

# The Middle Helladic period

## Background

The Middle Helladic pottery from the Mastos sheds light on a local ceramic assemblage which has remained poorly known despite long periods of work in the Berbati Valley. The 1988–1990 survey, which did not include the hillock, found no evidence of Middle Helladic occupation in the remaining area (*Fold-out 1*).<sup>1</sup> Some still unpublished sherds of the period were revealed in the 1994 excavation close to the tholos tomb in the valley, but they are few in number and probably derive from two disturbed pit graves (see also Wells, this volume).<sup>2</sup>

Traces of Middle Helladic occupation on the Mastos were briefly reported from two separate areas during the old excavations. On the south slope of the hill, in unit 31 (*Fold-out 2*), Säflund uncovered two MH graves in 1937.<sup>3</sup> He also noted a few stretches of poorly preserved walls above and north of the area where the Early Helladic Houses A and N once stood (*Fig. 46*).<sup>4</sup> The walls above House A were probably once part of a Middle Helladic house which originally had at least two rooms. Further to the west, House F–G may have belonged to the EH III or MH period. An unknown but apparently small number of MH and LH sherds were recovered in the uppermost layer over the whole area.

The remains from the Early and Middle Helladic periods were separated by a 0.20–0.30 m-thick destruction layer, which Säflund interpreted as the result of a large conflagration that had consumed parts or the whole of the settlement at the end of EH III.<sup>5</sup>

<sup>1</sup> Wells 1996c, 121.

<sup>2</sup> Wells, Ekroth & Holmgren 1996, 194, 196f., nos. 2–3 (by G. Ekroth).

<sup>3</sup> Säflund 1965, 125 and general plan. The graves included one burial (d<sup>v</sup>) in a matt painted barrel jar, covered by a Grey Minyan basin with incised festoons, and one 'shaft grave' (c<sup>iv</sup>) without funerary remains.

<sup>4</sup> Säflund 1965, 97, fig. 79, 101 and general plan.

<sup>5</sup> Säflund 1965, 104, table 7. The presence of late EH III Fine grey-burnished sherds (Rutter's phase 3 of Lerna IV), coupled with the complete absence of matt painted sherds in the destruction layer, suggests that the conflagration in the area occurred at the very end of the EH III period. Cf. Rutter 1983, 338.

In a series of campaigns before and after the Second World War, evidence of late MH occupation was identified by Persson and Åkerström below and mixed within later deposits in the so-called Potter's Quarter on the eastern slope of the hill (*Figs. 74–75*).<sup>6</sup> Their excavations, once located in our unit 57 (*Fold-out 2*), revealed a substantial amount of MH pottery as well as 26 cist and pit graves.<sup>7</sup> The remains are still unpublished but the funerary vases presently on display in the Nauplion museum are of MH II–LH I date. The combined finds thus make it apparent that the hill was occupied, at least partially, during the Middle Helladic period.

The previous investigations did not reveal the extent of the settlement, nor did Åkerström have time to finish his manuscript on the Middle Helladic finds before his death. The presentation below of the ware groups and vessel forms identified during the survey, together with the distribution of the sherds on the hill, goes some way to addressing both issues.

## Methodological considerations

Nearly 13,000 sherds manufactured in a Middle Helladic potting tradition were recognized during the survey (*Fig. 64*). This number is approximate, as its methodological basis rests on some assumed but nevertheless unconfirmed inferences about the local pottery. Three of these inferences are of such importance that they significantly influence the make-up and interpretation of the assemblage.

As not a single sherd from a wheel-thrown vessel decorated with matt, manganese-based paint could be identified, no fragments of undecorated, pale-surfaced vessels manufactured by this technique were included in the final count of MH sherds. The total sum does, however, include a fairly large number of handmade, undecorated and rather thick-

<sup>6</sup> Persson 1936, 139f.; Åkerström 1938, 554.

<sup>7</sup> At the invitation of Berit Wells, I am preparing for publication the Middle Helladic pottery from the area of the Potter's Quarter.

| <i>Ware</i>                        | <i>Cat. no.</i> |
|------------------------------------|-----------------|
| A. Argive light ware               |                 |
| FT. Fine tempered ware             |                 |
| FT1. Fine tempered burnished       | 109–111         |
| FT1a. “Dirty brown”                | 112–113         |
| FT2. Fine tempered unburnished     | 114–123         |
| MT. Medium tempered ware           |                 |
| MT1. Medium tempered burnished     | 124–129         |
| MT1a. “Dirty brown”                | 130–132         |
| MT2. Medium tempered unburnished   | 133–148         |
| MT2a. White slipped light red ware | 149             |
| CT. Coarse tempered ware           |                 |
| CT1. Coarse tempered burnished     | 150–153         |
| CT2. Coarse tempered unburnished   | 154–161         |
| B. Grey Minyan ware                | 162–179         |
| C. Cooking ware                    |                 |
| CW1. Incised                       | 180–182         |
| CW2. Plain                         | 183             |
| D. Aeginetan gold mica ware        |                 |
| Aeginetan matt painted (AMP)       | 184–185         |
| Aeginetan plain (AP)               | 186–188         |
| Aeginetan kitchenware (AKW)        | 189–192         |
| E. Lustrous decorated ware         | 193             |

Fig. 63. List of Middle Helladic ware groups (A–E) and their subdivisions identified during the 1999 survey on Mastos.

walled body sherds of a medium-coarse or coarse, pale-surfaced fabric. The simple reason for this decision was that the non-plastic inclusions, colour of the fired paste and surface treatment of these sherds find exact parallels among the fragments of matt painted vases (fabrics MT and CT below). Finally, most unpainted and thin-walled body sherds of a pale, finely levigated and slightly burnished fabric were dated to the Late Helladic period, although some may be of an earlier date (fabric FT1). All fine, unpainted feature sherds that were included in the above total, i.e. rims, handles, pedestals and bases, could be identified with reasonable confidence as coming from specific MH vessel forms.

All sherds smaller than the size of a thumbnail or heavily worn were added to the category of unidentifiable pieces. It is likely that this procedure resulted in an overestimate of large to medium-sized and coarse-tempered vessels, which tend to break in large sherds, while it underestimated the number of smaller and more finely tempered examples. However, as there was no time in the field to study the relative propor-

tions of different fabrics and shapes, this bias had no apparent consequences for the results presented below.

Only a small fraction of the sherds could be brought into the *apotheke* in Nauplion for further study. Although care was taken to include as broad a range as possible of different wares and fabrics, poorly represented vessel forms or minor variations in surface treatment or decoration may have passed unnoticed in the process. Also, the number of samples from each ware group presented here does not in any way reflect the proportional make-up of the larger pottery assemblage as retrieved in the field. Despite all these preconditions, a clearer picture of the pottery from the Middle Helladic settlement will hopefully emerge from the following.

## Ware groups and vessel forms

The classification of Middle Helladic pottery has been carried out differently over the past few decades, depending on the weight attached to different attributes of the vases. For the sake of simplicity and usefulness, the terminology adopted here follows closely that used over the last three decades by Carol Zerner, Søren Dietz and Gullög Nordquist to describe ceramic assemblages at other Argive settlements.<sup>8</sup> Five broad ware groups (A–E) were thus identified among the MH sherds at the Mastos. Due to differences in the amount, size and colour of non-plastics in their fabrics, manufacturing methods, the way the surfaces were finished, and the presence of a slip and/or decoration, some groups were further broken down into smaller units (Fig. 63).<sup>9</sup> The catalogued pieces are thus presented according to wares, within which sherds of a) similar fabric, b) surface treatment, and c) mode of decoration are treated together. Among the pieces that share one or several of these properties, decorated sherds are presented before undecorated ones.

### A. Argive light ware (Figs. 65–69)

Most vases at Middle Helladic Mastos were made from a pale-surfaced fabric containing large amounts of generally rounded non-plastics of varying sizes. The sheer quantity of this

<sup>8</sup> Dietz, Nordquist & Zerner 1988; Dietz 1991; Zerner 1993; Nordquist forthcoming.

<sup>9</sup> All catalogued sherds, regardless of their ware group, are described as fine-, medium- or coarse-tempered according to the varying sizes and frequencies of non-plastics in their fabrics. The sizes of the non-plastics are referred to as small (average non-plastic <0.5 mm), medium (0.5–1.5 mm), coarse (1.5–4 mm) or, only rarely, very coarse (>4 mm). The amount of inclusions, distinguishable with a lens (9×), is characterised as occasional, few, some and many. All colour measurements were recorded outdoors in the shade with the help of the *Munsell Soil Color Charts*, rev. ed. 1994.

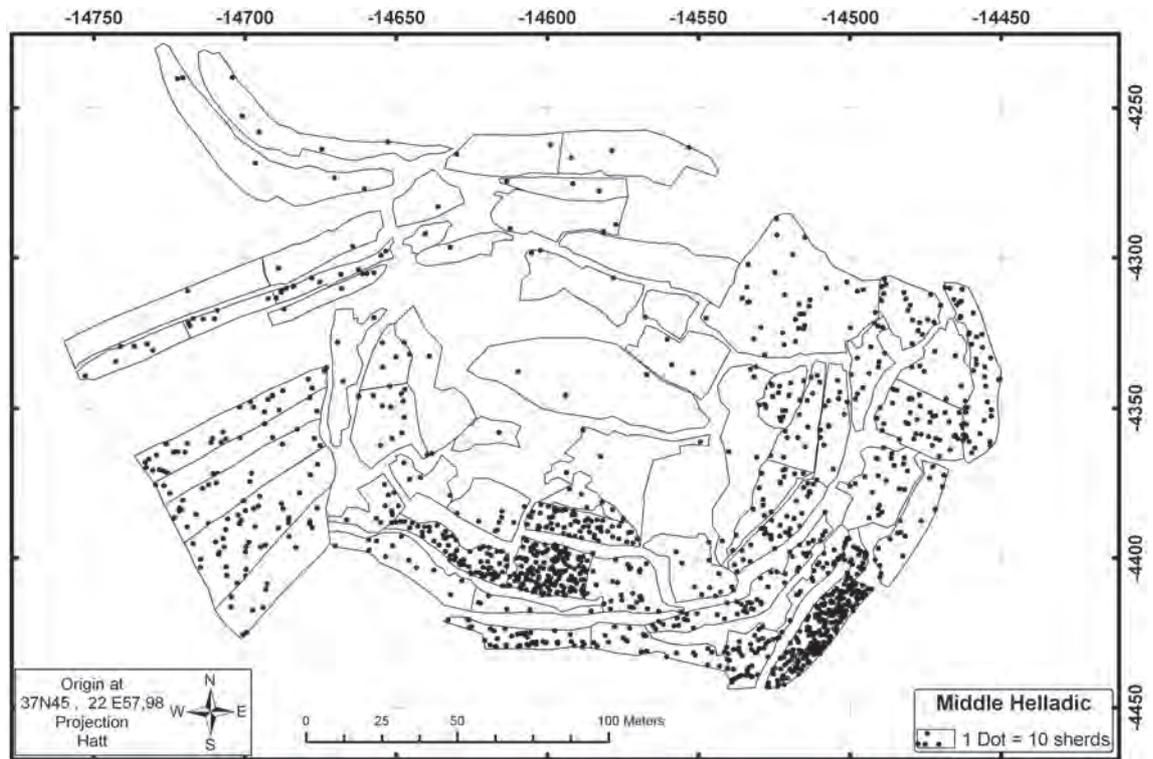


Fig. 64. Graphic (above) and tabular (below) distribution of Middle Helladic sherds between investigated units on the Mastos. Illustration by E. Savini.

| Units | Area (m2) | Sherds | Sherds/10 m2 | Units | Area (m2) | Sherds | Sherds/10 m2 | Units | Area (m2) | Sherds | Sherds/10 m2 |
|-------|-----------|--------|--------------|-------|-----------|--------|--------------|-------|-----------|--------|--------------|
| 1     | 227       | 36     | 5.64         | 23    | 462       | 28     | 1.84         | 45    | 278       | 227    | 0.25         |
| 2     | 483       | 127    | 4.80         | 24    | 1357      | 33     | 3.91         | 46    | 265       | 423    | 0.60         |
| 3     | 555       | 31     | 1.06         | 25    | 624       | 296    | 0.14         | 47    | 434       | 484    | 0.00         |
| 4     | 374       | 27     | 2.17         | 26    | 463       | 99     | 0.09         | 48    | 188       | 249    | 0.00         |
| 5     | 189       | 50     | 1.80         | 27    | 663       | 184    | 0.02         | 49    | 319       | 1044   | 1.66         |
| 6     | 176       | 116    | 0.23         | 28    | 999       | 374    | 0.13         | 50    | 223       | 1463   | 3.00         |
| 7     | 161       | 68     | 0.00         | 29    | 647       | 137    | 0.05         | 51    | 326       | 320    | 0.12         |
| 8     | 254       | 64     | 2.72         | 30    | 18        | 8      | 58.89        | 52    | 268       | 156    | 0.00         |
| 9     | 400       | 21     | 0.05         | 31    | 218       | 44     | 0.64         | 53    | 322       | 137    | 0.40         |
| 10    | 623       | 9      | 0.00         | 32    | 340       | 86     | 1.06         | 54    | 329       | 132    | 1.64         |
| 11    | 967       | 51     | 0.08         | 33    | 321       | 599    | 0.50         | 55    | 745       | 63     | 1.26         |
| 12    | 670       | 52     | 0.09         | 34    | 157       | 55     | 3.50         | 56    | 222       | 180    | 1.89         |
| 13    | 263       | 9      | 0.08         | 35    | 406       | 118    | 0.07         | 57    | 500       | 223    | 0.36         |
| 14    | 457       | 19     | 1.44         | 36    | 230       | 96     | 0.35         | 58    | 392       | 174    | 0.46         |
| 15    | 659       | 30     | 0.32         | 37    | 135       | 254    | 0.74         | 59    | 521       | 371    | 0.65         |
| 16    | 92        | 6      | 1.74         | 38    | 181       | 479    | 0.22         | 60    | 400       | 79     | 0.00         |
| 17    | 184       | 9      | 0.98         | 39    | 711       | 43     | 1.41         | 61    | 525       | 438    | 1.14         |
| 18    | 500       | 29     | 3.82         | 40    | 409       | 1624   | 0.44         | 62    | 339       | 190    | 0.18         |
| 19    | 254       | 28     | 2.76         | 41    | 417       | 270    | 0.12         | 63    | 284       | 125    | 0.04         |
| 20    | 510       | 33     | 0.78         | 42    | 170       | 60     | 0.00         | 64    | 1697      | 326    | 0.45         |
| 21    | 674       | 4      | 0.30         | 43    | 455       | 119    | 0.15         |       |           |        |              |
| 22    | 186       | 10     | 1.51         | 44    | 279       | 451    | 0.47         |       |           |        |              |

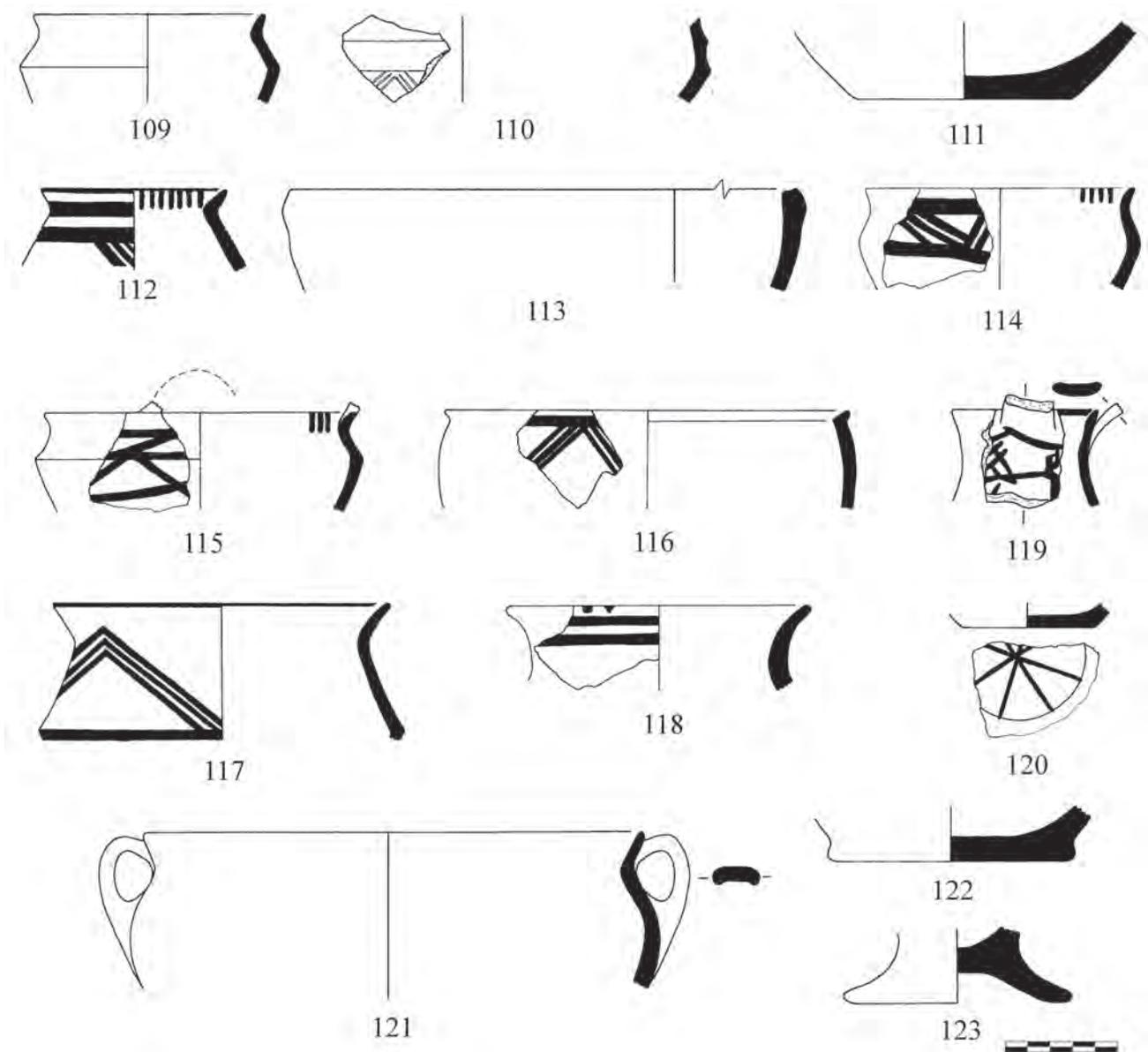


Fig. 65. Middle Helladic. Argive light ware, fine tempered burnished (109–113) and unburnished (114–123) pottery. Drawings by M. Lindblom.

ware, including a handful of misfired wasters, suggests a local origin for this group of pottery. Vases of a highly similar type, both in terms of fabrics and decorative schemes were most likely produced at a number of settlements on and around the Argive plain. The varying sizes and amounts of inclusions visible by ocular inspection have led to the primary separation into groups of fine- (FT), medium- (MT), and coarse-tempered (CT) vessels. The last group is sometimes evocatively, but perhaps misleadingly, referred to as “Oatmeal” ware, due to the characteristic stone inclusions in the fabric.

The colour of the dominant type of inclusion ranges from very dark grey (7.5YR 3/1) to reddish brown (5YR 5/4) or

even light red (2.5YR 6/6). The grits are easily recognizable in coarse- and medium-tempered vessels, but are only very sparingly present in tableware of a finer matrix. Generally, small amounts of white grits, varying in size from small to medium, are sometimes present as well. These have occasionally exploded close to the surface in the firing of the vessels, leaving only small pockets with a white, powdery interior.

The surfaces of vessels in this ware are usually uniform in colour, ranging from reddish yellow or reddish brown hues to pale yellow. A handful of fragments, like one basin (161), show that the colour of the dominant non-plastics as well as the surface of the vessel is dependent mainly on the tempera-

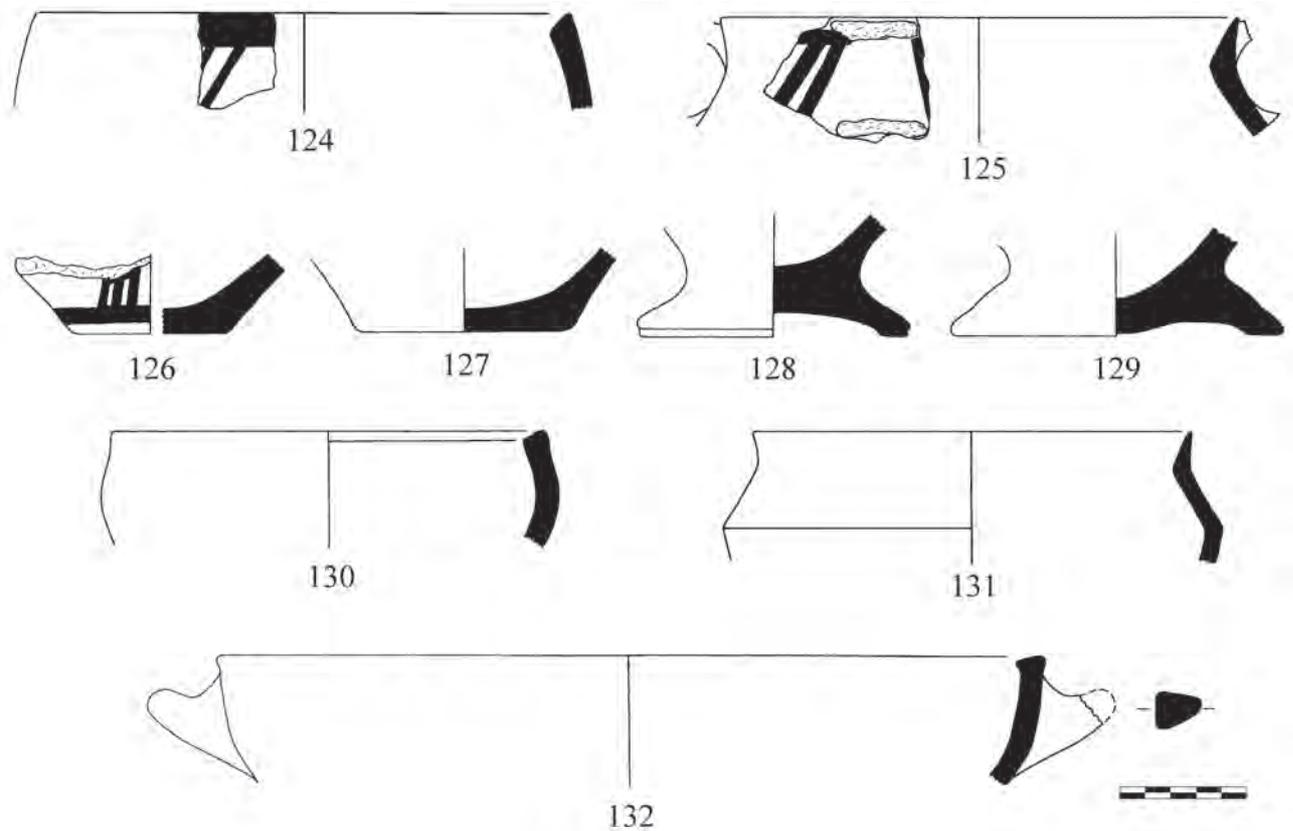


Fig. 66. Middle Helladic. Argive light ware, medium tempered burnished pottery (124–132). Drawings by M. Lindblom.

ture and atmosphere during firing. In this case, a part of the exterior surface with a more reddish colour (5YR 7/6) than the rest (2.5Y 7/3) is also accompanied by large inclusions of pink and light red colour, instead of the dark reddish grey colour found on the remaining surface. The clay of a goblet (159) is reddish yellow (5YR 6/6) on the surface and sprinkled with light brown inclusions (7.5YR 6/4), while the matt painted jar (155) features dark grey (10YR 4/1) inclusions on a pale yellow surface (2.5Y 7/3). By all appearance, fabrics with yellow or greenish yellow surfaces, presumably fired at high temperatures, typically have very dark inclusions on or near the surface, while clay fired to reddish yellow hues normally contains a dominant non-plastic of lighter colour. There are thus no compelling reasons to separate vases of the Argive light ware into groups defined either by the colour of their surfaces or the colour of the inclusions, as suggested by the frequently encountered terms Brown, Red or Yellow Oatmeal.

No unambiguous evidence for wheel-thrown vases in this ware was found in the survey. Among the painted fragments

most readily identifiable as belonging to the period, medium- and coarse-tempered fabrics dominate. The sherds are often thick-walled and give a rather rough and uneven impression. All fabrics include a small number of sherds that have been burnished to varying degrees on the exterior surface. Among these, fine-tempered fragments (FT1) are more numerous than the coarser examples (MT1, CT1). The finely tempered pieces (109–113) with a high lustre due to burnishing are equivalent to the class of pottery termed Yellow Minyan (Fig. 65).

A significant number of fine- or medium-tempered and burnished sherds at the Mastos show traces of an uneven and very thin coating of paint or dark slip on the exterior (FT1a, MT1a). The coating or wash is often semi-transparent and partially mottled due to a seemingly careless and uneven application. The colour is typically light yellowish brown (10YR 6/4), light brown (7.5YR 6/4) or reddish yellow (7.5YR 7/6). The profiles of some sherds (130–132), as well as the occasional addition of matt paint (112), firmly place this type of pottery within the period. The pottery has been

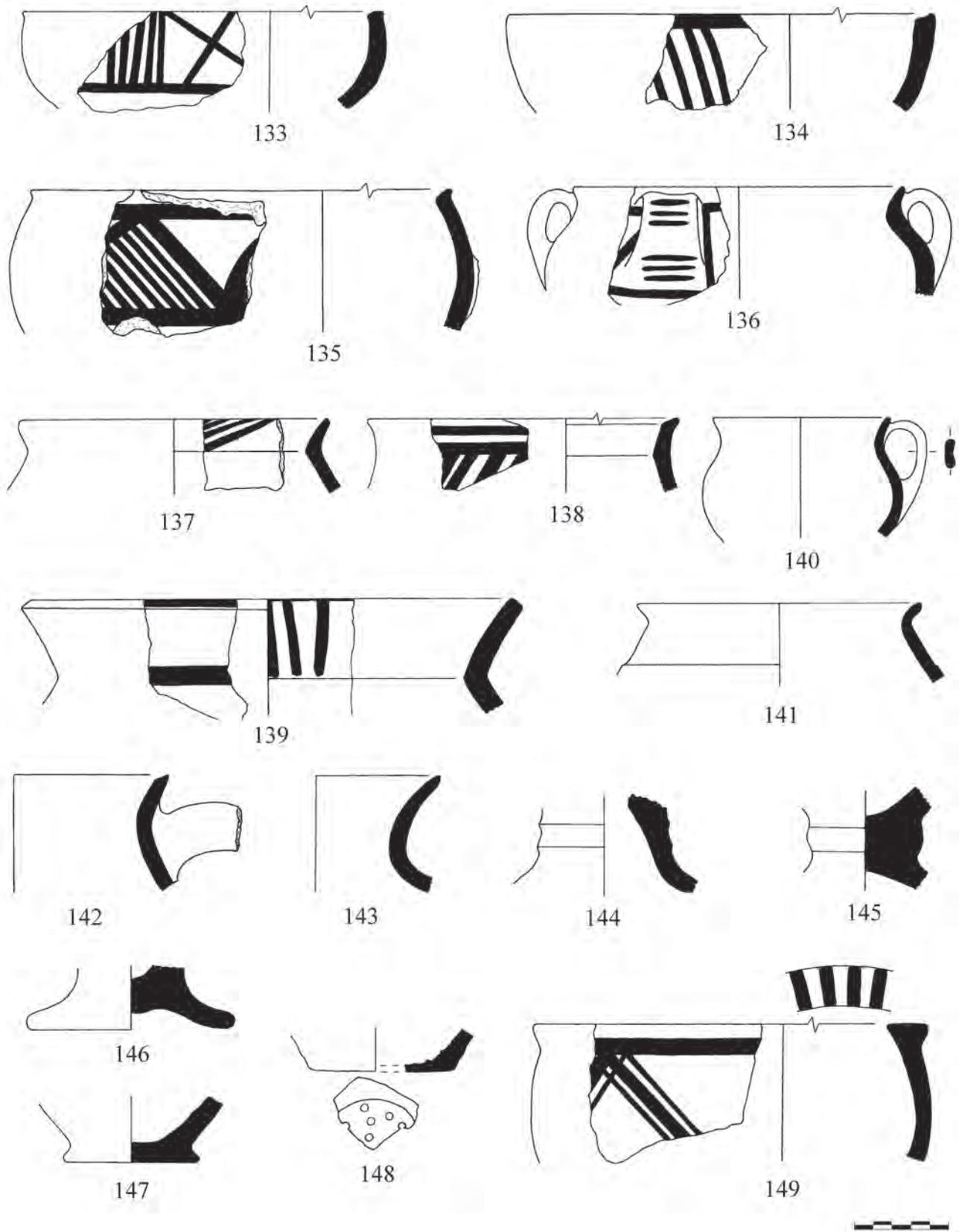


Fig. 67. Middle Helladic. Argive light ware, medium tempered unburnished pottery (133–149). Drawings by M. Lindblom.

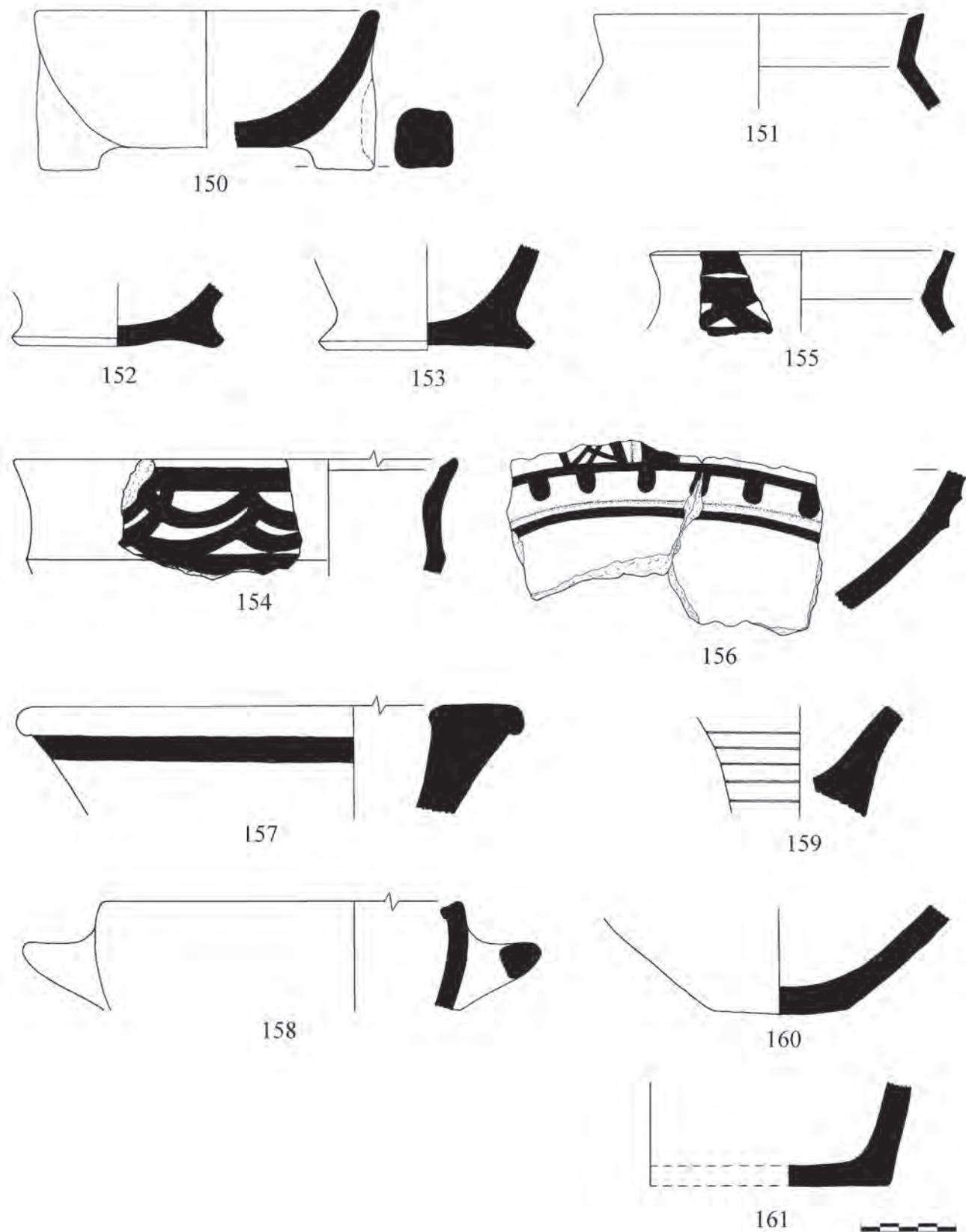


Fig. 68. Middle Helladic. Argive light ware, coarse tempered burnished (150–153) and unburnished (154–161) pottery. Drawings by M. Lindblom.

termed “Brown wash” or “Dirty brown” by different authors and is well represented, e.g. at Mycenae, Tiryns and Asine.<sup>10</sup>

The fine-tempered pieces noted at the Mastos are usually undecorated, but incised (110), dark-on-light painted (114–120), and instances combining these types of decoration (112) occur as well. Generally, small bowls with varying elaboration of the lips and shoulders (109–110, 113–116, 121), often on stemmed feet (123) when determinable, dominate the forms. Jars of different sizes (112, 118), one kantharos (117), and a crudely smoothed jug (119) complement the recognized repertoire.

The medium-tempered, pale-surfaced fabric is more abundantly represented than any other type of pottery (*Figs. 66–67*). The sherds are generally thick-walled and the profiles suggest open shapes in most cases. Light or moderately burnished surfaces (124–129) are sometimes slipped as well. Handmade bowls or basins with larger rim diameters than the fine-tempered vases are common (132–135), sometimes decorated with rim-bands and zones of vertical or oblique lines below. Horizontal handles (132, 135) occur on some specimens. Kraters (128–129), jars with everted or offset rims (137–139, 141), and narrow-necked jars (142–143) can also be identified. One jar (142) is decorated in a light-on-dark style. Most pedestals from goblets (144–145) are grooved or ribbed and rest on hollowed feet (146). One matt painted bowl with a flat and broad rim (149) has a pink (7.5YR 7/4) slip on a reddish yellow surface (7.5YR 7/6) and may be equated with the White slipped light red ware (MT2a).<sup>11</sup>

Finally, most sherds made of a coarse fabric (*Fig. 68*) derive from large shapes designed for storage or food preparation (150, 154, 156–158, 160–161). Exceptions to this general rule are some small jars (151, 155) and an incised pedestal from a large goblet (159). Some vases with this large-grained fabric have been cursorily burnished (CT1), but most are not. A large storage jar (156) has vertical ridges highlighted with bands of matt paint and pendent semi-ovals. The fabric is somewhat different from the other pieces, and the jar may be an import to the site.

## B. Grey Minyan ware (*Fig. 70*)

True Grey Minyan vases have a grey fabric with a polished or heavily burnished surface. They are wheel-thrown, often with carinated profiles, and there is good evidence that they originated somewhere in Central Greece.<sup>12</sup> No sherds fitting all

these criteria were identified during the survey at the Mastos. However, as in most other Argive settlements, the local potters profusely imitated vases of this style. The fabric in sherds of this kind is usually fine, compact and grey (2.5Y 5/1–6/1) or light brownish grey (2.5 6/2) throughout. Only a few inclusions can be detected by eye, and they are usually not very numerous. A few small and occasionally medium-sized grains of white limestone are typically all that can be noticed. The surfaces of these handmade vases are burnished to a high lustre and they have the same colours as the biscuits and cores.

A thin, very dark grey (2.5Y 3/1) slip was occasionally applied on the grey surface (176), somewhat reducing its distinctiveness from the dark burnished variety of pottery also known as “Argive Minyan”. However, this latter ware, which is almost completely absent from the Mastos, has a coarser fabric and is not uniform in colour throughout its section.

No unambiguous instances of closed shapes could be identified among the Grey Minyan sherds collected. Bowls with inturned (163) or flattened (166) rims occurred only in minor quantities at the expense of examples featuring everted rims (165, 167–172). The shoulders are sometimes carinated (166–167), or show horizontal fluting (164) or incised bands (168–169). Vertical strap handles are attested on shoulders (169) as well as on rims (171–172). One rim fragment (173) probably comes from a kantharos. Decoration with incised linear patterns occurs on what seems to be part of a cup (162). One large, rim-handled bowl (171) was probably decorated with festoons of which only part of four incised lines remain. Bases (174–179) are usually flat or hollowed, raised or splaying or a combination thereof.

## C. Cooking ware (*Fig. 71*)

Only limited numbers of sherds from medium- or coarse-tempered cooking jars were identified during the survey. Many of them were wheel-thrown or showed other traits that favoured a Late Helladic date. Other handmade fragments were identified as Final Neolithic. Generally, only small pieces of a coarse and rather brittle fabric could be tentatively attributed to the MH period, and only a few are listed here. The sherds usually contain some large and many medium-sized quartz inclusions, as well as some medium black and reddish brown grits. The fabric breaks easily and the normally reddish yellow (7.5YR 6/6) or yellowish brown (10YR 6/4) surfaces were only crudely smoothed or carelessly wiped. Groups of incised lines sometimes decorate the sherds (CW1), but plain fragments are most numerous. The incised sherds (180–182) are identical to the so-called “Adriatic ware” identified elsewhere

<sup>10</sup> French & French 1971, 26; Dietz 1980, 15, 18, 115; *idem* 1991, 30; Dietz, Nordquist & Zerner 1988, 15.

<sup>11</sup> Dietz, Nordquist & Zerner 1988, 15.

<sup>12</sup> Zerner 1993, 43. For good illustrations of the Central Greek variety of Grey Minyan vases, see Goldman 1931, 135–144.



Fig. 69. Middle Helladic Argive light ware pottery. Fine tempered burnished (112), unburnished (114–115, 117, 120), medium tempered burnished (126), unburnished (135, 138), coarse tempered unburnished (154, 156). Photograph by M. Lindblom.

on the southern and central Greek mainland.<sup>13</sup> One splaying and slightly hollowed base (183) has vent holes pierced almost through the bottom.

#### D. Aeginetan gold mica ware (Fig. 72)

Based on the characteristic constituents of their fabrics, but to some extent also manufacturing techniques and decoration, a handful of sherds could be attributed to the island of Aegina.<sup>14</sup> The subgroups or classes recognized among these imported sherds include fragments of matt painted (AMP), plain (AP) and kitchenware (AKW) vessels. Common to all of them are the sparkling gold-coloured platelets and black, angular pieces of biotite in varying amounts and sizes. The mineral is typically visible to the naked eye and has earned the fabrics the alternative name gold mica pottery. Hornblende appears as very small, black inclusions and an occasional grit

of feldspar can be recognized in the porous, white grits that have sometimes exploded near the surface.

Two fine-tempered sherds derive from vases decorated with monochrome, matt paint of a dark grey (7.5YR 4/1, 5YR 4/1) colour. Their pale yellow (5Y 7/2–7/3) exteriors have been slipped and finely wiped. One may be the lower body of a stemmed bowl or a jar (184), while the other comes from a small bowl with raised and hollowed base (185). Three undecorated, flat bases (186–188) are of the same or a little coarser fabric and in all likelihood represent storage jars. Finally, four medium-tempered fragments of cooking jars illustrate the most frequently encountered class of pottery imported to the settlement. The fabric is usually brown (5YR 5/4) or reddish yellow (7.5YR 6/6) and contains larger amounts of sparkling gold mica than the other Aeginetan classes. One everted rim (189) and three flat bases (190–192) all come from wide-mouthed jars. The bases carry impressed and/or incised marks made before firing of the jars. They are all of well known types attested elsewhere, including Kolon-

<sup>13</sup> French 1972, 37; Zerner 1978, 188; *eadem* 1987, 37; Wälberg 1998, 99.

<sup>14</sup> Cf. Zerner 1978, 148–150, 156–158; *eadem* 1986, 66–64; *eadem* 1988, figs. 1–23; Nordquist 1987, 49; Maran 1992, 179–199; Mountjoy 1999, 493; Lindblom 2001, 22–44.

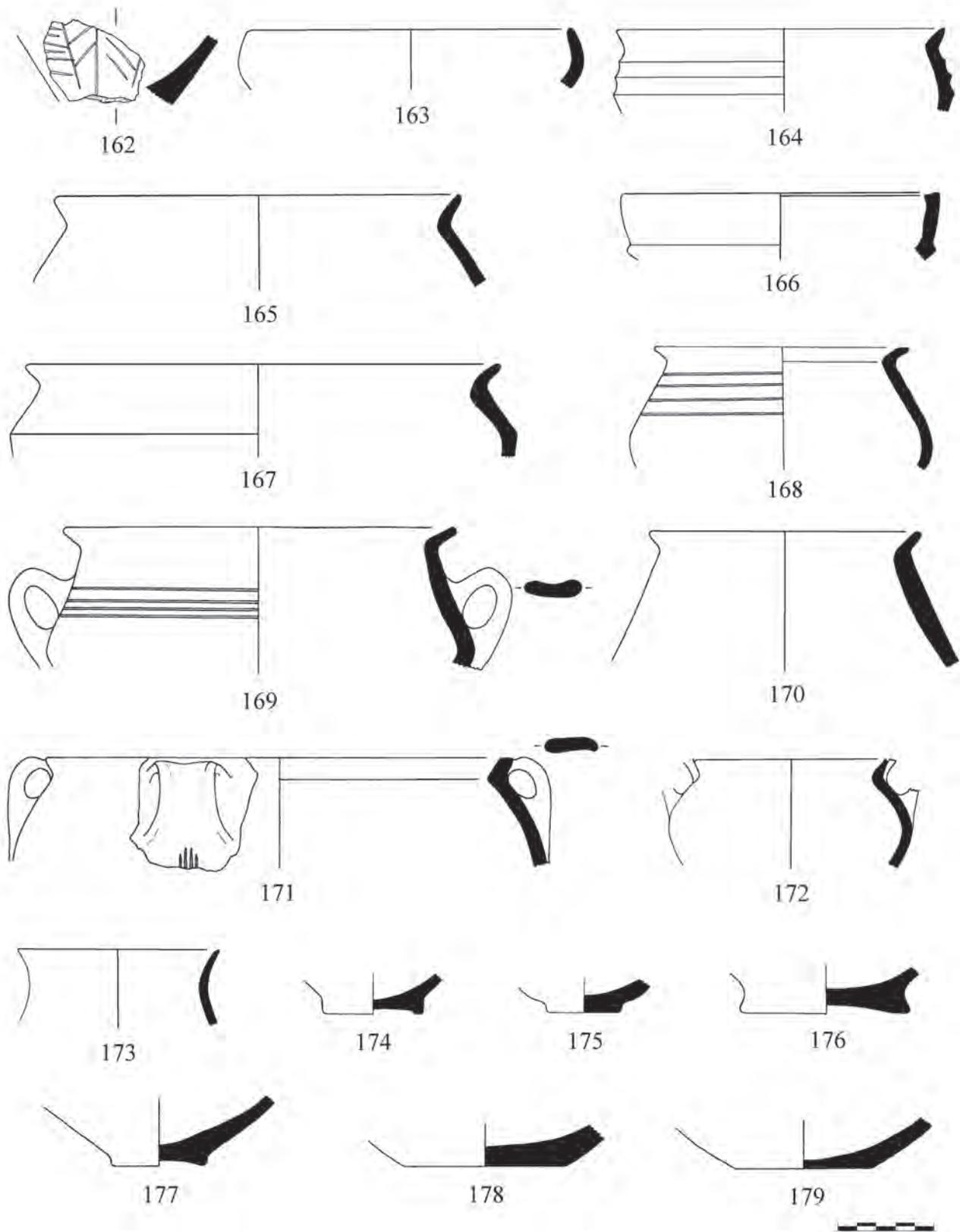


Fig. 70. Middle Helladic. Grey Minyan ware (162–179). Drawings by M. Lindblom.

na, and probably served as tokens of identification among the Aeginetan potters.<sup>15</sup>

Conspicuously absent among the sherds retrieved in the field were examples from other Aeginetan pottery classes like the solidly painted and burnished or bichrome painted varieties, attested at some nearby settlements like Korakou and Mycenae and occurring abundantly at Lerna.<sup>16</sup> Further studies of the sherds from the old excavations may well alter the picture, but it is safe to conclude that these classes of mainly drinking and mixing vessels are very rare.

**E. Lustrous decorated mudstone and chert (Fig. 73, no. 193)**

The Minoanizing group of imported vessels Zerner calls Lustrous decorated mudstone and chert is represented in the survey material by only one sherd.<sup>17</sup> The narrow-necked jar (193), of which only a portion of the neck is preserved, probably originated in a manufacturing centre located on Kythera or in the Laconia. The fabric contains sand, and the many black inclusions are uniform in size. Some small, white and reddish brown grits appear as well. The colour of the core

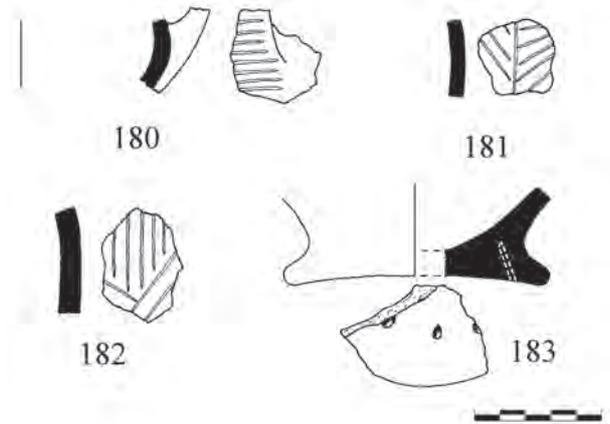


Fig. 71. Middle Helladic. Cooking ware, incised (180–182) and plain (183). Drawings by M. Lindblom.

is light brown (7.5YR 6/3) and the surfaces are pale yellow (2.5Y 8/3). Between two bands on the neck and shoulder, part of a cross-hatched circle and an area of cross-hatching is painted in a semi-lustrous paint shifting from dark grey to red (7.5YR 4/1–2.5Y 5/6).

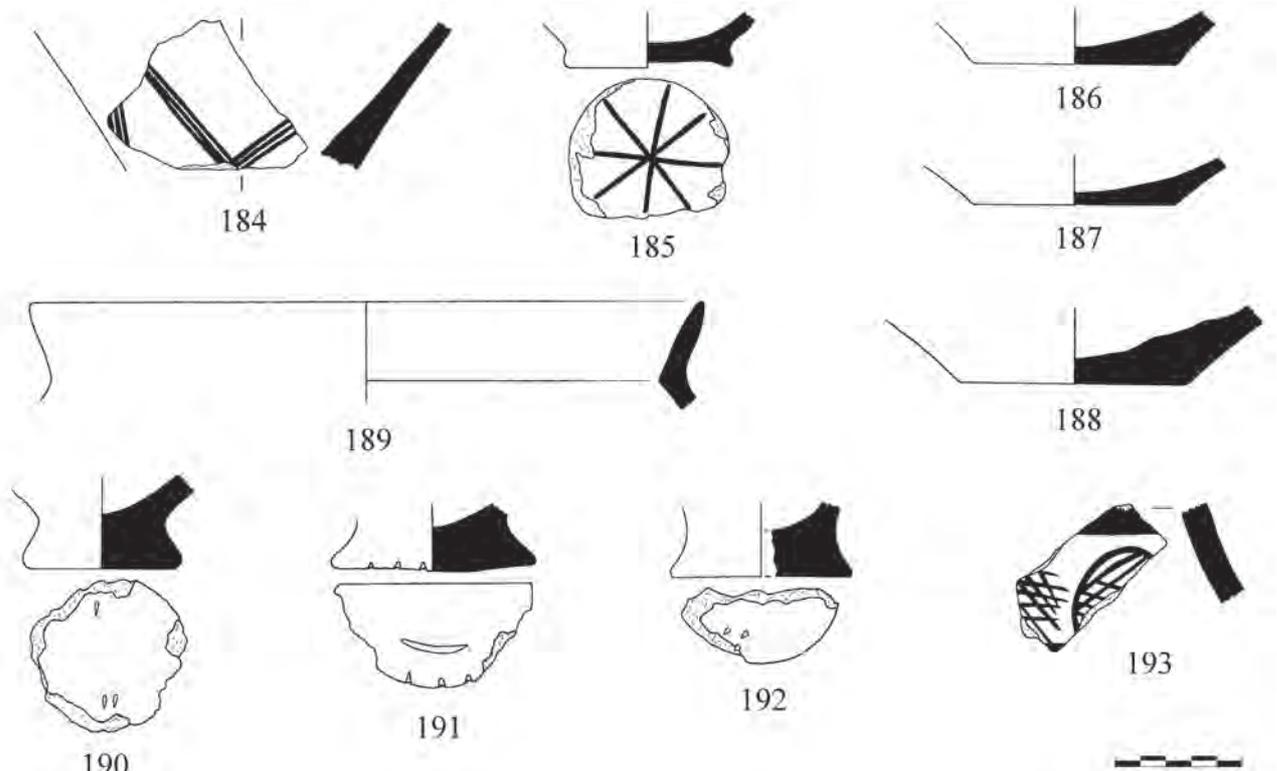


Fig. 72. Middle Helladic. Imports, Aeginetan gold mica (184–192) and lustrous decorated (193). Drawings by M. Lindblom.

<sup>15</sup> Lindblom 2001.

<sup>16</sup> Lindblom 2007; French & French 1971, 26.

<sup>17</sup> Cf. Zerner 1978, 159–167; *eadem* 1986, 66–68; *eadem* 1988, figs. 24–41; *eadem* 1993, 45f.



Fig. 73. Middle Helladic pottery. Grey Minyan ware (162, 168–169, 175), Cooking ware (181–182), Aeginetan gold mica ware (184–185, 190–191), and Lustrous decorated ware (193). Photograph by M. Lindblom.

## Relative chronology

In the light of previous investigations carried out on the Mastos, two specific questions pertaining to the chronology of the ceramic assemblage come to mind. Firstly, was there a hiatus in the occupation of the hill after the conflagration in EH III that Säflund noted on the southern slope?<sup>18</sup> Secondly, is it possible to follow the introduction of Mycenaean decorated pottery manufacture and the parallel demise of Middle Helladic wares at the beginning of the Late Helladic period? The answers to both questions set the chronological boundaries of the material described above. It should not be denied that survey material is rather ill-suited to address questions of this type, as only typological criteria can be used for stylistical datings. Some remarks are nevertheless warranted, especially as the deposits from the old excavations are of such character that they will not offer unambiguous evidence in any direction.

<sup>18</sup> For a detailed discussion of the destruction date, see Forsén 1992, 52–55.

In ceramic terms, the Middle Helladic period is heralded, among other features, by the introduction of a matt, manganese-based paint applied on table and storage vessels. The development can presently best be followed in the Argolid at Lerna during phases IV/V (EH III/MH) and V:A (MH I).<sup>19</sup> Vessels there were sometimes decorated with a mixture of lustrous patterns, based on an iron oxide compound and reminiscent of the EH III period, together with dull, grey or brown, manganese paint.<sup>20</sup> No sherds collected during the survey show this combination. Some profiles among the matt painted fragments do, however, exhibit typological traits indicating an early date. Most notably, the bowls with straight or incurving walls and flattened (124, 130) or thickened (133) rim, occasionally troughed (134), may well belong to MH I. Two similar but undecorated fragments of bowls with horizontal handles attached to the body at the point of maxi-

<sup>19</sup> Zerner 1978; *eadem* 1987; *eadem* 1993.

<sup>20</sup> Zerner 1978, 14, 151, 155; *eadem* 1993, 44.

mum diameter (132, 158) find good parallels at Lerna V:A and Argos, as well as in Säflund's old excavation.<sup>21</sup>

Säflund was one of the first scholars to recognize that Grey Minyan vases were not restricted to the Middle Helladic period but originated in the preceding EH III. His term Minyan I for these predecessors is equivalent to the more commonly used Fine grey burnished, suggested by Jeremy Rutter.<sup>22</sup> The development of shapes was gradual, and it is difficult to typologically attribute single pieces to either side of this chronological boundary. The globular bowls with long, almost vertical or everted rims, sometimes incised on the interior, of transitional Lerna IV/V were furnished with shorter, more horizontally offset rims on bowls with their widest diameter on the lower body in phase V:A. The shoulders became straighter, occasionally concave, and many were grooved, incised or ribbed on the exterior.<sup>23</sup> At Mastos, a shoulder-handled bowl (169) and a narrow bowl (170) fit this description closely and should most likely be dated to MH I. A bowl with rounded, inturned rim (163) possibly also belongs in this early phase.

Typological observations of Middle Helladic sherds at the Mastos thus suggest that there was no apparent break in human activity after the destruction that befell the settlement at the end of the Early Helladic period. This is also in accordance with some of the stratigraphic information given by Säflund himself. Although he stresses the new character of the Middle Helladic pottery and explicitly states that no earlier sherds were found in the layer superimposed on the destruction debris (p. 159), it can be gathered from table 7 (p. 104) and fig. 125 (p. 153) that the deposit did in fact include both EH III Fine grey burnished and very early MH Grey Minyan sherds.<sup>24</sup> It is possible that the layer was contaminated by earlier intrusions, but the typology of the sherds displays a seamless transition from Early to Middle Helladic forms, and the poorly preserved architecture associated with them suggests a rapid rebuilding of the area after the fire. Thereafter, the southern and eastern sides of the hill seem to have been continuously inhabited, and the potting tradition is characterized by continuity until the Late Helladic period.

During the survey on the Mastos, not a single LH I lustrous, pattern-painted Mycenaean sherd was identified. This should come as no surprise considering the similar negative

result for the larger survey in the Berbati-Limnes area.<sup>25</sup> Studies of closed pottery deposits on the southern and central Greek mainland have made it abundantly clear that most ware groups and vessel forms attested at the end of the Middle Helladic period were being continuously produced at the beginning of the Late Helladic period. The broad range of wares in concurrent use at this time is well illustrated at nearby Korakou.<sup>26</sup> In carefully analyzed LH I contexts at Tsoungiza and Asine, lustrous, pattern-painted Mycenaean sherds do not account for more than a small fraction of the total pottery.<sup>27</sup> Perhaps more surprising is the complete absence in the survey material of pottery decorated with bichrome painted decoration. At other settlements there was a sudden rise in popularity of these vases in LH I.<sup>28</sup> As mentioned above, Aeginetan bichrome painted pottery could not be identified, nor did we find any sherds of so-called "Mainland polychrome" or White-on-burnished-dark vessels.

At several settlements the replacement of tableware produced in a Middle Helladic tradition for Mycenaean equivalents was not complete until some time in LH IIB.<sup>29</sup> This situation seems to apply also to the Mastos. A handful of LH II sherds, described by Klintberg, this volume, mark the start of a changed potting tradition at the site.<sup>30</sup> It was during this period that the Potter's Quarter was first furnished with a pottery kiln, and the observations are probably interconnected.<sup>31</sup> Further studies of the massive amount of broken tableware in this area will add information on the earliest products of this workshop. For the moment, however, it is reasonable to assume that the manufacture of Mycenaean pottery replaced the old styles during the course of LH II.

Only a few vases manufactured in a MH tradition but of a probable LH date can be suggested from the survey material. A preliminary examination of the pottery excavated in the area of the Potter's Quarter reveals that more diagnostic pieces can be expected in the future. Among pieces manufactured in the Argive light ware fabric a burnished, carinated rim (109) finds close parallels among one-handled cups in LH I graves at Mycenae and Prosymna.<sup>32</sup> One low pedestal foot (123) and two bases from kraters or very low stemmed goblets (128–129) are similar to more extant pieces at LH

<sup>21</sup> Zerner 1987, fig. 20, bottom; Touchais 1998, 76, 83, fig. 11; Säflund 1965, 129:1–2, 8. Rutter 1995, 376–379, shape XIII:3 and Säflund 1965, figs. 97c; 120:9–10, 12–14 contain examples of the usually decorated EH III predecessor of the bowl with horizontal handles at Lerna and Berbati.

<sup>22</sup> Säflund 1965, 158f.; Rutter 1983.

<sup>23</sup> Zerner 1978, 20, 141; *eadem* 1987, 1–4.

<sup>24</sup> Säflund 1965.

<sup>25</sup> Schallin 1996, 169f.

<sup>26</sup> Davis 1979, 253f. For a very early statement on the mixed nature of LH I–II pottery, see Goldman 1931, 124.

<sup>27</sup> Rutter 1989, 10; Dietz 1991, 92f., esp. fig. 26; *eadem* 1980, 123–140.

<sup>28</sup> Dietz 1980, 105, 131f., 139; French & French 1971, 27; Walberg 1998, 98; Rutter 1989, 10f.

<sup>29</sup> Dickinson 1972, 105; Mountjoy 1981; *idem* 1999, 19f.

<sup>30</sup> Klintberg this volume, nos. 194–205.

<sup>31</sup> For the date of the kiln, see Åkerström 1987, 24.

<sup>32</sup> Blegen 1937, 31, fig. 33:3; Mylonas 1973, 186, E1–186. Cf. Dietz 1991, 162, fig. 48 AB–2.

I Tsoungiza, Lerna and Asine.<sup>33</sup> Among the Aeginetan imports, the three marked bases (190–192) from cooking jars are of special interest. The types of marks they feature are only attested in LH I–II contexts at Tsoungiza, Asine, Lerna, Athens, Ayia Irini, and Kolonna, suggesting a similar date for the three pieces at the Mastos.<sup>34</sup>

## Distribution (*Fold-out 2*)

The hill and surrounding slopes of the Mastos encompass 3.6 hectares. Some inaccessible areas that contained thick vegetation, steep rock or terrace walls could not be investigated. The 64 units in which all artefacts and remains of architecture were recorded thus covered 2.7 hectares or 74% of the whole area (*Fig. 32*). The average size of one unit was 425 m<sup>2</sup>. Middle Helladic sherds appeared in all units, but their distribution differed considerably between different parts of the hill (*Fig. 64*). The number of sherds per 10 m<sup>2</sup> was lowest on the north side and the top of the hill, ranging from 0.06 to 1.1 in units 13–24 (*Fold-out 2*). The highest concentrations were found on the south and southeast sides.

It is hard to estimate how the topography and modern land use in the units affect these numbers. It is perhaps not surprising that the highest number of sherds was identified in a field (unit 50) that had been recently harrowed and planted with olive trees. But the same general conditions were also found in other units with considerably lower number of sherds. Overall, there is thus no apparent correspondence between the observed sherd densities (*Fig. 64*) and different types of topography and land use (*Fold-out 2*). With the possible exception of the eroded plateau on the top of the hill (unit 24), the sherd distribution can therefore be tentatively used to demarcate the extent of the Middle Helladic settlement.

Unlike the distribution in the preceding EH period, there is no sharp drop in sherd frequencies in the fields to the west of the settlement (units 25–29). The same applies to the eastern slope (units 53–64). It is true that sherds are not as plentiful as in the units on the south and southeast side, but no clear distinctions can be noticed. Only north of the hill (units 9–22) is the situation comparable to the EH situation. Based solely on the distribution of the sherds, it thus appears that the settlement was larger or the activities more dispersed during the Middle Helladic period. The centre of occupation seems to have remained on the south and southeast sides (units 37–50) and gradually expanded towards the east and west.

<sup>33</sup> Rutter 1989, 15, fig. 3:5, 18, fig. 6:13; Zerner 1987, 40, 53; 1988, fig. 3:18; Dietz 1980, 128, fig. 122:268.

<sup>34</sup> Lindblom 2001, 48f., mark types A62, A63, and B14.

## General remarks

Several ware groups identified in settlement contexts elsewhere on the Argive plain are not present among the sherds collected during the Mastos survey.<sup>35</sup> Most striking is the almost complete lack of the distinct variety of dark burnished pottery, sometimes also referred to as Argive Minyan. Although the ware is represented by a few sherds in the old excavations, it is exceedingly limited and in stark contrast to frequencies noted at most other settlements in the Argolid and Corinthia.<sup>36</sup> Not a single sherd worth illustrating was identified among the pieces found in the survey. Rutter observed a similar dearth of this dark burnished pottery at MH III Tsoungiza, strengthening the impression of very local differences in ceramic assemblages.<sup>37</sup>

A notable paucity is true also for locally or regionally produced cooking vessels, which are not as rare, but very difficult to attribute with any confidence to any single period. Only a few pieces are listed here, but it should be pointed out that some of the bases presented by Klintberg, this volume, with the LH pottery may, on typological grounds, equally well be attributed to a late phase of the MH period.<sup>38</sup>

Completely lacking are several varieties of pottery currently thought to have been imported to the northeastern Peloponnese, like the Central Greek “Mainland polychrome” ware and True Grey Minyan ware, the Aeginetan solidly painted and burnished and bichrome classes of pottery, Fine Orange ware and Cycladic or Minoan vases. Some of these ware groups are present in small quantities among the excavated material but could not be found during the 1999 fieldwork, despite our awareness of their possible occurrence. Although a small number of clearly identifiable imports were recognised, it follows that the material presented here is primarily a presentation of the locally produced assembly of vessels used by the MH inhabitants at the Mastos.

## Catalogue

### A. Argive light ware

#### FT I. Fine-tempered burnished (*Fig. 65*)

109. Carinated cup. Rim frag. D. 10.0. Unit 44.

<sup>35</sup> For the broad range of wares and their decorative treatments in other Argive assemblages, see French 1972; Dietz 1980; 1991; Dietz, Nordquist & Zerner 1988; Zerner 1993.

<sup>36</sup> French & French 1971, 25; 1972, 24; Dietz 1980; 1991; Nordquist 1987, 49; Zerner 1986, 62f.; 1987, 7–9; 1993, 43f.

<sup>37</sup> Rutter 1990, 420, n. 14.

<sup>38</sup> Klintberg this volume, nos. 277–282. Cf. Rutter 1990, 449–451, esp. nos. 111, 175–176.

Pale yellow (2.5Y 7/4) fabric with a few, small dark grits. Polished exterior and interior very pale brown (10YR 7/4).

**110.** Carinated bowl with incised decoration. Body frag. Max. W. 4.5. Unit 1.

Part of two incised triple lines meeting at right angles below two ridges on body. Yellowish red (5YR 5/6) fabric with an occasional large and some medium, white grits. Exterior and interior light yellowish brown (10YR 6/4). Surfaces polished.

**111.** Closed jar with flat base. Base frag. D. 9.5. Unit 47.

Pale brown (10YR 6/3) fabric with a few medium and some small, white grits. Polished exterior and interior brownish yellow (10YR 6/6).

#### FT1a. "Dirty brown" or "Brown wash"

**112.** Matt Painted jar with incised lines. Rim frag. D. 8.0. Unit 52.

Two incised, horizontal lines below rim. Reddish yellow (5YR 6/6) fabric without visible inclusions. Exterior and interior rim reddish yellow (7.5YR 7/6), slipped and burnished. One band on top of rim and two on exterior shoulder with three oblique lines below in brown (7.5YR 5/3) paint. Parallel dashes on interior rim.

**113.** Bowl with thickened rim. Rim frag. D. 34.0. Unit 24.

Very pale brown (10YR 7/4) fabric with an occasional large brown and medium chalky white grit. Exterior and interior very pale brown (10YR 7/4). Faint traces of a thin, brown (7.5YR 5/3) slip on exterior rim.

#### FT2. Fine-tempered unburnished (Fig. 65)

**114.** Matt Painted cup or goblet. Rim frag. D. 12.0. Unit 44. Light grey (2.5Y 7/1) fabric with some medium to fine, yellowish grey grits. A few large lime poppings on exterior surface. Wiped exterior and interior pale yellow (2.5Y 7/4). Double zigzag pattern between two horizontal bands on exterior shoulder in dark grey (7.5YR 4/1) paint. Parallel dashes on interior rim.

**115.** Matt Painted, rim-handled bowl. Rim frag. and traces of handle. D. 14.0. Unit 59.

Fabric with an occasional medium, grey grit. Core, exterior and interior pale yellow (2.5Y 8/3). Part of two zigzag patterns between three horizontal bands on exterior shoulder in very dark grey (7.5YR 3/1) paint. Parallel dashes on interior rim.

**116.** Matt Painted bowl. Rim frag. D. 18.0. Unit 50.

Light brownish grey (10YR 6/2) fabric with occasional medium, red and a few small, grey grits. Exterior and interior light grey (5Y 7/2). Part of two triple lines radiating at right angles below rim-band in dark grey (5YR 4/1) paint.

**117.** Matt Painted kantharos. Rim frag. D. 15.0. Unit 52.

Light brown (7.5YR 6/4) fabric with occasional medium and some small, reddish grey grits. Exterior very pale brown (10YR 7/3), slipped and wiped, interior very pale brown (10YR 7/4). Thin band on top of rim and on body with three lines forming a triangle with the lower band as base in grey (5YR 5/1) paint.

**118.** Matt Painted, narrow-necked jar. Rim and neck frag. D. 13.0. Unit 28.

Fabric with a few medium and some small, light brown grits. Core, exterior and interior very pale brown (10YR 7/4). Two horizontal bands on exterior rim and dots on top of rim in dark grey (10YR 4/1) paint.

**119.** Matt Painted jug. Rim and handle frag. D. 6.5. Unit 47.

Light brown (7.5YR 6/4) fabric contains a few small, light brown grits and lime poppings. Crudely smoothed exterior and interior very pale brown (10YR 7/4). Interior rim-band and abstract pattern of lines behind handle in brown (7.5YR 4/4) paint.

**120.** Matt Painted cup or bowl on flat base. Base frag. D. 6.0. Unit 53.

Light yellowish brown (10YR 6/4) fabric with a few medium, grey and small, red grits. Burnished exterior light yellowish (10YR 6/4), slipped; interior very pale brown (10YR 7/4). Eight-spoked wheel in grey (7.5YR 4/1) paint on resting surface.

**121.** Rim-handled bowl. Rim and handle frag. D. 22.0. Unit 49.

Reddish yellow (5YR 6/6) fabric with an occasional small, brown and chalky, white grit. Exterior and interior very pale brown (10YR 7/4), slipped.

**122.** Closed jar. Base frag. D. 11.0. Unit 33.

Pale brown (10YR 6/3) fabric with an occasional medium, brown grit. Exterior pale yellow (2.5Y 8/3), slipped; interior reddish yellow (5YR 7/6) and crudely smoothed.

**123.** Goblet. Base frag. D. 10.5. Unit 26.

Fabric with a few medium and some reddish brown grits. Core, exterior and interior reddish yellow (5YR 7/6).

#### MT1. Medium-tempered burnished (Fig. 66)

**124.** Matt Painted bowl with thickened rim. Rim frag. D. 21.0. Unit 49.

Pale brown (10YR 6/3) fabric with some medium, grey and brownish grey grits. An occasional large and medium lime popping. Exterior pale yellow (2.5Y 7/3); interior pale yellow (2.5Y 7/4). Surfaces moderately burnished. A broad band

with two parallel, oblique lines below in brown (7.5YR 5/2) paint on exterior rim.

**125.** Matt Painted, burnished jar with vertical strap handle. Rim frag. D. 20.0. Unit 60.

Light yellowish brown (10YR 6/4) fabric with many medium, rounded, brown grits. Exterior pale yellow (2.5Y 8/3), slipped; interior pale yellow (2.5Y 7/4). One rim-band with part of two vertical lines left of handle and one line on the right in dark grey (10YR 4/1) paint.

**126.** Matt Painted, burnished jar. Base frag. D. 6.0. Unit 38. Fabric with occasional large and some medium, reddish brown grits. Core and interior very pale brown (10YR 7/3); exterior pale yellow (2.5Y 8/3), slipped. Horizontal band with part of three, parallel, vertical lines in reddish grey (5YR 5/2) paint on lower body.

**127.** Burnished jar. Base frag. D. 8.5. Unit 57.

Fabric with occasional large and some medium, rounded, brown grits. Core, exterior and interior light brown (7.5YR 6/4).

**128.** Burnished krater. Base frag. D. 10.5. Unit 28.

Grey (10YR 6/1) fabric with some large and many medium, reddish to light brown grits. Slightly burnished exterior and interior very pale brown (10YR 7/4).

**129.** Burnished krater. Base frag. D. 13.0. Unit 61.

Light reddish brown (5YR 6/3) fabric with a few large and small, reddish brown grits. Burnished exterior very pale brown (10YR 7/4); burnished interior pale yellow (2.5Y 7/3).

#### MT1a. "Dirty brown" or "Brown wash"

**130.** Bowl with thickened rim. Rim frag. D. 17.0. Unit 49.

Very pale brown (10YR 7/3) fabric with some coarse to medium, reddish brown grits. Exterior and interior very pale brown (10YR 7/4). Traces of a thin, brown (10YR 5/3) slip on slightly burnished exterior.

**131.** Burnished, carinated bowl. Rim and shoulder frag. D. 17.0. Unit 26.

Fabric with occasional large and some medium, light brown grits. Core, exterior and interior very pale brown (10YR 7/4). Faint traces of burnished, light brown (7.5YR 6/4) slip on exterior.

**132.** Burnished basin with thickened rim and horizontal handles. Rim and handle frag. D. 32.0. Unit 33.

Light yellowish brown (10YR 6/4) fabric with many medium to fine light brown grits. An occasional large and some

small lime poppings. Exterior brownish yellow (10YR 6/6), slipped; interior very pale brown (10YR 7/4).

#### MT2. Medium-tempered unburnished (Fig. 67)

**133.** Matt Painted basin with thickened rim. Rim frag. D. 26.0. Unit 57.

Light brown (7.5YR 6/4) fabric with occasional large and some medium to small, reddish grey grits. Exterior and interior very pale brown (10YR 7/3). One horizontal band with five vertical lines flanked by a cross above in dark grey (10YR 4/1) paint on exterior body.

**134.** Matt Painted basin with thickened and troughed rim. Rim frag. D. 30.0. Unit 6.

Very pale brown (10YR 7/4) fabric with a few large and some medium, brown and some small, black grits. An occasional lime popping. Exterior and interior pale yellow (2.5Y 7/4). One rim-band with four parallel, almost vertical lines below in brown (7.5YR 4/2) paint on exterior rim.

**135.** Matt Painted bowl with horizontal handles. Rim frag. and traces of handle. D. 31.0. Unit 33.

Light brownish grey (10YR 6/2) fabric with many medium, brown grits and an occasional lime popping. Exterior and interior light brown (7.5YR 6/4). Hatched triangle between two horizontal bands in dark grey (5YR 4/1) paint and band around missing handle on exterior body.

**136.** Matt Painted jar with vertical strap handles. Rim and handle frag. D. 17.0. Unit 59.

Fabric with a few large and many medium, grey and brown grits. An occasional large chalky white inclusion. Core, exterior and interior pale yellow (2.5Y 7/3). Two groups of three short, horizontal lines on handle framed by three lines below a rim-band in very dark grey (10YR 3/1) paint.

**137.** Matt Painted jar with everted rim. Rim frag. D. 16.0. Unit 42.

Yellowish brown (10YR 5/4) fabric with a few large, brown and small, grey grits. Exterior pale yellow (2.5Y 7/4); interior pale yellow (2.5Y 8/3). Part of four oblique, parallel lines in very dark grey (7.5YR 3/1) paint on interior rim.

**138.** Matt Painted (Light-on-Dark) jar with double offset rim. Rim frag. D. 21.0. Unit 14.

Very pale brown (10YR 7/3) fabric with a few large and many rounded, medium, light grey and reddish yellow grits. Exterior and interior pale yellow (2.5Y 7/4). Exterior coated with matt, dark (10YR 4/1) grey paint with a horizontal rim-band and part of three parallel, oblique lines in white (10YR 8/1) paint superimposed.

139. Matt Painted jar with everted rim. Rim frag. D. 25.0. Unit 33.

Fabric with a few large and many medium, rounded, brown grits. Some large and medium lime poppings. Core, exterior, and interior light yellowish brown (10YR 6/4). One horizontal band at junction between rim and shoulder on exterior rim, one band on top of flattened rim and three parallel, vertical lines on interior rim in dark grey (7.5YR 4/1) paint.

140. Cup. Rim and handle frag. D. 9.0. Unit 46.

Reddish yellow (7.5YR 6/6) fabric with some large and medium brown grits. Exterior and interior light brown (7.5YR 6/4) and crudely smoothed.

141. Jar with shoulder ridge. Rim frag. D. 15.0. Unit 33.

Light yellowish brown (10YR 6/4) fabric with an occasional large and some medium, dark grey grits. A few medium lime poppings. Exterior and interior pale yellow (2.5Y 7/3).

142. Neck-handled narrow-necked jar. Rim and handle frag. D. 16.0. Unit 58.

Pale brown (10YR 6/3) fabric with many medium to fine, light brown grits. An occasional large, chalky, white inclusion. Exterior and interior very pale brown (10YR 7/4).

143. Narrow-necked jar or jug. Rim frag. D. 11.5. Unit 63.

Light brown (7.5YR 6/4) fabric with many medium, brown (core) or black (surface) grits. Some medium to small lime poppings. Exterior and interior very pale brown (10YR 7/3).

144. Ribbed goblet. Pedestal frag. Max. H. 6.0. Unit 50.

Two ribs on pedestal. Grey (10YR 6/1) fabric with many medium, rounded, reddish brown grits. Exterior very pale brown (10YR 7/4), slipped; interior pink (7.5YR 7/4).

145. Goblet with broad ridge. Pedestal frag. Max. H. 5.3. Unit 26.

Broad ridge on pedestal. Grey (10YR 6/1) fabric with occasional large, some medium and many small, light brown grits. A few large and some medium lime poppings. Exterior and interior reddish yellow (7.5YR 6/6).

146. Goblet. Base frag. D. 11.0. Unit 50.

Light grey (10YR 7/1) fabric with some medium to small, light brown grits. A few small lime poppings. Exterior and interior very pale brown (10YR 7/4).

147. Jar. Base frag. D. 7.0. Unit 28.

Grey (2.5Y 6/1) fabric with a few large and some light brown grits. Exterior and interior very pale brown (10YR 7/4). Faint traces of brown (7.5YR 5/4) slip below base.

148. Sieve. Base frag. D. 8.0. Unit 26.

Sieve-holes were made by pushing a round stick from the exterior of the base through unfired paste. Very pale brown (10YR 7/4) fabric with some medium, light brown and grey grits. Exterior and interior pale yellow (2.5Y 8/3), slipped.

#### MT2a. White slipped light red ware

149. Matt Painted bowl with thickened rim. Rim frag. D. 26.0. Unit 3.

Very pale brown (10YR 7/4) fabric with a few large and many medium, light brown grits. Exterior and interior reddish yellow (7.5YR 7/6). Faint traces of pink (7.5YR 7/4) slip on exterior. Part of two triple lines radiating at right angles below a rim-band in grey (7.5YR 6/1) paint on exterior body. Parallel bars on flat rim.

#### CT1. Coarse-tempered burnished (Fig. 68)

150. Legged basin. Rim and leg frag. D. 17.5. Unit 26.

Light yellowish brown (10YR 6/4) fabric with many large, medium and small, reddish brown and some medium, dark grey grits. A few very large and some large to medium lime poppings. Exterior and interior very pale brown (10YR 7/4) and burnished.

151. Burnished jar with everted rim. Rim frag. D. 17.0. Unit 47.

Very pale brown (10YR 7/3) fabric with many medium to small, reddish brown and some small, dark grey grits. Burnished exterior and interior pale yellow (2.5Y 7/4).

152. Burnished krater. Base frag. D. 11.0. Unit 49.

Very pale brown (10YR 7/4) fabric with many large and medium, brown grits and a few large lime poppings. Exterior pale yellow (2.5Y 7/4), slipped; interior pale yellow (10YR 7/4) and burnished.

153. Burnished krater. Base frag. D. 11.0. Unit 59.

Brown (7.5YR 5/4) fabric with many large to medium, brown, rounded grits. Exterior brownish yellow (10YR 6/6), slipped and burnished; interior reddish yellow (7.5YR 6/6) with traces of burnishing.

#### CT2. Coarse-tempered unburnished (Fig. 68)

154. Matt Painted goblet. Rim frag. D. 32.0. Unit 50.

Very pale brown (10YR 7/4) fabric with some large and many medium, grey and reddish brown grits. Exterior and interior pale yellow (2.5Y 7/3). Broad, double festoons between two horizontal bands in grey (7.5YR 5/1) paint on exterior rim and shoulder.

**155.** Matt Painted jar with everted rim. Rim frag. D. 15.0. Unit 50.

Pale yellow (2.5Y 7/3) fabric with occasional large and many rounded, dark grey grits. An occasional medium lime popping. Exterior pale yellow (2.5Y 8/3), slipped; interior pale yellow (2.5Y 7/3). Three broad, horizontal bands with two broad lines crossing between the lower two bands in brown (7.5YR 5/2) paint on rim and shoulder.

**156.** Matt Painted jar. Body frag. Max. W. 17.5. Unit 35.

Reddish brown (5YR 5/4) fabric with many large to medium, rounded, brown and a few medium to small, white, chalky grits. Exterior pale yellow (5Y 8/3), slipped and wiped; interior very pale brown (10YR 7/4), slipped. Two horizontal ridges highlighted by banding in dark grey (7.5YR 4/1) paint, pendent, filled semi-ovals from upper band, above it two oblique lines connected by crossing, diagonal lines. Part of vertical ridge flanked by a broad band above upper, horizontal ridge.

**157.** Matt Painted pithos. Rim frag. D. 30.0–40.0. Unit 25.

Reddish brown (5YR 5/3) fabric with many large to medium, rounded, dark grey to grey grits. A few medium to small lime poppings. Exterior and interior pale yellow (2.5Y 7/3). One broad band in brown (7.5YR 5/2) paint on exterior rim.

**158.** Matt Painted basin with thickened rim and horizontal handles. Rim and handle frag. D. 27.0. Unit 53.

Fabric with a few very large, some large and medium, light brown grits. Core, exterior and interior very pale brown (10YR 7/4). Traces of yellowish brown (10YR 5/4) slip on exterior. Traces of matt, brown (7.5YR 5/2) paint preserved on the upper side of the handle.

**159.** Grooved goblet. Pedestal frag. Max. W. 6.0. Unit 28.

Five incised grooves on pedestal. Greenish grey (10Y 6/1) fabric with many large, grey (core) or light brown (surface) grits. Exterior and interior reddish yellow (5YR 6/6).

**160.** Jar. Base frag. D. 7.0. Unit 37.

Fabric with many large and medium, rounded, grey grits. An occasional medium lime popping. Core, exterior and interior pale yellow (5Y 7/3).

**161.** Basin(?). Base frag. D. 24.0. Unit 26.

Reddish yellow (5YR 7/6) fabric with many large and medium, rounded, dark reddish grey grits, shifting in colour towards pink or light red in core or in areas of surface with reduced access to oxygen during firing. Exterior and interior pale yellow (2.5Y 7/3). Part of exterior has markedly lighter colour (5YR 7/6), as well as an outer part of core, probably as a result of uneven firing temperature or access to oxygen.

## B. Grey Minyan ware (Fig. 70)

**162.** Cup with incised decoration. Body frag. Max. W. 7.0. Unit 59.

Two vertical, incised herring-bone patterns with a single, vertical line between. Fabric with a few small, white grits. Core, exterior and interior grey (2.5Y 6/1). Exterior polished.

**163.** Bowl with incurved rim. Rim frag. D. 17.0. Unit 59.

Fabric with a few medium and some small, chalky, white grits. Core, exterior and interior grey (2.5Y 6/1). Surfaces polished.

**164.** Ribbed bowl. Rim frag. D. 17.0. Unit 38.

Three ridges on shoulder. Fabric with an occasional small lime popping. Core, exterior and interior grey (2.5Y 6/1). Surfaces polished.

**165.** Bowl with everted rim. Rim frag. D. 21.0. Unit 54.

Grey (2.5Y 6/1) fabric with an occasional small, chalky, white grit. Polished exterior and interior grey to light brownish grey (2.5Y 6/1–2).

**166.** Bowl with thickened rim and ridge on body. Rim frag. D. 16.0. Unit 40.

Fabric with an occasional small, chalky, white grit. Core, exterior and interior light grey (2.5Y 7/1). Surfaces polished.

**167.** Carinated bowl. Rim frag. D. 24.0. Unit 33.

Fabric with an occasional small lime popping. Core, exterior and interior grey (2.5Y 6/1). Surfaces polished.

**168.** Jar with incised decoration. Rim frag. D. 12.0–14.0. Unit 51.

Four incised bands on shoulder. Fabric with an occasional small lime popping. Core, exterior and interior grey (2.5Y 6/1). Surfaces polished.

**169.** Shoulder-handled jar with incised decoration. Rim and handle frag. D. 20.0. Unit 64.

Four incised bands below handle, probably ends of festoons. Fabric with an occasional medium or small, black and chalky, white grit. Core, exterior and interior grey (2.5Y 6/1).

**170.** Bowl. Rim frag. D. 14.0. Unit 45.

Fabric with a few medium and some small lime poppings. Core, exterior and interior grey (2.5Y 6/1). Interior rim polished.

**171.** Rim-handled bowl with incised decoration. Rim and handle frag. D. 24.0. Unit 44.

Ends of four incised festoons below handle. Grey (2.5Y 6/1) fabric with some medium and small, chalky, white and dark grey grits. Polished exterior and interior grey to light brownish grey (2.5Y 6/1–2).

172. Rim-handled cup. Rim and handle frag. D. 10.0. Unit 33.

Grey (2.5Y 6/1) fabric with a few, medium to small, chalky, white grits. Exterior and interior grey to light brownish grey (2.5Y 6/1–2) and polished.

173. Kantharos. Rim frag. D. 10.0. Unit 61.

Fabric with occasional medium and some small, chalky, white grits. Core, exterior and interior grey (2.5Y 6/1). Surfaces polished.

174. Bowl on raised, hollowed base. Base frag. D. 5.2. Unit 38.

Fabric with many small, white grits. Core, exterior and interior grey (2.5Y 6/1). Traces of burnishing on base.

175. Cup on raised base. Base frag. D. 3.8. Unit 32.

Fabric with an occasional large lime popping. Core, exterior and interior grey (2.5Y 5/1). Exterior polished.

176. Bowl or krater on splaying, hollowed base. D. 0.085. Unit 33.

Fabric with a few small, chalky, white grits. Core, exterior and interior grey (2.5Y 6/1). Surfaces polished. Traces of a very dark grey (2.5Y 3/1) slip on exterior.

177. Bowl on raised, hollowed, base. D. 5.0. Unit 61.

Grey (2.5Y 6/1) fabric with occasional large and a few small, chalky, white grits. Polished exterior and interior light brownish grey (2.5Y 6/2).

178. Jar/bowl on flat base. Base frag. D. 8.5. Unit 47.

Fabric with a few small lime poppings. Core, exterior and interior grey (2.5Y 6/1). Surfaces polished.

179. Jar/bowl on flat base. Base frag. D. 7.0. Unit 40.

Fabric with a few small, dark grey grits. Core, exterior and interior grey (2.5Y 6/1). Exterior polished.

### C. Cooking ware (Fig. 71)

#### CW1. Incised

180. Bowl with vertical, incised handle. Handle frag. Max. H. 4.0. Unit 49.

Horizontally incised lines on handle. Light brownish grey (10YR 6/2) fabric with many medium to small quartz inclusions. An occasional small, black grit. Exterior and interior light yellowish brown (10YR 6/4).

181. Bowl/jar with incised decoration. Body frag. Max. H. 3.5. Unit 37.

Part of vertical, incised, herring-bone pattern. Grey (7.5YR 5/1) fabric with some large and many medium, quartz, an

occasional large, reddish brown grit. Exterior light yellowish brown (10YR 6/4); interior yellowish red (5YR 5/6).

182. Bowl/jar with incised decoration. Body frag. Max. H. 4.5. Unit 44.

Obliquely and vertically incised lines. Greyish brown (10YR 5/2) fabric contains a few large, light grey to grey and some medium, grey grits. Exterior and interior reddish yellow (7.5YR 6/6).

#### CW2. Plain

183. Jar with splaying base. Base frag. D. 11.5. Unit 25.

Three deep vent-holes impressed below base. Grey (Gley 1 5/1) fabric with some large and many medium, white and an occasional medium, black grit. Exterior and interior reddish yellow (5YR 6/6).

### D. Aeginetan gold mica ware (Fig. 72)

#### Aeginetan matt painted (AMP)

184. Matt Painted jar. Body frag. Max. W. 6.0. Unit 59.

Pale yellow (5Y 7/3) fabric with some medium to small, angular, black grits. An occasional small sparkling platelet of gold mica. Wiped exterior pale yellow (5Y 8/3); interior pale yellow (5Y 7/3). Part of three triple lines at right or sharp angles in dark grey (7.5YR 4/1) paint on exterior body.

185. Matt Painted bowl on raised, hollowed base. Base frag. D. 6.5. Unit 44.

Fabric with an occasional small, angular black grit. No visible sparkling platelets. Core and crudely smoothed interior light grey (5Y 7/2). Exterior pale yellow (5Y 8/2), slipped. Eight-spoked wheel in dark grey (5YR 4/1) paint below base.

#### Aeginetan plain (AP)

186. Jar on flat base. Base frag. D. 8.0. Unit 50.

Light grey (10YR 7/2) fabric with some small, black grits and a few small sparkling platelets of gold mica. Exterior pale yellow (2.5Y 7/4), slipped; interior very pale brown (10YR 7/4). Circular striations below base.

187. Jar on flat base. Base frag. D. 8.0. Unit 38.

Fabric with a few medium and some small, angular, black grits as well as an occasional sparkling platelet of gold mica. Core and interior pale yellow (2.5Y 7/3); wiped exterior pale yellow (5Y 8/2) slipped.

188. Jar on flat base. Base frag. D. 9.0. Unit 11.

Light yellowish brown (2.5Y 6/3) fabric with an occasional large, angular black and some medium to small, reddish grey grits. Exterior and interior pale yellow (5Y 7/3).

**Aeginetan kitchenware (AKW)**

**189.** Wide-mouthed jar with everted rim. Rim frag. D. 26.0. Unit 26.

Brown (7.5YR 5/3) fabric with a few medium and many small, angular, black grits, some of which are sparkling. An occasional small sparkling platelet of gold mica. Exterior brown (7.5YR 5/2–4); interior light brown (7.5YR 6/4). Parallel striations on interior and exterior.

**190.** Wide-mouthed jar with splaying base. Base frag. D. 6.3. Unit 27.

Pale brown (10YR 6/3) fabric with many large to medium, chalky, white and grey and medium to small, angular, black grits. A few small, sparkling platelets of gold mica. Exterior and interior brown (7.5YR 5/4). Patches of wiping on lower body. Pre-firing mark below base, consisting of three impressed, triangular dashes.

See Lindblom 2001, 48, 63, mark type A63.

**191.** Wide-mouthed jar with splaying base. Base frag. D. 8.0. Unit 49.

Fabric with a few large and some medium, chalky, white, an occasional medium, grey and small, reddish grey, and a few small, angular, black grits, some sparkling. Core, wiped exterior and interior brown (5YR 5/4).

See Lindblom 2001, 49, 68, mark type B14.

**192.** Wide-mouthed jar with splaying base. Base frag. D. 7.0. Unit 5.

Light brownish grey (2.5Y 6/2) fabric with many medium and some small, white and many angular, black grits. Some medium and many small sparkling platelets of gold mica. Wiped exterior reddish yellow (7.5YR 6/6); interior yellowish red (5YR 5/6). Pre-firing mark below base, consisting of three impressed, triangular dots.

See Lindblom 2001, 48, 64, mark type A62.

**E. Lustrous decorated mudstone and chert (Fig. 72)**

**193.** Narrow-necked jar. Shoulder/neck frag. Max. W. 6.5. Unit 25.

Light brown (7.5YR 6/3) fabric with many small black, some reddish brown and an occasional chalky, white inclusion. Exterior and interior pale yellow (2.5Y 8/3). Cross-hatches and part of a cross-hatched circle below a band in semi-lustrous, dark grey to red (7.5YR 4/1–2.5Y 5/6) paint on exterior neck.