paint occurs once. As was the case with Oatmeal Minoanizing, vessel surfaces are lightly burnished. Too few pieces of this ware occur in the Area N deposits to say much about the ware's shape range, but the preserved sherds are almost invariably from large closed vases. From the fact that it occurs most prominently in Period I deposits, it seems possible that this ware may be an early variant of Oatmeal Minoanizing. It is frequently difficult to distinguish individual sherds of the two wares, but the two can be separated with some confidence in a deposit of any size on the basis of differences in paste, paints, and patterns.

¹⁴See supra n. 13. Relatively few examples of small shapes in Minoanizing ware are known from late MH contexts in the Peloponnese, although copies of Minoan forms such as the Vapheio cup in Minyan or Matt-painted wares are common enough. At Mycenae, a rounded cup from Tomb Γ (*Circle B* 67 Γ - 55) is probably of LM IA date, and a midribbed Vapheio cup from the same tomb (*Circle B* 66 Γ - 54) with its plain, roughly smoothed interior is considered LH I by Dickinson (personal communication). A lug-handled bowl from Circle B (*Circle B* 239 no. 555) and a fragment of another from Tomb IV in Circle A (A. Furtwangler and G. Löschcke, *Mykenische Thongefässe* (Berlin 1879) Plate V:29) are probably no earlier than LM IA. Lerna has earlier Minoan imports, but no small Minoan shapes in a Minoanizing ware of MH date are claimed as local products.

A number of Fine Minoanizing vases from late MH tombs at Ayios Stephanos have already been published (AS 216 HS 18, 219 HS 21, 220 HS 22, 224 HS 26). The sizeable number of fragments from similar vases in the same ware in Area N deposits make it likely that these pieces are local products. They constitute the complement, in the form of small drinking vessels, to the large pouring and storage vessels of the Oatmeal and Micaceous Minoanizing wares.

¹⁵This is the same ware as that designated by French with the same name (*Tiryns* V 26; *PPGCG* 29-30; *PPR* 265). The patterns are for the most part rectilinear and resemble those of Dull Painted ware. It is by no means to be taken for granted that the shape range of this ware is similar to that of Oatmeal Minoanizing, although there is a strong resemblance between the two in terms of paste, surface treatment, and base paint.

9. Dull Painted¹⁶

The paste is fine with a small amount of fine grit inclusions. Although the core of the fracture is generally in the light reddish brown to reddish yellow range, the bulk of the fracture and both vessel surfaces are regularly very pale brown, white, or pale yellow in color. The paint used for decoration is almost always dull and is so thickly applied as to stand out markedly in relief from the unpainted vessel surface; the term "crusted" might be appropriate for the appearance of this paint, which in color ranges from red to black. It has often flaked off, leaving a clear negative of the original decoration on the pale surface of the sherd or vase. Rarely, additional decoration is applied in matt white over the dark paint. Vessel surfaces are finely smoothed and matt, never burnished. Distinctive marks of the final smoothing or "wiping" occur in the form of groups of thin parallel striations such as might be left by a wet rag when rubbed gently against the still moist surface of the clay. These groups of striations never run all in the same direction, so that it is often difficult to assign to a particular body sherd its original orientation on the vessel. The most common shapes in this ware, almost always large vases, are jars with flaring necks and bowls with inward-curving upper profiles and flat-topped, swollen lips. Both shapes are furnished with horizontal loop handles which have a distinctive, almost triangular cross-section. The lack of any certain wheelmarks suggests that the vases of this ware were handmade.

10. Cream-slip Painted

The paste is medium coarse with a fairly large number of medium to large grit inclusions. Fractures are light red to reddish yellow. The exterior of the vases, which are on present evidence always large closed shapes, is coated with a thick dull slip, very pale brown in color. The paint used for decoration is matt, and dusky to dark red in color. The vessel surface is usually poorly preserved because the fired paste is relatively soft and both slip and paste wear easily. Surface treatment appears to be limited to smoothing. Very few pieces of this ware have so far been identified. It is not possible to determine on the basis of the few preserved fragments whether the vases were made by hand or on the wheel.

11. Early Mycenaean

For statistical purposes, this ware has been broken down into the separate subdivisions of Monochrome, Linear, Patterned, and Unpainted (Table VI). However, as far as the character of paste, paint, and surface treatment are concerned, these divisions are artificial. The paste is fine. There is such a large

¹⁶This ware is equivalent to that variety of Matt-painted ware described by French as "a fine dark paint on a pale greenish ground (often of 'oatmeal' type)" (PPR 265, Fig. 38:7). One of the more common Matt-painted wares at Argos, "Céramique gris beige sans engobe," sounds very much like Ayios Stephanos Dull Painted (*Deiras* 122). Both have as their most common shapes large jars and carinated bowls (*Deiras* 123-5, Plate XV: 7-19 (jars), Plates XVI: 1-19 and XVII: 1-7 (bowls)), both have as their most common handle type a horizontal loop with an almost triangular cross-section (*Deiras* 126), and both are decorated in an almost exclusively rectilinear style. At Argos, this ware is well dated within MH II; at Ayios Stephanos, the corresponding ware is at its most popular in the MH II deposits of Areas Z and H, and it still occurs in some quantity in the Period I deposits of Area N. The single fragment of any size so far published from the site comes from a large jar (4S 209 HS 4).

range in both fracture and surface color as to suggest that color is not a useful variable in characterizing this ware in order to contrast it with any of those discussed above. Paint varies from red to black and is always highly lustrous. Vessel surfaces are either finely burnished or polished, the latter term here being taken to describe an unpainted lustrous surface where the surface treatment has been so uniform as to leave no detectable marks of the finishing process. There is a large range of both open and closed wheelmade shapes.

The Tables of Percentage Composition by Ware

The pottery is stored in the Sparta Museum by the excavation unit (basket) in which it was found, and not by the deposit to which it is assigned in this study. Consequently, the baskets constituting each deposit are listed in the percentage tables in order to facilitate, in conjunction with Concordance I, the location of a particular fragment by anyone wishing to examine the pottery at first hand.

The percentage tables take into consideration only Dark Minyan ware and painted wares of Middle or Late Helladic date. Thus, all coarse, "Yellow Minyan", Early Helladic painted, and unpainted EH, MH, and LH pieces are omitted from the percentage calculations, although these are of course included in the figures for total weight, kept weight, total number of recovered sherds, and kept sherds. Omitted from both the percentage calculations and from the weight and total sherds figures are all those sherds which mended up to give whole or restorable vases, a total of less than twenty-five pieces (for a list of these see Concordance II).

Unpainted Oatmeal Minoanizing bases have been counted as painted Oatmeal fragments, since they probably almost all belonged to decorated closed vessels which had reserved lower bodies and bases. Unpainted Oatmeal Minoanizing rims, however, have been counted as coarse ware; with the exception of one beak-spouted jug rim, they belong to large bowls or basins which were entirely unpainted. Unpainted White-slipped Matt-painted fragments have been counted as painted pieces, since, to judge from the preserved rims, an unpainted variety of this ware did not exist. Unpainted Dull Painted and Cream-slip painted fragments, however, have not been counted as painted pieces, since it seems possible that unpainted vases in these wares were made. Sixteen "linear and monochrome" painted body sherds from 1973 Basket 14 (Deposit G) were discarded before final study of the material. Since it is not certain to which wares these pieces belonged, no attempt has been made to include them in the percentages of Table IV. As these sherds constitute less than 4% of the total of Dark Minyan and painted sherds from Deposit G, the percentage figures for the wares in that deposit have not been greatly altered by their omission.

Ware frequencies are expressed both as percentages of the total of Dark Minyan and MH-LH painted sherds and as numbers of sherds per kilogram of the total recovered pottery. With the single exception noted above, all Dark Minyan and MH-LH painted sherds in the fourteen deposits for which percentage figures have been given have been counted after joins were made. Wherever two or more sherds, although non-joining, have been identified as certainly coming from the same vase, these sherds are counted as a unit (i.e. as one piece). The reason for a second set of frequency figures expressed as sherds per kilogram of recovered pottery is twofold. First, these provide in some ways a more reliable means of

comparing two deposits which differ greatly in size. Second, the figures for total sherds recovered are those taken from the preliminary pottery notes before joins had been made, and thus these totals are likely to be slightly inflated. For this reason, it was decided not to express the frequency of a ware as a percentage of the total number of recovered sherds, but rather in terms of the recovered weight. The weights were recorded using a simple spring balance marked in tenths of a kilogram. No attempt was made to estimate weights more accurately than to the nearest twenty-five grams. In practice, the figures for weight should probably not be considered to be more accurate than to the nearest quarter of a kilogram.

EXCAVATION AND STRATIGRAPHY

Recovery Standards

In 1973, no form of sieving was practiced during the excavation of Area N. In 1974, the entire N/T1 Baulk below the surface level was excavated in conjunction with a water sieve of the type used at Can Hasan, Franchthi Cave, and elsewhere.¹⁷ Unfortunately, the residue from this sieving operation has not yet all been sorted. For this reason, only the pottery recovered by hand in the N/T1 Baulk is considered in this study. The rest of Area N excavated in 1974 was dug in conjunction with a dry sieve having a maximum mesh size of 0.005 m. square. Thus the following deposits consist of pottery recovered by hand in the trench: A-F; G except for 1974 Basket 20; H-K; L except for 1974 Baskets 44-46; M-N. The remaining deposits and the baskets excepted above contain pottery recovered both by hand and from the dry sieve.

The Deposits

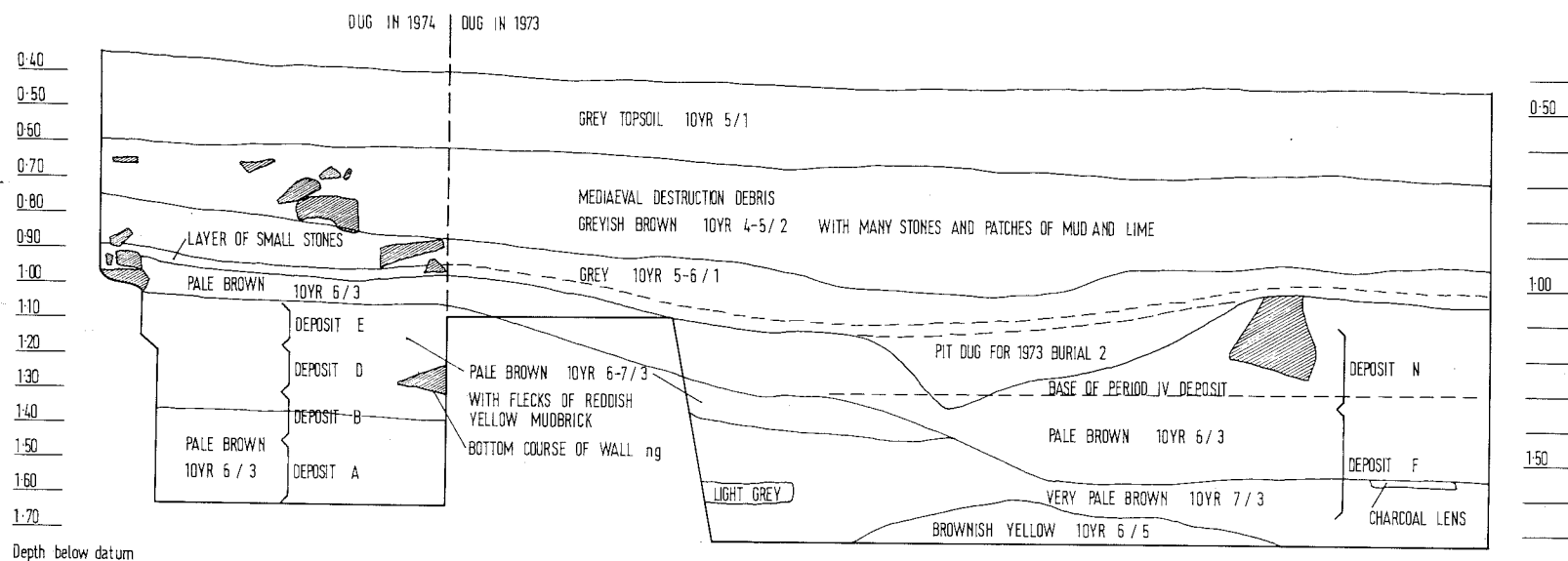
Deposit A

(Period I). The pale brown soil containing this deposit underlies wall **ng** at the east end of the N/T1 Baulk, east of the north-south line of wall **nc** (Ill. 3). This stratum was not noticed in 1973 when the north baulk profile of Trench N1 was drawn (Ill. 4). Deposit A comes from the lowest lying earth yet excavated in this area. It is directly overlain by Deposit B. There is no reason to suppose that it is contaminated by any later material.

Deposit B

(Period I). This deposit comes from the N/T1 Baulk east of wall **nf** and, as excavated, consists of pottery from three different soils (Ill. 3). The first of these is the pale brown earth of Deposit A above. The second is a very hard brownish-yellow stratum which lies under the first soil east of the north-south line of wall **nc**, but which rises to the west of this line to the same level as the top of the first soil in the area north of wall **ne**. Finally, a small part of the pale brown earth with mudbrick flecks characteristic of the overlying stratum connected with wall **ng** was dug as part of this deposit. The second soil discussed above is clearly earlier than the first, so that the bulk of this deposit contains

¹⁷ We were very fortunate to be able to borrow one of the Franchthi Cave water sieves during the 1974 season through the kindness of Dr. Thomas Jacobsen. The operation of this type of sieve has been outlined by D. H. French, "An Experiment in Water Sieving," *Anat St* 21(1971) 59-64. The mesh size used at Ayios Stephanos was 0.001 m. square.

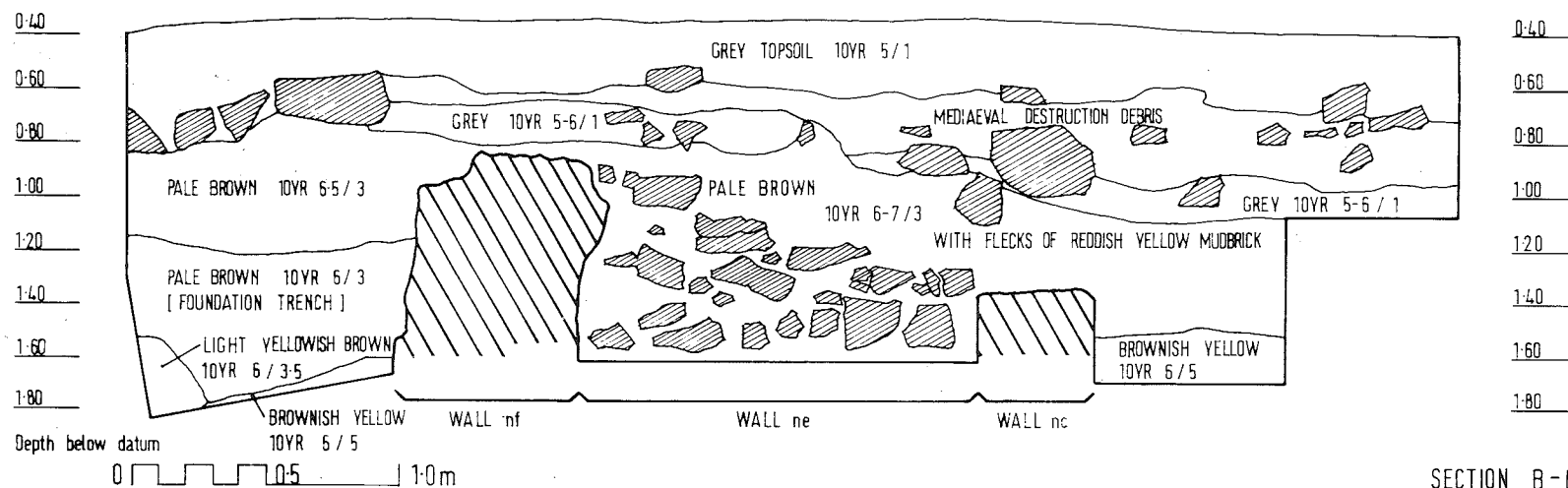


Depth below datum

0 0.5 1.0 m.

SECTION A-A'

III. 3

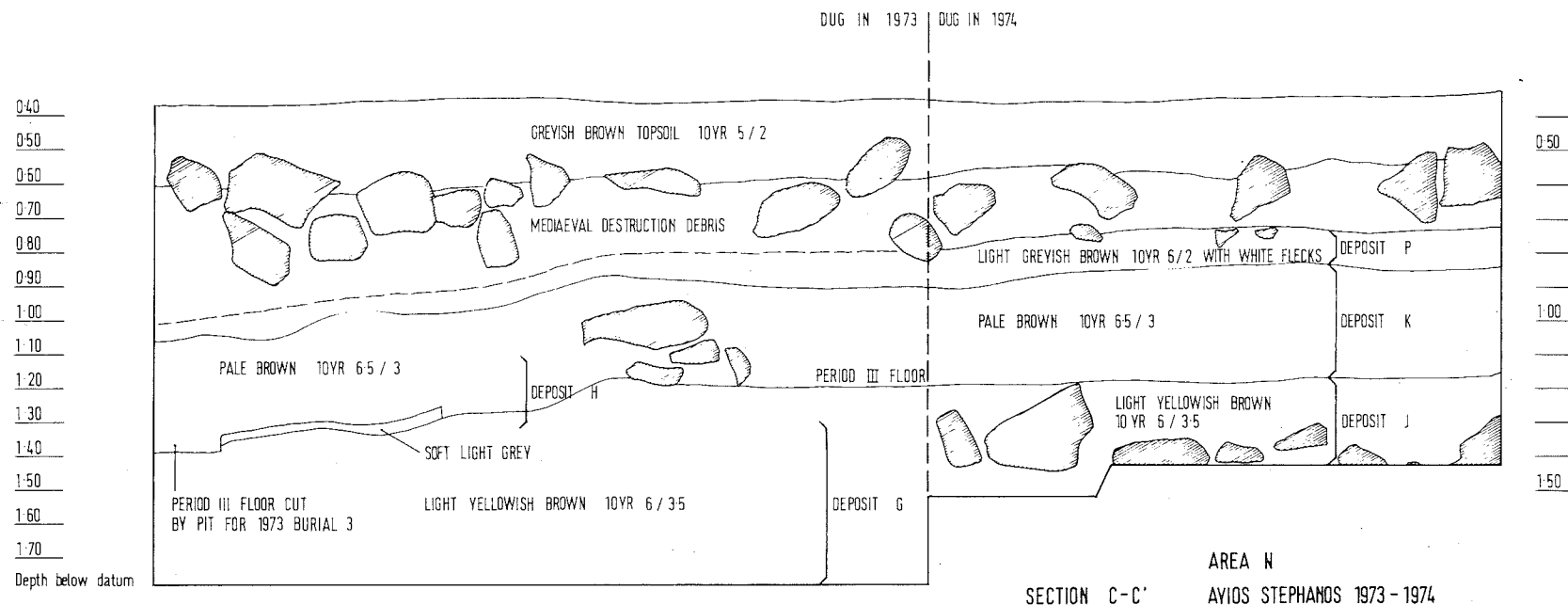


Depth below datum

0 0.5 1.0 m.

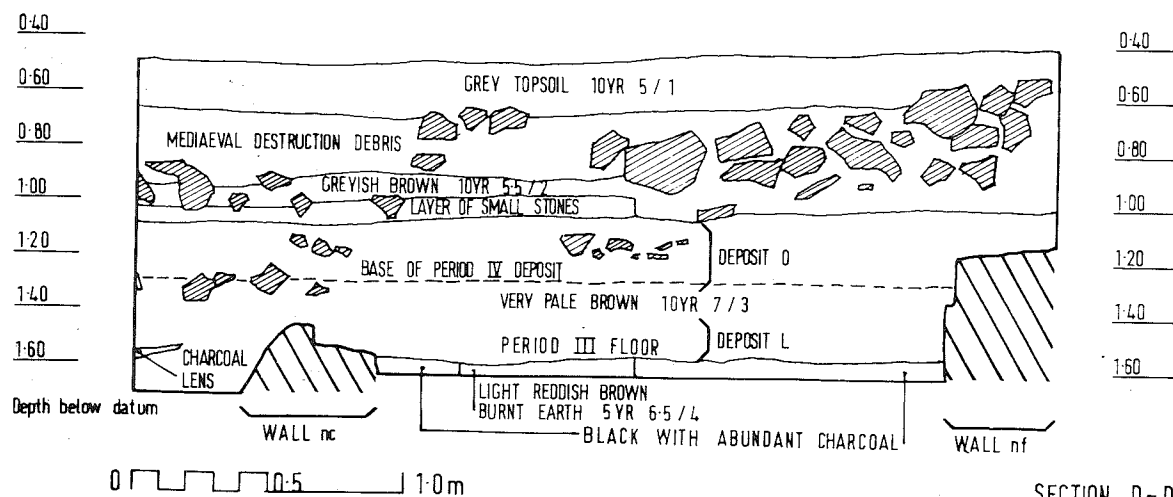
SECTION B-B'

III. 4



0 10.5 1.0m.

III. 5



0 10.5 1.0m

III. 6

material contemporary with or earlier than Deposit A. It is worth observing that very few sherds were found in the brownish-yellow second soil, so that earlier contamination from this stratum is relatively slight. However, at least one obvious piece of later contamination, presumably from the third soil, has been introduced into the deposit, namely a Gritty Matt-painted sherd from 1974 Basket 13.

Deposit C

(Period I). The vast majority of this deposit comes from below the floor of Room 1 of the Period III building, beginning at a level of -1.50 and extending down to -1.65 (Ill. 4). Although a color reading of the soil was not taken, the earth excavated must have been the brownish-yellow second soil discussed above under Deposit B. Deposit C may have been slightly contaminated by material from a higher level in the western portion of Room 1.

Deposit D

(Period II). This deposit was found in pale brown soil flecked with small reddish-yellow mudbrick fragments (Ills. 3-4). It is located in the N/F1 Baulk east of wall *nf*, at a level underlying a floor recognized at ca. -1.20 southwest of wall *ng*. The deposit includes pottery found on both sides of wall *ng* below this level, although the floor was only certainly identified on the southern side. Just north of the east end of wall *ng* were found the disordered remains of three infant and child skeletons (1974 Burials 2-4); the earth in which the bones were found appeared to be the same as that of the rest of the stratum. However, the presence of these burials may explain the obvious contaminations in the pottery of this deposit: five sherds of Mycenaean monochrome, one sherd of Fine Matt-painted, and probably the single Cream-slip Painted fragment as well. If this explanation is correct, the burials should be dated to the early Mycenaean period or later, well after the Period II use of wall *ng*.

Deposit E

(Period II). The soil and horizontal location are the same as for Deposit D, but this deposit comes from fill above the floor at ca. -1.20. It is directly overlain by a thin pale brown Period IV stratum (Ill. 3) over which is a deep layer of Medieval debris. Sources of contamination for this deposit include not only the three child burials mentioned above under Deposit D but also the pit dug for the cist tomb at the northeast corner of the N/F1 Baulk (1974 Burial 1). This tomb is very similar to two cists found in the eastern half of Trench N1 in 1973. One of these was clearly dug into the Period IV fill containing Deposit N and thus postdates it (Ill. 3, "Pit dug for 1973 Burial 2").

Deposit F

(Period II). A number of different areas and strata furnished the pottery included in this "deposit". East of wall *nc*, the levels containing this deposit begin a little below the base of the Period IV fill and include ca. 0.30 m. of earth down to -1.65 (Ill. 3). In the area of Room 1, they begin at approximately the same level and extend down to -1.50 where the soil of Deposit C then begins.

In the area of Room 2, they include about 0.10 m. of fill from -1.35 to -1.46. The surprising fact is that this deposit, rather than appearing as a mixture of several of the periods identified on the basis of the other pottery groups, seems to be fairly close to Period II as defined by Deposits D and E in terms of the percentage composition pattern by wares (Table III). How is this to be explained? It is clear from the east and north baulk profiles of Trench N1 (Ill. 3-4) that the pale brown Period II stratum of Deposits D and E is preserved at a much higher level in the N/T1 Baulk than in Trench N1. In fact, it is clear enough from the north baulk section that the Period III builders cut well into this Period II stratum when building walls *nc* and *ne*. Therefore, when walls *ne* and *nc* collapsed, this earlier Period II soil spilled down the slope over the wall stumps and covered much of Room 1 and the northern part of Trench N1 east of wall *nc*. However, to judge from the east baulk profile (Ill. 3), the spill did not extend south of the middle of Trench N1, and it is unclear why Deposit F is not heavily contaminated by Period III pottery from the southern half of the trench. In the present state of excavation, it is not possible to say whether there was a Period III floor east of wall *nc* or not. Perhaps the soil change visible in Ill. 3 at ca. -1.55 represents a Period II surface?

Deposit G

(Period III). Although this deposit is slightly contaminated by earlier material, the vast majority of it comes from the fill of the broad foundation trench ca. 1.20 m. wide dug for wall *nf* as this was excavated within Trench N1. The pale brown earth of the footing trench is visible in the north baulk profile (Ill. 4) to the west of wall *nf*. The difference between the soil of the foundation trench and the earth of the Period II stratum through which it was cut is so slight as to have prevented recognition of the foundation trench until after the whole area west of wall *nf* had been excavated down to ca. -1.75. However, a glance at the plan (Ill. 1) shows that most of Trench N1 west of wall *nf* was in fact occupied by the footing trench, and so the percentage of earlier contamination is not large. Both the footing trench and the Period II stratum to its west were sealed by a Period III floor which slopes down from north to south (Ill. 5). Near the southwest corner of Trench N1, the floor has been cut by an infant pit burial (1973 Burial 3; Ill. 5). Although there is a slight difference in color between the light yellowish brown stratum cut by the wall *nf* foundation trench and the pale brown Period II stratum with mudbrick flecks to the east of wall *nf*, there can be little doubt that the two are in fact one and the same, since an occasional fragment of reddish yellow mudbrick was also found in the former.

Deposit H

(Mostly Period III). The pale brown earth containing this deposit immediately overlies Deposit G in Trench N1 west of wall *nf* and is separated from that deposit by the Period III floor mentioned above. One or two joins between the two deposits shows that Deposit H was probably excavated in parts to a level a little below that of the sloping floor. The pottery from this deposit is a mixture of Periods III and IV with the former predominating. Within Trench N1 west of wall *nf*, no distinct Period IV stratum was identified above this, the next higher level being Medieval in date.

Deposit J

(Period III). This deposit comes from the northern continuation of wall **nf**'s foundation trench in the N/Γ1 Baulk. The course of the trench can be seen in plan in the form of a gap ca. 0.60 m. wide between the west face of wall **nf** and a row of stones which rest near the top of the Period II stratum (Ill. 1) and which are visible in section immediately below the level of the Period III floor west of wall **nf** (Ill. 5). In the case of Deposit J, the foundation trench again was not recognized as such during the excavation, but, as the stones to the west were not removed and thus relatively little of the soil around and below them could be excavated, the fill of the foundation trench was dug essentially without contamination. As was the case with Deposit G, Deposit J is sealed at the top by an easily identifiable Period III floor.

Deposit K

(Mostly Period III); Within the limits of the N/Γ1 Baulk, Deposit K corresponds to most of Deposit H to the south. In section, the earth of Deposit K is clearly bounded by the Period III floor and Deposit J below and by the distinct shallow stratum containing Deposit P above (Ill. 5). As in Deposit H, the pottery in Deposit K is mixed, but the Mycenaean (i. e. Period IV) element is small.

Deposit L

(Period III). Although only about 0.15 m. deep as so far excavated, the stratum containing Deposit L covers the entire area of Room 2 and extends south and east to the limits of Trench N2 east of wall **nf** and south of wall **nm** (Ills. 1 and 6). The soil is mostly very pale brown, but includes the burnt earth and large charcoal patches in the area around the hearth. This area has not been excavated below the level of the Period III building. Above Deposit L, two thin levels containing mixed Period III and very early Mycenaean (LH I?) pottery were excavated (1974 Baskets 38 and 41) before the fill containing Period IV Deposit O began. Although it is possible that a few sherds identified as monochrome painted Fine Minoanizing in Deposit L should in fact be counted as Mycenaean monochrome, Deposit L is essentially free of the small amount of Mycenaean contamination which has found its way into Deposits H and K.

Deposit M

(Period III). This small deposit comes from immediately underneath the Period IV wall **na** in Trench N1. The very large number of sherds found just under this wall (which include a restorable cup profile 488 and a good part of a beak-spouted jug 319) suggest that this pottery may have been intentionally used as a bedding for wall **na**. It is otherwise difficult to explain how such a concentration of Period III material was found inside Room 1 which was largely filled by the Period II debris constituting Deposit F. However, it is perhaps also difficult to understand how Deposit M could be purely Period III if it were used as a bedding for a Period IV wall.

Deposit N

(Period IV). This deposit comes from the pale brown earth lying between ca. -1.10 and -1.35 in the eastern half of Trench N1. No true Period IV surface was identified in this area. The base of the Period IV stratum at ca. -1.30 has been indicated on the east and south baulk profiles (Ills. 3 and 6) on the basis of a soil change noted in the east baulk profile of Trench N2 north of wall **nm** and on the basis of the concentration of large ceramic fragments (including the oval tub 967) at that level in Trench N2. The only Period IV wall to be associated with Deposit N is the short stump **na**. The high percentage of earlier material in this deposit is explained not only by the fact that, as excavated, it penetrated ca. 0.05 m. into the underlying fill of Deposit F but also by the presence of a large amount of earlier cast-ups in all the Period IV deposits in Area N with the sole exception of Deposit Q. The only evidence for later prehistoric contamination of Deposit N is a Proto-phi figurine fragment almost certainly to be connected with 1973 Burial 2. Except for three Mycenaean cist tombs probably to be dated to the LH IIIA period, the next chronological period represented in Trench N1 is Medieval.

Deposit O

(Period IV). This deposit occupies in Trench N2 the position equivalent to Deposit N in Trench N1 (Ill. 6). It covers only the area east of wall **nf**. The associated architecture, walls **ni** and **nl**, is scrappy and its plan unintelligible (Ill. 2). The relatively large number of restorable vases found at levels of ca. -1.25 to -1.40 suggest a Period IV living surface sloping down slightly from northeast to southwest.

Deposit P

(Period IV). The pottery constituting this deposit was found in a thin stratum, light grayish brown in color with white flecks, immediately overlying Deposit K in the N/T1 Baulk west of wall **nf** (Ill. 5). Although it contains a fair number of earlier Period III fragments, most of the pottery is early Mycenaean. Immediately above it lies a deep layer of Medieval debris, from which one tiny glazed fragment (785) found its way into Deposit P.

Deposit Q

(Period IV). Two largely restorable vases and a small quantity of sherd material were found within a small area at the southwest corner of Trench N2 sealed below a layer of fist-sized stones. The relationship of this material to Deposit O to the east is as yet unclear and would require further excavation to explain. However, Deposit Q appears to be completely free of earlier Period III material and may thus be sealed below from Period III levels by a well-laid floor. To judge from the small amount of material in Deposit Q, its date seems to be roughly the same as that of Deposits N-P.

SUMMARIES OF POTTERY BY PERIOD

Period I

(Table II; Ill. 7, Plate I, Figs. 1-2)

Dark Minyan: Rims (1-9), bases (10-12), open body sherds (13-18). [Not illustrated: Handles (9 vertical straps), open body sherds (1 with single horizontal groove, 2 with facets)].

Gritty Matt-painted: [Not illustrated: Closed body sherd (1)].

Oatmeal Minoanizing: Rims (19-21), closed body sherds (22-25), open body sherd (26). [Not illustrated: Handle (1 of uncertain type)].

Fine Minoanizing: Rims (27-32), bases (33-34), open body sherds (35-36).

Dull Painted: Rim (37), closed body sherds (38-45). [Not illustrated: Handle (1 unpainted strap), base (1 unpainted flattened)].

Lustrous Dark-on-Light: Base (46), closed body sherds (47-53). [Not illustrated: Open body sherd (1)].

Coarse: Rims (54-59), open body sherd (60), body sherd (61). [Not illustrated: Handles (5 vertical straps, 1 strap, 1 horizontal loop, 1 loop, 2 of uncertain type), bases (4 flattened, 2 slightly raised)].

Insofar as percentage composition by wares is concerned, the Dark Minyan and painted pottery of Period I is characterized by roughly 30% each of Dark Minyan, Minoanizing, and Dull Painted, the remaining 10% being made up by Lustrous Dark-on-Light (Table II). Matt-painted and "Yellow Minyan" wares are non-existent.

The Dark Minyan occurs in two basic forms, the goblet with two low handles and the kantharos with two high-swung ones.¹⁸ The rims of the former have heavy, frequently horizontal spreading lips (1-5), while the kantharoi often (6-8), but not always (9), have a short everted lip. Decoration with facets is common on the goblets (2-3). Grooved decoration in the form of horizontal lines (13-15) or pendent festoons (16-17) seems to occur on both shapes. A single sherd with a grooved pattern resembling the painted foliate band motif may be a later intrusion (18), if this pattern in Minyan ware is indeed to be considered an imitation of the Minoan painted pattern.

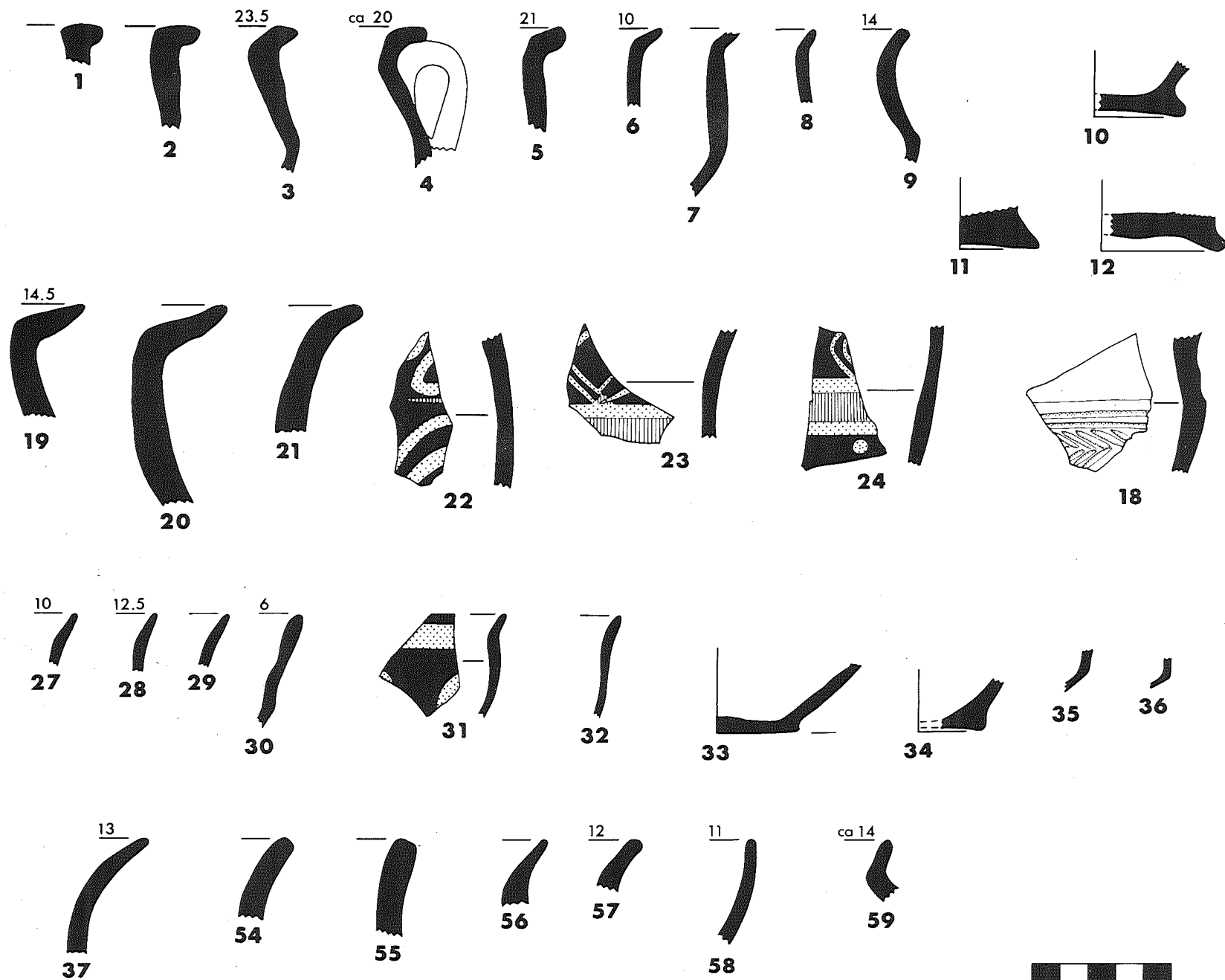
The only preserved Oatmeal Minoanizing rims come from jars or amphoras (19-21),¹⁹ but open shapes are also attested (26). Aside from quirks (19-20) and possibly a spiral (24), the motifs in added white and purple cannot be identified. By far the most popular Fine Minoanizing shape is the carinated cup (30,

¹⁸For these two shapes as characteristic of MH II Black and Gray Minyan at Asine, see *Asine* 267, Fig. 185:1-2.

¹⁹For this shape, see *AS* 233 HS 30; Harding *et al.*, (*supra* n.13) Fig. 14:18; *Circle B* 24 A-3, 112-3 I-96, 181-2 E-183; *Kythera* ζ 138, Tomb D:12; *Asine* 286, Plate II; A. Evans, *The Palace of Minos I* (London 1921) 599-600.

Table II
Composition Pattern by Ware Frequencies of Period I Pottery

DEPOSITS	A			B				C	
Baskets	1974 Basket 14			1974 Baskets 12,13				1973 Baskets 23, 34	
Total Weight	1.68 kgs.			2.50 kgs.				3.75 kgs.	
Kept Weight	0.45 kg.			0.75 kg.				1.20 kgs.	
Total Sherds Recovered	107			190				220	
Kept Sherds	36			71				85	
Total Dark Minyan and Painted Sherds	30			47				73	
	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds
Dark Minyan	12	7.1	40.0	13	5.2	27.7	27	7.2	36.9
Gritty Matt-painted	-	-	-	1	0.4	2.1	-	-	-
Oatmeal Minoanizing	7	4.2	23.3	10	4.0	21.3	18	4.8	24.7
Fine Minoanizing	1	0.6	3.3	5	2.0	10.6	6	1.6	8.2
Dull Painted	9	5.4	30.0	14	5.6	29.8	14	3.7	19.2
Lustrous Dark-on-Light	1	0.6	3.3	4	1.6	8.5	7	1.9	9.6
Miscellaneous Painted	-	-	-	-	-	-	1	0.3	1.4
TOTALS	30	17.9	99.9	47	18.8	100.0	73	19.5	100.0



33, 35-36, probably also 27-29) coated all over with dark paint and without any added white or purple details.²⁰ The base 33 has straight parallel string marks on the bottom. Two rims (31-32) probably belong to rounded cups, as may a base (34). No Fine Minoanizing pieces bear added purple, but this fact is probably due to the small size of the sample.

The single Dull Painted rim is from a jug or jar (37). The illustrated body sherds (38-45) indicate the pattern range, rectilinear with the single exception of a spiral on 43.

Lustrous Dark-on-Light is represented by a single flattened base (46; diam. 0.09) and a number of closed body sherds (47-53) which again illustrate an almost exclusively rectilinear range of patterns. Added white (47, 53) and red (46) are both attested, but the red is lustrous and thus quite different from the matt purple on Oatmeal Minoanizing. Two sherds (48, 53) are very close to Oatmeal Minoanizing in terms of their paste and could plausibly be assigned to either ware. The latter sherd has a curving white band added over the red painted ground.

Approximately 30% of the coarse rims, handles, and bases are burnished. There is a single example of incised ware (60) and one body sherd with an added plastic band decorated with "scallops" (61).

In mainland terms, the date of Period I should fall within Persson's Middle Helladic II.²¹ The Minoanizing material is clearly earlier than Middle Minoan IIIB. Parallels with pieces in Kythera Deposit δ , particularly among the small open shapes, suggest a date in Middle Minoan IIIA.²²

Period II

(Table III; Ills. 8-9; Plates II-III, Figs. 3-6)

Dark Minyan: Rims (63-82), handle (83), base (62), open body sherds (84-86). [Not illustrated: Handles (17 vertical straps), base (1 flattened), open body sherds (4 with single horizontal groove, 3 with facets, 2 with ribs)].

²⁰For this shape, see *Kythera* 94-5 with references, 279 for date.

²¹For this phase as defined at Asine, see *Asine* 267-84. A series of deposits of this period from Argos were published by Deshayes (*Deiras* 113-37); our Period I appears to be similar to, but a little later than, Deshayes' third and final subphase of the Argos material.

²²For Deposit δ at Kythera, see *Kythera* 94-8, 278-80; this deposit unfortunately spans a long period of time equivalent to Cretan MM IB - MM IIIA. The absence in our Period I deposits of a MM IB Minoanizing polychrome cup type whose presence at Ayios Stephanos is attested in other and presumably earlier contexts (*AS* 233 HS 31, 257 HS 96) suggests a date for Period I later than MM IB in Minoan terms. This cup type is present in MH II Asine (*Asine* 277-8, Fig. 191 upper left). For the type in Crete, see D. McKenzie, "The Middle Minoan Pottery of Knossos," *JHS* 26(1906) 252, Plates IX:15, X:13, XI:8, 15; H. W. and J. D. S. Pendlebury, "Two Protopalatial Houses at Knossos," *BSA* 30(1928-30) 59, Plate XII a:6, b:1; Evans (*supra* n.19) Fig. 118 a:20; A. Zoīs, *Der Kamares-Stil. Werden und Wesen* (Tübingen 1968) 201, cup type (C).

Table III
Composition Pattern by Ware Frequencies of Period II Pottery

DEPOSITS	D			E			F		
Baskets	1974 Baskets 8, 9			1974 Basket 5			1973 Baskets 20,22,25		
Total Weight	4.60 kgs.			7.20 kgs.			7.85 kgs.		
Kept Weight	2.00 kgs.			1.70 kgs.			3.64 kgs.		
Total Sherds Recovered	283			576			521		
Kept Sherds	158			175			211		
Total Dark Minyan and Painted Sherds	83			137			175		
	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds
Dark Minyan	21	4.6	25.3	43	6.0	31.4	62	7.9	35.4
Fine Matt-painted	1	0.2	1.2	-	-	-	1	0.1	0.6
Fine White-slipped Matt-painted	-	-	-	2	0.3	1.5	-	-	-
Oatmeal Minoanizing	36	7.8	43.4	55	7.6	40.2	81	10.3	46.3
Fine Minoanizing	7	1.5	8.4	18	2.5	13.1	15	1.9	8.6
Dull Painted	12	2.6	14.5	10	1.4	7.3	13	1.7	7.4
Lustrous Dark-on-Light	-	-	-	2	0.3	1.5	-	-	-
Cream-slip Painted	1	0.2	1.2	-	-	-	-	-	-
Mycenaean Monochrome	5	1.1	6.0	6	0.8	4.4	-	-	-
Mycenaean Linear	-	-	-	1	0.1	0.7	-	-	-
Miscellaneous Painted	-	-	-	-	-	-	3	0.4	1.7
TOTALS	83	18.0	100.0	137	19.0	100.1	175	22.3	100.0

"Yellow Minyan": Fine paste: Rims (89-90). [Not illustrated: Handle (1 vertical strap)]. **Gritty paste:** [Not illustrated: Rim (1 offset spreading), handle (1 vertical strap)].

Fine Matt-painted, Local: Rim (91). [Not illustrated: Handle (1 unpainted vertical strap)].

Fine White-slipped Matt-painted: Rim (92). [Not illustrated: Handle (1 unpainted vertical strap)]

Oatmeal Minoanizing: Rims (93-99), handles (100-102), bases (103-105), closed body sherds (106-130). [Not illustrated: Handles (1 loop, 1 of uncertain type), bases (4 unpainted flattened from closed shapes with 2 measurable diameters of 0.08, 0.12), open body sherds (5 out of a total of ca. 155 body sherds)].

Fine Minoanizing: Rims (131-140), handle (141), bases (142-145), open body sherds (146-150). [Not illustrated: Handles (3 vertical straps), base (1 flattened)].

Dull Painted: Base (151), closed body sherds (152-162). [Not illustrated: Base (1 unpainted flattened)].

Lustrous Dark-on-Light: [Not illustrated: Closed body sherds (3)].

Cream-slip Painted: Closed body sherd (163). [Not illustrated: Handles (1 vertical strap, 1 loop, both unpainted and from Deposit E)].

Miscellaneous Painted: Rim (164).

Mycenaean Monochrome: Rims (165-167). [Not illustrated: Handle (1 horizontal loop from open shape), body sherds (7)].

Mycenaean Linear: [Not illustrated: Body sherd (1)].

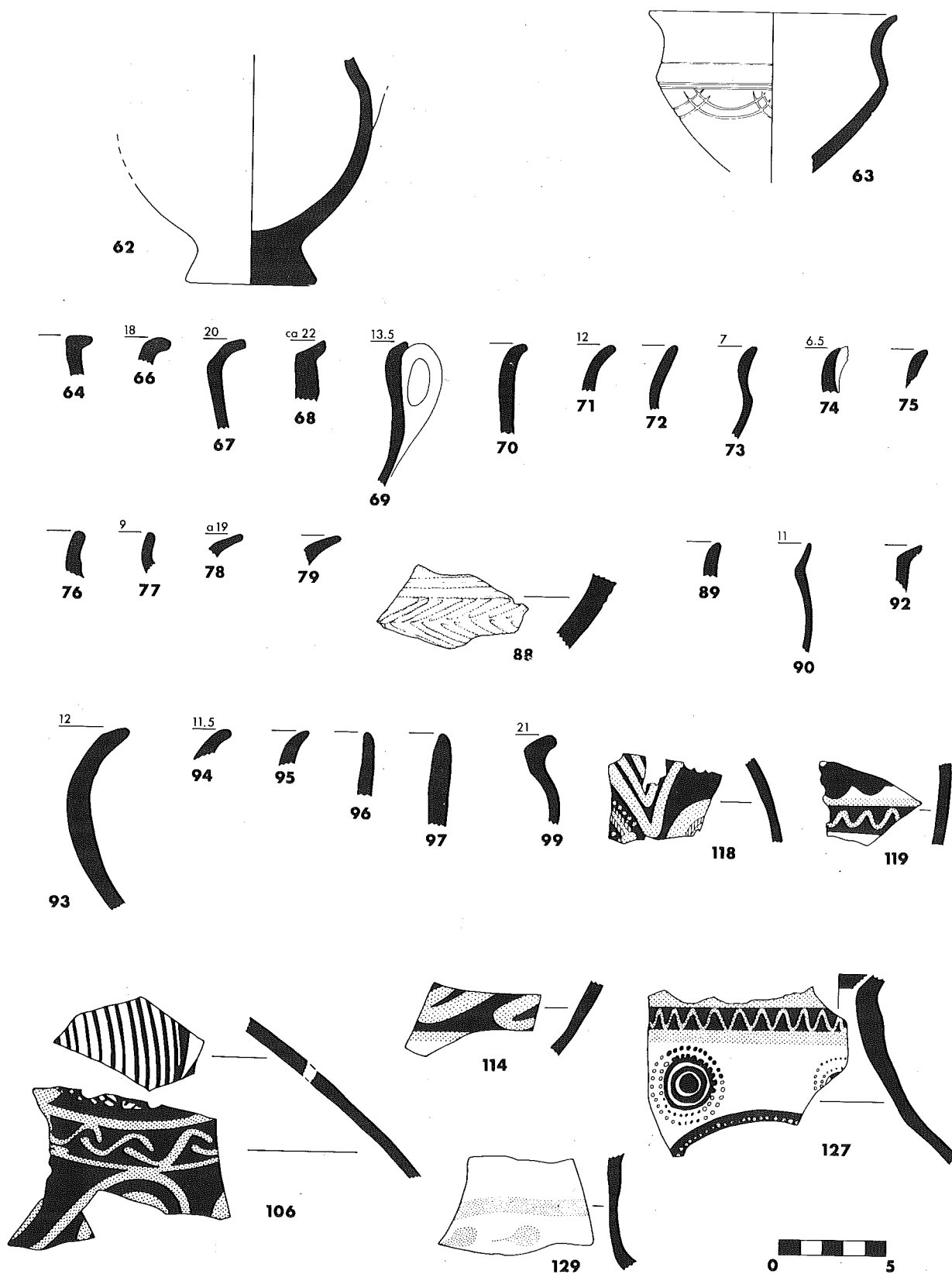
Coarse: Rims (168-192), body sherd (193). [Not illustrated: Handles (4 vertical straps, 4 straps, 3 loops, 2 lugs), bases (2 raised with diameters of 0.060 and 0.065, 1 low hollowed pedestal with diameter of 0.08, 8 flattened with 4 measurable diameters of 0.05, 0.05, 0.08, 0.08)].

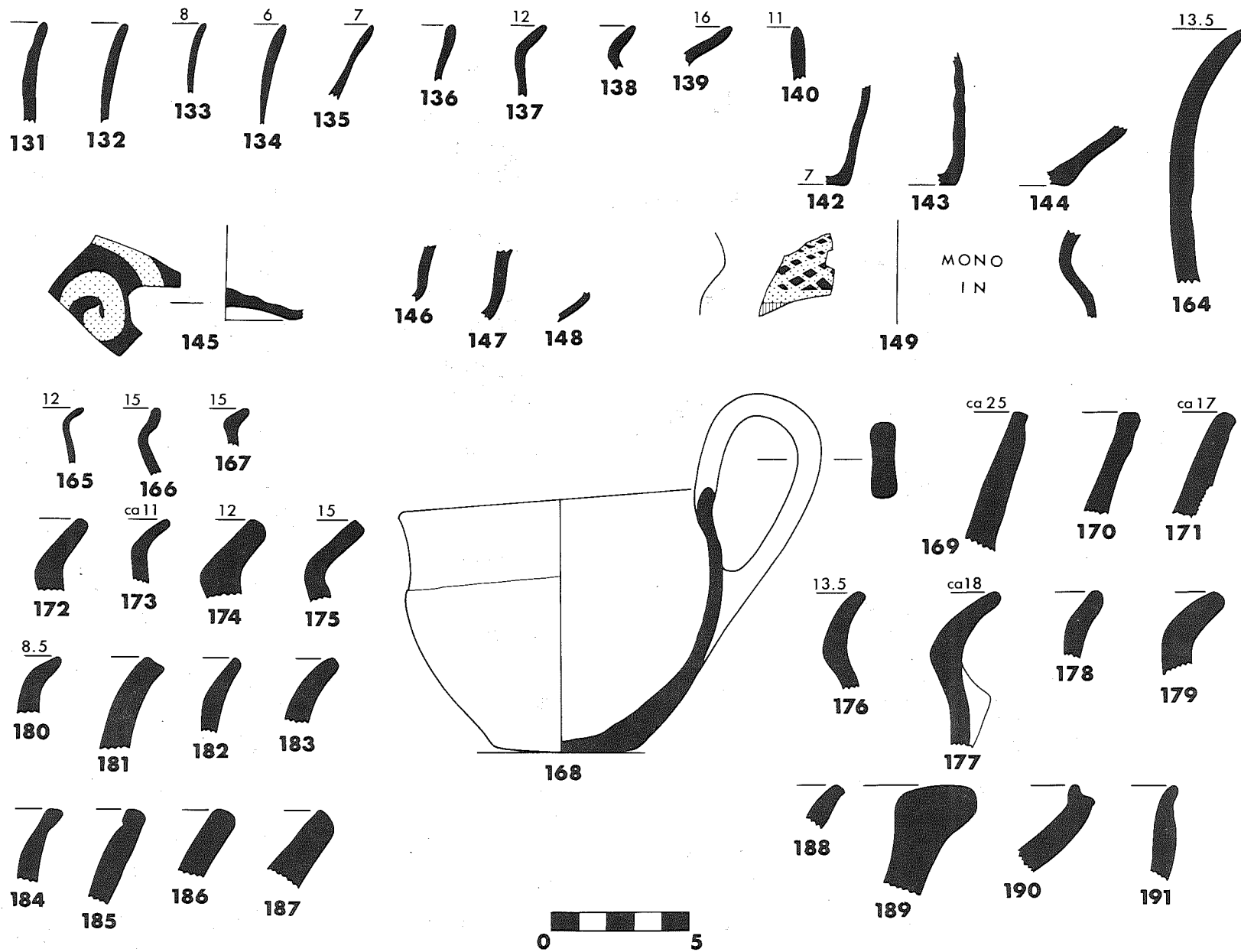
The percentage of Dark Minyan among the total of Dark Minyan and painted sherds in Period II remains about the same as in Period I, but that of Dull Painted falls to ca. 10%, while the Minoanizing percentage soars to a little over 50%. Lustrous Dark-on-Light virtually disappears. A total of four Matt-painted sherds and five "Yellow Minyan" feature fragments should probably all be considered as later intrusions; the twelve painted Mycenaean sherds in Deposits D and E certainly are.²³

The two basic Dark Minyan shapes of Period I continue in Period II, but the lips on both shapes have been de-emphasized, so that heavy lips on goblets are rarer and kantharoi usually have simple concave flaring upper profiles without any lip at all. Decoration with facets has also declined in popularity (65, 68), but grooved festoons (63, 84-87) and foliate band (88) continue. To these is added a new decorative treatment consisting of stamped circle groups occurring either below the carination or at a handle base (65, 73, 83, 87).

Two "Yellow Minyan" rims in fine paste (89-90) and a Fine Matt-painted rim (91) are almost certain later intrusions. Fine White-slipped Matt-painted may be the earliest of the Matt-painted wares to make its appearance at Ayios Stephanos, but the rim from Deposit E (92) is probably also a later intrusion in Period II.

²³In connection with the disappearance of Lustrous Dark-on-Light in Period II, it is interesting to observe that the "dark on light glazed ware" of MH II Asine also disappears by the time of MH III (*Asine* 274).





In Oatmeal Minoanizing, the large jar or amphora of Period I continues in Period II as is evidenced by rims (93-95), a neck (127), and two handles which probably belong to that shape (101-102). Also popular is the beak-spouted jug (96-98), to which a vertical loop handle (100) may belong. Most bases from closed shapes are unpainted, and all closed bases are flattened (105). Large open shapes are attested by a krater rim (99) and two flattened bases painted solid inside with diameters of 0.09 and 0.095 (103-104). Patterns occur in both dark-on-light and light-on-dark styles, the two styles very often appearing together on the same vase. Added white and purple are both common, the purple usually being restricted to simple bands. One fragment (117) is decorated with a highly micaceous, dark reddish gray band. Light-on-dark patterns include horizontal wavy band (99, 111-113, 119, 127), simple running spiral (114), quirks (106), spirals (107-110), running spirals (106, 115), and a rosette overpainted with a purple blob at its center (116). Dark-on-light patterns cover a somewhat different range including horizontal wavy band (119-120), hatching (121-122) and hatched motifs (106, 123), cross-hatching (106, 124-125) and cross-hatched loops (126), dot-outlined circle groups (127), and foliate band (128). One example of ripple (130) from the top of Deposit F may be a later intrusion. There is a single example of a pattern in white, foliate band, being painted directly onto the clay ground (129).

The carinated cup is still the most popular shape in Fine Minoanizing (131-134, 146-148, probably 144), painted monochrome all over as in Period I. At least two rims with rim bands overpainted with a white line or two inside or out belong to rounded cups (137-138), but both may be later intrusions. The first is decorated with a double row of white foliate band on the exterior rim band, a pattern very common in this position in Period III; the second has a polished exterior surface more typical of LH I and later pottery. Another rim belongs to a deep cup with slightly incurving profile and simple rim well known in Cretan MM IB (140)²⁴ and is probably a good deal earlier in date than our Period II. At least one base (142), and possibly a rim and another base as well (135, 143), should belong to the Vapheio cup shape. All three fragments are painted monochrome all over, but the first base has an added purple band on its side wall and part of a white cross overpainted on its bottom. A monochrome rim (136) and another with traces of added purple outside (139), as well as a base with a white spiral on its bottom (145) and a body sherd with added white cross-hatching and white and purple bands (149), all belong to medium or small open shapes. A body sherd with ripple (150) from near the top of Deposit F may, like 130, be a later intrusion.

Dull Painted is represented only by a flattened base (151; diam. 0.08) and body sherds, a selection of which illustrate the pattern range (152-162). Two of the patterns are exceptional, one being curvilinear (161) and the second resembling a large row of foliate band (162).

A single closed body sherd in Cream-slip Painted ware decorated with a horizontal wavy band (163) may well be a later intrusion. Assigned to the miscellaneous category is a large beak-spouted jug rim decorated with slightly lustrous black paint on a very pale but unburnished ground (164). Three Mycenaean rims are obvious later intrusions (165-167).

²⁴Supra n.22.

An almost complete dipper (168) was found on the Period II floor south of wall ng. The vase is made of a fairly coarse, highly burnished oatmeal paste. Three unpainted bowl rims in Oatmeal Minoanizing paste (169-171) have been classified under coarse ware; the last of these is perforated below the rim and bears the scar of a detached spout on the exterior. A single body sherd is decorated with grooves, possibly in the form of a chevron pattern (193). The number of burnished rims, handles, and bases is still ca. 30% of the total, as in Period I.

The pottery of Period II is not only stratigraphically later than that of Period I but also, in the cases of wares common to both periods, represents a later stylistic development. The mainland wares of Period II (Dark Minyan and Dull Painted) furnish a lower percentage of the total of Dark Minyan and painted sherds than in Period I. The absence of painted wares featuring a matt paint on a burnished ground indicates a date earlier than any of the Shaft Graves at Mycenae and earlier than the second Middle Helladic level at Eutresis.²⁵ If the appearance of such wares at Ayios Stephanos is taken to define the beginning of MH III, then our Period II should be assigned to the end of MH II. The larger amount of Minoanizing pottery in Period II, far greater than that of Period I both in relative and in absolute terms, reveals a wide range in shapes and patterns. The continued popularity of the carinated cup and the probable total absence of ripple (two examples from Deposit F in all likelihood being later intrusions) suggest a date in Cretan terms before MM IIIB. Since the pottery of Period I has already been dated to MM IIIA, that of Period II presumably represents a later development within that same phase.

Period III

(Tables IV-V; Ills. 10-14; Plates IV-X, Figs. 7-19).

Dark Minyan: Rims (194-218), handles (219-220), bases (221-225), open body sherds (226-235). [Not illustrated: Rims (2 flaring with vertical strap handle stumps at rim), handles (24 vertical straps), bases (2 as 221-222), open body sherds (1 with single horizontal groove, 5 with facets), closed body sherds (5 possible, 1 with shallow curving groove out)].

"Yellow Minyan": Fine Paste: Rims (236, 240-242), base (243). [Not illustrated: Handles (2 vertical straps)]. **Gritty Paste:** Rims (237-239), bases (244-245). [Not illustrated: Handles (4 vertical straps), bases (2 flattened, 2 as 244-245)].

Gritty Matt-painted: Rims (246-263), handles (264-267), spout? (268), open body sherds (269-279), closed body sherds (280-286). [Not illustrated: Handles (3 as 265), open body sherds (10 linear), closed body sherds (4 with unidentifiable patterns, 17 linear)].

Fine Matt-painted, Local: Rims (287-292), open body sherd (293). [Not illustrated: Handles (5 vertical straps), open body sherds (3 linear), closed body sherds (7 linear from probably 3 different vases only)].

²⁵See *Eutresis* 167 for the appearance of "Matt-painted Yellow Minyan" in the second of the three MH architectural levels at the site. The MH graves in the North Cemetery at Corinth (C. W. Blegen, H. Palmer, and R. S. Young, *Corinth XIII. The North Cemetery* (Princeton 1964) 1-12) and at Prosymna (*Prosymna* 30-50, 378-88) contain pottery which also appears to postdate the Mainland wares found in our Period II.

Table IV

Composition Pattern by Ware Frequencies of Period III Pottery: Deposits G, H, and J

DEPOSIT	G			H			J		
Baskets	1973 Baskets 14, 21, 31, 32, 36; 1974 Basket 20			1973 Basket 13			1974 Baskets 10, 16		
Total Weight	16.20 kgs.			4.85 kgs.			6.55 kgs.		
Kept Weight	7.10 kgs.			1.70 kgs.			3.95 kgs.		
Total Sherds Recovered	1281			317			360		
Kept Sherds	526			122			more than 157		
Total Dark Minyan and Painted Sherds	467			92			125		
	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds
Dark Minyan	100	6.2	21.4	18	3.7	19.6	33	5.0	23.4
Gritty Matt-painted	28	1.7	6.0	6	1.2	6.5	7	1.1	5.6
Fine Matt-painted	3	0.2	0.6	8	1.7	8.7	1	0.2	0.8
Fine White-slipped Matt-painted	18	1.1	3.8	7	1.4	7.6	1	0.2	0.8
Oatmeal Minoanizing	216	13.3	46.3	24	4.9	26.1	65	9.9	52.0
Micaceous Minoanizing	13	0.8	2.8	-	-	-	1	0.2	0.8
Fine Minoanizing	54	3.3	11.6	14	2.9	15.2	10	1.5	8.0
Dull Painted	28	1.7	6.0	3	0.7	3.3	6	0.9	4.8
Mycenaean Monochrome	-	-	-	8	1.7	8.7	1	0.2	0.8
Mycenaean Linear	-	-	-	4	0.8	4.4	-	-	-
Miscellaneous Painted	7	0.4	1.5	-	-	-	-	-	-
TOTALS	467	28.7	100.0	92	19.0	100.1	125	19.2	100.0

Table V
Composition Pattern by Ware Frequencies of Period III Pottery: Deposits K, L, and M

DEPOSIT	K			L			M		
Baskets	1974 Basket 7			1973 Baskets 24, 35; 1974 Baskets 44-46			1973 Basket 27		
Total Weight	6.50 kgs.			10.90 kgs.			7.40 kgs.		
Kept Weight	2.70 kgs.			4.05 kgs.			1.30 kgs.		
Total Sherds Recovered	402			1135			225		
Kept Sherds	169			386			50		
Total Dark Minyan and Painted Sherds	128			324			38		
	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds
Dark Minyan	30	4.6	23.4	83	7.6	25.6	9	6.9	23.7
Gritty Matt-painted	10	1.5	7.8	23	2.1	7.1	2	1.5	5.3
Fine Matt-painted	7	1.1	5.5	7	0.6	2.2	-	-	-
Fine White-slipped Matt-painted	3	0.5	2.3	5	0.5	1.5	-	-	-
Oatmeal Minoanizing	47	7.2	36.7	125	11.5	38.6	20	15.4	52.6
Micaceous Minoanizing	3	0.5	2.3	5	0.5	1.5	-	-	-
Fine Minoanizing	17	2.6	13.3	55	5.1	16.9	5	3.9	13.2
Dull Painted	5	0.8	3.9	17	1.6	5.3	2	1.5	5.3
Mycenaean Monochrome	5	0.8	3.9	-	-	-	-	-	-
Mycenaean Linear	1	0.2	0.8	-	-	-	-	-	-
Miscellaneous Painted	-	-	-	4	0.4	1.2	-	-	-
TOTALS	128	19.8	99.9	324	29.9	99.9	38	29.2	100.1

Fine Matt-painted, Imported: Open body sherd (294), closed body sherds (295-296).

Fine White-slipped Matt-painted: Rims (297-305), open body sherds (306-308). [Not illustrated: Handles (10 vertical straps, of which 6 are unpainted), bases (1 low hollowed pedestal, 2 flattened, all unpainted)].

Oatmeal Minoanizing: Rims (309-334), handles (335-348), spout (349), bases (350-355), open body sherd (356), closed body sherds (357-410). [Not illustrated: Rim (1 sloping fragment), handles (4 loops, 2 straps), bases (13 unpainted flattened from closed shapes, 6 with measurable diameters of 0.10, 0.10, 0.12, 0.12, 0.13, 0.14; 1 unpainted flattened from an open shape; 4 flattened, 1 with measurable diameter of 0.12), open body sherds (10 out of a total of ca. 400 body sherds)].

Micaceous Minoanizing: Closed body sherd (411). [Not illustrated: Open body sherd (1 out of a total of 22 body sherds)].

Fine Minoanizing: Rims (412-430, 432-442), handles (431, 443-449), bases (450-465), open body sherds (466-469, 472-480, 482-487), closed body sherds (470-471, 481). [Not illustrated: Rims (1 offset spreading with vertical strap handle stump (421), 1 sloping fragment), handle (1 loop stump), bases (3 flattened, 2 of uncertain type)].

Fine Unpainted: Rims (488-492, bases (493-495). [Not illustrated: Bases (2 flattened with measurable diameters of 0.04, 0.04 (493-494))].

Dull Painted: Rims (496-498), handle (499), base (500), closed body sherds (501-507). [Not illustrated: Handles (1 unpainted flattened horizontal loop, 1 unpainted loop)].

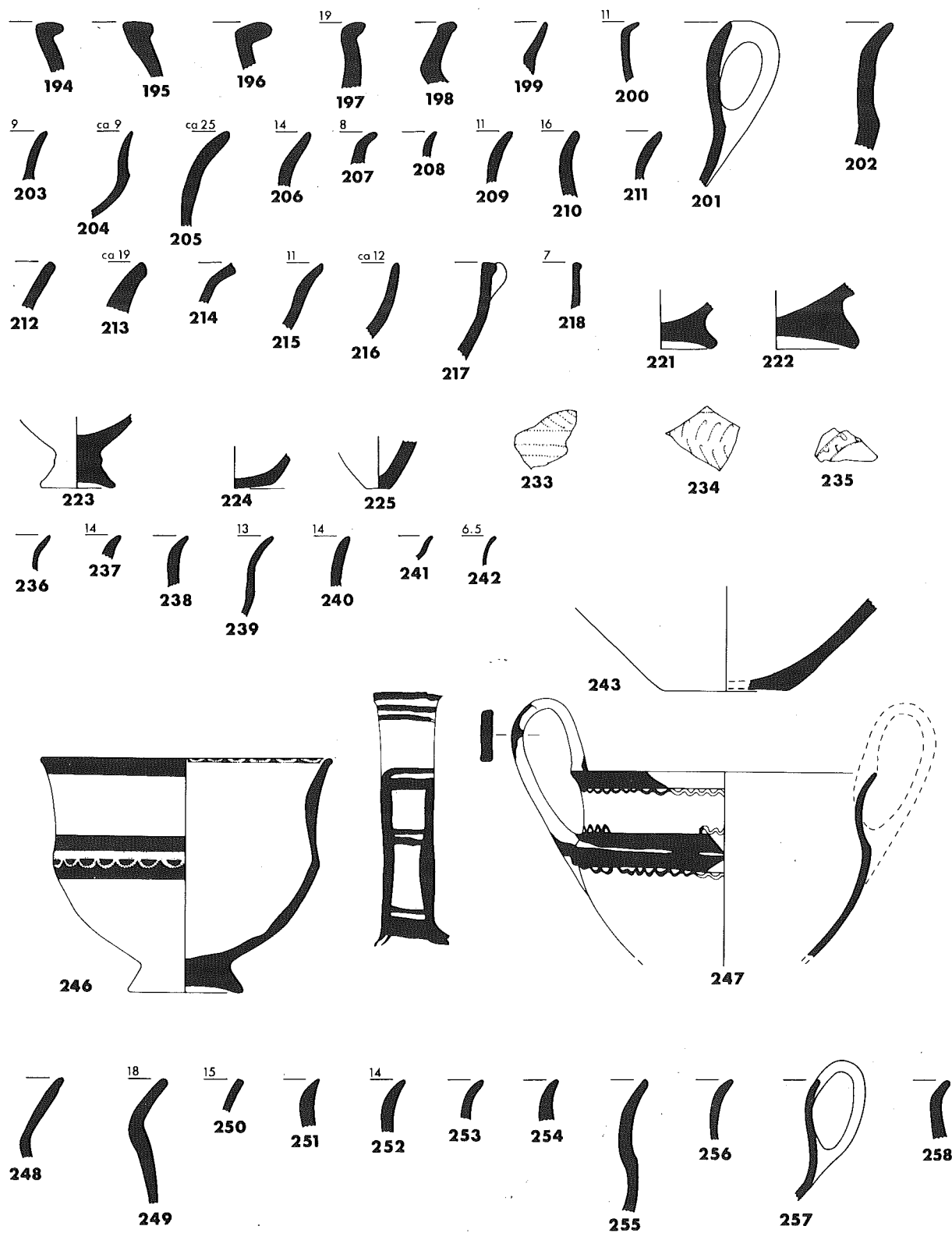
Miscellaneous Painted: Handle (508), closed body sherd (509). [Not illustrated: Closed body sherd (1 as 509)].

Mycenaean Monochrome: Rims (510-511), base (513). [Not illustrated: Handle (1 vertical strap), body sherds (11)].

Mycenaean Linear: Base (512). [Not illustrated: Body sherds (3)].

Coarse: Rims (514-576), handles (577-583), bases (584-591), legs (592-594), pithos body sherd (595). [Not illustrated: Rims (2 spreading, 1 offset spreading, 1 flaring, 1 squared), handles (28 certain and 2 possible vertical straps, 2 as 577, 4 loops, 1 vertical loop, 2 of uncertain type), bases (22 flattened, of which 10 have measurable diameters in the range 0.055-0.12; 2 raised, 1 with a measurable diameter of 0.07)].

Period III has a quite different percentage composition pattern of Dark Minyan and painted wares from those of the preceding periods. Dark Minyan has dropped slightly to the 20-25% range. Matt-painted ware appears for the first time in three different varieties. Of these, Gritty Matt-painted is more popular (5-7%) than Fine White-slipped Matt-painted (less than 4% except in Deposit H). The Fine Matt-painted pieces from Deposit G are probably all imports (294-296), and the one fragment (287) from Deposit J is, like the single Mycenaean monochrome rim from the same deposit (510), a certain later intrusion. In other words, the earliest Period III deposits, those from the foundation trench for wall *nf*, predate the appearance of the locally made Fine Matt-painted ware (otherwise 2-8% in Deposits H, K, and L). The percentage of Minoanizing wares continues to rise, to 60% in the wall *nf* foundation trench (Deposits G and J) and to 65% in Deposit M. This percentage drops to 55% in Deposit L over the floor of Room 2, and declines still further to 41% and 52% respectively in the mixed Deposits H and K. For the first time, a small percentage of the coarser Minoanizing pottery



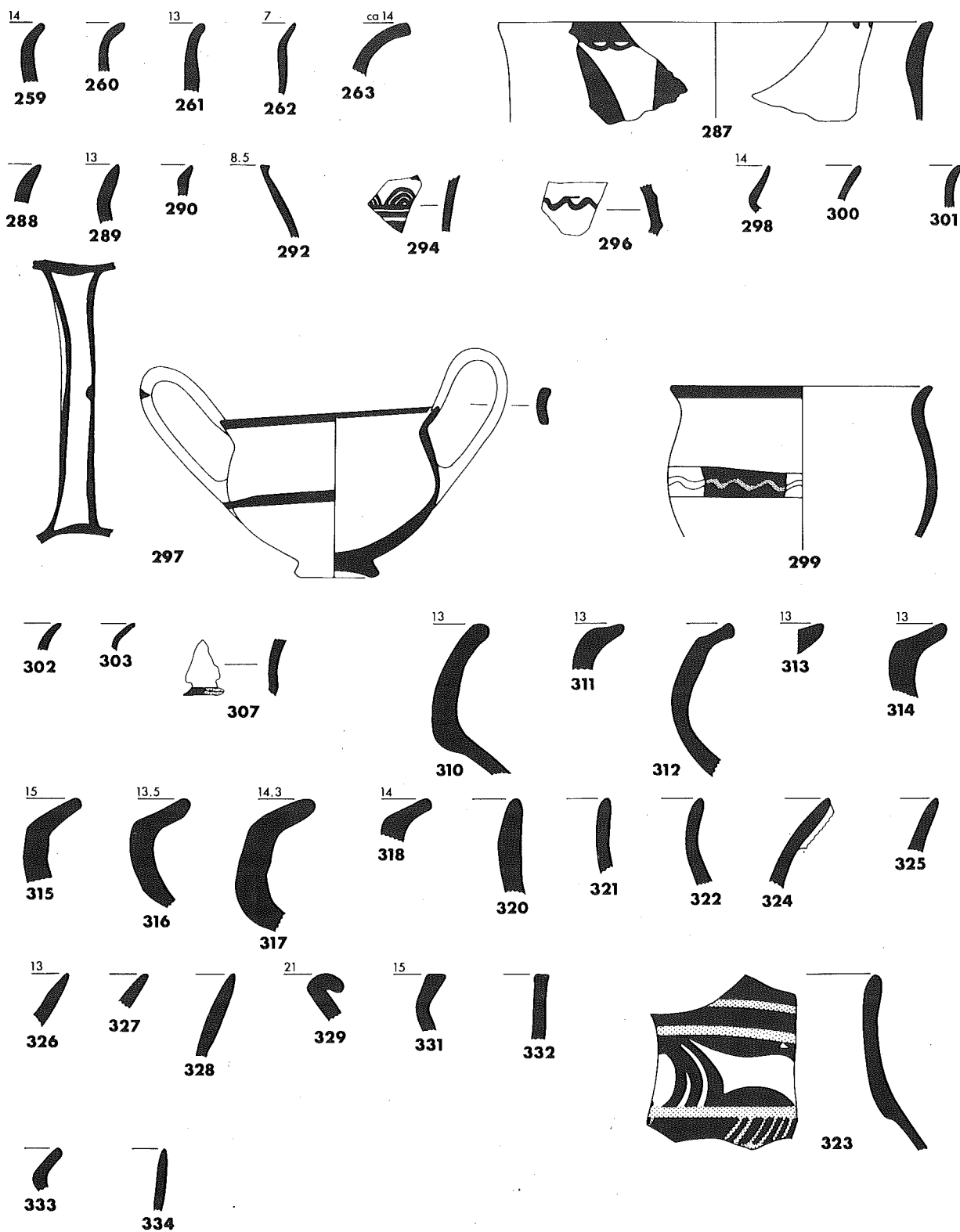
0 5

is made of a highly micaceous paste (less than 2.5%). Dull Painted continues in small amounts, ca. 5% in the earlier deposits and less than 4% in Deposits H and K. With the exception of the single rim from Deposit J mentioned above, Mycenaean painted wares occur only in Deposits H and K, and even there in relatively small amounts.

Although the heavy goblet lips (194-197) and short everted kantharos lip (200) common in Period I persist, concave flaring profiles are now far more common on both shapes (201-214). Now, for the first time, completely new shapes make their appearance: a lug-handled bowl (216-217) and the rhyton (218, 225). These shapes almost certainly reflect the influence of Minoan vessels.²⁶ Also new in Period III is a base fragment with a short, singly ribbed stem (223), the closest thing to a ringed stem that exists in the Dark Minyan ware of Ayios Stephanos. Grooved pendent festoons (219-220, 227-232) and foliate band (233-234) continue. An example of a grooved "tooth" pattern (235) is unique. The absence of the stamped concentric circle groups typical of Period II suggests that this type of decoration may be limited to that phase. Five body sherds from Deposits G and J have roughened interior surfaces indicating that they may belong to closed shapes, another new feature of the Dark Minyan of this period.

The vast majority of Gritty Matt-painted fragments belong to kantharoi, a shape best illustrated in the almost complete profiles of 246-247. A few rims with sharply offset lips (248-250, 262) may belong to goblets. A large horizontal loop handle from an open shape (266) may belong to a bridge-spouted jar, as may a possible spout fragment (268). Closed shapes are attested by a number of body sherds (280-286) and by a loop handle with a plug attachment (267), but the single closed rim (263), probably part of a jug, comes from Deposit H and may be later in date than Period III. Open vessel fragments are invariably burnished inside and out; the bodies of closed vessels are burnished only on the exterior, while their necks and rims are simply smoothed. The most common pattern on the open shapes is the upright or pendent row of festoons (246-255, 258-262, 269-276), a pattern which occurs only once on a closed shape (280). The second most popular pattern is the closely allied one of concentric semicircle groups, which appears three times on open shapes (277-279) and once on a closed shape (281). Other patterns include cross-hatched triangle (262) and a panel of vertical bars (276) on open shapes, and dot row (283-284), triple zigzag (285-286), and a possible spiral (282) on closed shapes. The handles of kantharoi are regularly decorated with either spaced bars (257, 264) or bar groups (247, 265). The matt paint on some pieces is dark reddish brown to dusky red rather than dark brown (254, 260, 273), and in one case it is highly micaceous (254). There is only one example of added white decoration, in the form of pendent festoons (246). Three unpainted rims in Gritty "Yellow

²⁶The lug-handled bowl rim 217 belongs to essentially the same shape as the Fine Minoanizing fragment 412. Both rims 216 and 217 can be closely compared to monochrome painted vases with a "soapy surface" from Kythera (Kythera Tombs D:11 and E:25-26), which in turn are derived by Coldstream from stone bowls (Kythera 281; P. Warren, "Minoan Stone Vases as Evidence for Minoan Foreign Connections in the Aegean Late Bronze Age," *ProcPS* 33(1967) 39, Class E; P. Warren, *Minoan Stone Vases* (Cambridge 1969) 27-31 Type 10, 170 n.13 for imitations in clay). As a shape, the lug-handled bowl appears for the first time at Kythera in the MM IIIB Deposit ε (Kythera 281). So too does the conical rhyton (Kythera 282). The Dark Minyan fragments 218 and 225 may be copies of either the conical or the piriform type, both of which appear in stone in the MM III to LM I period in Crete (Warren, *Minoan Stone Vases* 84 Types 34 A-B). A monochrome rim with a "soapy surface" from Kythera, identified as a tankard fragment, may belong rather to a rhyton and is a fairly close parallel in profile to 218 (Kythera Tomb D:8, Fig. 84). The color and soapy feel of Dark Minyan obviously make for highly satisfactory copies of stone, especially steatite, prototypes.



0 5

Minyan" all have the flaring profiles of kantharoi (237-239). Four unpainted pedestal bases, two with diameters of 0.09 and 0.065 (244-245) belong to either kantharoi or goblets probably painted on their upper profiles. Two unpainted flattened bases from closed shapes, one with a diameter of 0.06, are in all likelihood also from painted vases.

Virtually all of the preserved White-slipped Matt-painted fragments belong to open vases, the most common shape again being the kantharos, a whole example of which was found on the floor of Room 2 just south of the hearth (297). Decoration is usually linear, either in red (297, 301, 303) or in dark brown (299, 305, 307) or in a combination of both colors (298, 300, 302, 304, 306, 308). Patterned decoration in added matt white on the dark brown bands is restricted to one or two wavy lines or festoon rows (299, 307-308). The vertical strap handles have a simple vertical band along each edge (297) or are unpainted. Two small flattened base fragments, one with a diameter of ca. 0.03, and a low pedestal foot similar to that on 297 are all unpainted.

Of the three imported Fine Matt-painted sherds from Deposit G, one belongs to a Vapheio cup (294),²⁷ one comes from a small white-on-red painted juglet (295),²⁸ and the third is part of a closed shape of unknown type with a multiply carinated profile (296). In the case of all three pieces, both shape and decoration are unparalleled among the other Matt-painted fragments of Period III. The local Fine Matt-painted sherds, with the exception of a single rim from Deposit J (287), come exclusively from contexts above Period III floors. The most popular shape is again the kantharos (287-291), which in one case is relatively shallow (291). One rim belongs to a small hole-mouthed shape (292). Two of the kantharos rims exhibit a decorative feature peculiar to this particular Matt-painted ware at Ayios Stephanos, namely vertical bars on the inside of the rim (287, 290). A row of festoons (287) is the only certainly identifiable pattern. Handles are decorated with a band along each edge or with bar groups or with a combination of both. One fragment is decorated with red and dark red bands in a bichrome style (293). Some linear body sherds, together with 292, attest the existence of closed shapes.

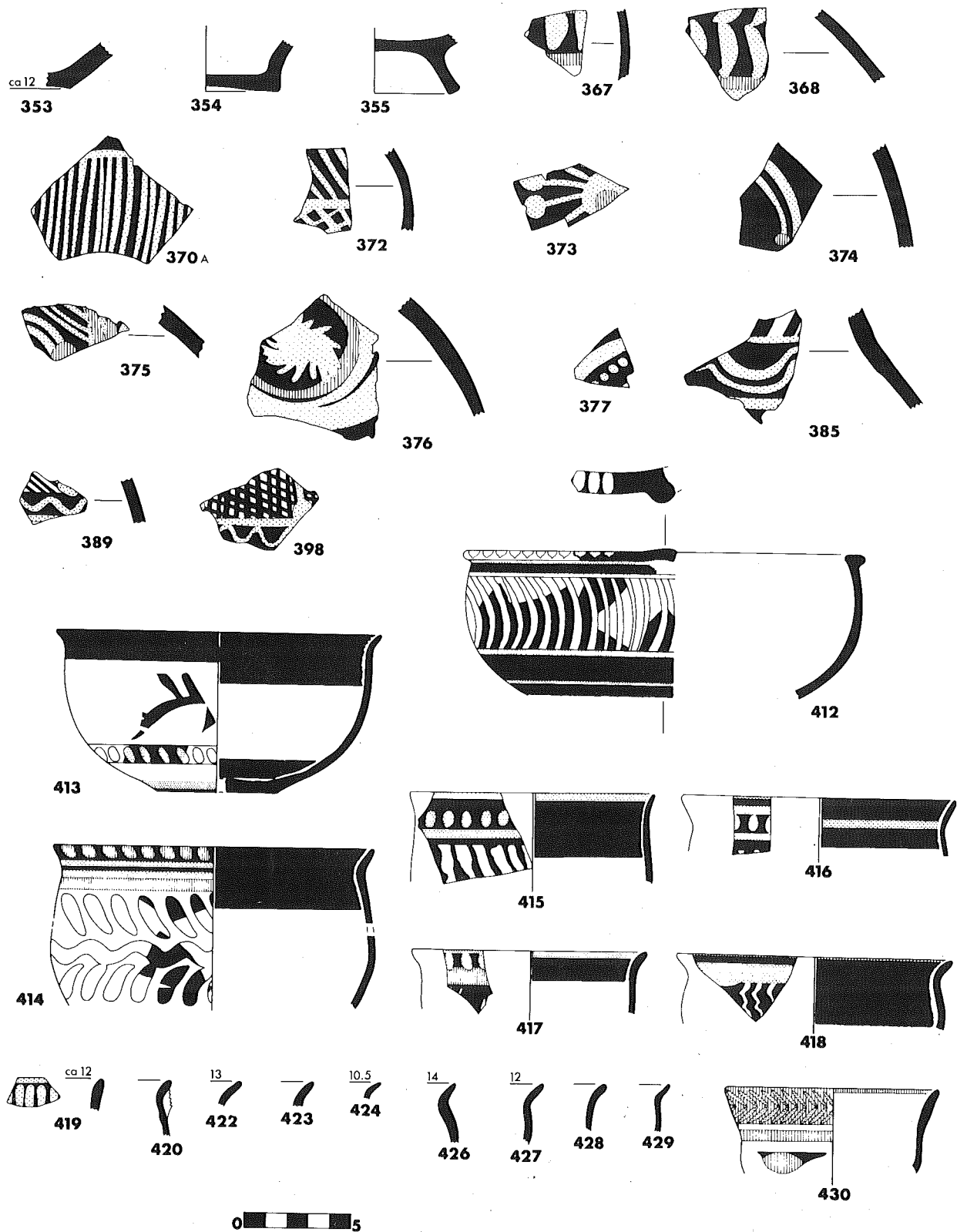
Oatmeal Minoanizing rims indicate the continued popularity of the jar or amphora (310-318) and the beak-spouted jug (319-323). New closed shapes are the ewer (324-328) and the hole-mouthed jar (329).²⁹ New open shapes include a bowl with offset and flattened lip (331)³⁰ and a possible basin (332). Of two miscellaneous cup or bowl rims, one is monochrome (333) and the other has a splash of paint on the inside of the rim (334). Still another open shape is represented by two fragments probably from the same vase (309). The rim has a flaring profile and squared lip with a vertical strap handle springing from it; the pattern on the body sherd is curvilinear, possibly a spiral; both sherds are

²⁷For this shape with similar decoration, see *Circle B* 66 Γ -53, Plate 52α; *Prosymna* Fig. 39:588.

²⁸For this shape and decoration, see *Circle B* 25-7 A-6 and A-8, Plates 13δ, 15β-γ; C. W. Blegen, *Korakou* (Concord 1921) 33, Fig. 48:1; Buschor (supra n.13) 6-7, Beil.I:5.

²⁹For the ewer at Kythera, where it first appears in MM IIIB Deposits ε and ζ roughly contemporary with our Period III, see *Kythera* 101, 110, 281-2. Kytheran hole-mouthed jars have a distinctly different profile from our 329 (*Kythera* 281).

³⁰For this shape on the Mainland, see J. L. Caskey, "Excavations at Lerna 1952-1953," *Hesperia* 23(1954) 14 L.91 Plate 8d.



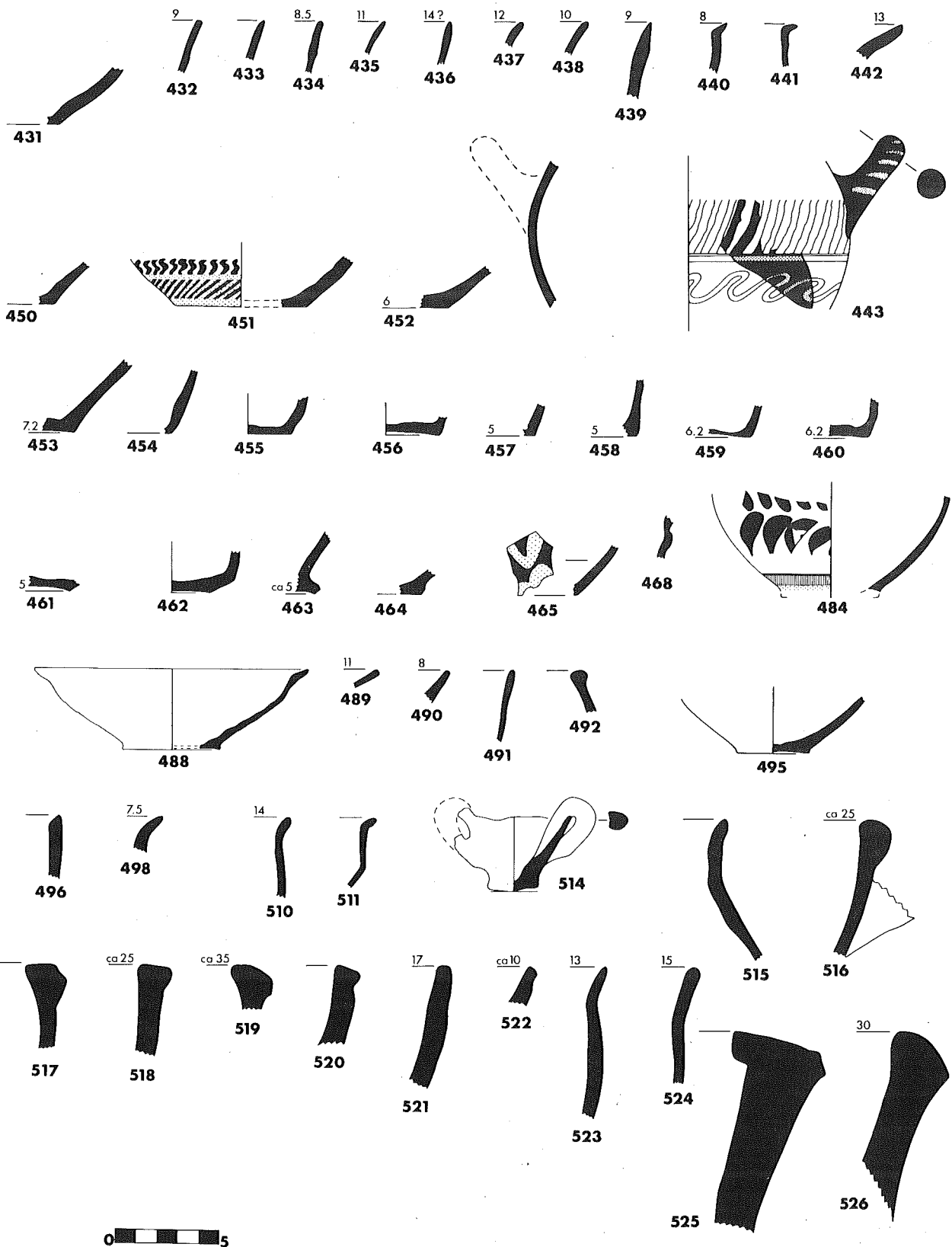
burnished inside and out except for the area under the handle on the rim fragment. Most of the vertical loop handles (335-338) probably belong to either spouted jugs or ewers, but one smaller version (339) is set at the base of a jar neck.³¹ A large vertical loop handle set immediately above a smaller one and rising from a flaring rim belongs to some unusual basket-handled vase (330). Large horizontal straps (342-345) presumably come from jars, while a thick vertical strap is attached below the rim of a jug or amphora (348). The shapes to which another vertical strap (347) and a loop fragment (341) belong are uncertain. A horizontal loop (340) and a thickened horizontal strap (346) both belong to large open shapes with solidly painted interiors. A trough spout fragment (349) probably comes from a bridge-spouted jar. Bases from closed shapes are all flattened (350-352 plus 13 unpainted and 4 more painted) and all have unpainted bottoms. Open bases include one flattened unpainted, one flattened with a band at the bottom inside and a white band over a monochrome painted ground outside (353), one hollowed base painted solid inside and out (354),³² and one high pedestal painted solid inside and out with an added white band out (355). Jar necks are painted solid outside and usually bear white or purple bands (310, 312-317); they also have deep bands at the rim inside, on which solid semicircles (315-316) or a wavy band (317) are added in white. Beak-spouted jug necks are either monochrome (319, 321) or have patterns below a deep rim band (320, 322-323). Ewers have simple monochrome necks (324-327) except for one which is overpainted with a white vertical line (328). Many handles are decorated with thick diagonal bars, either light-on-dark (335-336, 344, 348) or dark-on-light (338, 341). In one case there is a white loop around a handle base (337) and in another a white band is painted along either side of a vertical loop (335).

Light-on-dark patterns include horizontal wavy lines and bands (332, 364-366, 385, 389, 398), quirks (339), simple running spiral (363), spirals (358-362, the last with an added purple blob), running spiral (319), small concentric circle groups (378), rosettes (373, 398), foliate band (367-369), various fragmentary floral motifs (374-377), diagonal bands (323, 371), hatching (370), and a combination of hatching and cross-hatching (372). Dark-on-light patterns cover much the same range and include horizontal wavy band (384), simple running spiral (382-383), spirals (379-380), running spirals (381), solid arcs and curved stripes (323), dot rows (401-402), foliate band (320, 404-407), grass? (403), diagonal bands (385-388), hatching (389-397), cross-hatching (398-399), cross-hatched loop (400), and ripple (409-410). One sherd is painted solid black inside and is decorated with red and black lustrous bands in a bichrome style outside (356). Another sherd is decorated with the same dark reddish gray, highly micaceous paint as 117 (357). As in Period II, added white and purple are both common, but purple is generally used only for bands and in only about five cases is it painted directly onto the clay ground.

The only sherd in Micaceous Minoanizing to bear a recognizable pattern has simple light-on-dark hatching (411). As with Oatmeal Minoanizing, added white and purple are both common, but there is no evidence whatsoever for dark-on-light decoration, no doubt due to the dark color of the paste itself.

³¹For a handle in this position on a Kytheran jar-neck, see *Kythera* Tomb D:12, Fig. 85.

³²This base probably belongs to a kalathos (*Kythera* Tomb D:7, Fig. 84).

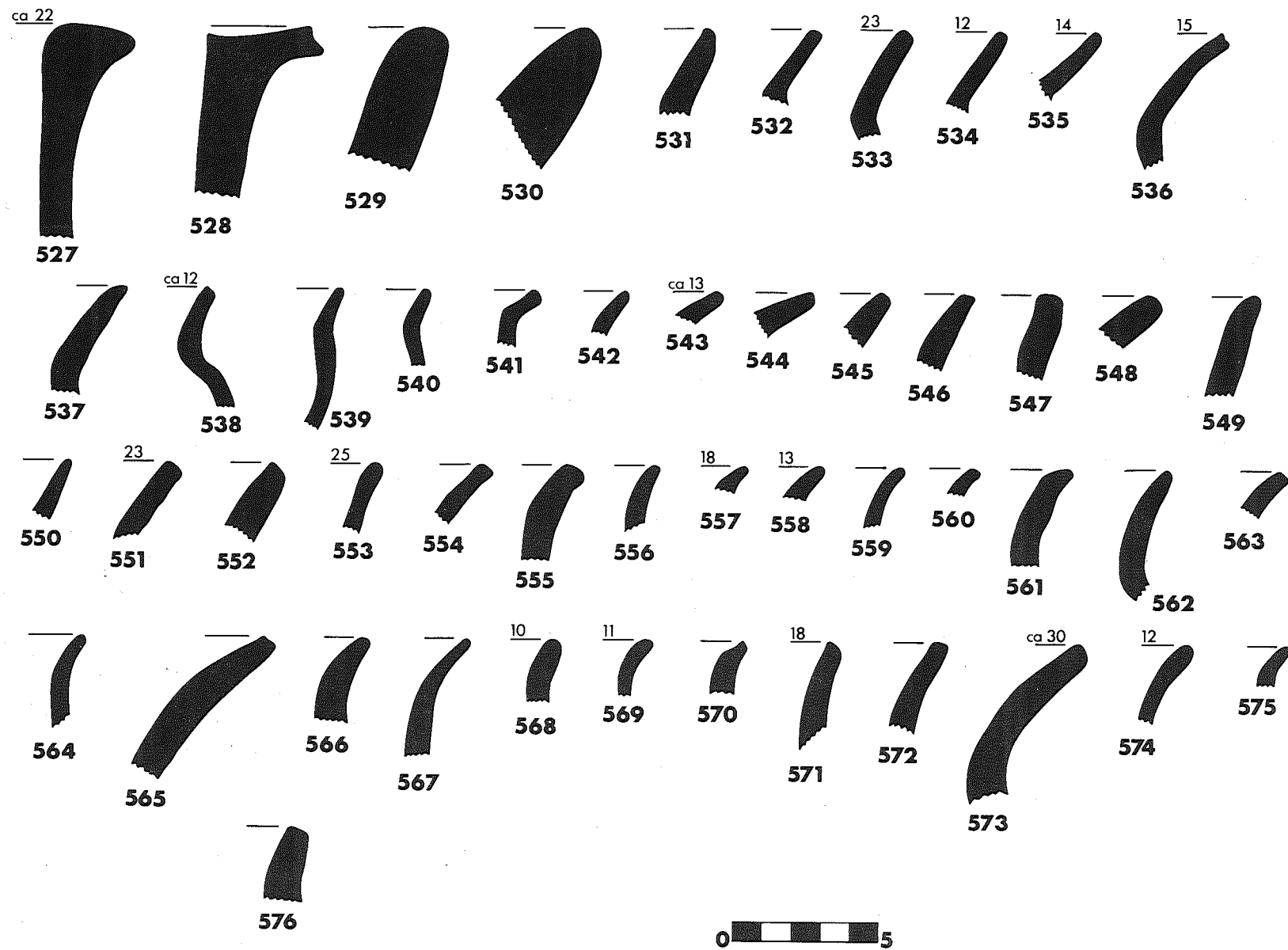


The vast majority of Fine Minoanizing fragments belong to either rounded or Vapheio cups, the first of which is usually decorated in a combination of dark-on-light and light-on-dark styles and the second of which is painted almost exclusively with light-on-dark decoration. Some rounded cup rims have no added colors at or near the rim (421, 423-425, 427), but most are decorated with added white bands (415-420, 426, 428-429, 482), sometimes with a purple band as well (414, 417, 428), and often with a row of white (415-417, 419, 422, 429, 482) or exceptionally purple (414), blobs, presumably a light-on-dark version of foliate band.³³ In one case, two rows of white foliate band are added over a purple rim band, which has itself been painted directly onto the clay ground (430). Rounded cup bases usually have a band both inside and out, the latter overpainted with white and purple bands (413, 431, 450, 483-484), but two fragments from Deposit H which may be later than Period III have only a plain band on the outside (452, 461). Two vertical strap handles definitely come from rounded cups; both have diagonal bars across the back (425, 431). Most rounded cups bear dark-on-light patterns, most often either foliate band (413-414, 483-484, 486) or ripple (415-416, 418, 427), but once concentric arc groups (479) and in several instances a pattern that cannot be identified (417, 428, 430-431). There is one example of a probable rounded cup sherd decorated with a light-on-dark horizontal wavy band (480).

The decoration of Vapheio cups is quite different. The preserved rims and bases indicate that these vases were almost invariably painted solid all over (433-435, 439, 454-460). A couple have an added purple line outside (432, 438) and one has traces of an added white band on the exterior (437), while two body sherds have decoration with added white diagonal lines (466) or foliate band (467). A single, probably later, rim from Deposit H, while being solidly painted as preserved outside, is unusual in having only a rim band on the inside (436). Also probably later is a body sherd with a midrib and an unidentifiable dark-on-light pattern (468) from Deposit K. Finally, there is a bevelled base fragment (462) decorated only with a dark band from Deposit L which, besides one rounded cup base from the same deposit (461), constitutes the only example of a burnished surface on a Period III Fine Minoanizing fragment belonging to a small open shape. It is clear enough that the dark-on-light patterned Vapheio cup has yet to come into full currency, while the rounded cup is normally decorated in that style. Therefore, it is likely that almost all of the open body sherds decorated with diagonal bands (469), ripple (472-478), and foliate band (485, 487) belong to rounded cups.

The few other shapes made in Fine Minoanizing paste include the lug-handled bowl (412, and possibly 451 and 453), a small lipped monochrome cup with an added purple band below the rim on the exterior (440), a monochrome bowl (441), a small jar or pyxis (443), and the ewer (442, 444, 470-471). All closed shapes in this ware have finely burnished exterior surfaces. Five vertical strap handles (445-449) belong to rounded or Vapheio cups. Miscellaneous bases include a fragment painted solid inside (465), a raised fragment painted monochrome inside and out with an added white band out (464), and a torus base painted solid outside only (463).

³³The cup 413 is illustrated in the drawing with a plain band at the rim both inside and out (Ill. 12), but the original vase probably had added white or purple decoration at the rim; the preserved fragments are simply too worn to be able to tell for sure. Notice, however, the white foliate band row overpainted on a dark band on the lower body.



Among vases made in Fine Minoanizing paste but left unpainted, by far the most common shape is the conical cup (488-490, 493-495). Of the two remaining rims, one may belong to a Vapheio cup (491) and the other to a small hole-mouthed jar (492).

The Dull Painted fragments illustrate the most common shapes in this ware, namely the jug or jar with flaring neck (498) and the bowl with incurving upper profile (496), as well as the standard flattened horizontal loop handle (499) and flattened base (500) common to both shapes. A small cup rim with a pinched-out spout is unusual (497). Patterns are all rectilinear, even when painted in a light-on-dark scheme (507).

Classed as Miscellaneous are a flattened loop handle of the normal Dull Painted type but decorated here with lustrous paint (508), and a closed body sherd made of soft, porous paste and decorated with bands in lustrous red and matt weak red on a pale burnished exterior (509). With the exception of one rim from Deposit J (510), all of the Mycenaean painted pottery comes from the partially mixed Deposits H and K. Aside from a monochrome rim (511) and a goblet base whose top only is painted (513; diam. 0.07), there is a linear Vapheio cup base (512; diam. 0.055).

The only restorable coarse vase is a very roughly made miniature kantharos found intact and virtually whole on the floor of Room 2 near the hearth (514). Unpainted Oatmeal Minoanizing rims have again been classified as coarse; these include a beak-spouted jug rim (515) and three basin fragments (516-518), two of which have finger-impressed decoration on the exterior of their swollen lips. Other basin rims include one in heavily micaceous paste, again decorated with finger impressions (519), and one in a paste identical to that of Cream-slip Painted ware (520). Two bowl rims (523-524) are made of the same oatmeal-like fabric as 168, the first being also highly burnished. The more unusual and therefore illustrated handles include a flattened horizontal loop (577), three kinds of lug (578-580), vertical and horizontal loops (581-582), and a thickened strap (583). New in this period are "toe" feet (584-587; diameter range of 0.025-0.04), tripod legs (592-594), and pithos rims (525-528, possibly 529-530). In contrast with the coarse wares of Periods I-II, only some 16% of the total of rims, handles, and bases is now burnished. In addition there is now for the first time a significant percentage (5-10%) of fragments made in a highly micaceous paste, a change which should be connected with the first occurrence of Micaceous Minoanizing in this period.

The appearance of Mainland painted wares employing a matt paint on a burnished ground is taken to define the beginning of MH III at Ayios Stephanos. In Mainland terms, Period III appears to belong wholly within MH III since there is no evidence in the pure Period III deposits of any Mycenaean painted wares, whether monochrome, linear, or patterned. Our Period III is contemporary with the early Shaft Grave period in the Argolid, with Asine MH III, with the second Middle Helladic level at Eutresis, and with the MH tombs at Prosymna and in the North Cemetery at Corinth.

The exact position of our Period III in Kytheran terms is most clearly seen by a comparison of the Period III Fine Minoanizing fragments with the open shapes in Kythera Deposits ε and ξ. The Period III Vapheio cup fragments are clearly earlier than the dark-on-light pieces ζ 8-16 and are contemporary with the light-on-dark or monochrome fragments ε 1-6 and ζ 1-4. The Period III rounded cup fragments with both ripple and foliate band are later than those of Kythera Deposit ε in which only ripple and diagonal bands are attested. On the other hand, the total absence of spiral patterns on small Period III open shapes puts this phase at Ayios Stephanos before the early LM IA of Deposit ζ. Nothing in

the rest of the Minoanizing material from Period III contradicts this bracketing of the phase between Kytheran MM IIIB and earliest LM IA. In purely Cretan terms, therefore, Period III is equivalent to early, but not earliest, LM IA, since there were Cretan LM IA imports already present in Kythera Deposit ε .³⁴

Period IV

(Table VI; Ills. 15-19; Plates X-XVI, Figs. 20-32)

Dark Minyan: Rims (596-612), handles (613-617), bases (618-621), open body sherds (622-623). [Not illustrated: Handles (16 vertical straps), bases (1 as 619; diam. 0.075), open body sherds (5 with facets, 1 with rib)].

Red Minyan: Handle (624).

"Yellow Minyan": Fine Paste: Rims (628, 631-632, 634, 636-637, 639). **Gritty Paste:** Rims (625-627, 629-630, 633, 635, 638, 640-646), handles (647-651), bases (652-654). [Not illustrated: Rims (1 as 625-627, 1 as 629-630, 1 spreading fragment, 1 closed flaring fragment), handles (3 vertical straps, 2 straps, 6 horizontal loops, 4 loops), bases (15 as 653 with diameter range of 0.075-0.095, 13 as 654 with diameter range of 0.06-0.09)].

Gritty Matt-painted: Rims (655-690), handles (691-694), spout (695), open body sherd (696), closed body sherds (697-703). [Not illustrated: Rims (1 spreading, 2 flaring, 1 as 663), handles (2 as 664-665, 6 as 694, 4 loops), open body sherds (2 with pendent festoons, 1 with concentric semicircles, 2 with unidentifiable pattern, 11 linear), closed body sherds (5 with dot row, 6 with probable spiral, 8 with unidentifiable pattern, 50 linear)].

Fine Matt-painted, Local: Rims (704-715), handles (716-717), open body sherds (718-721). [Not illustrated: Handle (1 vertical strap), open body sherds (1 linear, 2 bichrome linear), closed body sherds (2 (2 linear))].

Fine Matt-painted, Imported: Open body sherd (722).

Fine Matt-painted, "Aeginetan": Rims (723-725).

Fine White-slipped Matt-painted: Rims (726-727), handles (728-729). [Not illustrated: Open body sherds (2 linear)].

³⁴ Kythera 103, 280. At least one dark-on-light motif in Period III appears to be typical of Cretan LM IA alone rather than of both MM IIIB and LM IA, namely that on the jug neck 323 (M. Popham, "Late Minoan Pottery: A Summary," *BSA* 62(1967) 338, Fig. 1:3, Plate 78b upper left). A large number of the Minoanizing shapes and patterns found in Period III can be paralleled among the material of MM IIIB and LM IA date found at Mallia in the Maison de la Cave du Pilier (H. and M. van Effenterre, "Le Centre Politique. L' Agora," *Études Crétoises* 17 (Paris 1969) 121-32, Plates 63-6).

Table VI
Composition Pattern by Ware Frequencies of Period IV Pottery

DEPOSIT	N	O	P			Q		
Baskets	1973 Baskets 5, 6, 8, 9	1974 Baskets 25, 29, 31, 32, 33, 35	1974 Basket 6			1974 Basket 43		
Total Weight	18.00 Kgs.	34.48 Kgs.	4.80 kgs.			1.18 kgs.		
Kept Weight	6.15 Kgs.	10.60 Kgs.	1.70 kgs.			0.50 kgs.		
Total Sherds Recovered	1498	4202	606			131		
Kept Sherds	368	714	192			27		
Total Dark Minyan and Painted Sherds			138			22		
			Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds	Total Sherds	Sherds per Kilo. of Recovered Pottery	Percentage of Total Dark Minyan and Painted Sherds
Dark Minyan			6	1.3	4.4	-	-	-
Gritty Matt-painted			10	2.1	7.3	2	1.7	9.1
Fine Matt-painted			1	0.2	0.7	1	0.9	4.6
Fine White-slipped Matt-painted			2	0.4	1.5	-	-	-
Oatmeal Minoanizing			19	3.9	13.8	-	-	-
Micaceous Minoanizing			1	0.2	0.7	-	-	-
Dull Painted			3	0.6	2.2	-	-	-
Cream-slip Painted			1	0.2	0.7	-	-	-
Mycenaean Monochrome			73	15.2	52.9	13	11.0	59.1
Mycenaean Linear			14	2.9	10.1	4	3.4	18.2
Mycenaean Patterned			7	1.5	5.1	2	1.7	9.1
Miscellaneous Painted			1	0.2	0.7	-	-	-
TOTALS			138	28.7	100.1	22	18.7	100.1

Oatmeal Minoanizing: Rims (730-733), handles (734-742), base (743), closed body sherds (744-749). [Not illustrated: Handles (2 loops, 3 straps, 1 of uncertain type), bases (4 unpainted flattened from closed shapes, 3 with measurable diameters of 0.10, 0.12, 0.12; 2 flattened)].

Micaceous Minoanizing: Closed body sherd (750).

Fine Minoanizing: Rims (751-760), handles (761-764), bases (765-770), open body sherds (771-775). [Not illustrated: Bases (3 flattened)].

Dull Painted: Rim (776), handles (777-778), closed body sherds (779-780),

Cream-slip Painted: Handles (781-782).

Miscellaneous Painted: Rim (783), closed body sherd (784), glazed body sherd (785).

Mycenaean Monochrome: Rims (786-832), handle (834), bases (833, 835). [Not illustrated: Rims (9 offset spreading with vertical strap handle stumps at rim, 12 offset spreading, 1 flaring), handles (26 vertical straps, 1 thickened horizontal strap, 3 horizontal loops), bases (11 goblet-type painted on both top and bottom with diameter range of 0.05-0.08; 6 goblet-type painted on top only with diameter range of 0.052-0.135; 1 open raised with diameter of ca. 0.10; 1 open hollowed with diameter of 0.035; 1 open conical ring with diameter of 0.09), stems (2 goblet)].

Mycenaean Linear: Rims (836-854), handle (855), bases (856-859), spout (860). [Not illustrated: Rims (1 spreading, 2 flaring), handles (10 vertical straps, 5 straps, 2 horizontal loops, 2 of uncertain type), bases (1 open flattened, 1 closed flattened, 1 goblet-type, 1 hollowed raised), midribs (6 Vapheio cups)].

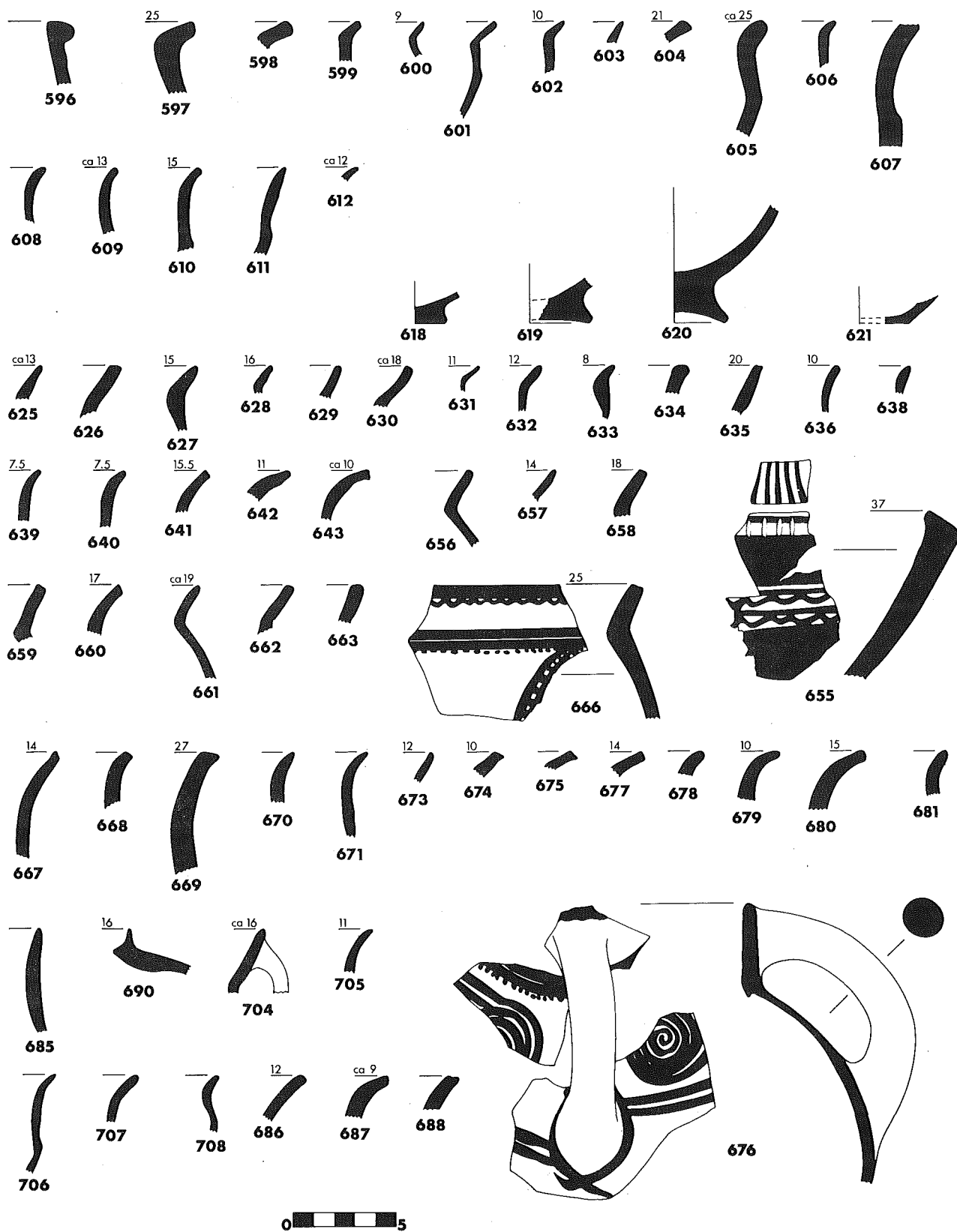
Mycenaean Patterned: Rims (861-863, 866-880, 885-889), handle (892), bases (864-865), open body sherds (881-884, 904-906, 911, 913-914, 916-919), closed body sherds (890-891, 893-896, 908-910, 912, 915, 920), body sherds (897-903, 907, 921).

Mycenaean Unpainted: Rims (922-965), base (966). [Not illustrated: Rims (2 offset spreading with vertical strap handle stump at rim, 4 as 922-941, 2 as 943-947, 5 spreading, 3 cup? fragments, 1 offset spreading jar?), handles (40 vertical straps, 1 possible Vapheio cup, 2 horizontal loops, 1 of uncertain type), bases (10 goblet-type, 1 with diameter of 0.095 and the rest in the range 0.055-0.065; 4 closed flattened, 2 with measurable diameters of 0.11, 0.13; 5 open flattened, 1 with measurable diameter of 0.08; 3 hollowed with a diameter range of 0.03-0.04; 1 hollowed raised, diameter 0.039; 1 splaying)].

Coarse: Rims (967-971), leg (972). [Pieces not illustrated are not counted].

Too many painted body sherds from Deposits N and O were discarded during excavation to establish later the percentage composition patterns by ware of these deposits with any accuracy. However, all of the Dark Minyan and painted fragments from Deposit P were kept, and the sample is large enough to allow some faith to be placed in the resulting percentage composition pattern (Table VI). Almost 70% now consists of Mycenaean painted wares, with 14% taken up by the coarser Minoanizing wares and another 7% by Gritty Matt-painted. Dark Minyan, at less than 4.5%, has almost disappeared, many of the fragments in Deposit P very probably being earlier cast-ups. The same may be said with regard to the negligible amount (2%) of Dull Painted. Deposit Q is too small to be considered truly representative, but it is evidence for an excavated stratum in which painted early Mycenaean wares constitute 85% of the total and in which Dark Minyan and Dull Painted are non-existent.

Most of the Dark Minyan fragments in Period IV contexts are well paralleled in Period I-III deposits and are presumably earlier cast-ups. However, two thin-walled cups with sharply everted lips (600-601)



are new, and the former almost certainly belongs to a one-handed cup well known from LH I contexts at Mycenae, Prosymna, and Ayia Irini on Kea.³⁵ Facets (596), grooved pendent festoons (611, 613-615, probably 622) and stamped concentric circle groups (616-617) are the only forms of decoration. The presence of stamped circle groups in the Period IV deposits N and O after their absence in Period III is easily explained by the fact that these Period IV deposits immediately overlie the Period II Deposit F east of wall *nc*. A single handle fragment with horizontal grooves in Red Minyan (624) is thus far without parallel at Ayios Stephanos.

To judge from the percentages of Deposits P and Q, Gritty Matt-painted is slightly more popular in Period IV than in Period III. Among the open shapes, the most common rim type has a sharply offset and spreading lip which in most cases probably belongs to a goblet (656-666, possibly 673). The kantharos is still common but is not as frequently found as in Period III (667-672). The only other attested open shapes are a bridge-spouted jar burnished inside and out with a profile much the same as that of a goblet (689) and a large conical basin with incised as well as painted decoration (655). By far the most popular pattern on open shapes is the festoon row (655-657, 663, 666, 668-671). A dot row and an unidentifiable cross-hatched pattern appear together with festoons on 666. Otherwise the only patterns are hatched triangles (696), and one example of concentric semicircle groups. The standard decoration of goblet handles is an X (664-665), while kantharos handles still bear bar groups (672). One distinct difference between Periods III and IV is the vast increase in Matt-painted closed shapes. A number of smoothed rather than burnished rims belong to round-mouthed jugs, amphoras, or hydrias (674-675, 677-684). One rim (685) is from a beak-spouted jug, as may be a large rim, neck, and handle fragment (676). Two rims and a handle belong to the same bridge-spouted hole-mouthed jar (690). Three flaring rim fragments with burnished exteriors (686-688) may belong to jugs of some kind. The basic handle on jugs is the vertical loop (676, 682-684), but there is one example of a vertical strap (692). The frequency of large horizontal loop handles (693-694 plus 6 not illustrated) argues for the popularity of the hydria shape. A tubular spout (695) may belong to some form of feeding bottle. The range of patterns on closed shapes is much wider than on open ones and includes dot row (676, 690, 700, 703), horizontal wavy bands (690), vertical wavy lines (703), spiral (695, 698-700), false running spiral (676), dot rosette (695, 700), horizontal zigzag (697), and diagonal bar groups (701-702). Festoons only appear once, around the spout on the jar 690. One example of bands in two colors, dark brown and red, is unique (675). Among the unpainted rims in the same paste, the shape range is very similar. Goblets with offset spreading lips account for most of the open rims (625-627, 629-630, 633, 635), the only exception being a small flaring fragment in slightly finer paste (638). Although most jug rims are broadly flaring and have only smoothed surfaces (641-646) there is one example belonging to a jug with a more cylindrical, burnished neck (640). Handles include burnished vertical straps from both open (647) and closed (648) shapes, a large smoothed horizontal strap (649), and vertical (644, 650), as well as horizontal (651) loops. As among the painted pieces the frequency of the horizontal loop indicates a relatively large number of hydrias. Aside from one flattened piece with a diameter of ca. 0.05 (652) which belongs to a shallow open shape, all the remaining bases belong to one of two types. The first of these is flattened, belongs only to closed shapes, regularly has a burnished bottom, and ranges in diameter from 0.075 to 0.095 (653 plus 15 others). The second is a low hollowed pedestal belonging to a goblet or kantharos which is usually merely smoothed, but is sometimes burnished on the sides. The pedestal feet have a diameter range of 0.06 to 0.09 (654 plus 13 others). These two base types obviously may belong to either painted or unpainted vessels.

³⁵Circle B 67, Γ -56 and Γ -57; 154 M-148; Prosymna Fig. 195:596; J. L. Caskey, "Investigations in Keos. Part II: A Conspectus of the Pottery," *Hesperia* 41(1972) 393 G 62-64, 66, Fig. 13, Plate 93.

The few fragments of White-slipped Matt-painted ware in Period IV deposits suggest that production of this ware may have ceased by this time. A rim (726) and two strap handles (728-729) all belong to linear decorated kantharoi. Unparalleled in Period III is a flaring jug rim (727) painted solid red outside and bearing a trace of white slip on the inside.

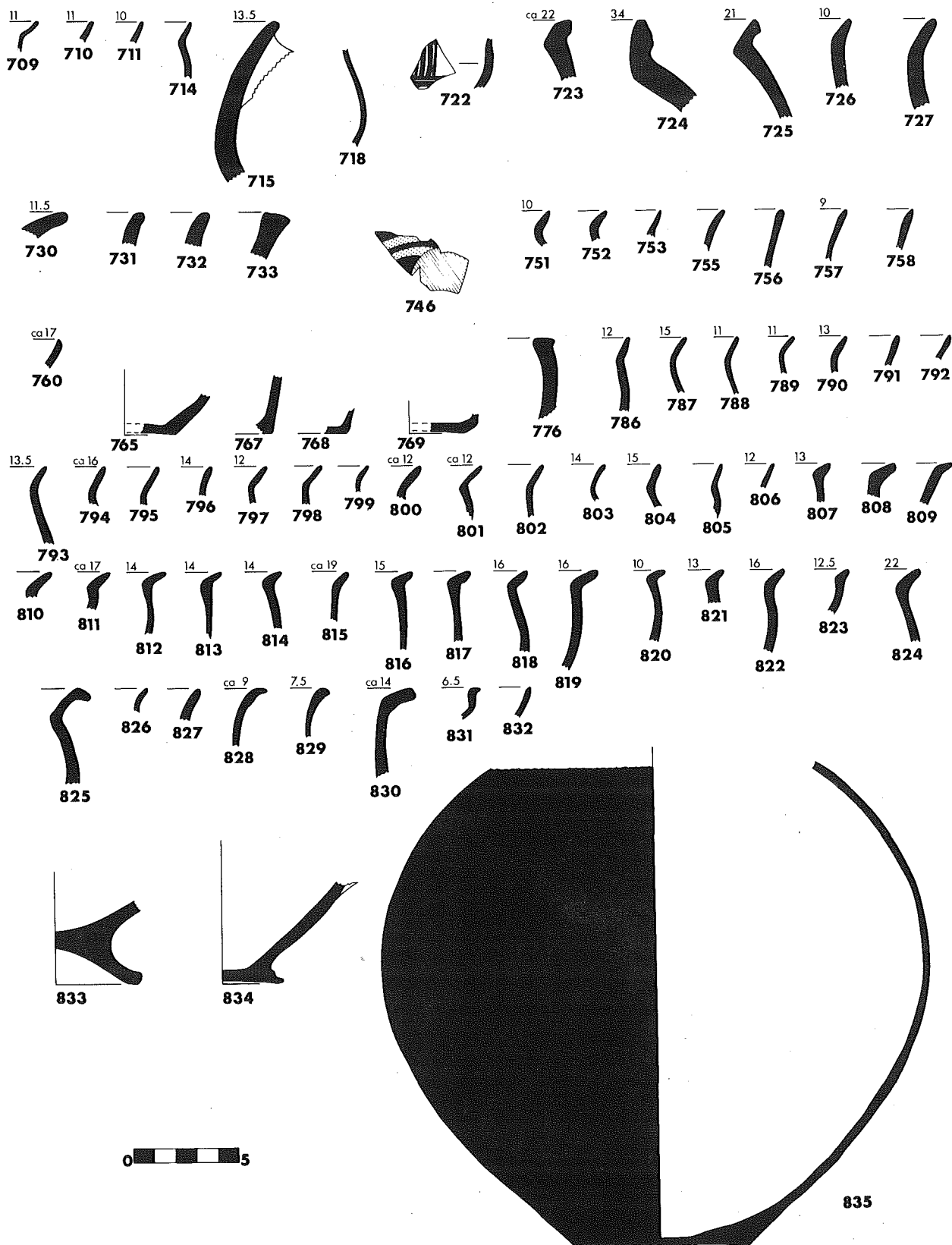
The only Fine Matt-painted fragment which can be said with some probability to be imported is a small open body sherd decorated with a panel of vertical bars (722), possibly from a shallow kantharos.³⁶ Three krater rims belonging to an unburnished Fine Matt-painted ware categorized by French as Aeginetan may conceivably have been locally made (723-725).³⁷ All three have distinctively profiled lips and are decorated in a bichrome style with either red and reddish gray (723, 725) or black and dark brown (724) paints. The two preserved patterns are double horizontal wavy band (723) and triple zigzag (724). Most of the local Fine Matt-painted ware can be assigned to either the kantharos (705-708) or goblet (704, 709-714) shapes. Pendent festoons appear once on a kantharos rim (705) and once on an open body sherd (721). The most common shape is a small goblet (709-714, 718-720) usually having vertical bar groups on the inside of the lip (709-710, 712-713) and often decorated in a bichrome style (714, 718, 720), usually red and reddish gray, although the red sometimes shades into brown. Patterns on this type of goblet include horizontal zigzag (714, 719) and concentric semicircle groups (718). This matt bichrome decoration is likely to be the local version of Mainland Polychrome Matt-painted ware, of which there is one example (717) which more closely resembles in its black and red paint colors and reddish yellow ground the vases in this ware from the Mycenae Grave Circles and elsewhere in the northern Peloponnese, Central Greece, and the islands.³⁸ Handles from open shapes in the local Fine Matt-painted are decorated with an X in the case of a goblet fragment (704) and with a horizontal bar group (716) in the case of another fragment, which on the basis of the decoration of Gritty Matt-painted fragments, may be assigned to a kantharos. A flaring jug rim (715), smoothed rather than burnished, may possibly be an import; the paste is generally similar to that of the "Aeginetan" krater rims discussed above. Of two linear closed body sherds, one is made of fine chalky paste and may also be from an imported vase.

The quantity of Oatmeal Minoanizing ware in Period IV is a third or less of what it was in Period III deposits, to judge from the percentage figure in Deposit P. Few rims are preserved. Three flaring fragments (730-732), probably all from jars, are simply painted solid outside as preserved. A sloping fragment (733) appears to belong to a basin and is likewise painted solid outside and on top of the lip. Horizontal (734-735) and vertical (736, 738) loops, horizontal straps (739-741), and a thickened vertical strap (742) are much the same as handles of Period III. Features of interest include the plug attachment on one horizontal loop (735) and a perforation through the wall of one vase made before the handle was added, presumably to mark the point where the handle should be attached (740). One vertical loop handle bearing outlining bands with arcs or semicircles in between (737) belongs to a stirrup jar, as is clear from the fact that its narrow neck is sealed at the top by a disc of clay; its paste is somewhat finer than standard Oatmeal Minoanizing and it should perhaps be classified as a Mycenaean linear piece. Bases are

³⁶For this shape, see *Circle B* 66 Γ -52, 104 Z-87, 108 H-94, 118 I-108, 124 K-112, 145 Λ 1-115, 222-3 P-224, 238 no.552. The shape is also common enough in the Prosymna and Corinth North Cemetery tombs.

³⁷*supra* n.11.

³⁸*PPGCG* 33-4; *Tiryns* V 27. For finds of this ware not listed by French, see H. Andreou, "ME prochous ek Thiras," *AAA* 7 (1974) 416-21 with references to material from Thera, Phylakopi on Melos, and the Samikon tumulus in Elis. Also, see Caskey (*supra* n.34) under "Polychrome Matt-painted Wares" for this ware from phase G at Ayia Irini on Keos.



exclusively flattened (743). Identifiable light-on-dark patterns include a double horizontal wavy line in white and purple (744), a horizontal wavy band in purple painted over a white band (745), and part of a floral pattern (746). Among the few dark-on-light patterns are solidly painted semicircles (748), hatching (747), and cross-hatched loop (749).

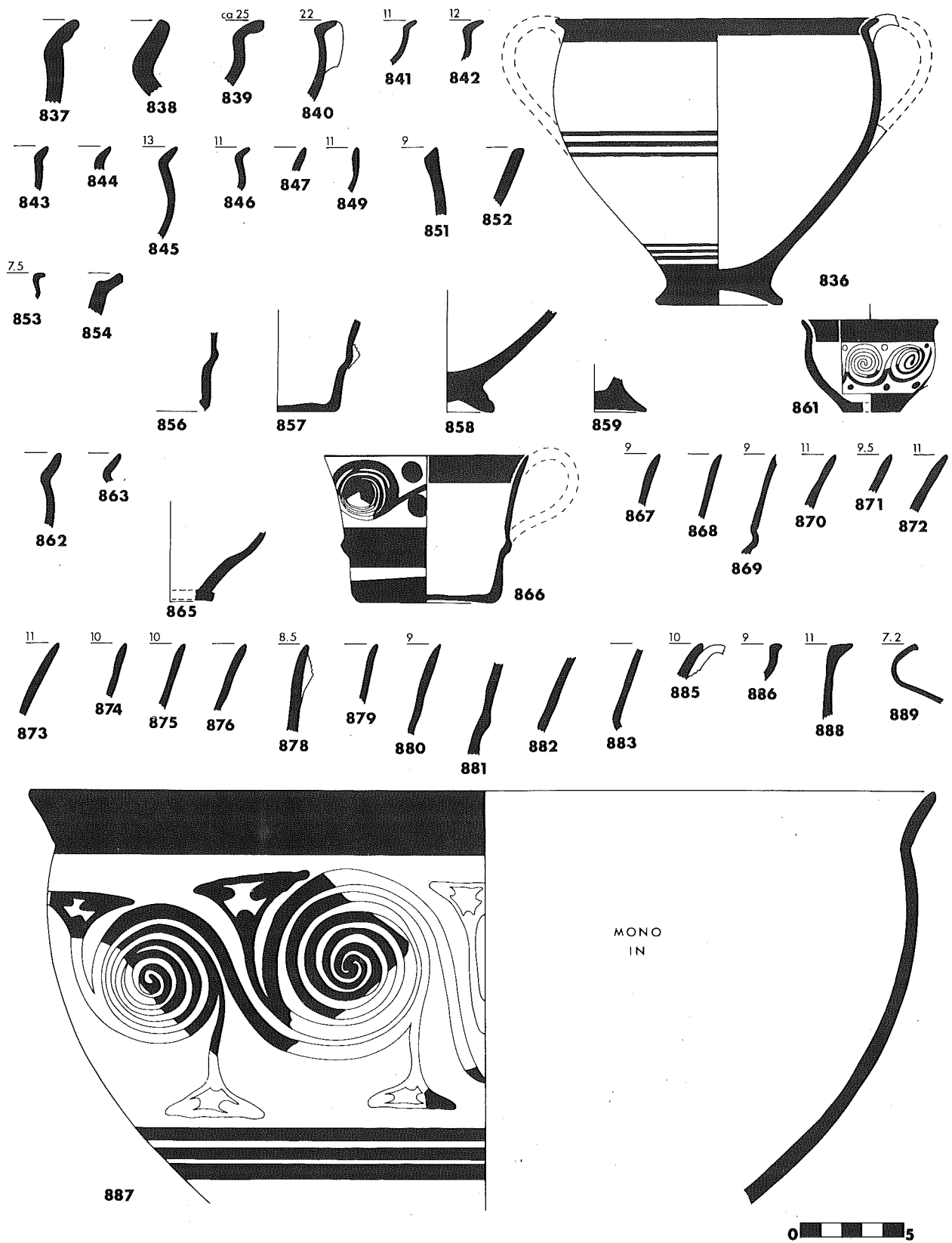
Micaceous Minoanizing is represented by only three preserved sherds in all of the Period IV deposits. One of these has diagonal white and purple stripes painted over a black ground on the neck (750).

The criterion for distinguishing Fine Minoanizing from Mycenaean sherds is the unburnished surface treatment of the former and the consequent dullness of the paint. The most popular shapes, as in Period III, are the rounded cup and the Vapheio cup. The preserved rounded cup rims are either monochrome (753-754) or monochrome on the exterior with a band on the interior rim (751-752). A single base has a band at the bottom inside, two white bands overpainted on a monochrome black ground at the base outside, and traces of a cross on the bottom (765). A body sherd with a spiral (775) also comes from a rounded cup. All of the above fragments probably belong to the same decorative type of rounded cup patterned in a dark on-light style in the main zone. The Vapheio cup fragments, however, belong to two differently decorated types. Three rims (755-757) are painted solid inside and out and have added purple and white decoration outside, twice in the form of a white pattern above a purple line (755-756). Two bases painted solid all over, one with an added purple band outside (767) and one with both white and purple bands on the exterior (768), belong to the same type. The second type of Vapheio cup decoration consists of dark on-light patterns. One rim is monochrome inside and has ripple outside below a rim band (758). The exterior decoration on a second is not preserved, but it has only a deep rim band on the interior (759). A bevelled base bears only a band (769) rather than being solidly painted. Three vertical strap handles (761-763) can belong to either rounded or Vapheio cups, as may several body sherds with plain interiors and ripple (771-772), foliate band (773), and spiral with flanking diagonal bars (774) outside. Miscellaneous fragments of Fine Minoanizing ware include a monochrome painted conical cup rim (760), a horizontal loop handle from a small closed shape (764), a flattened base with a shallow profile above, painted solid inside (766), and a raised base with a band at the bottom outside (770). The spiral pattern on this ware now makes its debut, while dark-on-light patterned Vapheio cups appear for the first time in any quantity.

The very few Dull Painted fragments include a bowl rim with the standard incurving profile (776) and two typical flattened horizontal loop handles (777-778). Patterns continue to be rectilinear, examples of cross-hatching (779) and possible zigzag (780) being illustrated. Cream-slip Painted ware is represented by two horizontal loop handles with painted loops around their bases, both from large closed shapes (781-782). Among the miscellaneous painted fragments are a dull black, monochrome painted jug rim with vertical loop handle (783) and a closed body sherd in a Matt-painted ware which contains noticeably larger grits than standard Gritty Matt-painted (784). A single tiny fragment of Medieval glazed ware (785) is the only recognizable piece of later contamination from Deposit P.

The major painted ware in Period IV Deposits is Mycenaean, and by far the largest fraction of this ware consists of monochrome painted pieces. The favorite shape is the goblet with two vertical strap handles and a low pedestal foot. Unfortunately, no whole profiles are preserved.³⁹ Rims can be broken down into

³⁹For a complete profile from the 1963 excavations in the B Area at Ayios Stephanos, see *AS* 258 HS 103.



two major groups, those with a pronounced and steeply spreading thin lip (786-806) and those with a shorter, thicker, and more horizontally spreading lip (807-824). A variant of the first type has an additional sloping member added at the top of the lip (825). Two sizeable base fragments (833-834) belong to the goblet shape. In addition, there are two stems from goblets with a stemmed, rather than low pedestal, foot. Other open monochrome shapes include the saucer (831) and the conical cup (832). Several flaring rims (826-829) probably all belong to closed shapes, presumably jugs or juglets, and there is one piriform jar fragment (830). A large portion of the profile of a monochrome jug or amphora comes from Deposit Q (835). The most common handle type is naturally the vertical strap, but there are also three horizontal loop handles from both open and closed shapes and a single thickened horizontal strap fragment. Of seventeen goblet foot fragments, eleven are painted on both top and bottom, as is 834. The remainder are painted only on top, like 833. Single examples of a raised base, a small hollowed base, and a conical ring foot are painted solid all over.

Among the Mycenaean sherds preserving only linear decoration, most are probably fragments of patterned vessels. This is not true, however, of the linear goblet whose full profile is preserved (836), nor of a bowl with horizontal strap handles (840) of which there are at least six non-joining fragments. On the basis of these two examples, it is likely that other rims with offset spreading lips painted monochrome inside (843-846) or with a band at the interior rim (841-842) also belong to linear decorated vases. A low pedestal base painted monochrome inside and left plain outside belongs to the same range of shapes (858). Kraters with offset lips, one monochrome inside (837) and one with an interior rim band (838), were probably patterned after the example of (887). Certainly patterned were rounded cups (847-848), the second with a white line painted over the interior rim band, Vapheio cups (850, 856-857), and a stemmed cup (859). A saucer with bars on its lip (853) may have been either patterned or linear, but two bowl rims (851-852) probably come from linear decorated shapes. A krater with offset flaring lip and a white band painted over the monochrome exterior at its base (839) is halfway between Mycenaean and Oatmeal Minoanizing in the consistency of its paste and resembles MM IIIB-LM I profiles from Kythera.⁴⁰ A miscellaneous cup fragment (849) is too shallow to belong to a bell cup, but preserves traces of a handle scar below the rim. Closed shapes are represented by a hollowed jug rim (854), a vertically set horizontal loop handle from a bridge spouted jar (855), and a trough spout fragment probably from a bridge-spouted jug like 894 (860).

The most common patterned Mycenaean shape in the Period IV deposits is the Vapheio cup. The standard linear decoration is well illustrated by the complete profile of 866: a band at the rim inside just overlapping onto the exterior, a band over the midrib, and a band at the base. The favorite pattern is eye spirals linked by a single tangent flanked above and below by a solid circle (866-873). Other patterns include spirals linked by arc tangents (874), foliate band (876-877), curved stripes (878), double axe (879), and ripple (880-884). The full pattern on one example is uncertain, but includes a solid circle and a squiggle (875); this piece is unusual in being one of only two patterned rims with an exterior rim band, the other being 880. Decoration both above and below the midrib band is limited to one example with ripple (881). Added white is relatively rare, occurring on the rim band (884), the midrib band (882-883), or on

⁴⁰Kythera 181-2, 185, ω 41, Fig. 55.

both (873) in the form of thin white lines.⁴¹ Of those Vapheio cups decorated with ripple, four have the generally early features of an exterior rim band (880) or added white paint (882-884).⁴² The fifth belongs to a possibly somewhat later type with decoration on both sides of the midrib band (881). All the Vapheio cup fragments from Period IV deposits, both linear and patterned, have polished exterior surfaces, but interiors are left rough and bumpy.⁴³

The second most popular patterned shape is the rounded cup. Rims may be either flaring (861) or more sharply offset (862-863), bases flat (861, 864) or provided with a torus moulding (865). Patterns include linked spirals with dots in the field (861), large spiral (862), tricurved arch (865), and ripple (864). Subsidiary decoration of the rim with a horizontal wavy line occurs once (863). Linear decoration usually consists of a band at the rim inside and out and a band at the base. However, in one case bands are painted below the rim on both sides (863), and the torus base fragment has a monochrome interior and a band on the lower body above the base band outside (865). Both of these latter pieces may be Cretan imports. Added white does not occur on the preserved fragments.⁴⁴

Other patterned open shapes include the saucer (886, possibly 906) with patterns both inside and out, and a large krater goblet (887). The latter bears a large running spiral pattern with papyrus fill which is otherwise unattested in Mainland contexts as early as that of our Period IV.

No closed shape is represented by more than a few sherds. A piriform jar rim has a white horizontal wavy line added over the middle of its monochrome painted neck (888). A rim (889) and two body sherds (890-891), the first and third decorated with hatched loop, belong to alabastra or squat jugs. A vertical strap handle on the shoulder of a closed shape probably comes from a squat jug (892). A carinated body sherd with an unidentifiable pattern belongs to an angular alabastron (893). Five fragments of a handsome bridge-spouted jug (894; only four fragments illustrated in the drawing) are decorated with a variety of patterns including double axes, multiple zigzag, foliate band, swastikas, and waz tufts.⁴⁵ The decoration is arranged in two major zones of multiple zigzag with double axe fill separated by a narrower zone containing foliate band. A neck fragment from some other form of jug bears an unidentifiable pattern. (895).

A number of patterned fragments cannot be assigned to specific shapes. With monochrome interiors are sherds with scale pattern and abbreviated papyrus fill (911) and with dot rows (914, 917-919). Sherds with

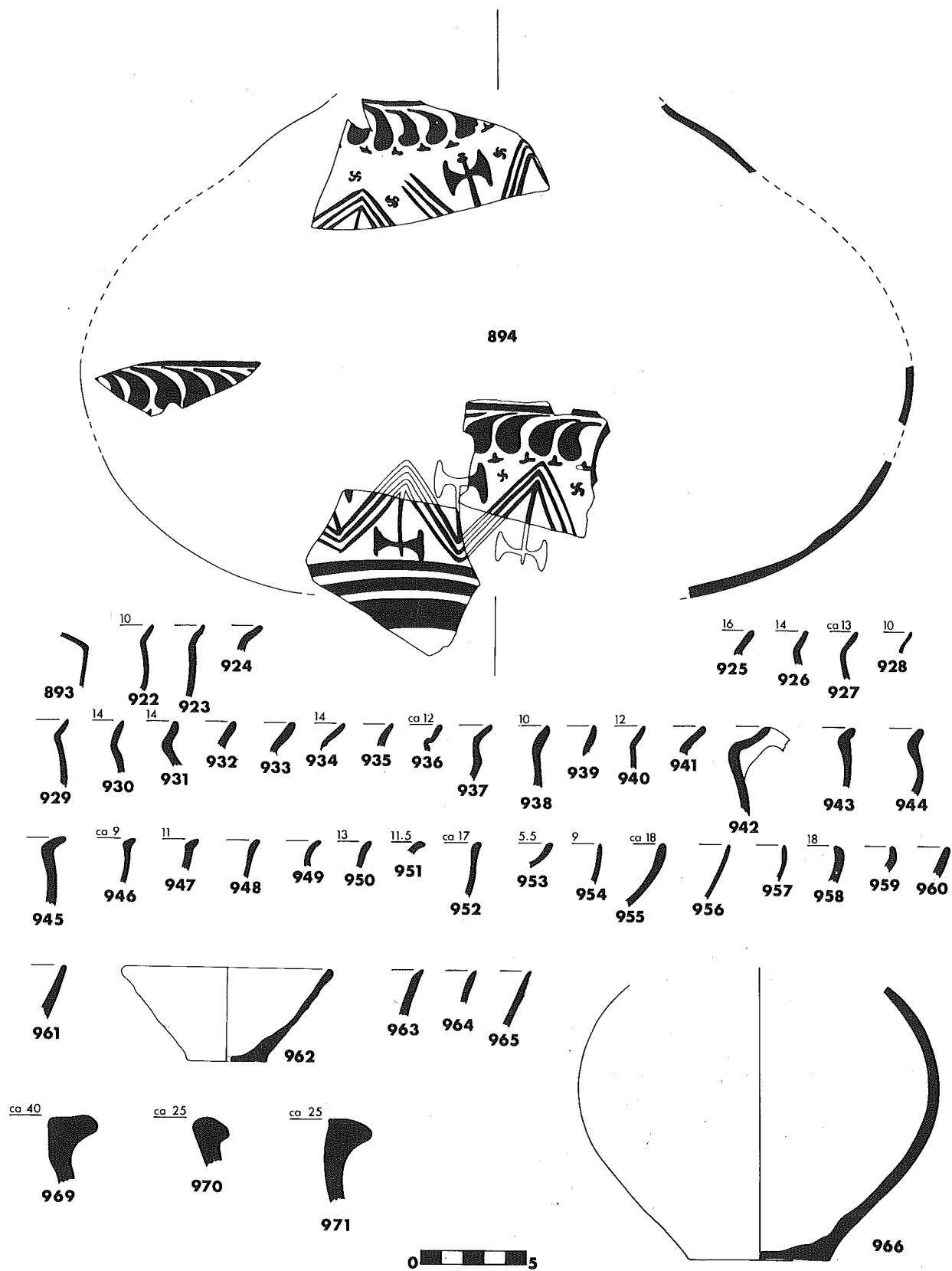
⁴¹Parallels from Kythera include: for tangent-linked eye spirals and solid circle fill, *Kythera* 3, λ 1-2; for arc-linked spirals, η2-3; for foliate band with two central bands, η12-13; for double axe, λ6 and ω 96; for ripple on both sides of the midrib, μ27 and ω71.

⁴²*Kythera* 289.

⁴³For this feature as diagnostic of LH I, see O. T. P. K. Dickinson, "The Definition of Late Helladic I," *BSA* 69 (1974) 109-120, especially 114-5.

⁴⁴Parallels from Kythera include: for linked spirals with dots in the field, *Kythera* ι20 and ω60; for large spiral, §28, η20, and θ7; for tricurved arch μ3-4, 11, §29, ω103, 109, 111; for ripple, §22-23, η21, θ8, 12 for the horizontal wavy line at the rim, μ1, 8-9, ν17-18, etc.

⁴⁵This shape does not appear at Kythera until LM IB, although it is quite common in Cretan LM IA (*Kythera* 295). For multiple zigzag at Kythera, see *Kythera* §128 and ω216; for foliate band with waz tufts, §134 and ω259.



traces of paint on the inside include two with spiral (904-905) and one with dot row and an unidentifiable pattern (915), the latter from a closed shape. Probably from open shapes but plain inside are sherds with dot rows (916) and stipple (913). Probably from closed shapes are fragments with crocus (896), foliate band (908-910), scale pattern and papyrus fill (912), and a dot-outlined pattern (920). Miscellaneous pieces are decorated with stemmed (897) or wavy-line-filled (898) double axe, spiral (899-903), a medallion with wavy border and dotted center (907), and cross-hatching (921).

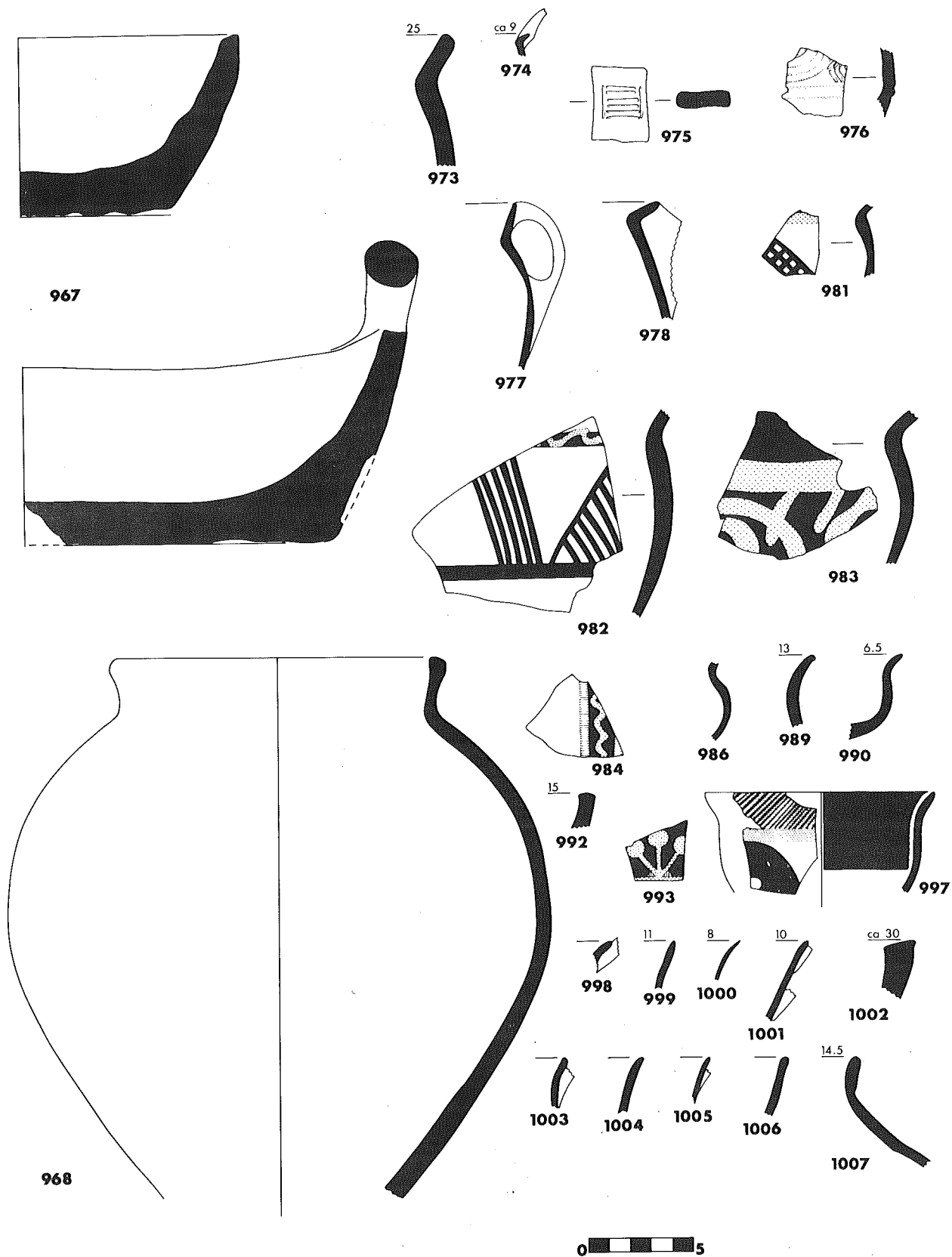
Mycenaean unpainted ware is essentially indistinguishable from the Fine "Yellow Minyan" of the preceding period, but the surfaces are now regularly polished rather than burnished. As was the case with Mycenaean monochrome, the goblet is the most popular shape, either with the more steeply rising and pronounced lip (922-942) or with the lip stubbier and more horizontally spreading (943-947). A few flaring fragments (948-952) probably belong to cups or small bowls. The conical cup continues, generally left simply smoothed and lusterless rather than polished (953-962). A few fragments probably come from unpainted Vapheio cups (963-965). Closed shapes are relatively rare. A large body and base fragment probably belongs to a jug (966), and there are a few flattened bases. Almost 90% of the handles are thin vertical straps of the type found on goblets, while half of all the bases also come from this shape.

It is impossible at this time to isolate with any accuracy the coarse ware fragments of Period IV date from the large number of earlier coarse pieces which, to judge from the large number of earlier cast-ups in the Period IV deposits, must also be present. Consequently, only those coarse ware fragments which either are almost complete profiles or are unique to Period IV will be presented here. Among the former are an oval tub with a single preserved horizontal loop handle rising from the rim at one end (967) and a cooking jug (968). Unparalleled in Periods I-III are three rims in highly micaceous paste with oblique slashes on the outer edge of the lip (969-971). The last of these is decorated with a dark reddish brown band at the base of the lip outside and preserves traces of reddish brown paint inside. Finally, a tripod leg (972) has a plug for attachment to its vessel wall. In general, burnished coarse fragments become even less common than in Period III, while micaceous paste stays at about the same level, ca. 5-10% of the rims, handles, and bases.

Most of the Period IV pottery comparable to pieces found at Kastri on Kythera can be dated to Kytheran early LM IB or earlier. However, a few of the Period IV patterned Mycenaean fragments cannot be paralleled before the later phase of Kytheran LM IB (Deposits μ , ν , ξ). These include the bridge-spouted jug (894), the rounded cup fragments with tricurved arch (865) and with subsidiary decoration on the lip (863), the stemmed cup (859), and the sherds with scale pattern (911-912). However, there is nothing in Period IV that need be later than developed Kytheran LM IB. Noticeably absent in the Period IV deposits is the bell cup, one of the major shapes of the late LM IB period on Kythera and on Crete. Conversely, the profusion of goblets in monochrome, unpainted, and linear Mycenaean ware is not matched on Kythera, although a few monochrome and unpainted fragments do occur in Deposit ξ .⁴⁶ The large krater goblet (887) is a purely Mainland creation, in terms of both shape and decoration. It is worth noting that no Vapheio cups of Coldstream's type (iii) with the broadly flaring upper body occur in Period IV deposits, so that the latest Kytheran LM IB may be slightly later than our Period IV.⁴⁷

⁴⁶ Kythera 294

⁴⁷ Kythera 284-5



Published settlement pottery of LH IIA date on the Mainland is, with the exception of a late LH IIA deposit at Korakou, either in the form of very small groups or totally non-existent.⁴⁸ The deposit from Korakou East Alley levels X and IX is quite different in its shape and pattern frequencies from our Period IV material. It is likely that much of this difference is due to regional variation between the LH IIA pottery of the Corinthia and that of southern Laconia, but it is also quite clear that the Korakou deposit is later in date. This is obvious from a comparison of the patterns on Vapheio cups. A late form of foliate band decorates most of the Korakou specimens and there is no illustrated example of the most popular pattern in Period IV, linked eye spirals. Ripple in the Korakou group is rare and occurs only as a definitely late form, whereas it is common in the Period IV deposits at Ayios Stephanos. It is likely, although no profiles are illustrated, that most of the Korakou Vapheio cups are of Coldstream's type (iii), which we have already observed as being absent in our Period IV. Finally, late plant motifs such as ivy-leaf and palm occur at Korakou but are unattested in Period IV. If the deposit in East Alley levels X and IX at Korakou is late LH IIA in date, then those of Period IV in Trench N at Ayios Stephanos are early LH IIA.

**Selected Material from Units Located Stratigraphically
Between Deposits of Periods III and IV**

(Ill. 19; Plate XVII, Figs. 33-34)

Dark Minyan: Rims (973-974), handle (975), open body sherd (976).

"Yellow Minyan": Gritty paste: Rim (977).

Gritty Matt-painted: Rim (978), closed body sherds (979-980).

Fine Matt-painted, Local: Open body sherds (981-988).

Fine White-slipped Matt-painted: Rims (989-990), handle (991).

Oatmeal Minoanizing: Rim (992), closed body sherds (993-995), open body sherd (996).

Fine Minoanizing: Rims (997-1001).

Dull Painted: Rim (1002).

Mycenaean Linear: Rims (1003-1007).

Mycenaean Patterned: Open body sherd (1008), closed body sherds (1009-1012).

A number of fragments from levels intermediate between Period III and Period IV deposits are presented here either because they are unparalleled in other deposits or because they are better preserved examples of types already illustrated. Among the Dark Minyan pieces are a large goblet rim (973), a small offset spreading lip with an attached high-swung vertical strap handle (974), a strap handle fragment with a unique grooved panel

⁴⁸For this fact and for the summary of the Korakou deposit which follows, see O. T. P. K. Dickinson, "Late Helladic IIA and IIB: Some Evidence from Korakou," *BSA* 67(1972) 103-112.

(975), and a body sherd with grooved spiral and foliate band (976; drawing upside down).⁴⁹

A gritty "Yellow Minyan" rim with a complete handle illustrates the standard goblet shape in this ware (977). In the related Gritty Matt-painted ware, a bridge-spouted jar rim bears unidentifiable decoration (978). Two closed body sherds are painted with the unusual patterns of multiple triangle (979) and solid semicircles (980).

The time between Periods III and IV appears to have been one in which considerable experimentation was done in the local Fine Matt-painted ware before this ware was finally abandoned as a vehicle for complex patterns in favor of standard Mycenaean. Among the experiments is a goblet with large hatched triangles in dark brown and an added white horizontal wavy line painted over a dark brown band below the rim (982). Another goblet has a pattern possibly to be identified as a row of foliate band beneath a horizontal band, some of the leaves running into a row of running spirals (983); the pattern is in matt white added over a solidly painted reddish brown exterior. Probably also from a goblet is a body sherd with a white vertical wavy line overpainted on a dark reddish gray band in a panel framed by weak red bands (984). Four body sherds come from small bichrome goblets of the type found in Period IV (985-988); the first two bear zigzag patterns, while the last two are simply linear. Among the Fine White-slipped Matt-painted fragments are a bichrome kantharos rim (989) and a rim and a handle from a small jar shape with ring handle set at the rim (990-991);⁵⁰ the rim is linear decorated in red and dark brown, while the handle bears bars in dark brown.

Interesting Oatmeal Minoanizing fragments include a basin rim with horizontal wavy bands in white on the lip and below the rim outside (992) and body sherds with rosette (993), diagonal zigzag (994), spoked spiral (995), and vertical foliate band (996). Unusual Fine Minoanizing rims are from rounded cups with spiral (997-998) and Vapheio cups with added white foliate band (999) and an unidentifiable curvilinear motif (1001). Another Fine Minoanizing piece with an added white line at the rim may also be from a Vapheio cup (1000).

A Dull Painted bowl rim with incurving upper profile and diagonal bands below the lip on the outside is generally similar to pieces from Periods I-III (1002).

A number of Mycenaean fragments sketchily illustrate the transition from Period III to Period IV. A rounded cup rim, monochrome painted as preserved, has traces of added white on either side of the handle stump (1003). Another rounded cup sherd is decorated with spiral (1008). Two Vapheio cup rims have a band at the rim inside (1004-1005), the first having three added white lines on an exterior rim band. Among the fragments from closed shapes is a linear pyxis rim foreign to the Mycenaean shape repertoire but common in

⁴⁹For grooved decoration in the form of a false running spiral on a Minyan askos from Tomb M at Mycenae, see *Circle B* 156 M-156.

⁵⁰For this shape, see *Circle B* 146 A 2-135, 156 M-155, 237 Φ- 239; Blegen *et al.*, (*supra* n.25) 10 Tomb 8-1; *Prosymna* Figs. 641, 647:574. This list is by no means exhaustive.

Crete (1007).⁵¹ Patterns on closed shapes include white horizontal wavy line on a dark painted ground (1009-1010), hatched loop and curving dot row (1011), and foliate band (1012).

Most of the above pieces must belong to the LH I period, which is unrepresented in Area N by any sizeable deposit. Features of interest include the unusual patterns on local Fine Matt-painted ware, the frequency of added white paint on small open and closed Mycenaean shapes, and the exterior rim band on one of the Mycenaean Vapheio cup rims.⁵²

⁵¹For the shape, see van Effenterre (supra n.34) Plate 64:86. The profile is similar to that of LM IB strainers from Palaikastro (L. H. Sackett and M. Popham, "Excavations at Palaikastro VII," *BSA* 65(1970) 224-5, Fig. 15 NP 44, 56, 57), as well as to contemporary pyxides from that site (*ibid.*, Fig. 15 NP 43, 61).

⁵²For this rim band as a feature of early LM IA and LH I Vapheio cups, see *Kythera* 106, 289.

CONCLUSIONS

While settlement pottery contemporary with that from Periods I-IV in Area N at Ayios Stephanos is known from a large number of sites on the Greek Mainland and the nearby islands, only two sites provide material so far published in sufficient detail to be fully comparable. The MH II deposits from the Deiras cemetery area at Argos may be partially contemporary with, or slightly earlier than, our Period I. Deposits δ - ξ at Kastri on Kythera span almost the same time period as our Deposits A-P. The Ayios Stephanos pottery published here is particularly significant in three respects. First, it represents the first detailed presentation of stratified settlement groups spanning the transition from the Middle to Late Bronze Ages on the Greek Mainland. Secondly, it provides an extremely accurate correlation of the Mainland and Cretan ceramic sequences in this period of transition. And finally, in sharp contrast with the areas around the Saronic and Argolic gulfs, it illustrates an area of Peloponnesian ceramic development where Mainland and Minoan traditions meet without the added dimension of the Cycladic tradition.

With the stratified sequence of Deposits A-P in mind, we would like to propose the following definitions for the beginnings of the MH III and LH I periods in Laconia:

1 MH III

The beginning of this ceramic phase is characterized by the appearance of pottery with decoration in matt paint on a burnished ground. In the class of wares termed Minoanizing, the distinctive ripple pattern seems to make its debut simultaneously with the Matt-painted wares. Of the two most common shapes in Fine Minoanizing ware, the Vapheio cup is decorated in a light-on-dark style, while the rounded cup bears dark-on-light decoration in the major patterned zone. In Oatmeal Minoanizing ware, the ewer shape makes its first appearance. A new feature in Dark Minyan ware is the imitation in clay of Minoan stone lug-handled bowls and rhyta.

2 LH I

Although no sizeable deposit of this ceramic phase was found in Area N, there are two features among what appear to be the latest Minoanizing fragments in pure Period III deposits which may be taken to be definitive for the beginning of LH I. The first of these is the exterior polish or burnish on small open shapes (e.g. Vapheio and rounded cups) which in MH III were left rough outside. The second is the beginning of dark-on-light lustrous painted decoration on the Vapheio cup shape.

It is clear from the significant percentage of Minoanizing wares in Period I deposits that Minoan influence was strong at Ayios Stephanos as early as the MH II/MM IIIA period. However, by the time of Period III the percentage of such wares has almost doubled. This fact raises two questions. First, what is the reason for this distinct increase in Minoan influence? And second, was all the Minoanizing pottery found in Period III deposits imported, or was some or all of it made locally?

As regards the first question, during the MM III period there appears to have taken place a commercial expansion by the Minoans which carries with it Minoan artistic influence throughout the southern Aegean, as far west as Messenia and as far east as the Dodecanese and the west coast of Turkey.⁵³ As far as Ayios Stephanos is concerned, the Minoans may have increased their trade to the area of this site in connection with the importation to Crete of lapis Lacedaimonius.⁵⁴ As to whether the Minoanizing pottery of Periods I-III was made locally, in a Minoan colony such as Kythera, or even in Crete itself, only clay analysis can provide the answer.⁵⁵ It seems very unlikely that more than half of the fine pottery in late Middle Bronze Age contexts at Ayios Stephanos could have been imported. Yet the Minoanizing wares are so similar in shape, pattern range, and general paste appearance to pieces from Kythera that, if this pottery was not imported, it must surely have been made locally by a potter schooled in the Minoan ceramic tradition. Although speculation is perhaps premature before the results of the clay analyses are known, it seems likely that there were resident Kytheran or Minoan potters at Ayios Stephanos in the MH III period. If this was the case, it is not remarkable that the local potters should have adopted for so long so little in the way of Minoan features into their own pottery of familiar Mainland forms and decoration; if one wanted a pot in a Minoan shape decorated in a Minoan style, one had only to patronize the resident foreigner's workshop rather than that of a local craftsman. It is certainly difficult to imagine a single workshop producing wares as disparate as, for example, Gritty Matt-painted and Fine Minoanizing without there being more interplay between the shapes and patterns of the two wares.

If the conclusion is accepted that there were one or more resident Kytheran or Minoan potters at Ayios Stephanos in MH III (or possibly even earlier), then we may say that the strong Minoan influence which so affected Mainland Greek pottery as to produce the earliest Mycenaean pottery of LH I was present in Laconia well before the appearance of the earliest local LH I pottery. If this statement is coupled with the argument made recently by Coldstream that the earliest LH I pottery of the southern Peloponnese is earlier than that in the Argolid,⁵⁶ we may go so far as to say that the earliest Mycenaean pottery was developed in Laconia and perhaps Messenia rather than in the Argolid.⁵⁷

⁵³J. L. Caskey, "Greece and the Aegean Islands in the Middle Bronze Age," *Cambridge Ancient History* II², fasc. 45(1966) 15-6, 18, 26; C. Laviosa, "Rapporti fra Creta e la Caria nell'Età del Bronzo," *Pepragmena tou Γ' Diethnous Kritologikou Synedriou A* (Athens 1973) 182-90.

⁵⁴Waterhouse and Hope Simpson (*supra* n.1) 105-7; Warren, *Minoan Stone Vases* 132-3.

⁵⁵The following pieces have been submitted for clay composition analysis to Mr. Richard Jones of the Fitch Laboratory at the British School of Archaeology in Athens: 19-20, 23-24, 29-31, 33, 37, 40-41, 43-44 (Period I); 201, 217, 223, 233, 246-247, 254, 279, 281, 287, 291-299, 304, 307, 315, 320, 323, 368, 376, 381, 384-385, 411-412, 414, 417, 430-432, 439, 443, 451, 462, 592 (Period III); 714, 717-718, 720, 722-725, 825, 830, 833-836, 865-866, 887, 894 (Period IV). A brief report on the results of these analyses was given as a paper at the convention of the Archaeological Institute of America in Washington D.C. on 30 December 1975 after this manuscript had been completed. Full publication of these results is planned for the near future.

⁵⁶*Kythera* 291.

⁵⁷For the most recent statement of the view that the earliest LH I Mycenaean pottery developed in the Argolid, see Dickinson (*supra* n.43).

One final point should be made about the Minoanizing wares of our Period III. Several of the most common domestic shapes of Kytheran MM IIIB are not represented at all in the Ayios Stephanos material, in particular braziers and lamps, while that most common of all Cretan MM III - LM I shapes, the conical cup, is relatively rare. This fact suggests that only a Minoan potter or two, rather than a larger Minoan community, was resident at Ayios Stephanos at the end of the Middle Bronze Age.

CONCORDANCE

I: Concordance of Catalogue Numbers and Deposits

1. A	39. C	77. E	115. D	153. E
2. B	40. B	78. F	116. F	154. E
3. A	41. C	79. F	117. F	155. F
4. C	42. A	80. E	118. D	156. F
5. C	43. C	81. F	119. D	157. F
6. B	44. B	82. F	120. D	158. D
7. B	45. C	83. E	121. D	159. F
8. C	46. C	84. D	122. E	160. F
9. C	47. B	85. E	123. D	161. F
10. B	48. B	86. E	124. F	162. F
11. C	49. C	87. F	125. F	163. D
12. C	50. C	88. E	126. E	164. F
13. A	51. C	89. E	127. D	165. E
14. C	52. C	90. F	128. E	166. D
15. C	53. C	91. F	129. D	167. E
16. C	54. B	92. E	130. F	168. E
17. C	55. C	93. E, F	131. E	169. E
18. C	56. B	94. F	132. E	170. D
19. C	57. C	95. F	133. D	171. D
20. C	58. B	96. E	134. F	172. E
21. C	59. C	97. E	135. F	173. E
22. A	60. B	98. F	136. F	174. D
23. A	61. A	99. F	137. F	175. D
24. B	62. F, G	100. E	138. F	176. E
25. A	63. F	101. D	139. F	177. E
26. B	64. F	102. F	140. E	178. D
27. B	65. E	103. D	141. D	179. F
28. B	66. F	104. F	142. D, E	180. D
29. C	67. F	105. F	143. F	181. F
30. C	68. E	106. F	144. F	182. F
31. B	69. F	107. E	145. E	183. F
32. C	70. F	108. E	146. D	184. F
33. C	71. D	109. F	147. D	185. D
34. C	72. F	110. F	148. D	186. E
35. B	73. F	111. E	149. E	187. E
36. A	74. F	112. F	150. F	188. E
37. B	75. E	113. F	151. E	189. F
38. B	76. E	114. E	152. D	190. F

Concordance of Catalogue Numbers and Deposits (continued)

191. E	235. G	279. J	323. G	367. J
192. E	236. L	280. H	324. G	368. L
193. D	237. G	281. J	325. G	369. G
194. G	238. K	282. J	326. L	370. G
195. G	239. L	283. K	327. L	371. J
196. K	240. H	284. L	328. H	372. J
197. L	241. L	285. G	329. G	373. L
198. K	242. G	286. H	330. L	374. L
199. G	243. G	287. J	331. J	375. L
200. G	244. G	288. L	332. L	376. J
201. G	245. G	289. H, K	333. G	377. G
202. K	246. G	290. H	334. G	378. J
203. G	247. G	291. H	335. G	379. G
204. L	248. K	292. K	336. G	380. G
205. G	249. L	293. L	337. L	381. G
206. G	250. M	294. G	338. L	382. G
207. G	251. G	295. G	339. G	383. G
208. G	252. G	296. G	340. J	384. L
209. H	253. L	297. L	341. G	385. G
210. J	254. J	298. G	342. G	386. G
211. L	255. L	299. G	343. G	387. J
212. H	256. K	300. G	344. G	388. J
213. K	257. L	301. G	345. G	389. G
214. L	258. G	302. L	346. L	390. G
215. K	259. G	303. L	347. J	391. G
216. G	260. G	304. G	348. G	392. G
217. G	261. G	305. H	349. L	393. G
218. L	262. G	306. L	350. G	394. K
219. M	263. H	307. J	351. L	395. L
220. M	264. G	308. H, K	352. G	396. M
221. G	265. J	309. G	353. G	397. K
222. K	266. G	310. J	354. G	398. G
223. G	267. L	311. G	355. G	399. G
224. G	268. L	312. H	356. G	400. K
225. L	269. G	313. G	357. J	401. L
226. G	270. G	314. H	358. G	402. L
227. G	271. G	315. J	359. G	403. G
228. H	272. L	316. K	360. J	404. J
229. K	273. G	317. K	361. J	405. L
230. K	274. G	318. K	362. G	406. G
231. L	275. G	319. M	363. J	407. K
232. M	276. J	320. G	364. G	408. G
233. G	277. G	321. G	365. M	409. G
234. H	278. G	322. G	366. K	410. K

Concordance of Catalogue Numbers and Deposits (continued)

411. G	455. H	499. G	543. K	587. L
412. G, H	456. K	500. G	544. G	588. H
413. G, H, K	457. L	501. G	545. G	589. H
414. G	458. L	502. G	546. G	590. L
415. G	459. M	503. G	547. G	591. G
416. G	460. M	504. G	548. G	592. G
417. G	461. L	505. G	549. K	593. K
418. G	462. L	506. J, K	550. K	594. H
419. G	463. L	507. J	551. L	595. J
420. G	464. G	508. L	552. L	596. N
421. G	465. G	509. G	553. L	597. O
422. G	466. G	510. J	554. L	598. O
423. G	467. L	511. H	555. K	599. N
424. J	468. K	512. H	556. K	600. O
425. J	469. J	513. H	557. G	601. O
426. H	470. G	514. L	558. K	602. O
427. L	471. G	515. H	559. G	603. O
428. L	472. G	516. G	560. G	604. N
429. L	473. J	517. G	561. G	605. N
430. L	474. J	518. L	562. G	606. O
431. G, K	475. K	519. G	563. G	607. N
432. J	476. L	520. K	564. G	608. N
433. G	477. L	521. L	565. G	609. O
434. K	478. L	522. K	566. G	610. N
435. K	479. L	523. M	567. K	611. N
436. H	480. L	524. M	568. K	612. O
437. L	481. L	525. G	569. L	613. N
438. L	482. L	526. M	570. L	614. N
439. L	483. L	527. G	571. L	615. N
440. G	484. L	528. K	572. L	616. N
441. H	485. L	529. L	573. L	617. O
442. G	486. L	530. L	574. L	618. N
443. G, K	487. L	531. G	575. L	619. N
444. G	488. M	532. G	576. L	620. N
445. G	489. L	533. J	577. G	621. O
446. L	490. L	534. K	578. H	622. O
447. L	491. M	535. K	579. J	623. O
448. L	492. G	536. K	580. K	624. N
449. M	493. G	537. M	581. J	625. N
450. G	494. H	538. M	582. K	626. O
451. J	495. K	539. M	583. M	627. O
452. H	496. G	540. M	584. G	628. O
453. G	497. G	541. L	585. K	629. O
454. G	498. K	542. G	586. L	630. O

Concordance of Catalogue Numbers and Deposits (continued)

631. O	675. O	719. N	763. N	807. N
632. O	676. O	720. N	764. O	808. N
633. N	677. N	721. N	765. O	809. N
634. O	678. N	722. N	766. O	810. N
635. O	679. N	723. N, O	767. N	811. N
636. N	680. O	724. O	768. O	812. N
637. N	681. O	725. N	769. N	813. N
638. O	682. N	726. P	770. O	814. N
639. O	683. N	727. O	771. N	815. N
640. O	684. O	728. N	772. O	816. O
641. O	685. O	729. P	773. O	817. O
642. O	686. P	730. P	774. N	818. O
643. O	687. P	731. O	775. N	819. O
644. P	688. P	732. O	776. N	820. O
645. N	689. N	733. O	777. N	821. O
646. O	690. N	734. N	778. N	822. O
647. O	691. O	735. P	779. N	823. O
648. N	692. O	736. N	780. O	824. O
649. N	693. N	737. N	781. P	825. O
650. N	694. N	738. O	782. O	826. O
651. O	695. O	739. N	783. O	827. P
652. O	696. O	740. N	784. O	828. P
653. O	697. N	741. O	785. P	829. Q
654. O	698. O	742. N	786. N	830. O
655. O	699. P	743. O	787. N	831. O
656. N	700. O	744. N	788. N	832. O
657. O	701. N	745. N	789. O	833. O
658. N	702. N	746. N	790. O	834. O
659. O	703. Q	747. P	791. O	835. Q
660. P	704. O	748. N	792. O	836. O
661. O	705. O	749. O	793. O	837. N
662. O	706. N	750. N	794. O	838. O
663. O	707. O	751. O	795. O	839. Q
664. N	708. O	752. O	796. O	840. N, O
665. N	709. O	753. O	797. O	841. O
666. O	710. O	754. N	798. O	842. P
667. N	711. Q	755. O	799. O	843. O
668. O	712. N	756. O	800. O	844. O
669. P	713. N	757. O	801. O	845. P
670. N	714. O	758. N	802. O	846. O
671. O	715. O	759. N	803. O	847. O
672. N	716. P	760. O	804. P	848. O
673. O	717. N	761. N	805. P	849. P
674. O	718. O	762. O	806. P	850. O

Concordance of Catalogue Numbers and Deposits (continued)

851. P	895. O	939. P	983. 1974 Basket 38
852. N	896. N	940. Q	984. 1974 Basket 38
853. P	897. O	941. Q	985. 1974 Basket 41
854. N	898. O	942. N	986. 1974 Basket 38
855. N	899. N	943. O	987. 1974 Basket 41
856. N	900. N	944. O	988. 1974 Basket 38
857. O	901. O	945. O	989. 1974 Basket 37
858. O	902. O	946. O	990. 1974 Basket 37
859. O	903. P	947. P	991. 1974 Basket 41
860. O	904. O	948. N	992. 1974 Basket 38
861. N	905. O	949. O	993. 1974 Basket 41
862. O	906. O	950. P	994. 1974 Basket 41
863. O	907. O	951. Q	995. 1974 Basket 38
864. N	908. N	952. O	996. 1974 Basket 41
865. O	909. N	953. O	997. 1974 Basket 38
866. O	910. O	954. O	998. 1974 Basket 38
867. N	911. O	955. O	999. 1974 Basket 38
868. P	912. O	956. O	1000. 1974 Basket 41
869. O	913. O	957. O	1001. 1974 Basket 41
870. O	914. O	958. O	1002. 1973 Basket 29
871. N	915. O	959. O	1003. 1974 Basket 38
872. O	916. O	960. P	1004. 1974 Basket 38
873. N	917. O	961. P	1005. 1974 Basket 38
874. N	918. O	962. N	1006. 1974 Basket 38
875. O	919. O	963. O	1007. 1974 Baskets 38, 41
876. N	920. O	964. O	1008. 1974 Basket 38
877. O	921. O	965. O	1009. 1974 Basket 38
878. O	922. N	966. P	1010. 1974 Basket 38
879. N	923. N	967. O	1011. 1974 Basket 38
880. N	924. N	968. Q	1012. 1974 Basket 41
881. O	925. N	969. O	
882. O	926. N	970. O	
883. O	927. O	971. O	
884. Q	928. O	972. O	
885. N	929. O	973. 1974 Basket 41	
886. O	930. O	974. 1974 Basket 38	
887. O	931. O	975. 1973 Basket 28	
888. O	932. O	976. 1973 Basket 29	
889. O	933. O	977. 1974 Basket 40	
890. O	934. O	978. 1974 Basket 38	
891. P	935. O	979. 1974 Basket 38	
892. O	936. O	980. 1974 Basket 41	
893. O	937. O	981. 1974 Basket 38	
894. O	938. P	982. 1974 Basket 38	

II: Concordance of Catalogue Numbers and Excavation Register Numbers

62	=	73-606	(6 sherds)
63	=	73-607	(5 sherds)
93	=	73-605	(51 sherds)
168	=	74-602	(4 sherds)
243	=	73-612	(10 sherds)
246	=	73-611	(10 sherds)
247	=	73-613	(16 sherds)
297	=	74-612	(6 sherds)
412	=	73-610	(9 sherds)
488	=	73-608	(6 sherds)
514	=	73-609	(2 sherds)
655	=	74-610	(3 sherds)
835	=	74-611	(40 sherds)
836	=	74-605	(19 sherds)
866	=	74-607	(12 sherds)
887	=	74-609	(20 sherds)
894	=	74-604	(12 sherds)
962	=	73-604	(12 sherds)
966	=	74-603	(18 sherds)
967	=	74-608	(11 sherds)
968	=	74-614	(38 sherds)

PLATES

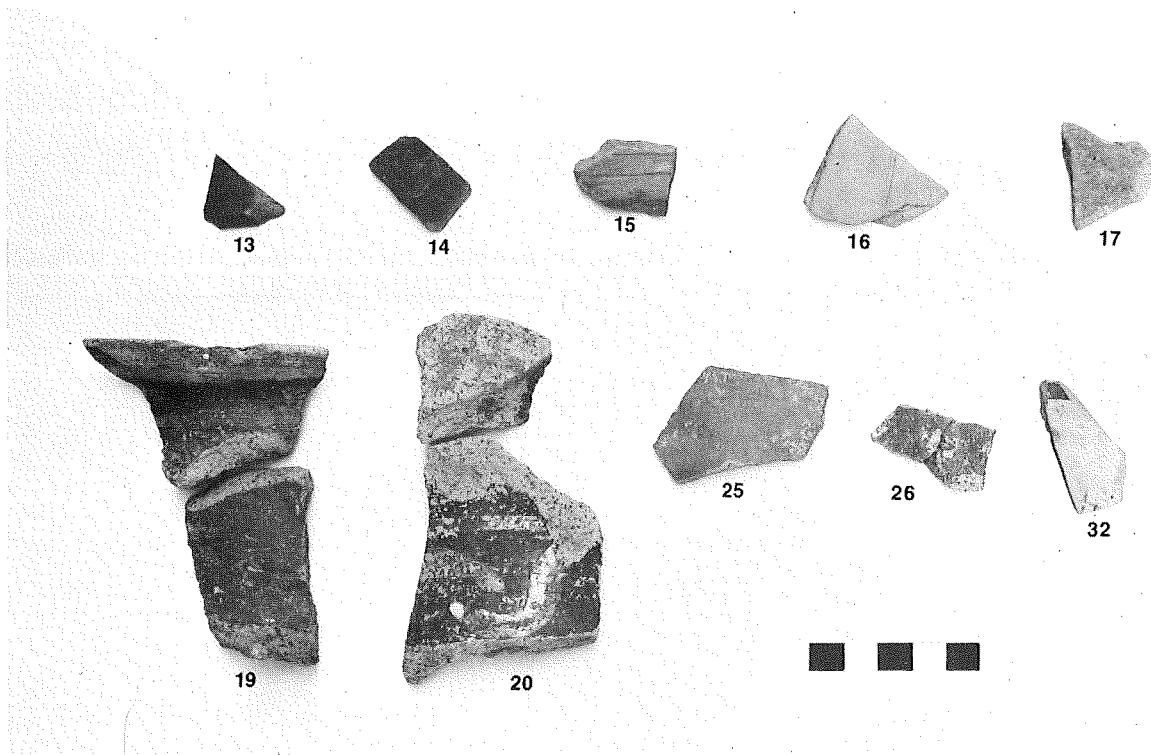


Figure 1

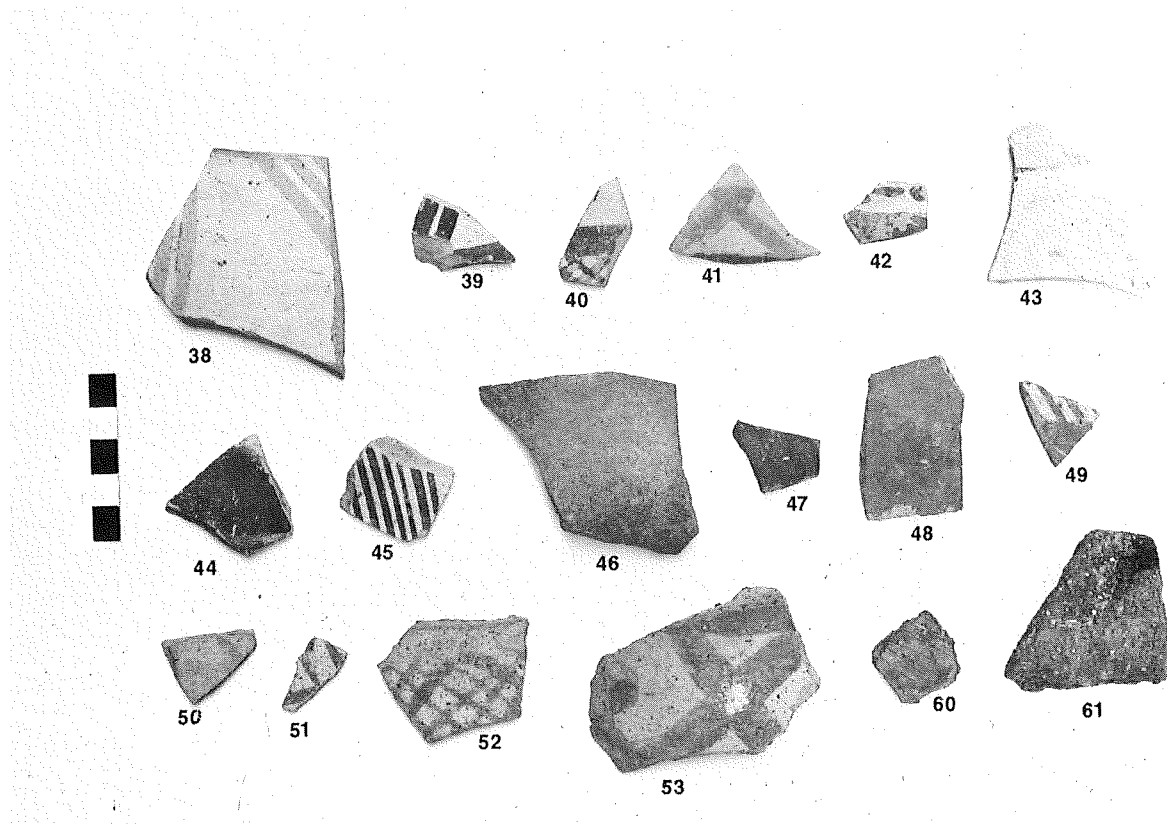


Figure 2

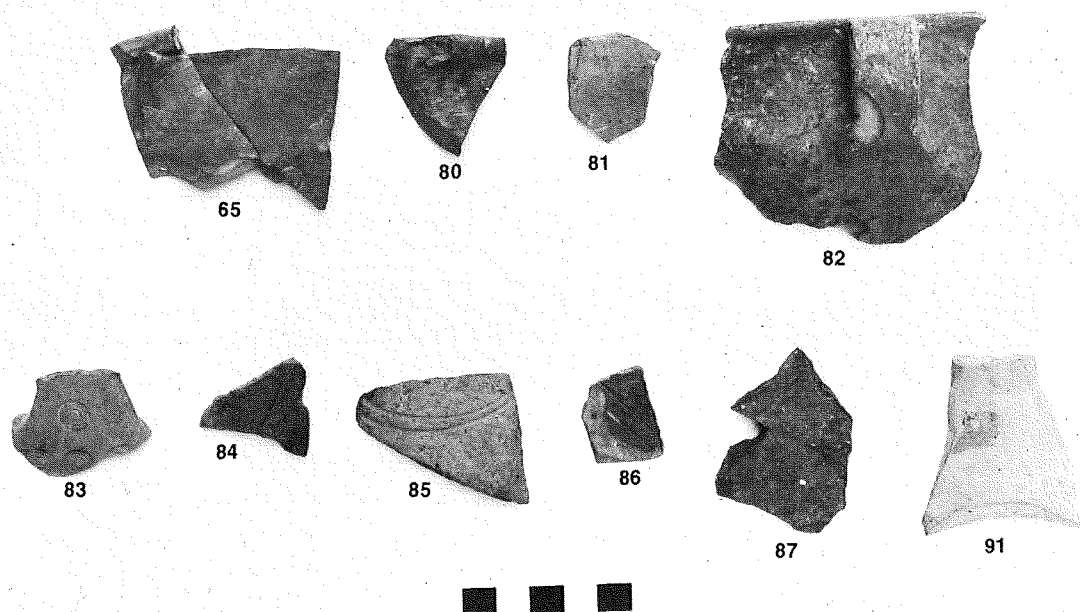


Figure 3

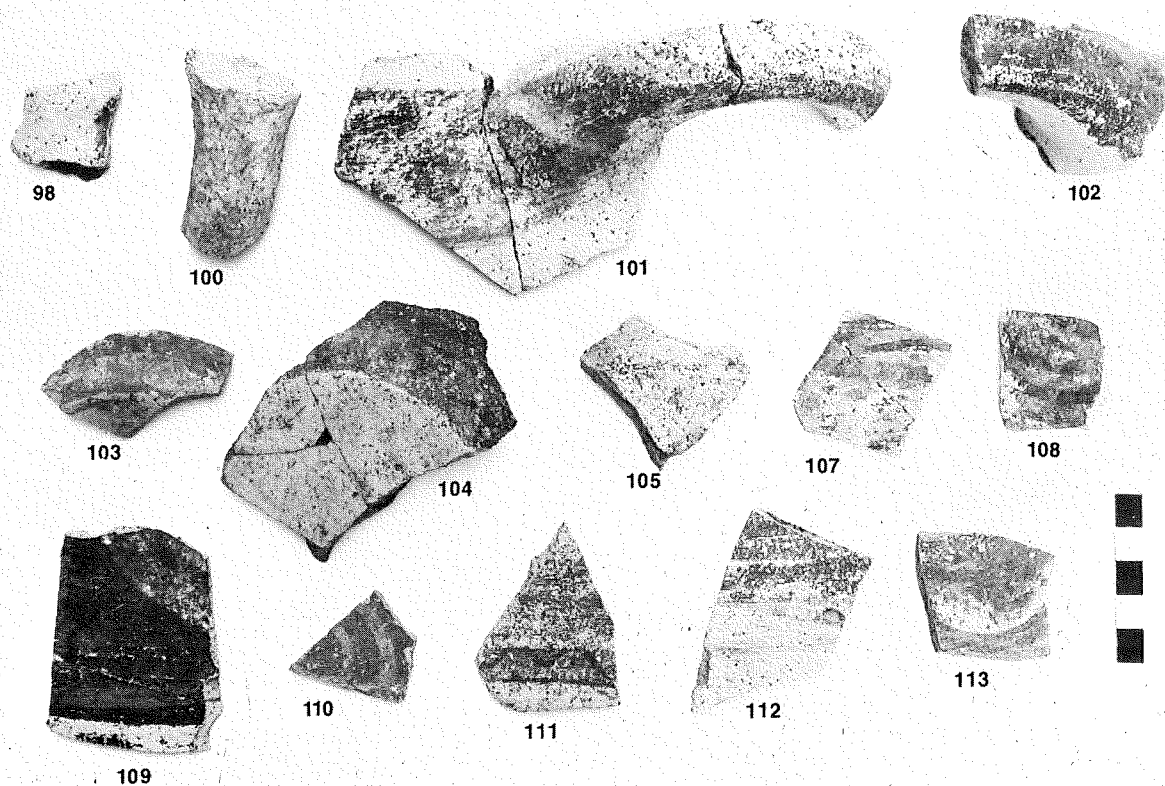


Figure 4

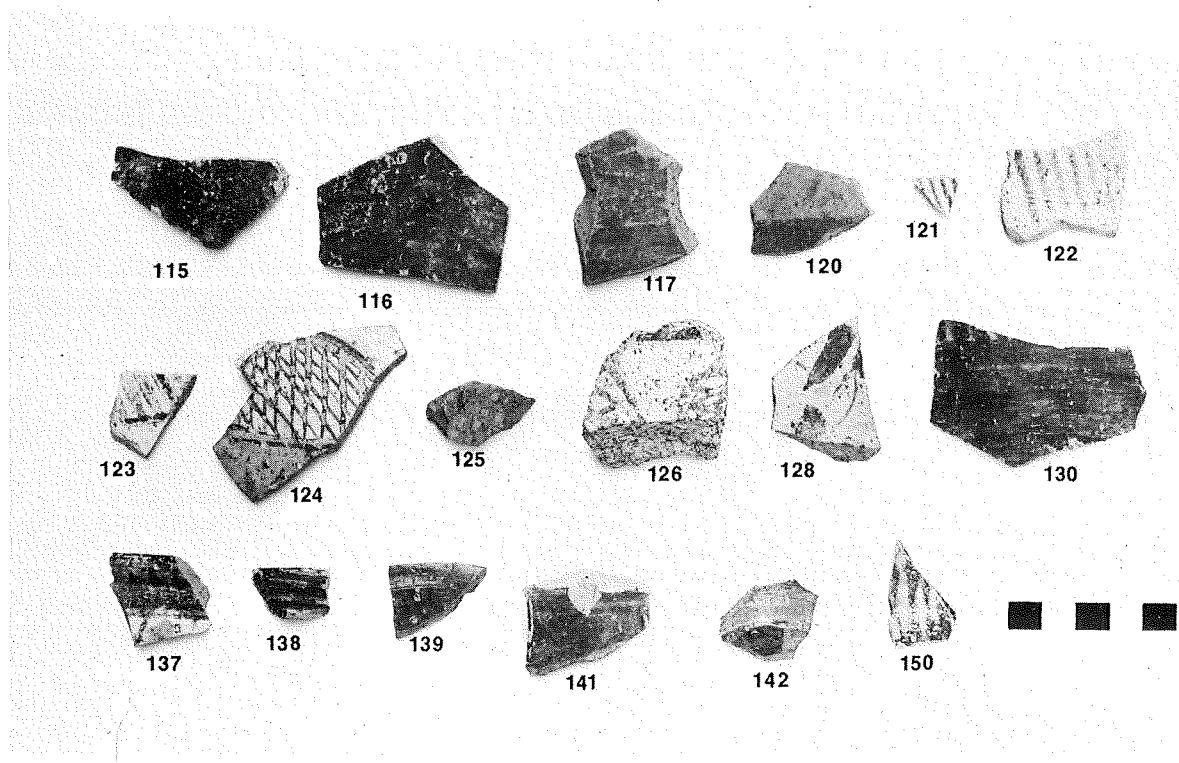


Figure 5

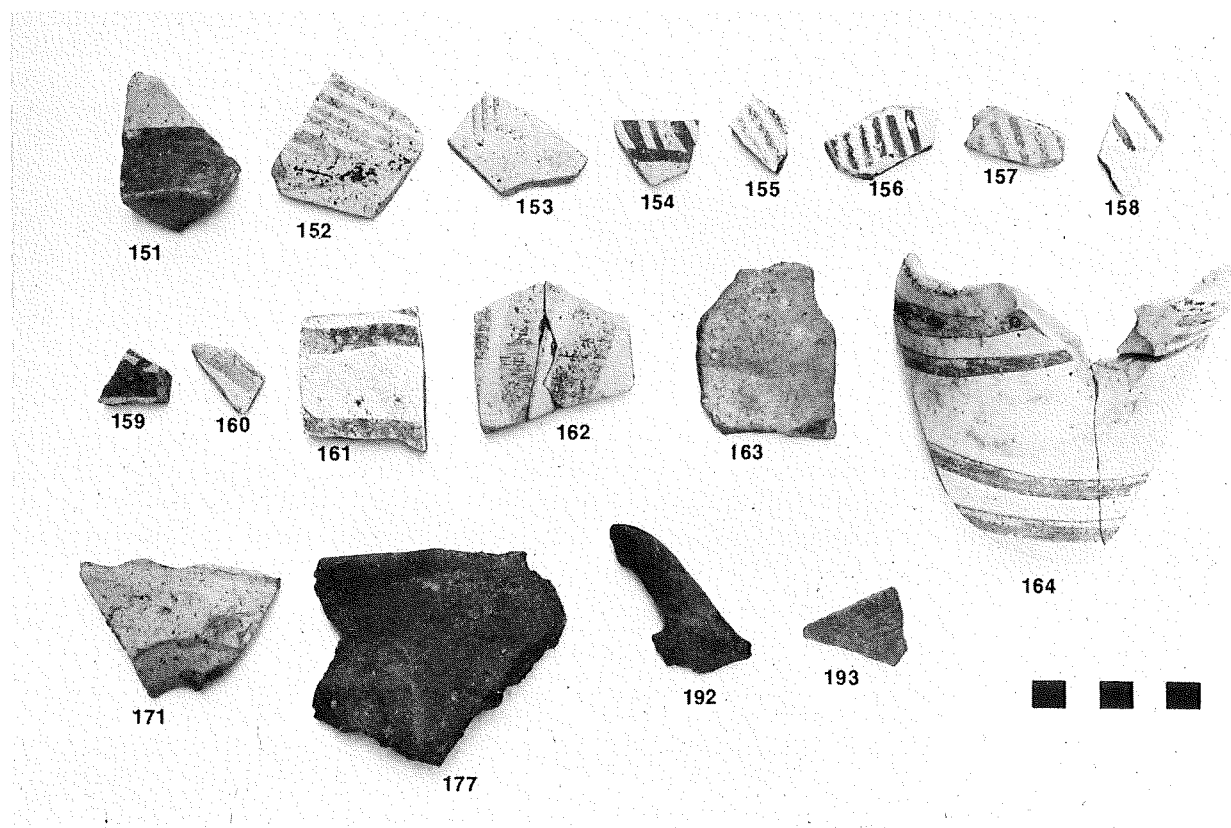


Figure 6

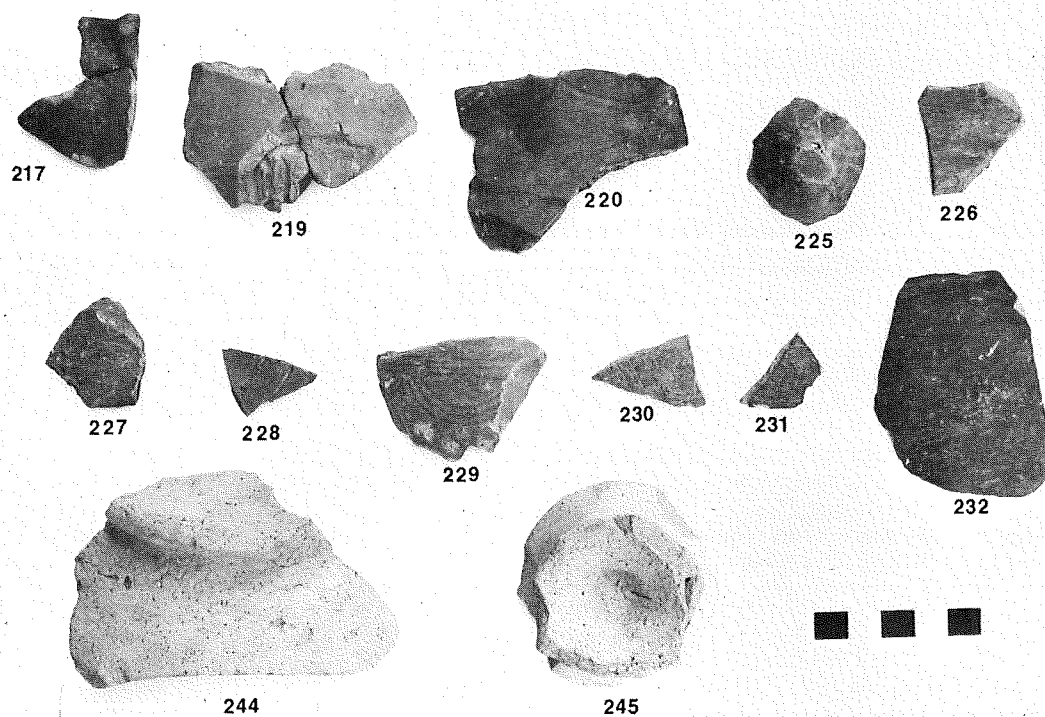


Figure 7

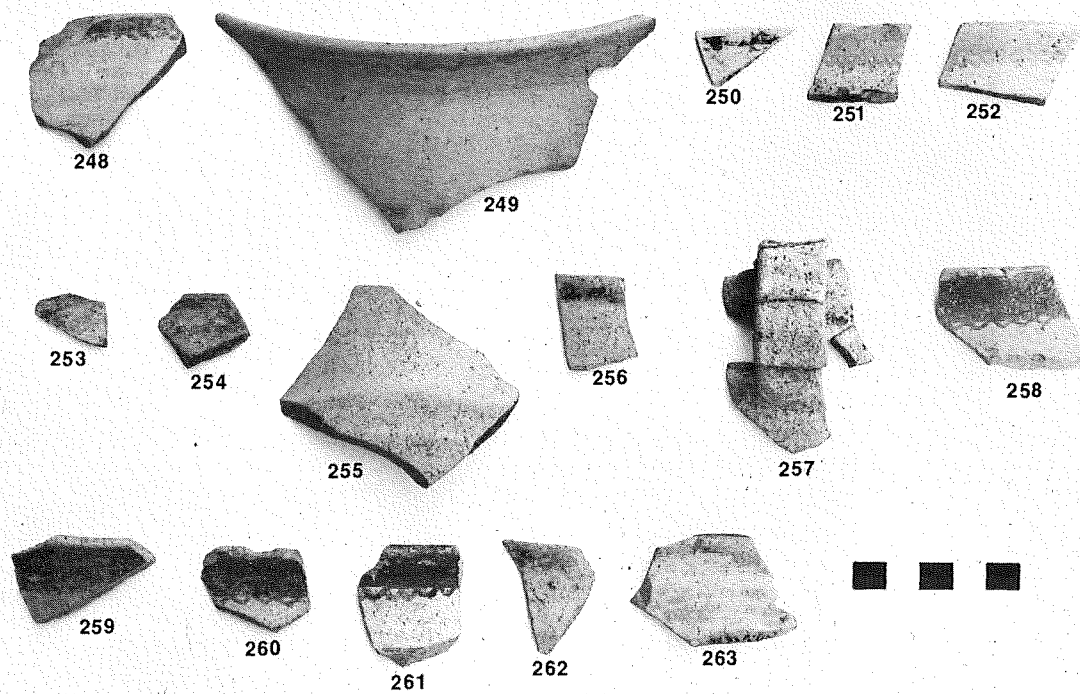


Figure 8

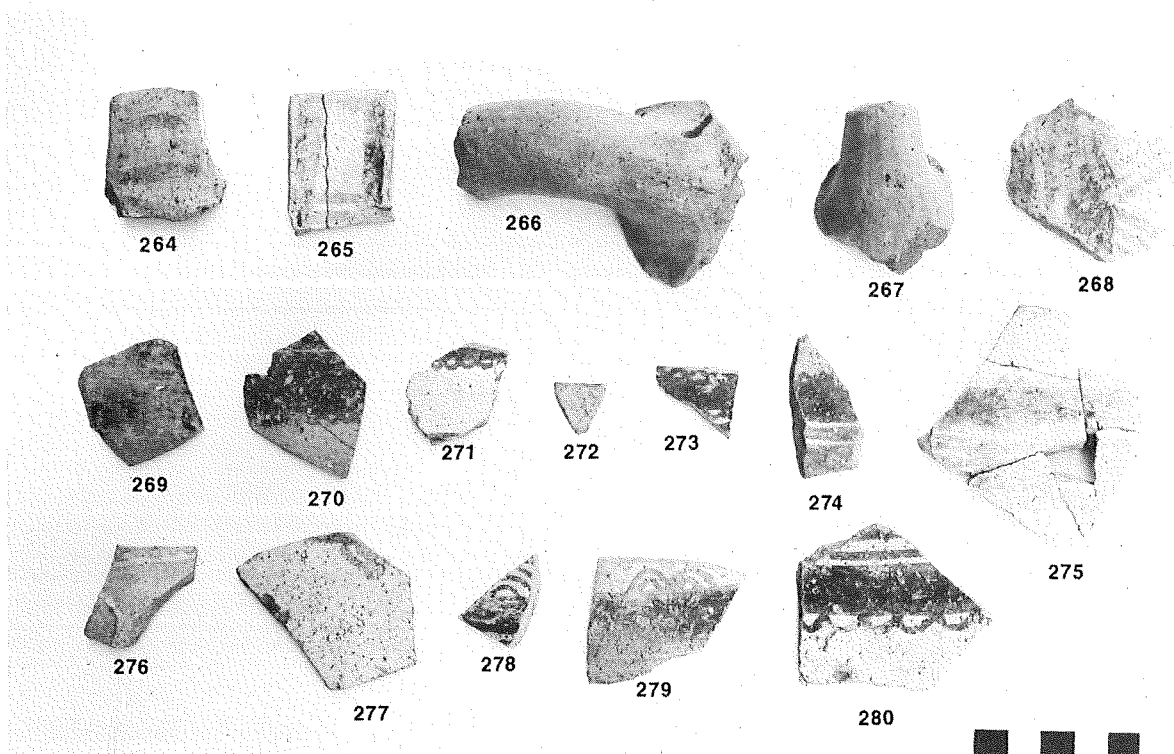


Figure 9

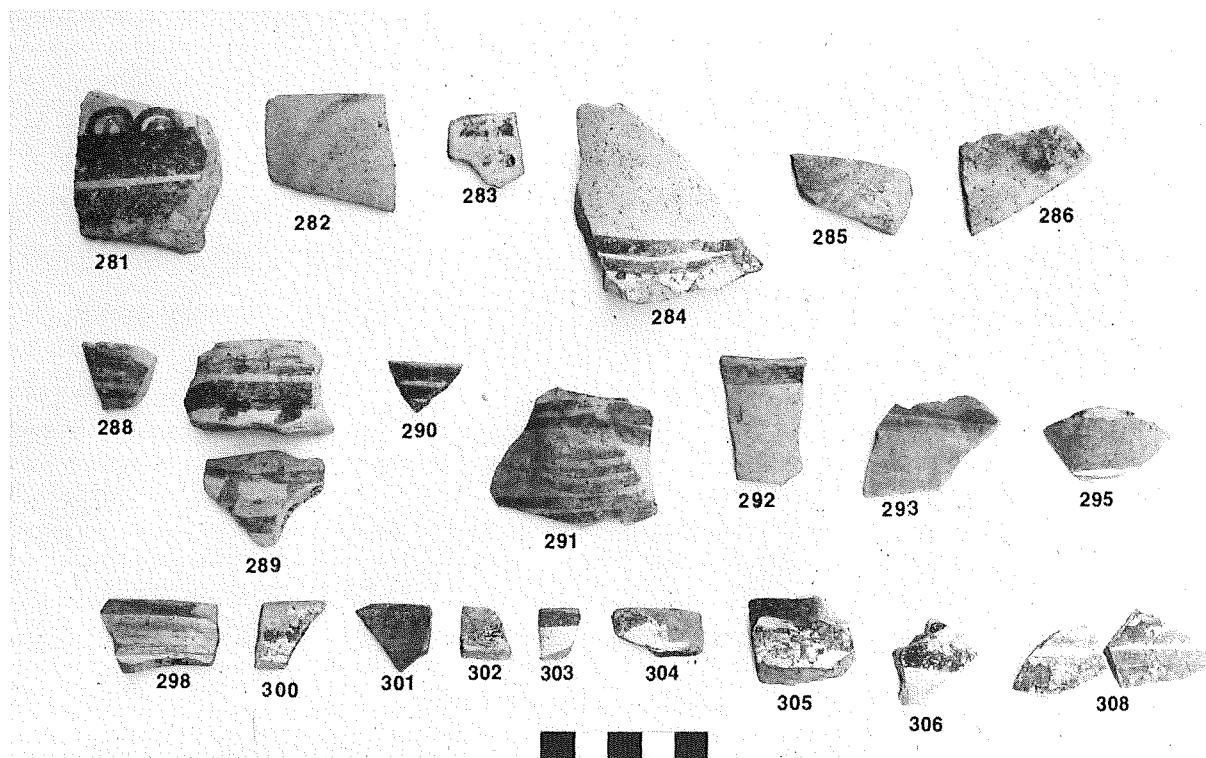


Figure 10

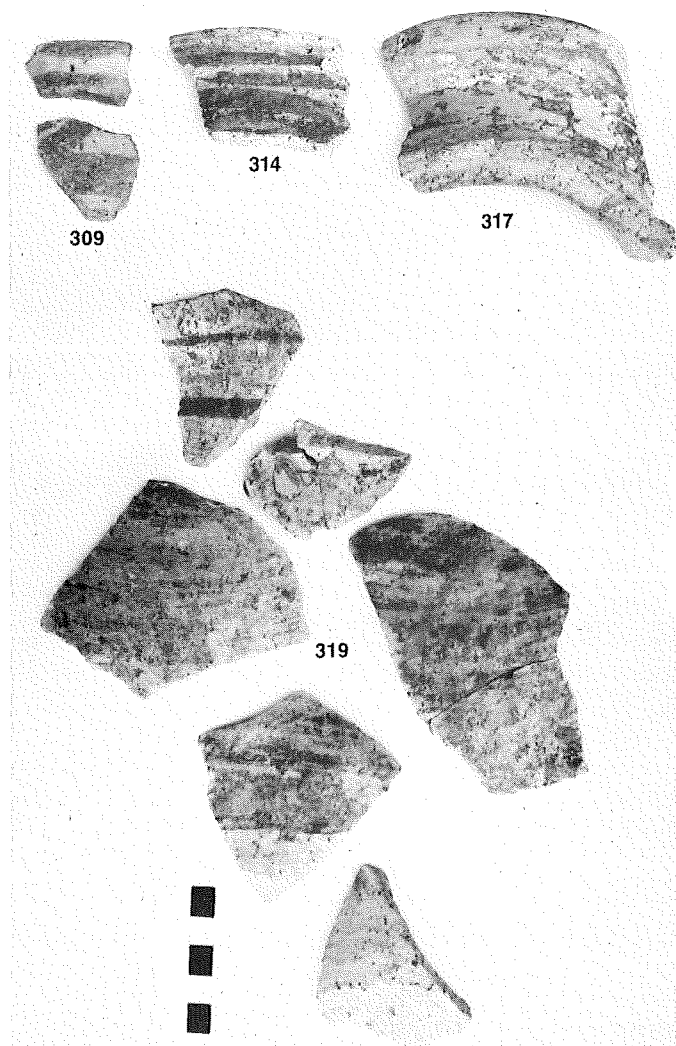


Figure 11

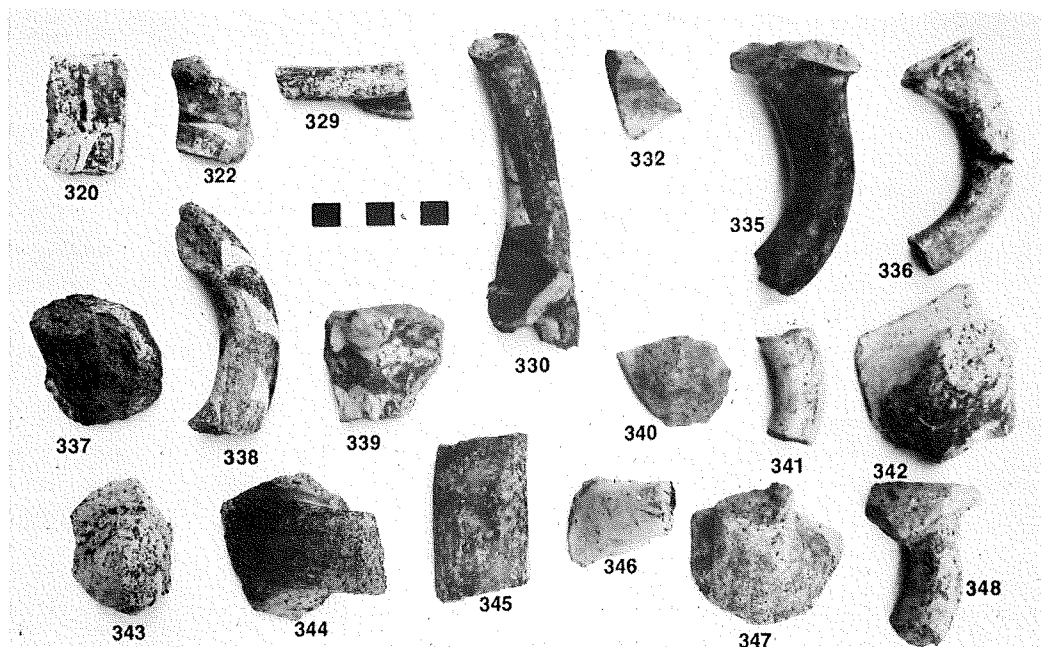


Figure 12

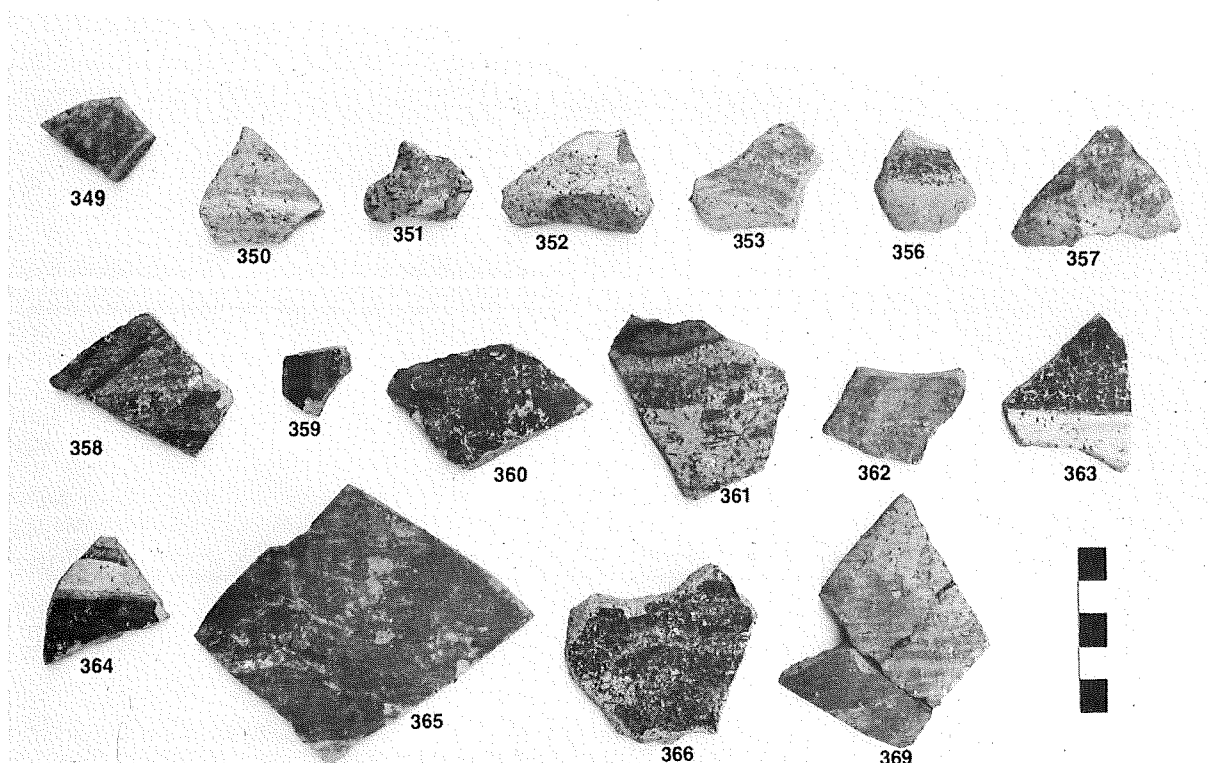


Figure 13

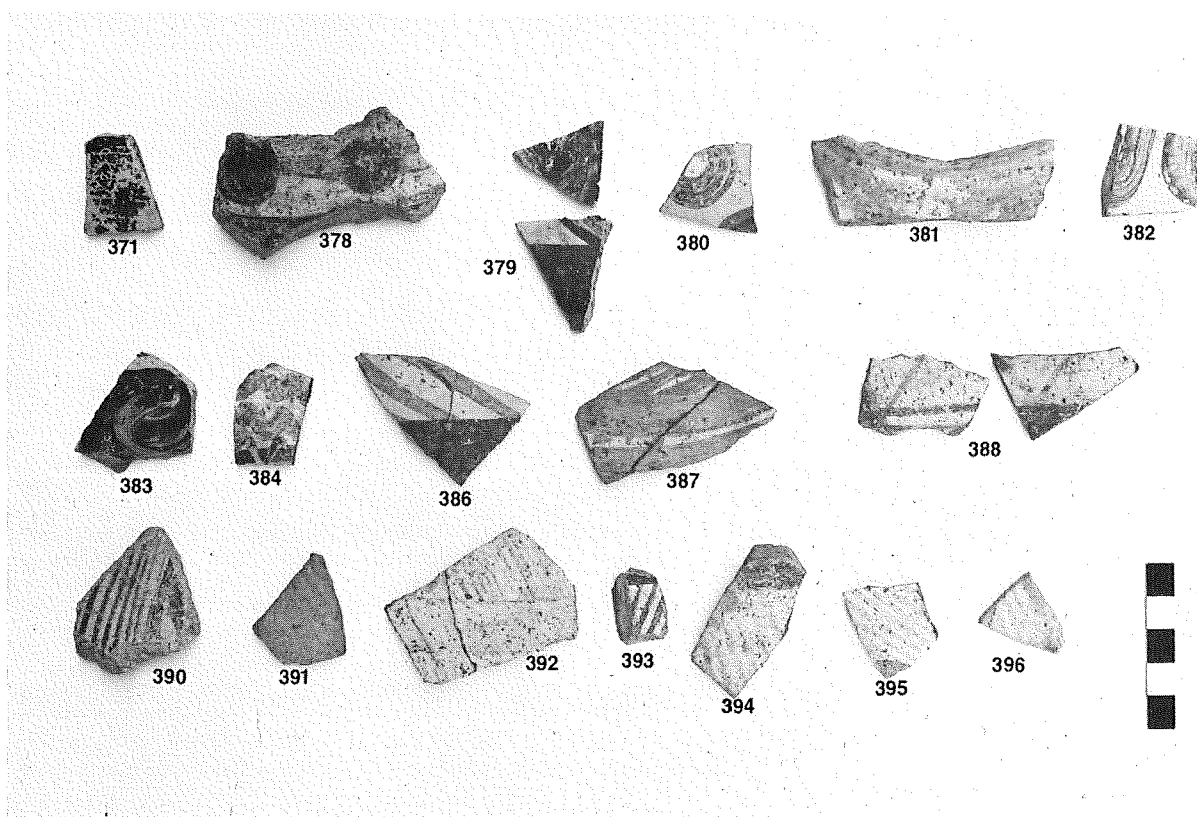


Figure 14

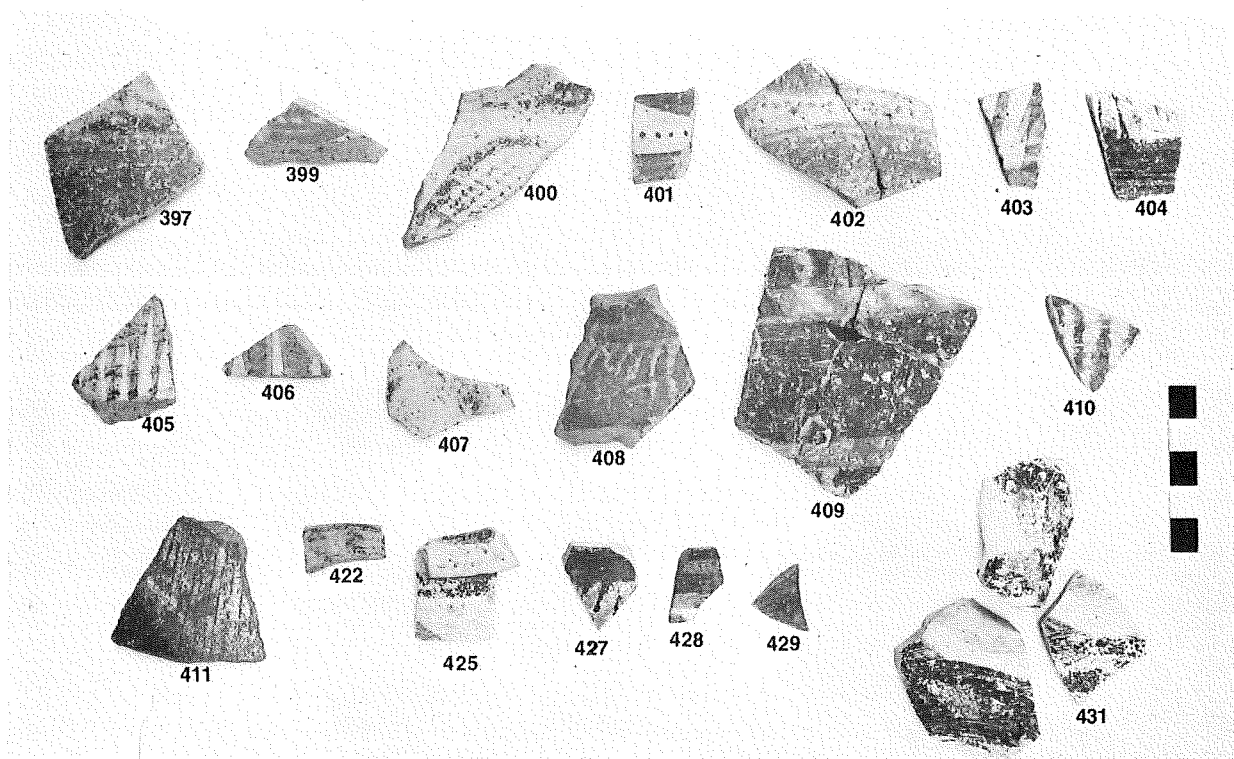


Figure 15

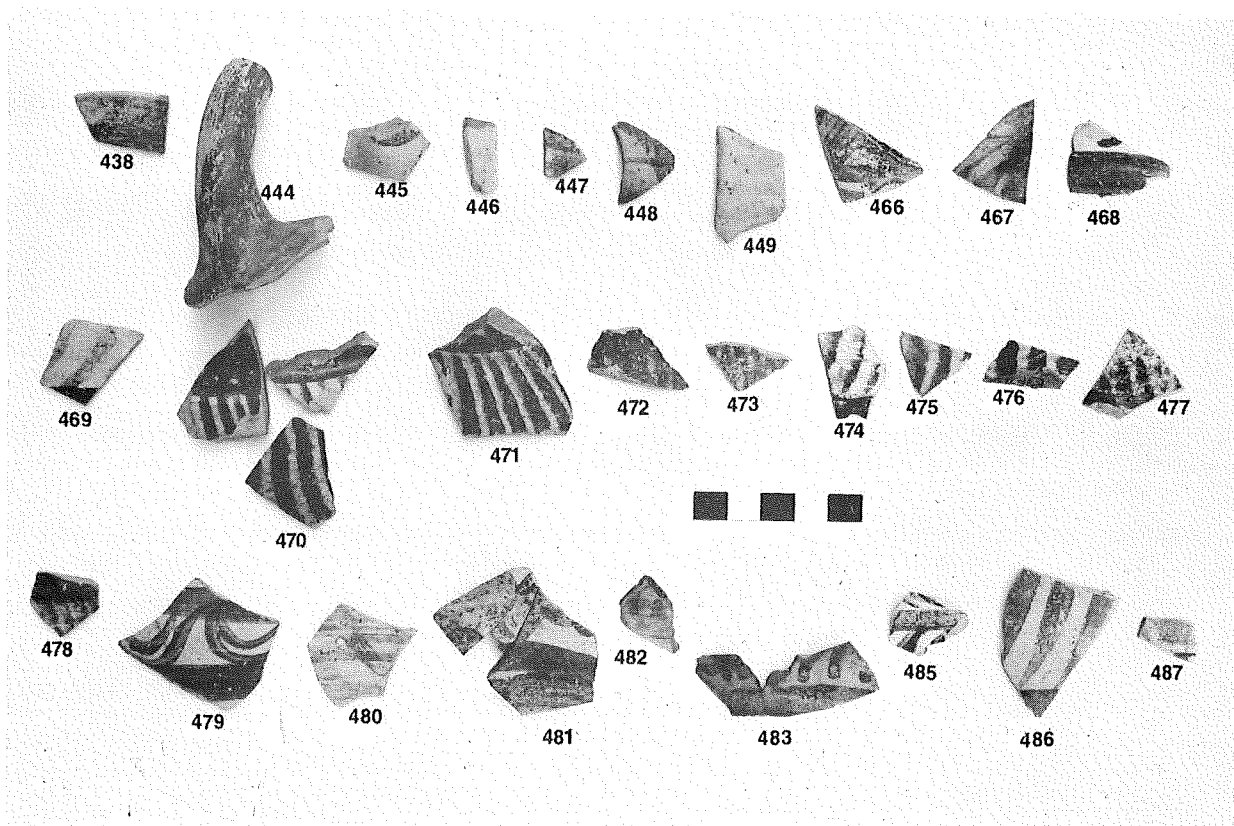


Figure 16

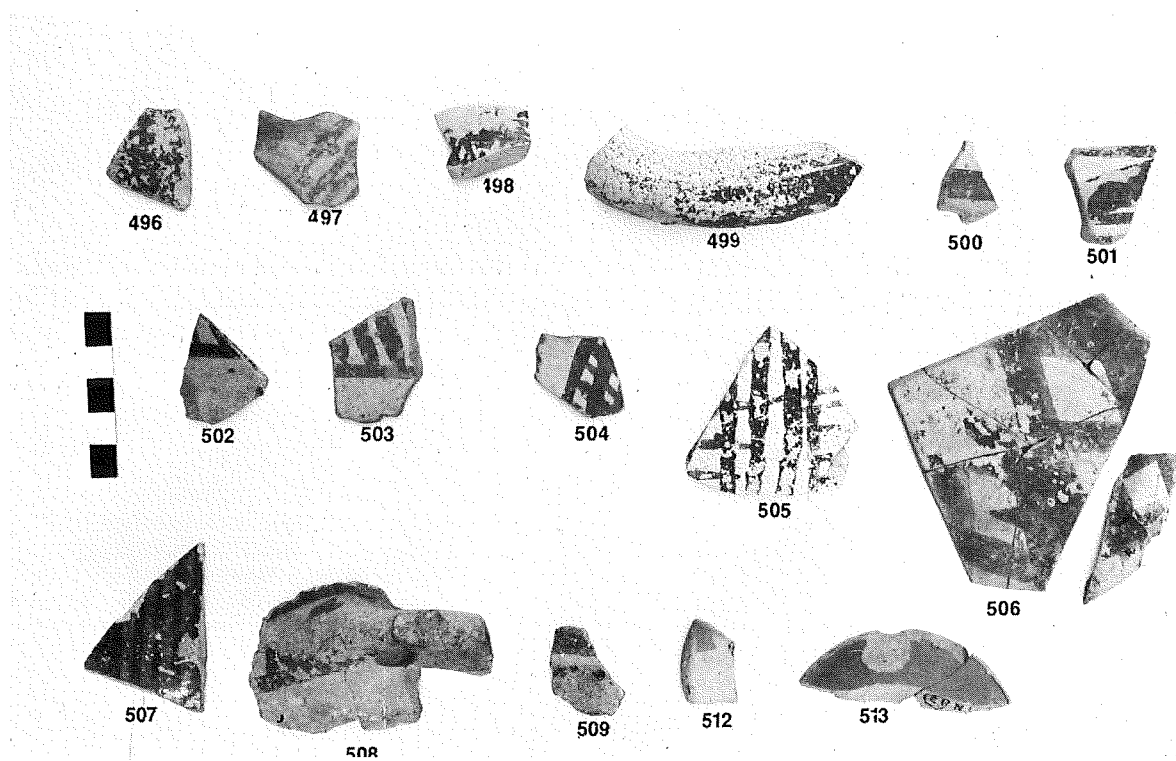


Figure 17

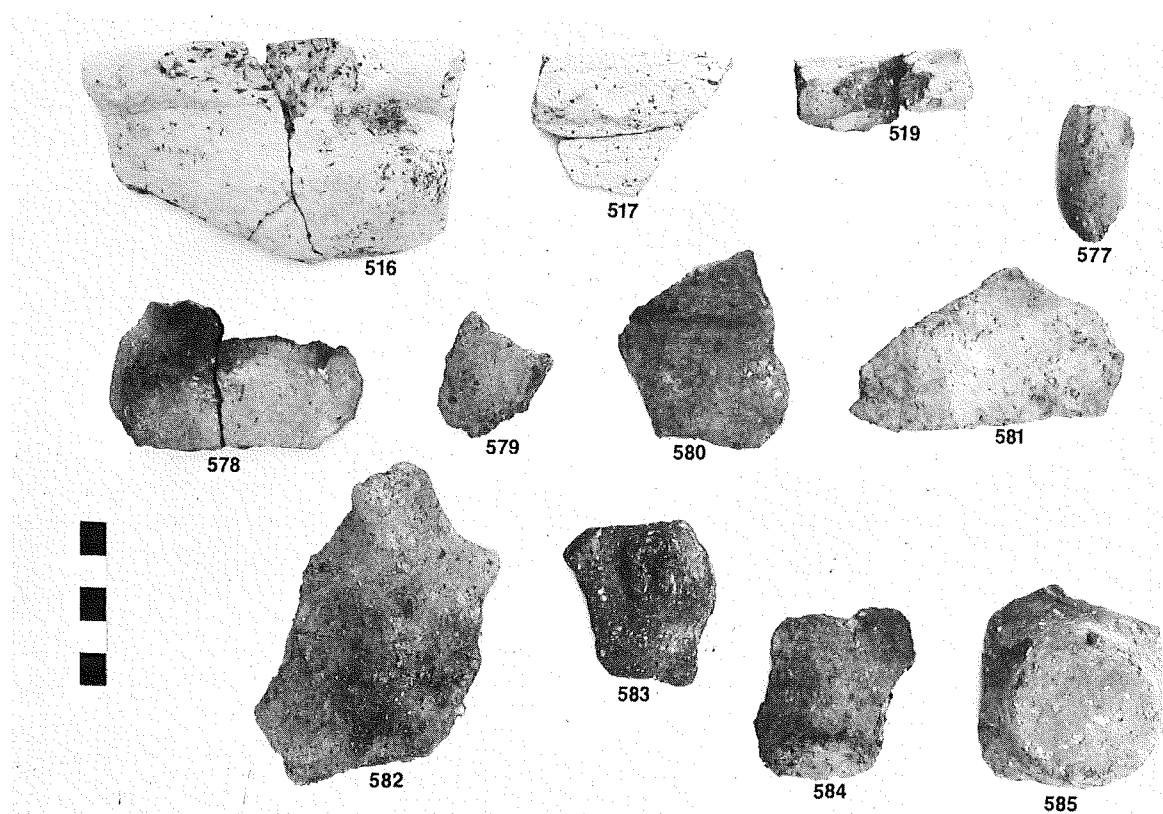


Figure 18

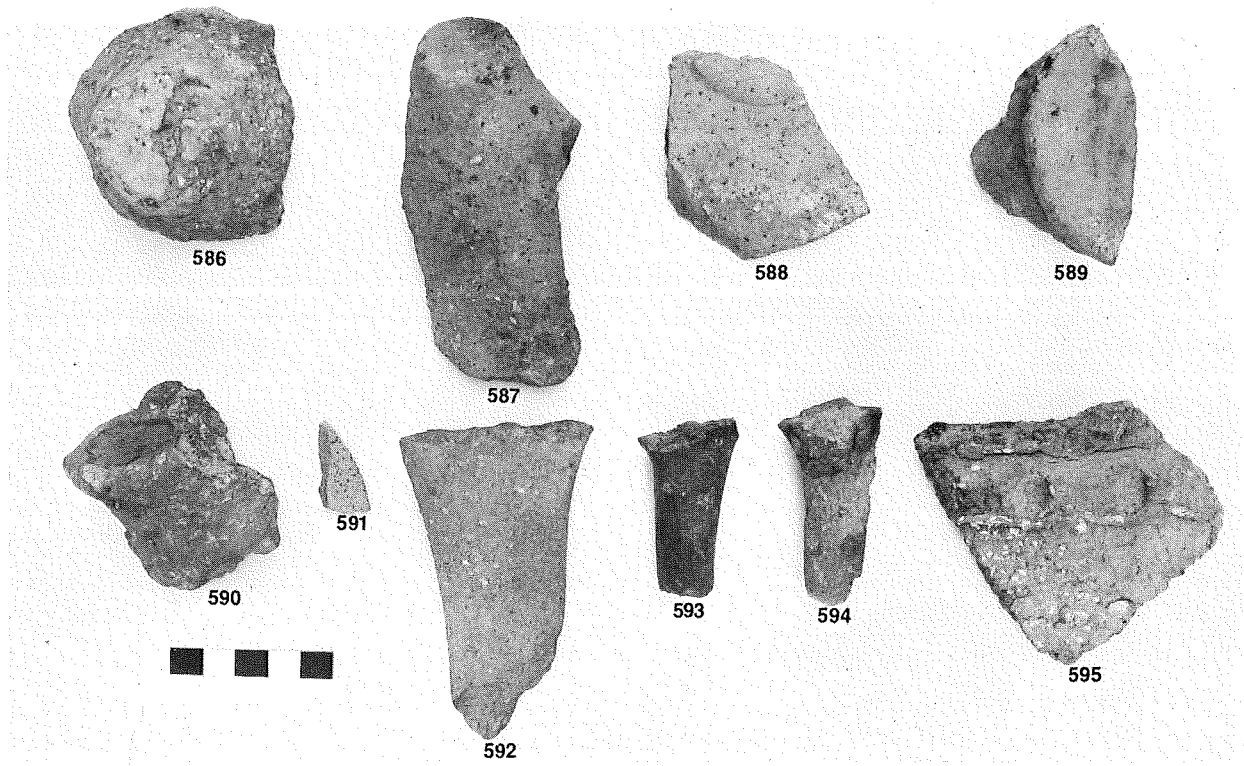


Figure 19

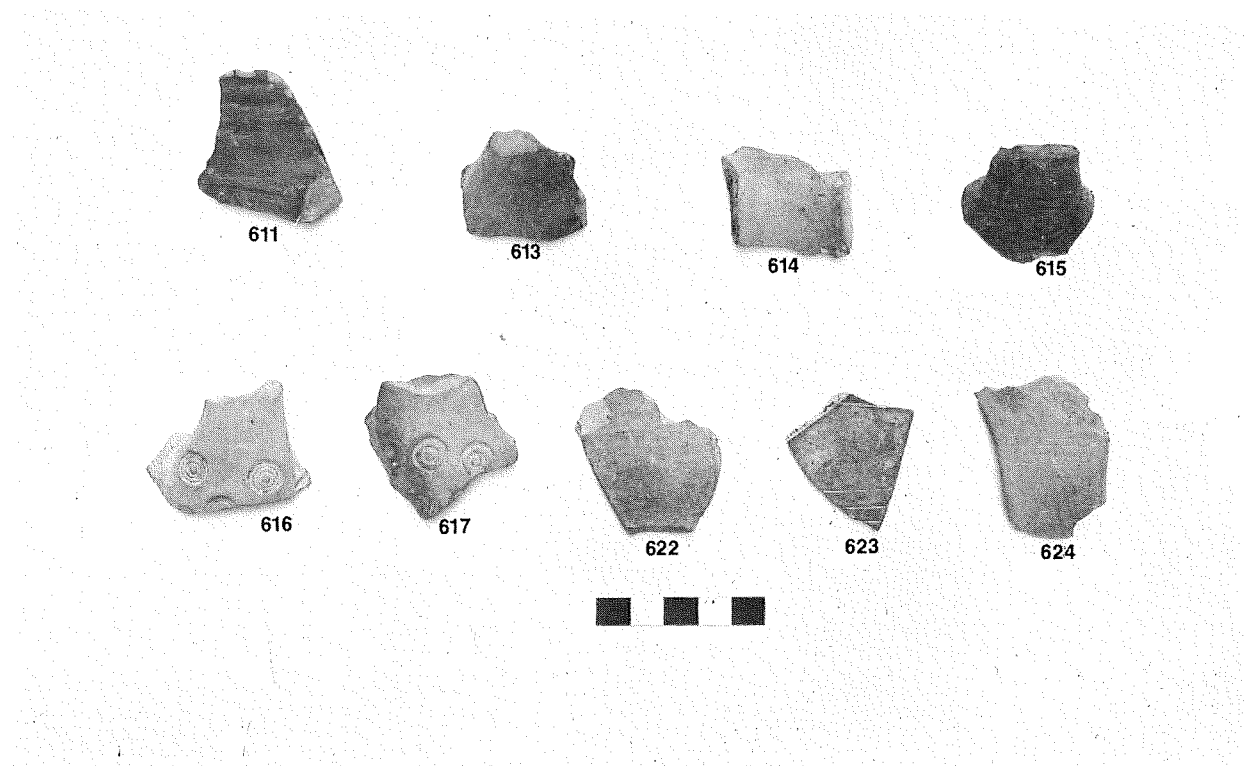


Figure 20

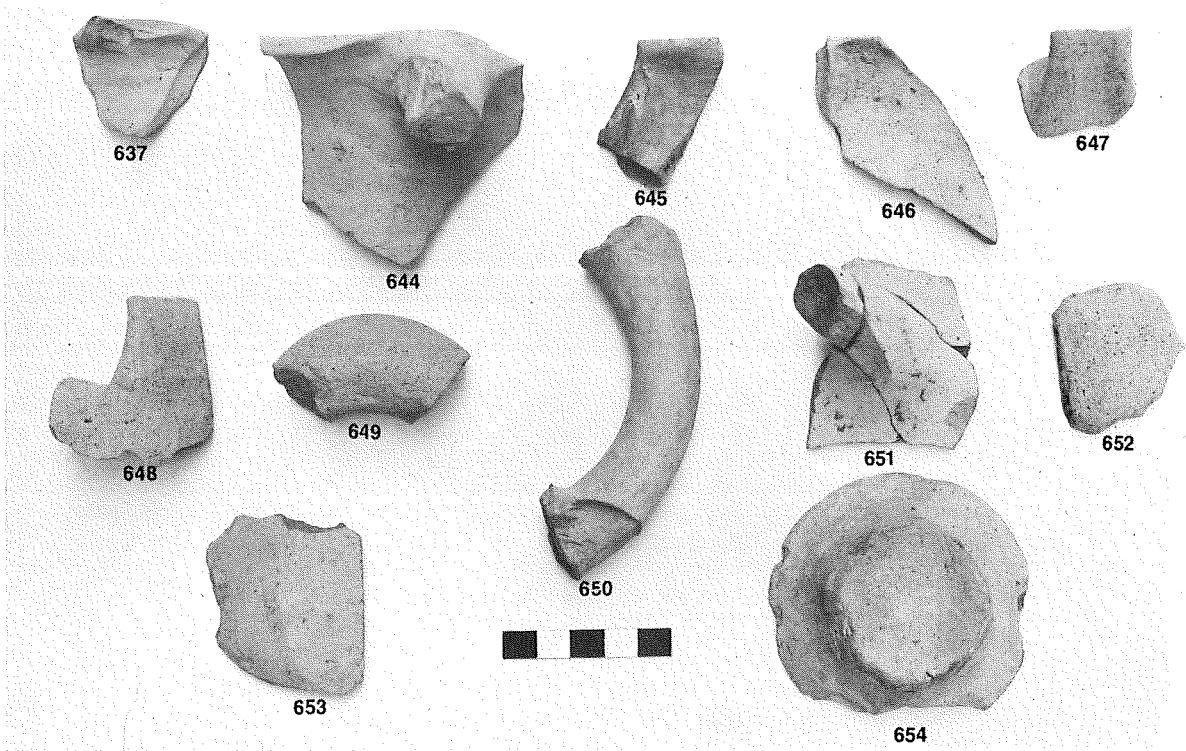


Figure 21

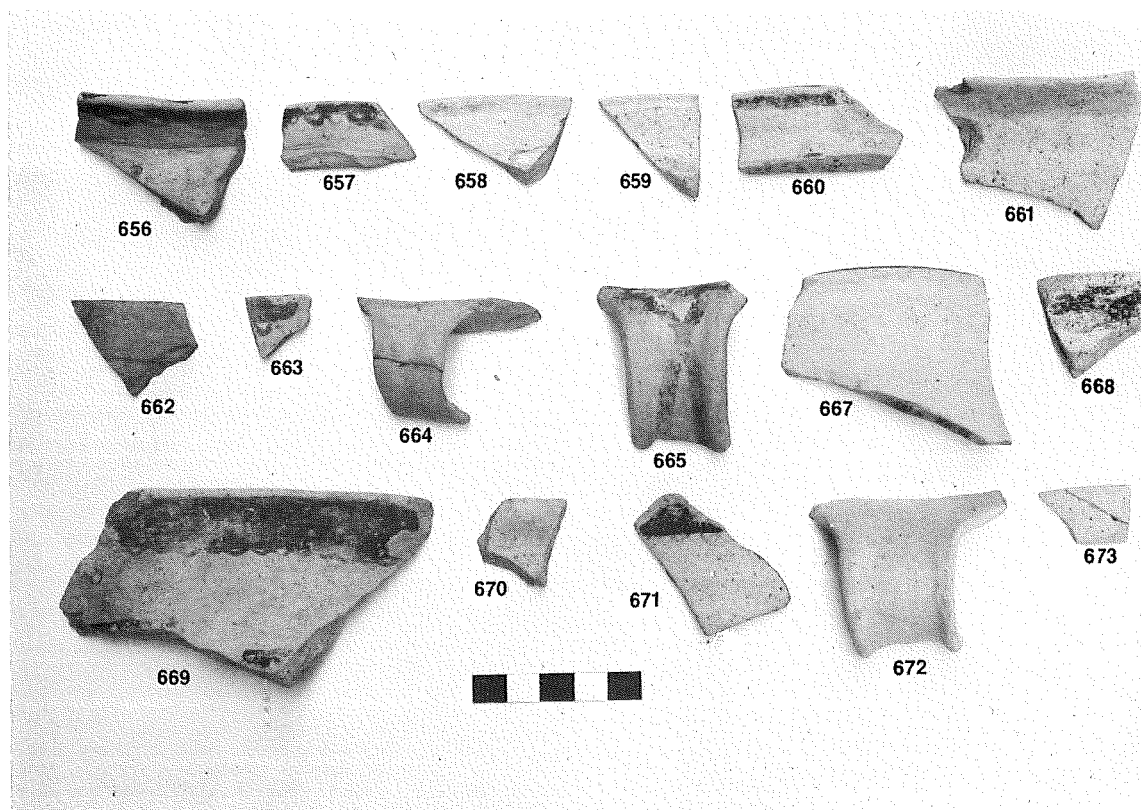


Figure 22

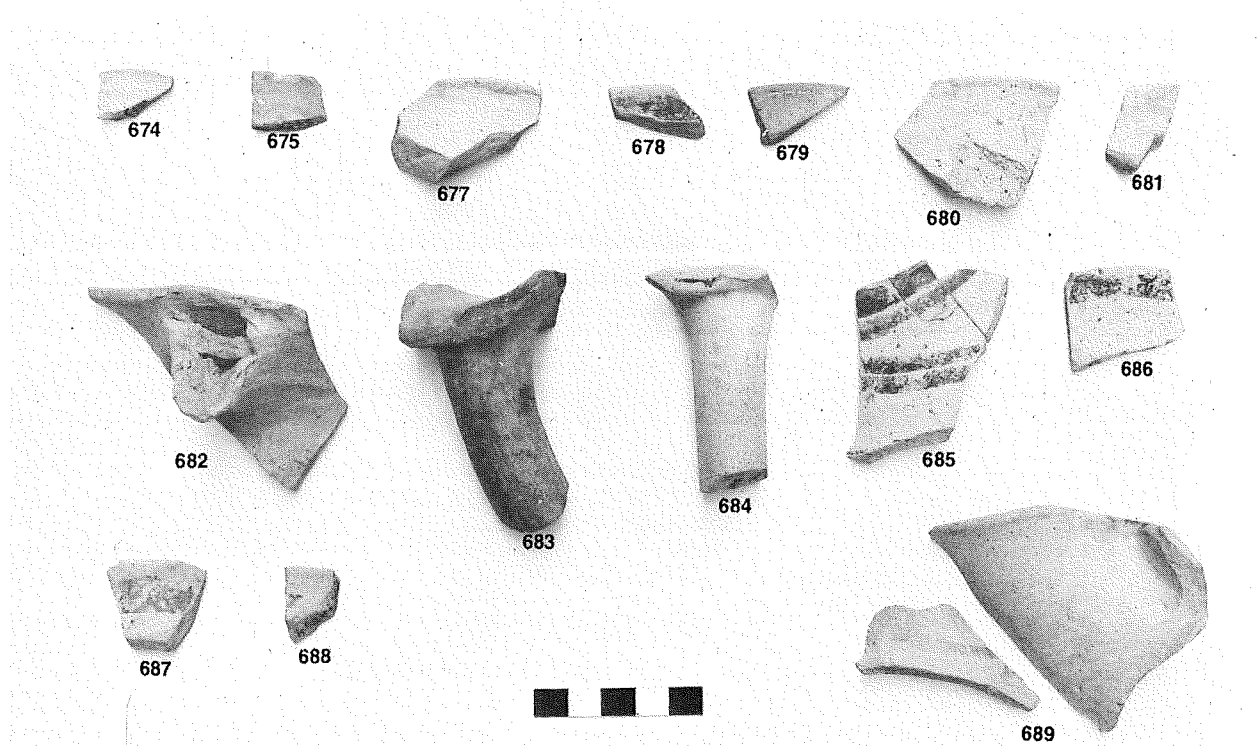


Figure 23

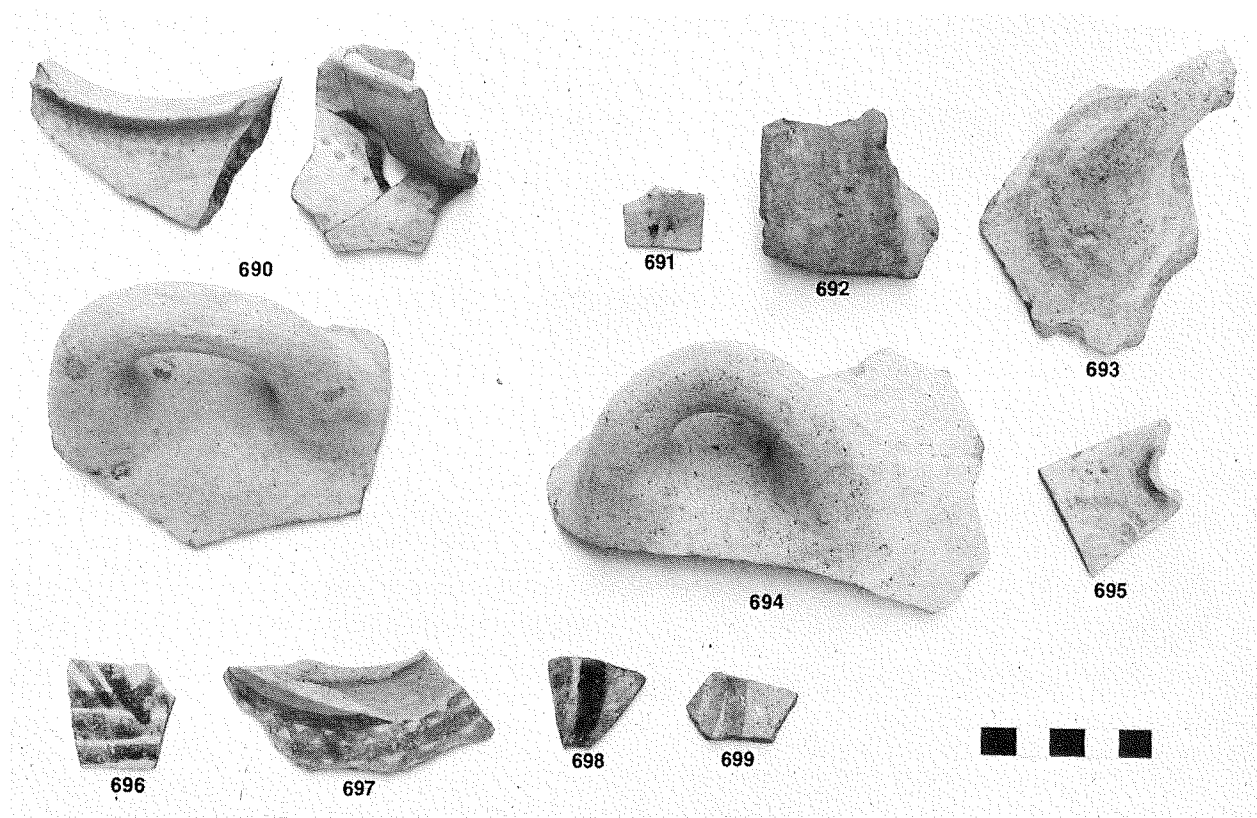


Figure 24

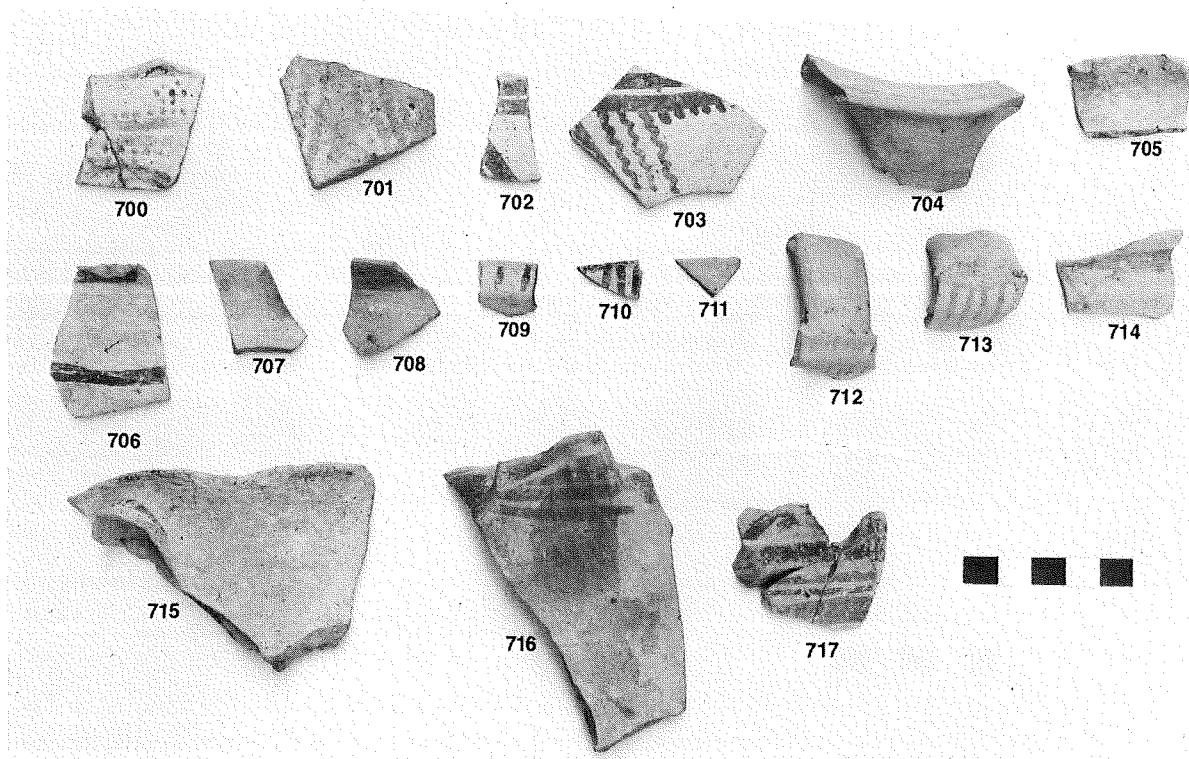


Figure 25

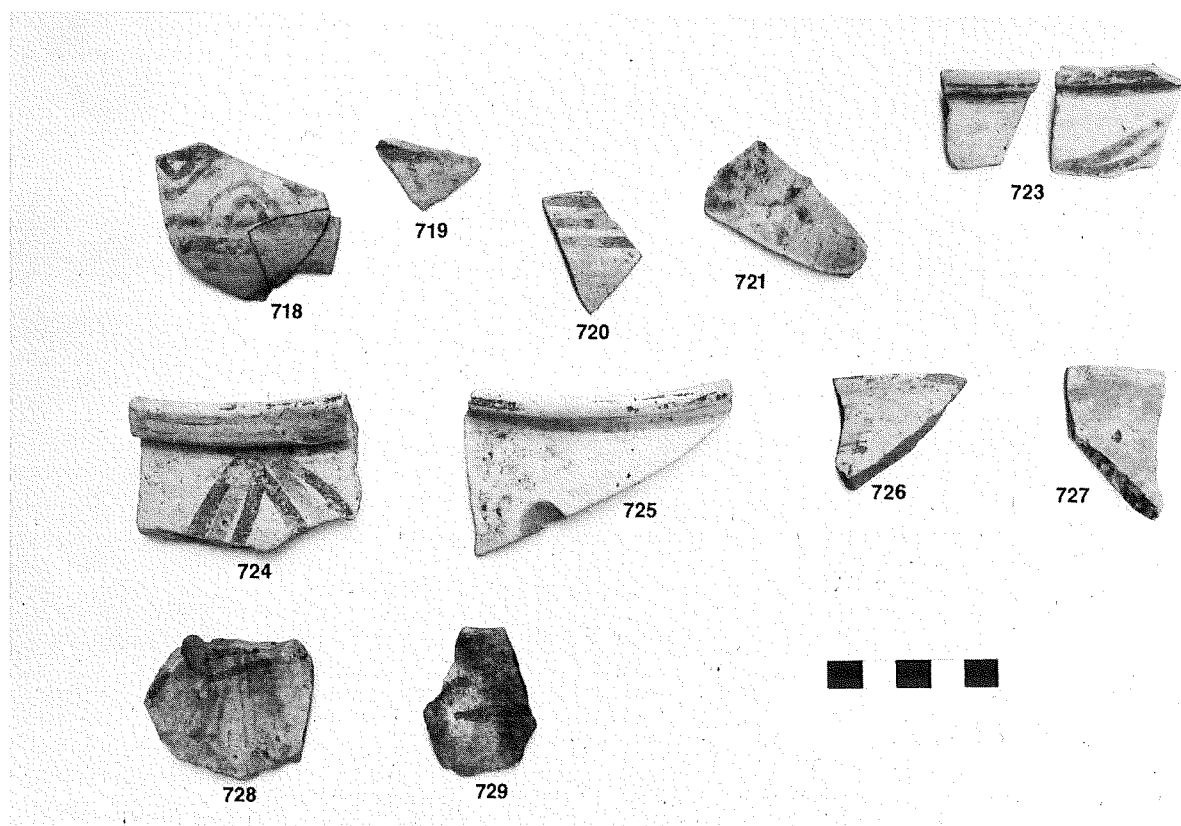


Figure 26



Figure 27

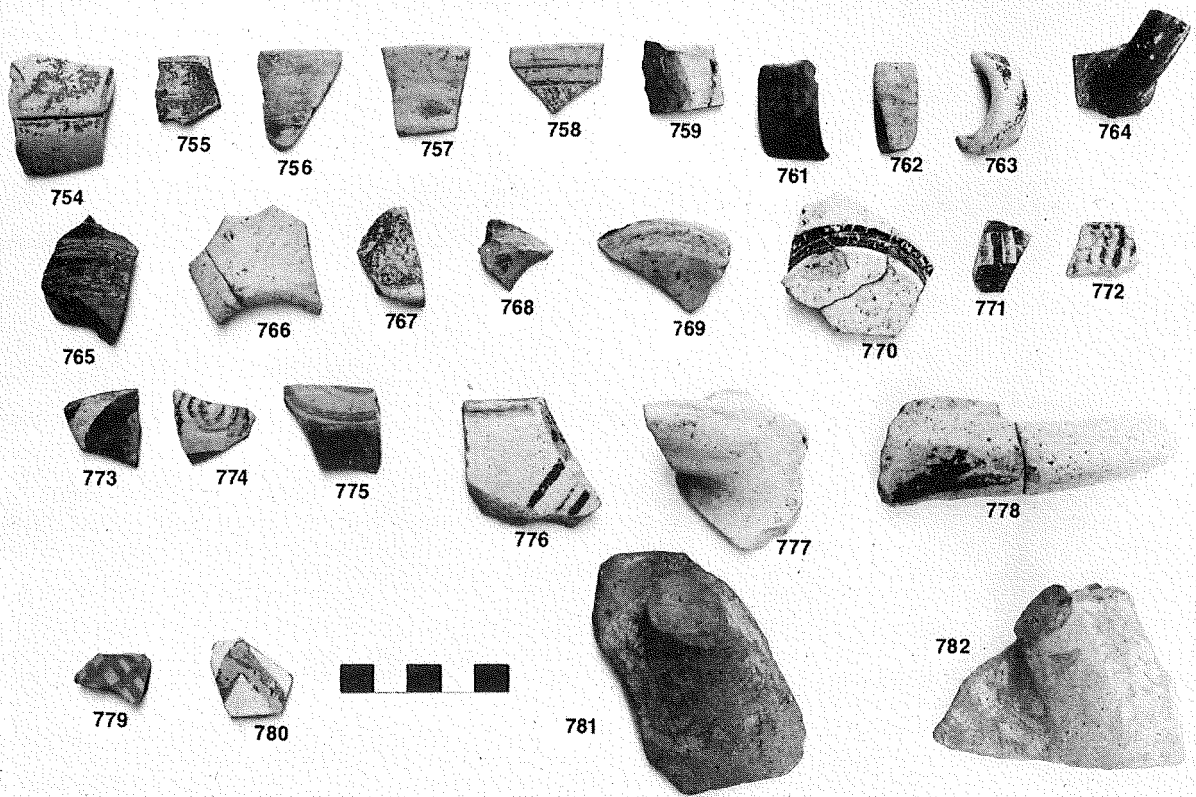


Figure 28

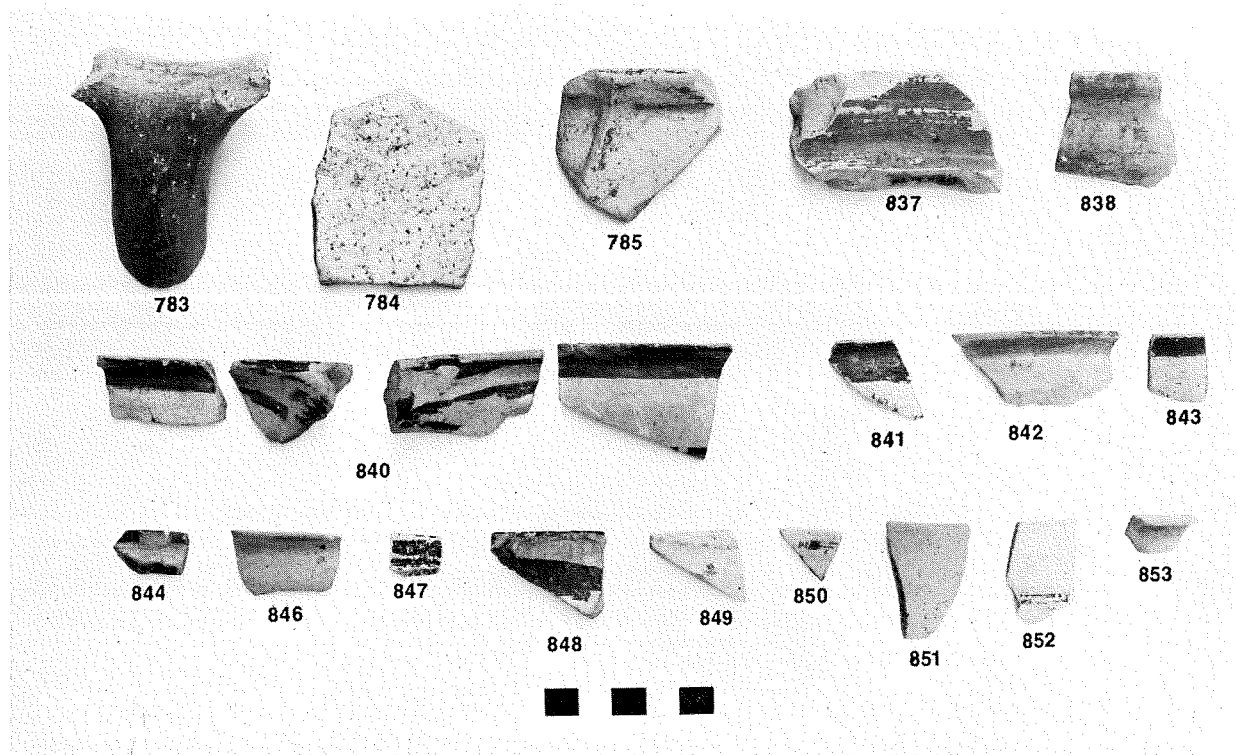


Figure 29

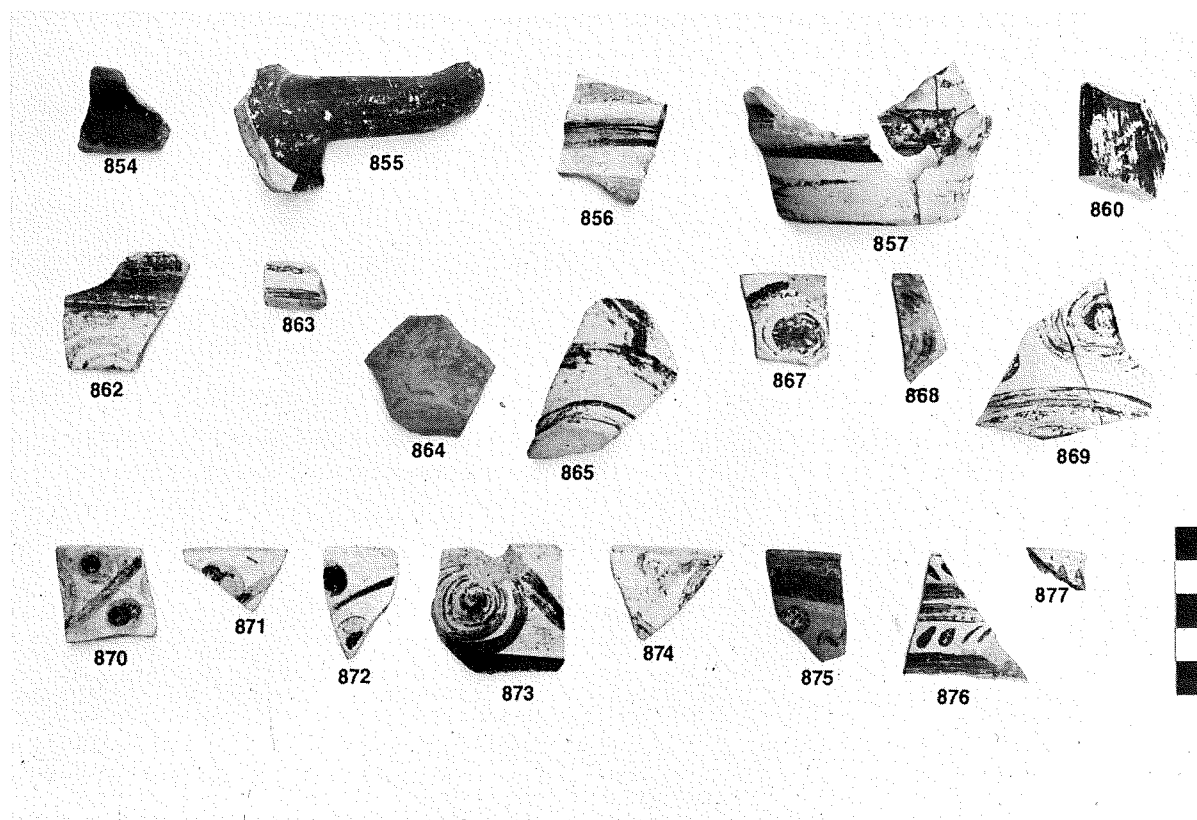


Figure 30

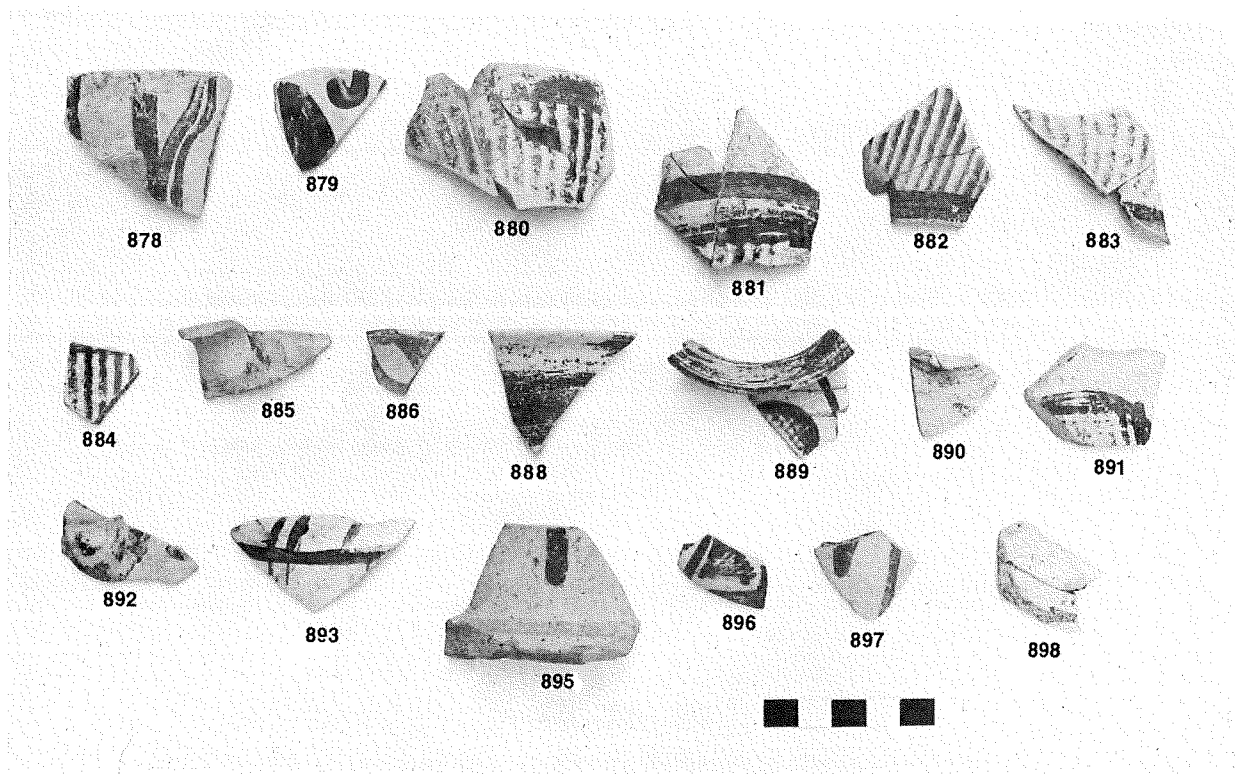


Figure 31

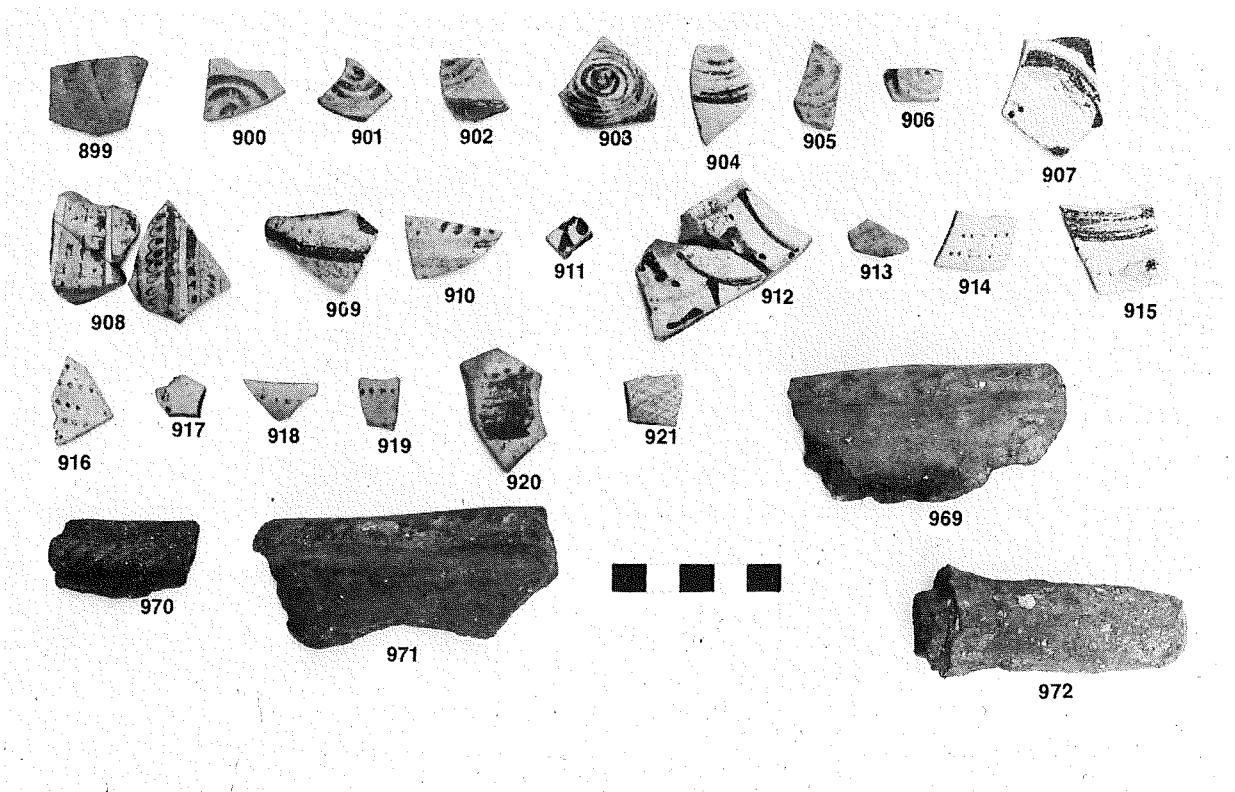


Figure 32

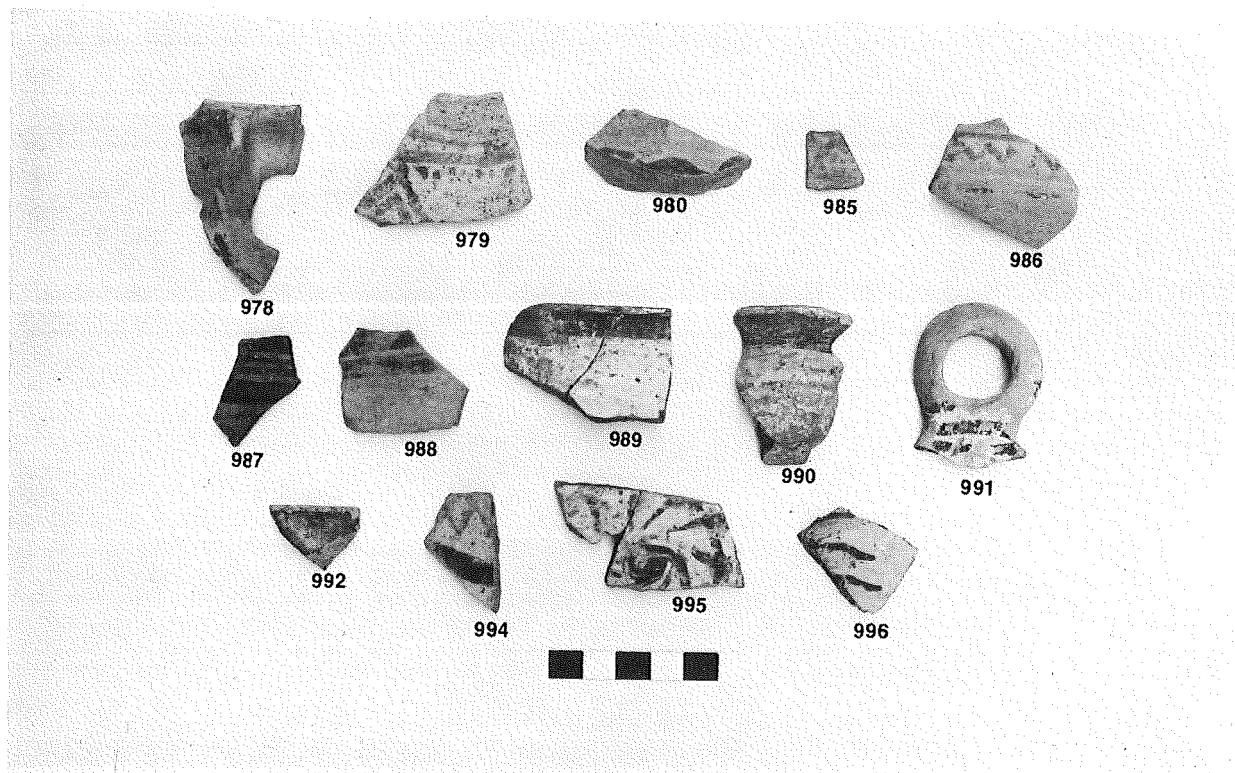


Figure 33

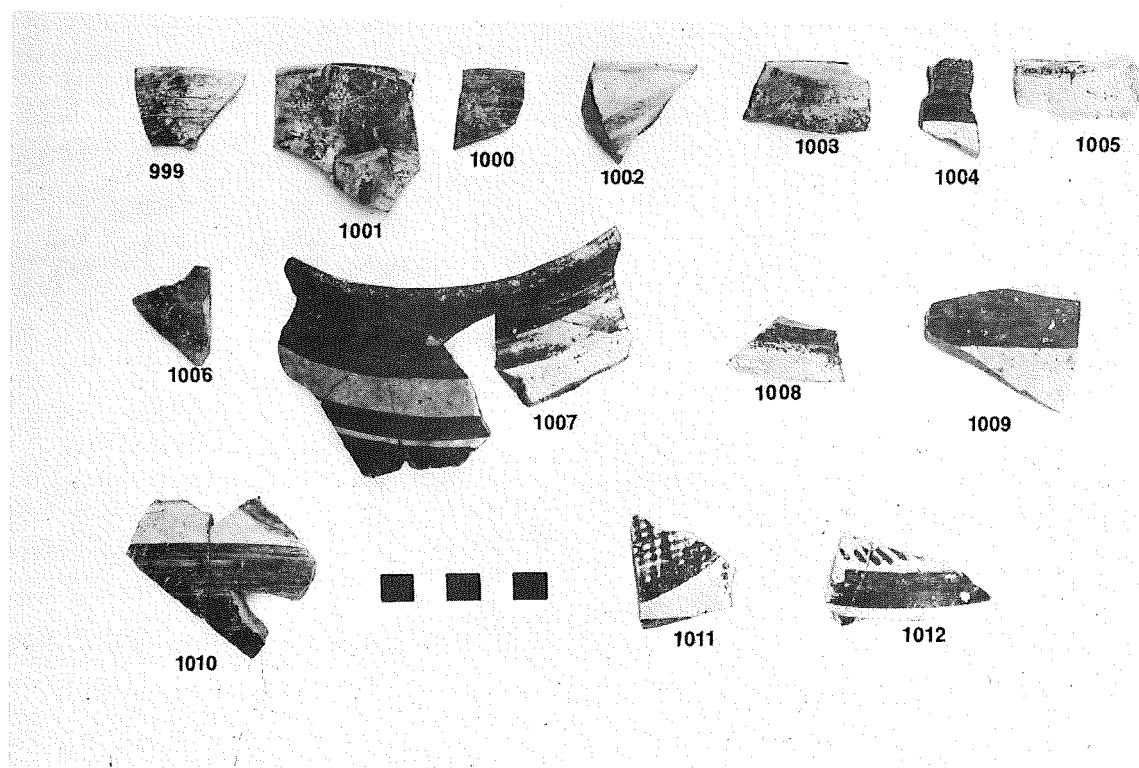


Figure 34

MONUMENTA ARCHAEOLOGICA

The Series *Monumenta Archaeologica* is devoted to the publication of documentary reports and interpretive analyses of worldwide archaeological data.

"Monuments," in the etymological sense of the word, are the witnesses of material cultures of the past, which "remind" us of the human context to which they belonged.

Thus descriptions of sites, assemblages, artifacts, as well as essays on the structure of cultural systems known from the archaeological record or on the theory of archaeological analyses—all properly belong to the scope of the series.

The editorial organization of the series *Monumenta Archaeologica* is made possible by the generous support of the Fellows of the Institute.

Editor: Giorgio Buccellati

Associate Editors: Marija Gimbutas, Clement W. Meighan

- Volume 1. *Neolithic Macedonia*. Edited by Marija Gimbutas. xviii-470 pp., 35 Plates.
- Volume 2. *The Archaeology of Amapa, Nayarit*. Edited by Clement W. Meighan. xxiv-306 pp., 200 Plates.
- Volume 3. *The Marine Thiasos in Greek Sculpture*. By Steven Lattimore. v-84 pp., 31 Plates.
- Volume 4. *The Transition to Mycenaean*. By Jeremy B. and Sarah H. Rutter. x-72 pp., 17 Plates.

To place orders and to obtain free flyers with additional information on individual titles, please write to: The Institute of Archaeology, The University of California, Los Angeles, Ca. 90024.