6

Final Palatial (LM II–LM IIIA2) and Postpalatial (LM IIIB–LM IIIC Early): the MUM South Sector, Long Corridor Cists, MUM Pits (8, 10–11), Makritikhos 'Kitchen', MUM North Platform Pits and SEX Southern Half Groups

Eleni Hatzaki

INTRODUCTION

The Final Palatial period witnesses the rise of Knossian hegemony and domination, at least in administrative terms, in the centre and west of the island, as reflected in the rich archives found in the single functioning palace on Crete (Bennet 1985, 1990; Driessen 2001). It is the period associated with one of the most hotly debated disputes in Aegean archaeology, namely the date of the final destruction of the palace at Knossos and of its Linear B archives, which some scholars would place in the LM IIIA2 phase, and others in LM IIIB (see also below). The Postpalatial period is connected with other dramatic changes in the island's history, such as the establishment of new settlement patterns (e.g. an emphasis on upland settlements), leading to the end of the Bronze Age (Nowicki 2000*a*).

Readers should note that in this chapter the author has adapted the Final Palatial and Postpalatial terminology employed by Rehak and Younger (2001) for the whole of Crete to the specific Knossian case (see also Hatzaki 2004). For Rehak and Younger the Final Palatial and Postpalatial periods correspond, respectively, to the LM II–LM IIIB Early and to the LM IIIB Late–LM IIIC phases. For Knossos, however, the author believes that the Final Palatial period ends some time in the ceramic phase labelled LM IIIA2. This ceramic phase, however, did not stop with the destruction of the palace, and it is not possible to make a separation, in terms of development, between LM IIIA2 ceramics before and after the palace destruction.

A. J. Evans's sequence

In the preliminary report for his first excavation season at Knossos, Evans identified only two major architectural phases, called 'Kamares' and 'Mycenaean', associated with Light-on-Dark and Dark-on-Light wares respectively: the 'Mycenaean phase' ended when a fire destroyed the palace and accidentally baked the inscribed clay tablets (Evans 1900*a*, 63–6; Welch 1900). This, according to Evans (1900*a*, 66), was the last event in the building's history. It was Mackenzie, Evans's assistant, who, in 1901, convinced his employer that the Mycenaean phase was followed by a period of 'decline', a 'non-palatial phase', during which parts of the palace were 'reoccupied', only to be abandoned within a short period (Momigliano 1996). In 1902 the term 'Palace Style' was introduced to characterise one of the types of ceramics in vogue at the time of the final palace destruction: the presence of large storage jars decorated in this style became the key element in dating deposits to this period (FIG. 6.1: 1; Evans 1902, 42; Mackenzie 1903, 194). The *Bügelkannen* or octopus stirrup jar and a limited repertoire of Plain Ware forms (such as the champagne cup or kylix in its low-stemmed variant and the shallow bowl) became the 'type-fossils' of the 'Reoccupation' period (FIG. 6.1: 2, 4; Mackenzie 1903, 199; Evans 1935, 735, fig. 720). In 1903 the excavation of the Royal Villa provided a mass of decorated small vessels, which Mackenzie erroneously assigned to the reoccupation period, because he considered their decoration inferior to that of the Palace Style jars (FIG. 6.1: 3; Evans 1903, 140, 153, fig. 92). In 1904 the excavation of the Zapher Papoura cemetery (FIG. 6.1: 4) provided further evidence for a style considered by Evans and Mackenzie as more advanced than the Palace Style: as a result, the palace destruction was classified as earlier than these 'decadent Mycenaean wares of the period of Partial Occupation' (Evans 1904, 4).

When Evans codified his tripartite division of the Minoan era (1905*a*, 1906*a*), the Palace Style in vogue at the time of the final palace destruction was assigned to LM II, whereas the style in fashion during the succeeding 'reoccupation' or Postpalatial phase was assigned to LM III. The now familiar tripartite subdivision of LM III into A, B and C was clearly stated

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Fig. 6.1. Some traditional type fossils for the LM II and LM III periods: (1) Palace Style jar (after Mackenzie 1903, fig. 10); (2) Shrine of the Double Axes with pottery of the reoccupation period (after Evans 1928, fig. 189); (3) pottery from the Royal Villa assigned by Evans and Mackenzie to the Reoccupation Period (after Evans 1903, fig. 92); (4) stirrup jars of the reoccupation period from the Zapher Papoura cemetery (after Evans 1906b, fig. 117).

for the first time in the second volume of *The Palace of Minos* (Evans 1928). This subdivision, however, was somewhat anticipated in Evans's 1906 discussion of the pottery from Zapher Papoura, from the final occupation at the 'House of the Fetishes' (as the Little Palace was called at the time) and from the Early Iron Age tombs of Knossos (1906*a*, 10–11). The subdivision of LM III is also anticipated in an unpublished Evans manuscript of 1914 (in effect an early draft of *The Palace of Minos*) entitled 'The Nine Minoan Periods', which suggests

that Evans had been using terms such as 'L.M. III*a*' and 'L.M. III*b*' long before the publication of *The Palace of Minos* (Momigliano 1999*b*).

Developments of the Knossian sequence after A. J. Evans

After Evans, a major step in phasing LM II–LM III was made by Furumark, who recognised the 'LM II Palace Style' as 'a peculiar class of Central Cretan pottery' manufactured only at Knossos (1941*a*, 166), and described the pottery that he believed to be associated with the destruction of the palace at Knossos as 'decorated in a style of still more advanced character', which he assigned to an early phase of LM IIIA (Furumark 1941*a*, 169). He also divided LM IIIA and IIIB into earlier and later stages (Furumark 1941*a*, 9), which he called LM IIIA1, LM IIIA2, LM IIIB1 and LM IIIB2. Knossos, however, did not provide any stratigraphic evidence for these subdivisions, which were made by Furumark purely on stylistic grounds (Furumark 1941*b*, 103). Apart from deposits assigned to the 'latest palace', LM IIIA1 was primarily illustrated by pottery deriving from funerary contexts (Furumark 1941*b*, 85, 103–4). The definition of LM IIIA2 was also largely based on funerary material (Furumark 1941*b*, 103–5), and this pottery was assigned to 'an early stage of the post-palatial period' (Furumark 1941*b*, 104). Thus a sequence largely based on stylistic developments was adopted. For the phasing of LM IIIB, Furumark firmly associated the latest pottery from the 'reoccupation' of the palace and from various tombs at Zapher Papoura to LM IIIB1. LM IIIB2 at Knossos was again defined on stylistic grounds, on the basis of a handful of pottery from funerary contexts (Furumark 1941*b*, 106). This ceramic phase was deemed to be contemporary with 'Mycenaean' IIIC: 1 and to be followed by 'sub-Minoan' (Furumark 1941*b*, 106–9).

In a number of subsequent publications, some scholars argued that the Palace Style jars were not found in stratified contexts within the palace (Vermeule 1963; Hopkins 1963; Hallager 1977) and that pottery assigned to LM II and LM IIIA1 belonged to one and the same ceramic (and chronological) phase (Niemeier 1979). Popham's studies, however, have successfully demonstrated the existence of two separate ceramic phases at Knossos that could be labelled LM II and LM IIIA, and also that the Final Palatial period, as defined by Evans and Mackenzie, should be associated with LM IIIA2 ceramics instead of LM II, as Evans had originally suggested (Popham 1970*a*, 65–7; 1984; 1994, 94). In particular, it became clear that the Palace Style (so crucial for Evans's and Mackenzie's dating of the final destruction of the palace at Knossos) was not limited to the LM II period but occurred in both LM II and LM IIIA. Some ceramic assemblages dated by Mackenzie to the 'reoccupation', such as those from the Royal Villa and the Zapher Papoura cemetery, are now seen to be contemporary with Evans's and Mackenzie's Final Palatial period (Popham 1970*a*, 16–20; Hatzaki, forthcoming *e*).

Crucial to understanding what happened at Knossos in LM IIIA is the palace and town destruction horizon identified by Evans and Mackenzie, which Popham assigned to 'the very beginning of LM IIIA2 at a time when the majority of vases in use were still LM IIIA1 in style' (Popham 1970*a*, 81). This destruction horizon (henceforth referred to as 'Popham's palace destruction horizon') is an event, not a ceramic phase: it occurred at a time when pottery with stylistic characteristics of LM IIIA1 and LM IIIA2 seems to have largely overlapped. Popham's objective was not to subdivide LM IIIA2 into 'early' and 'late' phases, but to pinpoint the moment, in terms of ceramic development, when the event took place (1970*a*, 85).

The present re-examination of Final Palatial and Postpalatial Knossos has revealed a sequence of well-stratified deposits (mostly excavated after Evans's time) which can be assigned to LM IIIA1, LM IIIA2 and LM IIIB (Early and Late), but has not identified any evidence supporting the subdivision of LM IIIA2 into early and late sub-phases. The publication of deposits from Poros, however, may well shed further light on this (Dimopoulou-Rethemiotaki 1993, 452).

Many archaeologists nowadays agree with Popham's reconstruction of events at Knossos (which is basically a revised version of Evans's and Mackenzie's interpretation), with a final destruction of the palace occurring when LM IIIA2 ceramics were already in use (e.g. Rutter 2005; Hatzaki 2004, 2005*b*; Preston 2004; Warren 1991*b*), followed by a reoccupation of non-palatial character. It should be noted, however, that some scholars have rejected the very idea of a non-palatial reoccupation phase, and have linked the final destruction of the palace at Knossos and its archives of Linear B tablets to the LM IIIB period (Palmer and Boardman 1963; Palmer 1969; Hood 1961*b*, 1965*a*; Hallager 1977; Niemeier 1982*b*). More recently, it has even been suggested that the Linear B tablets of Knossos can be associated with three distinct destruction horizons, datable to LM II, LM IIIA2 and LM IIIB (Driessen 1990, 1997).

Like Neopalatial pottery (see Chapter 5), until recently the study of Final Palatial and Postpalatial ceramics at Knossos has not been based on strictly stratigraphic criteria, but largely on the stylistic analysis of minute details of the decoration of individual forms (a legacy of Furumark's approach) and on the presence or absence of a limited range of 'type-fossils', with deposits often assigned to a period or ceramic phase on the basis of the presence or absence of a single stylistic trait. Thus, for example, the presence of four thin bands on cups has been considered typical of LM IIIA1 and LM IIIA2 'early' (FIG. 6.12: 3), while the appearance of the 'thick-thin-thin-thick bands' decoration (two thick bands with several thin ones in between) has been considered typical of LM IIIA2 'late' (FIG. 6.20: 3;

Popham 1984, pl. 175: 1; Warren 1997, fig. 12: P1694; Warren and Hankey 1989, 86–8). Warren has also suggested that a particular form of bowl with a deep upright profile decorated with 'thick-thin-thin-thick bands' is a marker for LM IIIB (FIG. 6.27: 1; Warren 1997, fig. 33). The definition of a ceramic phase (or the creation of sub-phases) on the basis of a limited range of stylistic features applied to an equally limited range of wares and forms seems, however, methodologically unsound, as demonstrated, for example, by the fact that the 'thick-thin-thin-thick bands' decoration is a common arrangement on closed-shape vessels clearly datable to LM IIIA1 (FIG. 6.13: 4–5; Popham *et al.* 1974, pl. 34d; Hood *at al.* 1959, fig. 26: I.4

A subdivision of LM IIIB may now be possible thanks to the stratigraphic and stylistic evidence provided by Popham's excavations in the MUM and by the author's in the area of the Little Palace North. The LM IIIB pottery in the abandonment levels of the MUM, although restricted in terms of repertoire (Popham 1984, 3–10, pls. 105, 108b–c, 110, 115: 9–11, 180: 7–13) is closely comparable with that found in the palace (Popham 1964). In addition, robbing pits filled with LM IIIB pottery were found stratified above the LM IIIB abandonment levels of the MUM (Popham 1984, 93, pls. 179, 180: 1–5, 126, 127a–c). In the final publication of his MUM excavations, Popham presented this clear stratigraphic evidence and also hinted at the possibility of a stylistic ceramic differentiation between abandonment levels and the fills in the pits (Popham 1984, 93), but in his presentation of the LM IIIB pottery this distinction was not maintained (Popham 1984, 184–5). This stratigraphic and stylistic evidence, however, is elaborated in this chapter, where the terminology LM IIIB Early and Late is preferred to LM IIIB1 and LM IIIB2 as adopted at Khania (Hallager and Hallager 2000; Rutter 2003, 250), following Mountjoy's (1999*a*, 515) warnings against the adoption on Crete of terminology closely modelled on the roughly contemporary LH sequence.

Evans (1906*a*, 11) originally associated LM IIIC pottery with the beginning of Crete's post-Bronze Age period, but subsequent research has made his classification largely obsolete. The study of LM IIIC Crete has been a particularly thriving field of research in recent years (Nowicki 2000*a*). Yet again the use of LM IIIB Late or LM IIIC Early labels for certain settlements has been debated (Hallager and Hallager 1997, 327–36; Kanta 2003*a*, 167). As noted by Rutter (2003), a seriation of local ceramic sequences is necessary before cross-island synchronisms can be established. Until the discovery of a LM IIIC settlement at the SEX site, this period was largely unknown at Knossos (Warren 1983). Warren has opted for a LM IIIC label instead of LM IIIB Late, further to emphasise that this is a new settlement associated with new features in its material culture (Warren 1983, 69–76; 1997, 181–3; forthcoming), although he acknowledges the problem of reaching an agreed terminology (Warren forthcoming). This new settlement at Knossos has now been traced as far as the Little Palace North site, where the distinction between LM IIIB Late and LM IIIC Early pottery has been maintained (Hatzaki 2005*b*).

At sites such as Kavousi, Thronos and Khania archaeologists have been able to subdivide their LM IIIC sequence into early, middle and late phases (Hallager 2003, 105; Mook and Coulson 1997; D'Agata 1999; 2003). At Knossos, however, this phasing of LM IIIC is not possible yet. Nevertheless, on the basis of the ceramic material published so far (and of unpublished assemblages studied by the author), the Knossian LM IIIC material appears to correlate with the earliest phase distinguished at these other Cretan sites, as also recently confirmed by Warren (forthcoming *contra* Warren 1983, 73). This Knossian LM IIIC material includes settlement assemblages and isolated specimens from funerary contexts (Cadogan 1967, fig. 2: 8, 11; Forsdyke 1927, fig. 12; Evans 1906*b*, fig. 122; Popham 1978, pl. 25e, 1981, fig. 2, pl. 59d–h). The next ceramic phase distinguishable at Knossos is represented by material assigned to Sub-Minoan, i.e. the Early Iron Age (Cadogan 1967, fig. 2: 4, 14, 18; Popham 1981, pl. 59i). In conclusion, the Knossos sequence from LM IIIC Early to Sub-Minoan needs to be further examined in light of the stratigraphy from the SEX and Little Palace North sites (still largely unpublished): at the moment all one can say is that there is no clear evidence at Knossos for the existence of deposits later than the SEX Southern Half Group (LM IIIC Early) and earlier than Sub-Minoan.

THE MUM SOUTH SECTOR GROUP (LM II)

Archaeological contexts (FIG. 6.2)

The MUM South Sector Group represents a clearly defined ceramic phase, both stratigraphically and stylistically, with extensive assemblages deriving from both settlement and cemeteries. This group has been named after the primary deposits found *in situ* in the South Sector of the MUM (no. 10, below). Deposits from the palace and its immediate vicinity are all secondary (LM II, nos. 1–3) due to subsequent and extensive rebuilding, whereas those from the town are both primary (nos. 10–13) and secondary (nos. 5, 7, 14).

The position of this group in the Knossian sequence is demonstrated by deposit no. 13, which was stratified directly above deposits of the previous group (SEX North House Group, deposit no. 9), and by deposits nos. 6, 8–9, 12, which were stratified beneath deposits of the Long Corridor Cists Group (LM IIIA1).

Palace

1) Area of Cowboy Fresco (KSM L.I.5: boxes 967–969; Popham 1970*a*, 36–41, figs. 88–9, pls. 28a–c, 46h–j,

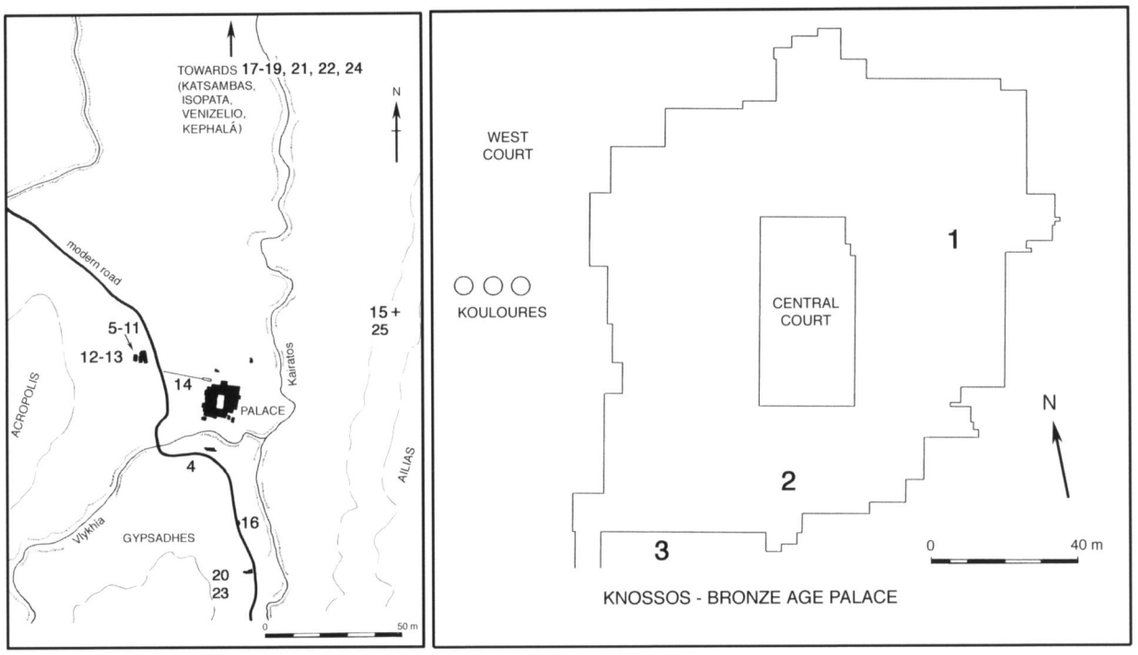


Fig. 6.2. MUM South Sector Group (LM II): location of deposits listed in the text.

l–m). The quantities of LM II pottery from this area hint at destruction and subsequent rebuilding, although the precise stratigraphical correlation with the architecture (and other deposits?) of the region is not clear (Popham 1970*a*, 40–1).

2) South Front: Room of the Plaster Pits; tests H.I.6 A–D (Momigliano and Hood 1994). These small fill deposits provide a *terminus post quem* for the construction of certain palace walls along the South Front and firm evidence for extensive rebuilding, possibly after a LM II destruction, as also suggested by deposit no. 3 below.

3) South Front: dump above South House (KSM H.I.1: boxes 785–786; KSM S. I.1–10 boxes 1595–1620; Popham 1970*a*, 57–60, figs. 8: 9, 13, 14: 90–4, 96–7, pls. 4a, 9c, 10d, 35–6; Mountjoy 2003). This is a huge secondary fill, which provides indirect evidence for an extensive site clearance from the palace (following a LM II destruction?).

Town

4) Lower Gypsades: site of later Sanctuary of Demeter (Coldstream 1973, 5–7, fig. 6). LM II levels were found in soundings below the sanctuary.

5) MUM, North Platform: LM II pit cut into LM I fill (Popham 1984, 93, pls. 9 Section 1 no. 7, 125). Post-Bronze Age levels were found stratified above this pit.

6) MUM, North Sector, North Corridor: 'ash layer accumulated on or slightly above the paving slabs' associated with LM II pottery (Popham 1984, 89–90, pls. 9 Section 1 no. 2, 119c, 120c–d). A test below the paving slabs revealed MM III–LM IA pottery (Popham 1984, 90), while the deposit stratified above the LM II ash layer is assignable to LM IIIA1 (Long Corridor Cists Group, deposit no. 2).

7) MUM, North Sector, Room D: 'LM II pit in rock' also referred to in the publication as Pit 8 (Popham 1984, 11, pls. 111b–e, 112a). Stratified above this was deposit no. 8 below.

8) MUM, North Sector, Room D: LM II ash level (Popham 1984, 11, 90, pls. 111b–e, 112a). This was stratified above no. 7 above and below LM IIIA1 (Long Corridor Cists Group, deposit no. 3).

9) MUM, Central Sector, Room H: floor level and upper levels (Popham 1984, 20, pls. 16–20, 50–88 with references to catalogued pots, 89–97). This is destruction debris associated with LM II pottery, which was stratified beneath an earth floor associated with LM IIIA1 pottery (Long Corridor Cist Group, deposit no. 5) (Popham 1984, 18, pls. 12: Section 5 no. 17–19, 121a, 176: 7, 9).

10) MUM, South Sector, Rooms M, N, O, P, Q (Popham 1984, 53–89). These extensive floor deposits and an

upper-floor collapse were found stratified directly above levels of the Gypsades Well Group (LM IA) (Popham 1984, 152). The excavator explained the absence of LM IB levels as the result of the MUM being left unfinished in LM IA and abandoned until LM II (Popham 1984, 261–2). See, however, deposit no 11 below.

11) MUM, dump outside South Corridor (Popham 1984, 158, pl. 124). This is either a mixed LM IB–LM II deposit or it represents a very early stage of LM II (Popham 1984, 158, pl. 14 Section 8 no. 2). The pottery has been heavily selected by the excavator, but what is left presents a mixture of features typical of the SEX North House Group (LM IB) and the MUM South Sector Group (LM II). According to the relevant section drawing, this deposit must have been found stratified above LM IA material (Popham 1984, pl. 14 Section 8 no. 3) and below LM II (Popham 1984, pls. 14 Section 8 no. 1, 123b–c).

12) SEX: South House destruction deposit (Warren 1983, 93–8, figs. 12–16). Primary floor deposit, stratified above LM I levels (Warren 1983, 65), and below LM IIIA1 (Long Corridor Cists Group, deposit no. 6).

13) SEX: Gypsum House (Warren 1983, 63–8, esp. 66, figs. 5–11). Floor deposit of building partly stratified above LM IB basement rooms of the SEX North House (see Chapter 5).

14) Royal Road: pit containing a deposit of LM II pottery (Popham 1975, 374; Hood and Smyth 1981, 51, nn. 214–15).

Cemeteries

Neopalatial graves and funerary structures reused in LM II

15) Mavro Spelio: Tomb V (Forsdyke 1927, 258, fig. 10); tomb VII (Forsdyke 1927, 263, fig. 18).

16) Temple Tomb (Evans 1935, 1017, fig. 965; Hatzaki, in preparation *c*). Extensive amounts of LM II material come from all parts of the building.

Graves constructed and used exclusively during LM II

17) Katsambas: Tombs A, Γ, Δ, E and Z (Alexiou 1967).

18) Isopata: tombs near the Tomb of the Double Axes (Evans 1914): Tombs 1, 1A, 3 (*contra* Warren and Hankey 1989, who prefer a LM IIIA1 date); Tombs 5, 6.

19) Warrior Graves from the New Hospital Site (Venizelio) (Hood and de Jong 1952).

20) East of Temple Tomb: Hutchinson's LM tomb (Hutchinson 1956*a*). Good LM II assemblage except for one vase (FIG. 6.14: 1), which stylistically could also be assigned to LM IIIA1. This chamber tomb is significant, for it shows that pottery of the MUM South Sector Group (LM II) and of the Long Corridor Cists Group (LM IIIA1) occurs in the same tomb. The small number of tombs with overlapping styles suggests that the switch from LM II to LM IIIA1 ceramics occurred in a very short period of time.

Funerary structures and tombs constructed and first used in LM II, but with later reuse

21) Isopata Royal Tomb, original interments (Evans 1906*b*).

22) Kephala Tholos, original interments (Hutchinson 1956*b*; Popham 1977, fig. 1c, pl. 26c–d), including a West Anatolian jug (Cadogan 1967, fig. 5: 13, pl. 50: 13).

23) Rock-cut tomb near the Temple Tomb (Evans 1935, 279, fig. 214; Popham 1981, 332–3).

24) Isopata: Tomb 2 (Tomb of the Double Axes) (Evans 1914).

25) Mavro Spelio: Tomb III (Forsdyke 1927, fig. 43); tomb XIX (Forsdyke 1927, fig. 35); tomb IX (Popham 1981, pl. 58f).

Characteristics of the MUM South Sector Group (LM II)

This account is based on direct observation of the pottery available for study in KSM. Unfortunately, many complete pots currently housed in the Herakleion Museum were not accessible, thus preventing a more detailed discussion of certain fabrics and wares.

Many fabrics (fine buff, coarse buff, coarse reddish brown fabric), forms (rounded cup, double vase, amphora) and decorative motifs (i.e. marine themes) continue from the previous phase, but this group also sees the increase of greenish coloured fabrics, the presence of fewer and smaller inclusions in coarse fabrics, and the appearance of new forms such as the kylix and the squat alabastron.

The main fabrics are fine buff, soft and gritty buff, coarse buff, coarse reddish brown and pithos fabric, as in the Neopalatial period. As in the previous chapter, the characteristic wares and relative forms are discussed under the main fabrics in which they occur.

Fine buff fabric (including fine green)

Examples in this group often acquire a characteristic dull light brown colour or, more usually, pale yellow; in some cases the fabric has a distinctly greenish tinge, which tends to be lighter near the surface. A few specimens in a greenish fabric were already present in LM IB assemblages (see Chapter 5), but in this group

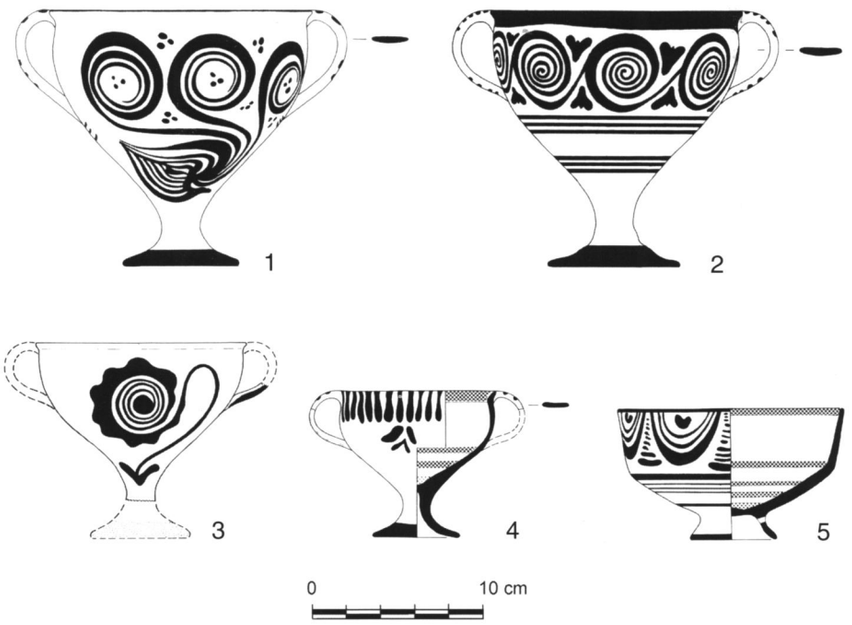


Fig. 6.3. MUM South Sector Group (LM II): (1–4) kylikes; (5) hollow-stemmed cup in Dark-on-Light Ware, fine buff fabric (after Popham 1984, pls.149, 151, 156, 158).

they become more common. The author believes that their greenish colour is probably due to firing the local calcareous clay employed in the production of fine buff vessels at a higher temperature (Jones 1986, 759), rather than the exploitation of different clay beds (see Chapter 3 for late Prepalatial greenish fabrics). For this reason, green and buff fabrics are here treated as one. The clay paste tends to be quite fine, but sometimes there are minute rounded impurities in black or white colour; texture tends to be soft and porous, and the painted decoration can be very fugitive.

Dark-on-Light Ware

The paint applied on pots in fine buff fabric can range from 'smooth black to red-brown glaze, somewhat lustrous though it has a tendency to flake off', whereas that applied on pots in green fabric tend to be 'fugitive and, in some cases, hardly discernible' (Popham 1984, 63). Indeed, the surfaces of fine painted ware in this group are usually less well preserved than those of LM I or LM III pottery. One may also add that vessels from tombs present particularly worn surfaces. It is possible that the tomb environment, *kouskouras* in particular, might be responsible for the poor preservation of surface treatment (a tendency which sometimes continues into LM IIIA1 exclusively in pottery from burial contexts). Normally, no traces of surface slip or indeed a lustrous surface can be distinguished macroscopically. As already mentioned, the bad quality of the paint has been attributed to high firing temperatures, and in this context one could suggest that the absence of any surface slip and other treatments, combined with the greenish colour of the clay paste, might all be caused by this (Jones 1986, 759). For this reason, the classification of fine wares in this group has not been based on the presence or absence of slip or lustre.

The paint of Dark-on-Light Ware can be applied in the following ways:

1) inside a frieze framed by bands, either exclusively on the rim or on different parts of the vessel's body, such as base, neck and handles (on one-handled kylikes, ogival cups, bridge-spouted jars and beak-spouted jugs: FIGS. 6.3: 2, 5, 6.4: 2–4, 6.5: 1);
2) by applying a 'blob' of paint, probably by partially dipping the vessel into paint: see, for example, the shallow cup referred to by Popham as the 'blob cup' (FIG. 6.4: 6);
3) by applying decorative motifs (usually inspired by floral or marine themes) freely on the vessel's body (FIGS. 6.3: 1, 3–4, 6.4: 7, 6.5: 3–5).

Decorative motifs applied freely on the vessel's body are a hallmark of LM II that does not survive into the succeeding period except on the Palace Style jars (for a more detailed account see Popham 1984, 160–74). This type of decoration can be viewed as a simplified version of Betancourt's LM IB Special Palatial Tradition (1985, pls. 20–1). The most minimalist version of a freely applied decorative motif can be seen on the Ephyraean version of the kylix where one motif occupies opposite sides of the vessel's body (FIG. 6.3: 1, 3; Mountjoy 1983, fig. 2, 1993, figs. 103–4; Popham 1994, pl. 149). Subsidiary motifs are added as fillers (Popham 1984,

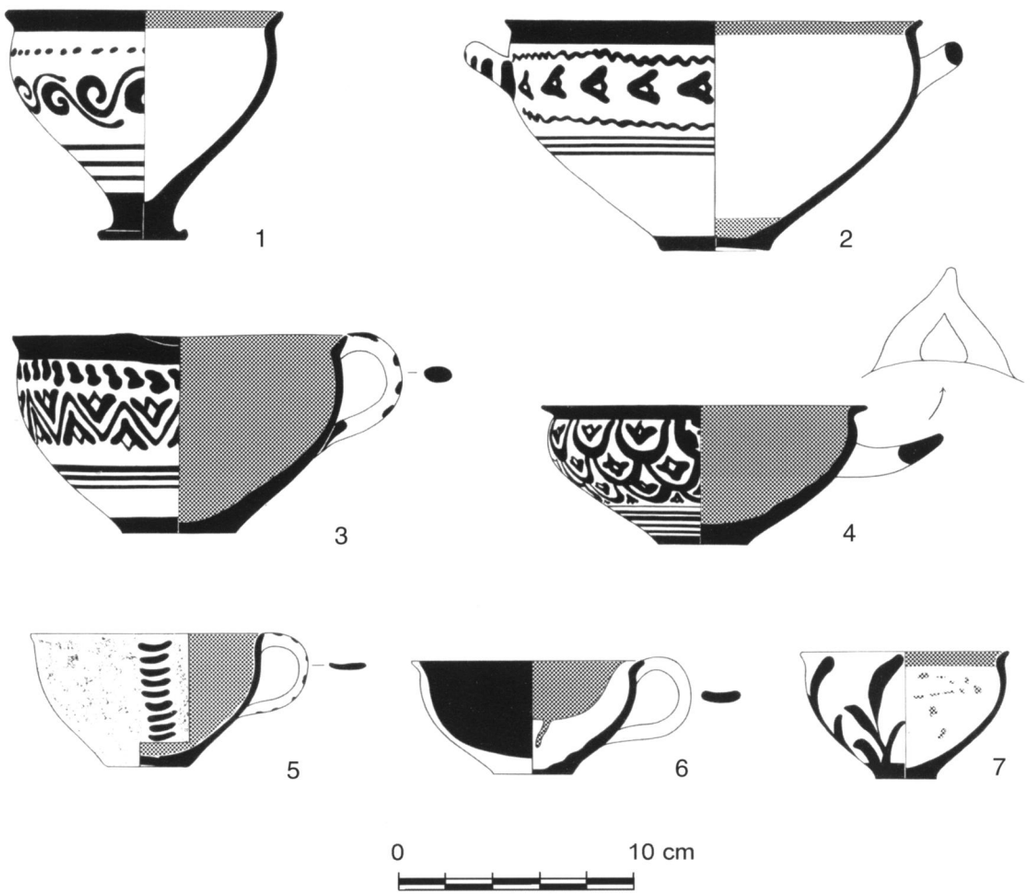


Fig. 6.4. MUM South Sector Group (LM II): miscellaneous cups and bowls in Dark-on-Light Ware, fine buff fabric (after Popham 1984, pls. 156, 160).

166). Marine motifs (usually an abstract version of the octopus or argonaut), elaborate floral motifs or hatched crosses were particularly popular (Popham 1984, 167–8). Ephyraean decoration was also applied on the globular version of the beaked jug (Popham 1984, pl. 159: 1; Mountjoy 1993, figs. 94, 100). A much favoured motif was the stylised version of the reed applied on the cup (Popham 1984, pl. 147: 3), bowl (1984, pl. 148: 6), pedestalled cup (1984, pl. 151: 8), reed cup (FIG. 6.4: 7; Popham 1984, pl. 151: 10–1) and beaked jug (Popham 1984, pls. 61: b–e, 99: g). Pictorial themes, especially birds, make an appearance in the Knossian decorative repertoire (FIG. 6.6: 3), a style discussed in detail by Crouwel and Morris (1995). Motifs depicting manmade objects such as helmets, figure-of-eight shields, double axes and horns of consecration, although rare and limited to specific types of vessels, also occur; even rarer are the depictions of human figures (FIG. 6.5: 3). The most spectacular version of a freely applied decoration is seen on the Palace Style jars, where large and centrally placed marine and floral motifs are elaborately filled in, usually with mottle and undulating lines (Alexiou 1967, pl. 15 δ).

Decorative motifs applied within a frieze have a long tradition in Knossian pottery: depending on the form, the frieze takes up one-half or one-third of the vessel's upper body. For example, on cups, kylikes and bowls (FIGS. 6.3: 2, 6.4: 1–4) frieze decoration is applied below the rim band, whereas on beaked jugs, collared jugs, piriform jars and palace-style jars it appears below the base of the neck (FIG. 6.6: 1). On cups, kylikes, bowls and jugs three thin body bands define the frieze's lower border. Decoration now becomes more stylised but at the same time more elaborate than in LM IB, as there is a tendency to fill in as much space as possible. A feature very popular in LM II frieze decoration is the application of a row of dots, quirks, a foliate band, an undulating line, a wavy line, or a combination of these, above the main decorative theme (FIG. 6.4: 1–2; Popham 1984, pls. 50a–e, 51h, 52a–c, 60b). On kylikes (FIG. 6.3: 4) the row of quirks usually replaces the rim band (Popham 1984, pl. 57: a–f). The row of repeated

Fig. 6.5. MUM South Sector Group (LM II): (1–3) jugs; (4) bridge-spouted jug; (5) double vase; (6) stirrup jar, all in Dark-on-Light Ware and fine buff fabric (2, 5, after Alexiou 1967, pls. 4, 17; all others after Popham 1984, pls. 152, 153, 158).

decorative motifs survives into LM IIIA1, especially among the earliest examples, but very rarely beyond it. Handles of cups, kylikes and bowls are barred or have two rows of quirks (Popham 1984, 157). Popular motifs are the alternating floral scrolls, floral hooks, iris zigzags, iris buds, lily flowers, flower chains, floral spray hooks, festoons, network patterns and spirals. A mottle or sponge pattern was applied as the main decorative motif on the exterior of small open vessels, usually interrupted by a vertical row of quirks (FIG. 6.4: 5).

Fig. 6.6. MUM South Sector Group (LM II): piriform jar, squat alabastron, pyxis and conical rhyton in Dark-on-Light Ware and fine buff fabric (1, after Hutchinson 1956, fig.1; 2–4, after Popham 1984, pls. 154, 180).

The same pattern was extensively applied as filler on Palace Style jars. Mottle decoration is a useful dating criterion, especially for Palace Style jars, since it does not survive beyond the earliest phase of LM IIIA1 (FIG. 6.9: 3), when it is applied only along the interior of decorated cups.

The *kylix*, also referred to as the goblet, is the LM II Knossian form *par excellence* (FIG. 6.3; see also Popham 1984, pls. 55–8, 82–3, 149–50). It occurs in three different sizes: large (FIG. 6.3: 1–2; Popham 1984, pls. 54, 55a, f, 57h, 92a–b, 149: 1–5, 150: 1, 3, 5), medium (FIG. 6.3: 3; Popham 1984, pls. 55b–c, 56b, 99a, 151: 6) and small (FIG. 6.3: 4; Popham 1984, pls. 55d–h, 56c–e, g, 57a–g, 58, 100b, 149: 6, 150: 2, 4, 6–7, 151: 1–5, 158: 1–5). A vessel previously interpreted as a lid due to the occasional perforations in the walls of its pedestalled foot (FIG. 6.3: 5; Popham 1984, pls. 59a–c, 151: 13; Popham 1970*a*, pl. 10d) is here termed a *hollow-stemmed cup* and is considered as the predecessor of the champagne cup (FIG. 6.15: 6). The *pedestalled cup* (or bowl) with the typical LM II everted rim (FIG. 6.4: 1; Popham 1984, pls. 51h–k, 151: 7–9) is a successor of the LM IA bowl with raised ring foot (FIG. 5.14: 4): it somehow resembles the LM IB cup-rhyton in form and proportions (FIG. 5.23: 3; Warren 1981, figs. 27–8). The LM II type *bowl* (FIG. 6.4: 2) derives from its LM IB predecessor (FIG. 5.22: 9; see also Hazzidakis 1921, 29, fig. 12 top row middle), but now has the typical LM II everted rim (Popham 1984, pls. 52–3, 148: 5–8, 156: 13–14); it is usually *c.* 12 cm in height, with a rim diameter of 17–18 cm; handles are of the roll type, set horizontally below the everted rim. The *rounded cup* (FIG. 6.4: 3) clearly evolves from its LM IB predecessor (FIG. 5.22: 1–4): it now has a rounded body 8–9 cm in height, equipped with a pronounced and everted rim, 14–15 cm in diameter, with a pulled-out spout at right angles to the handle; the handle curves from mid-body to lip and is of the roll type (Popham 1984, pls. 50, 147: 1, 3–4, 6–10, 156: 7, 157 a–b; Warren 1983, fig. 17). *Miscellaneous cups* include: the cup with wishbone handle (FIG. 6.4: 4; Popham 1984, pls. 51e, 147: 5); the shallow cup with inverted rim, *c.* 6.5 cm in height, which lacks the typical LM II everted rim and is equipped with a strap handle (FIG. 6.4: 5; Popham 1984, pls. 51b, 148: 2, and a smaller version on pl. 148: 3); the 'blob cup' (FIG. 6.4: 6; Popham 1984, pls. 79b–d, 160: 2–3), which is a shallow version of the one-handled cup, but its handle can be of the roll or strap type. The so-called reed cup is basically a decorated version of the smaller ogival cup of LM IA–LM IB origins (FIG. 6.4: 7; Popham 1984, pl. 160: 8–9): apart from differences in fabric and surface treatment, the main criterion for distinguishing the LM I and LM II versions is the rather carelessly executed reeds, painted with thick non-joining brush strokes on the later vessels (Popham 1984, pls. 59: d–i, 156: 8–9).

The *beak-spouted jug* with a pronouncedly piriform shape (25 cm in height) (FIG. 6.5: 1; Popham 1984, pls. 60b–e, 61a–e; Warren 1983, fig. 16) also occurs in a miniature version (Popham 1984, pl. 59j–k, m–n). There is also a large globular beak-spouted jug, which tends to be significantly larger than the piriform one (FIG. 6.5: 2; Popham 1984, pls. 61f, 94a, 159: 1; Alexiou 1967, pls. 21 left, 22 left). The decorated collared jug is less standardised in shape and size (FIG. 6.5: 3; Popham 1984, pls. 62a–b, 63c–d; Warren 1983, fig. 7) and also occurs in a miniature version (Popham 1984, pl. 59o). The *collared jug* with a distinctly globular and rather squat body is rare (Popham 1984, pl. 62d; Alexiou 1967, pls. 20, 21 right, 22 right). The *bridge-spouted jar* has a rather globular body with two horizontal roll handles set high on the shoulder (FIG. 6.5: 4; Hood and de Jong 1952, fig. 11.III.3; Popham 1984, pls. 62e–f, 63e, 153: 1–2). The *double vase* (FIG. 6.5: 5; Evans 1914, fig. 46; Alexiou 1967, pls. 2 β, 9 α–β) is made out of two separately manufactured jugs linked by a cylindrical and hollow lump of clay and by a basket-like handle; one jug has a false spout, and the other a trefoil-mouthed spout with a strainer; occasionally the vessel's rim is adorned with birds (Alexiou 1967, pl. 9 α); this forms seems to be restricted to LM IB and LM II.

The medium-sized short and ovoid *stirrup jar* (FIG. 6.5: 6; Popham 1984, pls. 64a–b, e, 158: 9; Warren 1983, figs. 5, 18) also occurs in miniature (Popham 1984, pls. 64c, 158: 7). It can be equipped with two or three handles, whereas the short and rather wide-mouthed spout resembles its taller coarse counterpart; it too has boss projections attached near the lip; all examples of the short ovoid version in both fine and coarse fabrics are decorated, usually with a frieze on the body's upper half. The *flask* occurs but rarely (Popham 1984, pl. 92e). The *piriform jar* (FIG. 6.6: 1) is basically a smaller version of the Palace Style jar (see below and FIG. 6.9: 3): its tall neck ends with a ledge rim, whereas the body is distinctly piriform in shape. Handles can be set vertically or horizontally on the body (Hood and de Jong 1952, figs. 10.I.6–7, 11.III.5, 268).

The *squat alabastron* (FIG. 6.6: 2), which also appears in fine Tin-coated Ware (Evans 1914, fig. 35), is essentially identical to the upper part of the piriform jar; it varies in shape and size: the smaller version has a more rounded body, which resembles its Mycenaean counterpart also in decoration (Evans 1914, fig. 67; Hood and de Jong 1952, figs. 10.I.9, 10.II.2, 11.III.7–8; Hutchinson 1956*a*, fig. 2; Popham 1984, pl. 154: 3); the larger version tends to be more conical in shape (Popham 1984, pl. 154: 2). The *pyxis* (FIG. 6.6: 3; Popham 1984, pls. 65b–c, 66d, 154: 4, 155) is by no means standardised: cylindrical and elliptical versions occur, with or without handles, in fine and coarse painted wares. Finally, the *conical rhyton* (FIG. 6.6: 4) is also manufactured in Dark-on-Light Ware.

Monochrome Ware

A coat of usually brown black paint is applied all over, producing a monochrome effect. Forms occurring in

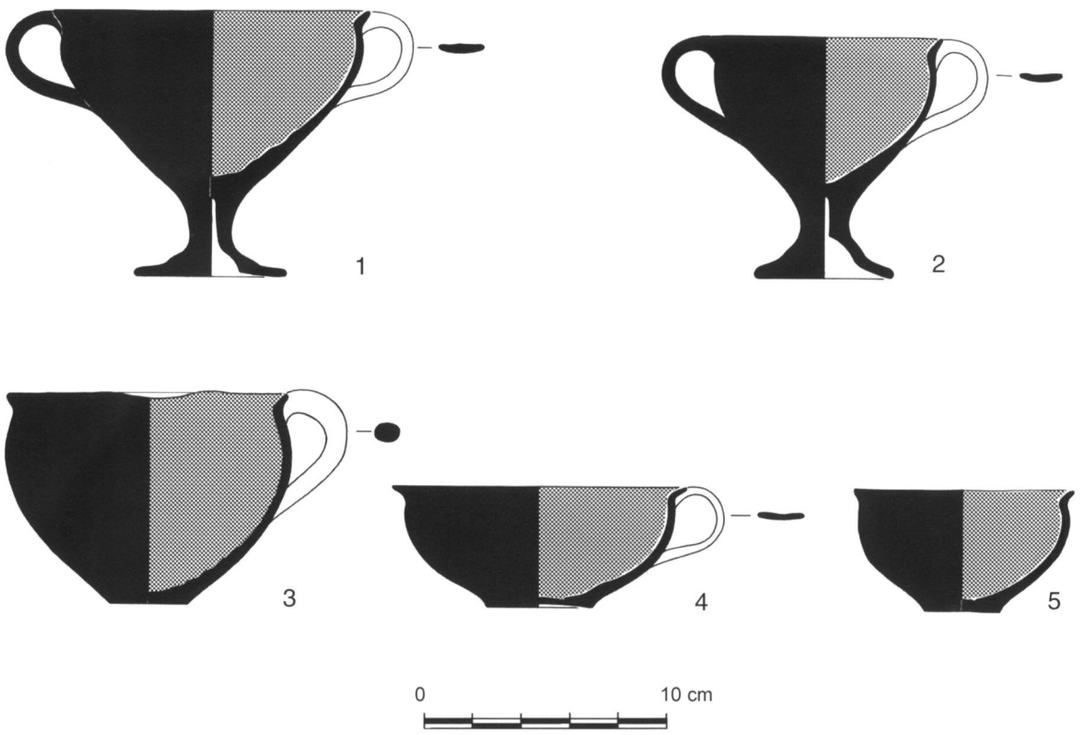


Fig. 6.7. MUM South Sector Group (LM II): kylikes and cups in Monochrome Ware and fine buff fabric (after Popham 1984, pls. 140, 160).

this ware are as follows. The *kylix* appears in large (FIG. 6.7: 1), medium and small versions (FIG. 6.7: 2), with no significant morphological differences in comparison with its Dark-on-Light Ware counterpart, except that the smaller kylix also occurs in a one-handled version (Popham 1984, pls. 82a–g, 83). Other forms in this ware include the rounded cup (Popham 1984, pls. 81, 160: 1), which resembles in shape the LM IB Dark-on-Light version (FIG. 5.22) more than the LM II equivalent (FIG. 6.4: 3). Also included are: the *shallow cup*, with an incised circle on its inner base (FIG. 6.7: 4; Popham 1984, pl. 160: 6), and the *ogival cup* (or bowl) (FIG. 6.7: 5; Popham 1984, pl. 160: 7–9).

Plain Ware

No traces of lustrous surface are visible on vessels of this category. The small *kylix* occurs in two or one handled versions (FIG. 6.8: 1–2; Popham 1984, pls. 82: a, d–f, 60: 16). The *shallow cup* (FIG. 6.8: 3–4; Popham 1984, pls. 80: a, third row, 160: 4–5) appears in roll or strap-handled versions. The cup with wishbone handle in Plain Ware (FIG. 6.8: 5; Popham 1984, pl. 84: b–c) is slightly larger than its Dark-on-Light counterpart (FIG. 6.4: 4). *Jugs* occur in cut-away neck and beaked versions (FIG. 6.8: 7–8). The LM II *conical cup* (FIG. 6.8: 6) can be described as a hybrid between its LM I predecessor (FIG. 5.25: 3) and LM IIIA successor (FIG. 6.15: 9). It is usually made of a finer clay and its surfaces are better smoothed than in the earlier examples; it is taller than the LM IA type, but shorter than the LM IIIA version; it often has a slightly incurving rim and a wider base, but a narrower rim diameter, compared with the LM IIIA1 version.

Tin-coated Ware

Evans (1906*b*; 1914, 29) was the first to recognise the application of a material other than paint on the pottery found in the cemeteries of Knossos. Analyses have shown that almost pure tin was used, in the form of tin foils (Popham *et al.* 1974, 208, n. 9; Jones 1986, 794–5) applied with the aid of an organic binder, possibly colophony (Gillis *et al.* 1995). Tin-coated vessels would have had a colour similar to silver, but if the tin foils were heated prior to their application at a temperature close to melting point they could have acquired a colour resembling gold (Gillis and Bohm 1994, 223–4). The tin-coating technique is also known from a MM IIIB type conical cup (Alberti 2001, 179, no. 24, fig. 6e), but no such vessels have so far been reported from LM IA and LM IB contexts. In LM II, the *kylix* (Alexiou 1967, pl. 14 γ left), the *shallow cup* (Alexiou 1967, pl. 14 γ right), the *jug* (Evans 1914, fig. 36) and the *squat alabastron* (Evans 1914, fig. 35) occur in Tin-coated Ware.

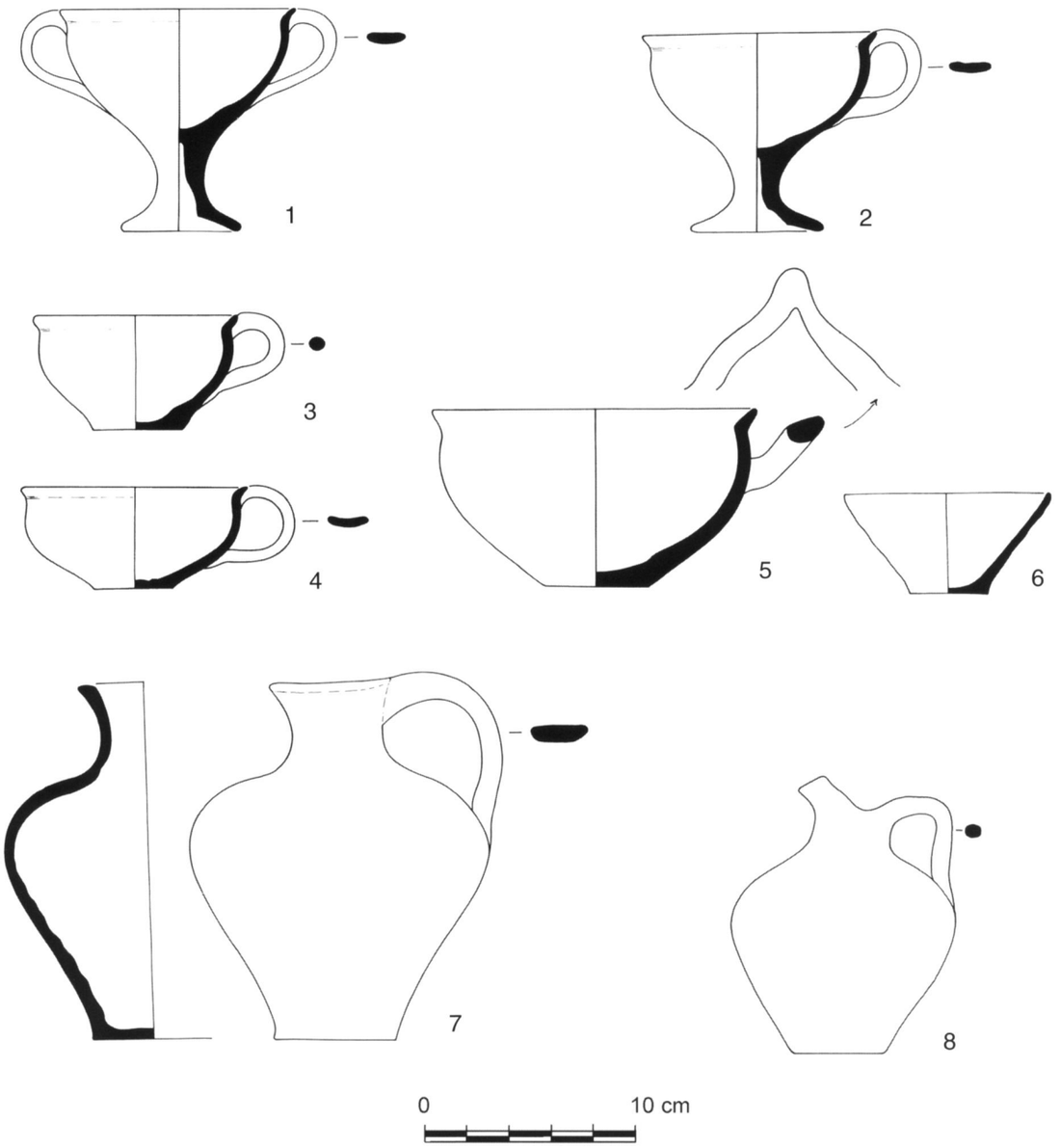


Fig. 6.8. MUM South Sector Group (LM II): Plain Ware in fine buff fabric (after Popham 1984, pls. 160–1).

Soft and gritty buff fabric

This fabric has a long tradition at Knossos going back to the Protopalatial period, when it was used primarily for the manufacture of lamps (MacGillivray 1998, 86). The LM II version is rather soft, with a sandy or gritty feel, and yellowish to light brown colour. Polychrome and Plain are the two main wares in this fabric.

Polychrome Ware

This ware involves the application of blue, red and black paint on a white lime coated surface after the vessel was fired (Jones 1986, 192). The only form produced is the so-called *polychrome goblet*, with a wide double-ledged rim and eight-shaped handles (FIG. 6.9: 1; Evans 1914, fig. 37, pl. 4).

Plain Ware

A soft and gritty fabric was extensively used for *incense burners*, perhaps an interesting survival from the Protopalatial period, when a comparable fabric was used for manufacturing lamps (MacGillivray 1984, 86–7). Among forms occurring in this ware, the short brazier (FIG. 6.9: 2) is wheelmade with a shallow bowl, the rim of which is indented by the rather large and heavy roll handle; although there is considerable variation in shape, all known examples are of the short type (without a high

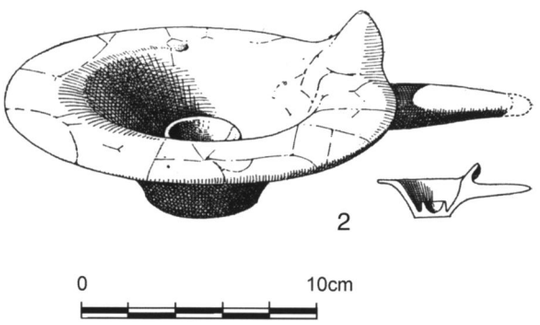


Fig. 6.9. MUM South Sector Group (LM II): (1–2) Polychrome Ware and Plain Ware pots in soft and gritty buff fabric (after Evans 1914, fig. 37a; Hood and de Jong 1952, fig. 13.III.10); (3) Palace Style jar in Dark-on-Light Slipped Lustrous Ware and coarse buff fabric (after Popham 1984, pl. 69).

foot), which finds good parallels with LM I types from elsewhere (Muhly 1992, fig. 15; Georgiou 1986, pl. 6).

Coarse buff fabric(s)

Among the coarse buff fabric(s) there is less standardisation, and petrographic analyses are very much needed. On the whole colour variations are comparable with those on fine buff fabric: some vessels retain their buff colour, with angular and rounded brown inclusions, whereas others tend to acquire a greyish or greenish colour with black inclusions. Wares produced include vessels in Dark-on-Light Slipped Lustrous Ware, Dark-on-Light Ware and Plain Ware, as discussed below.

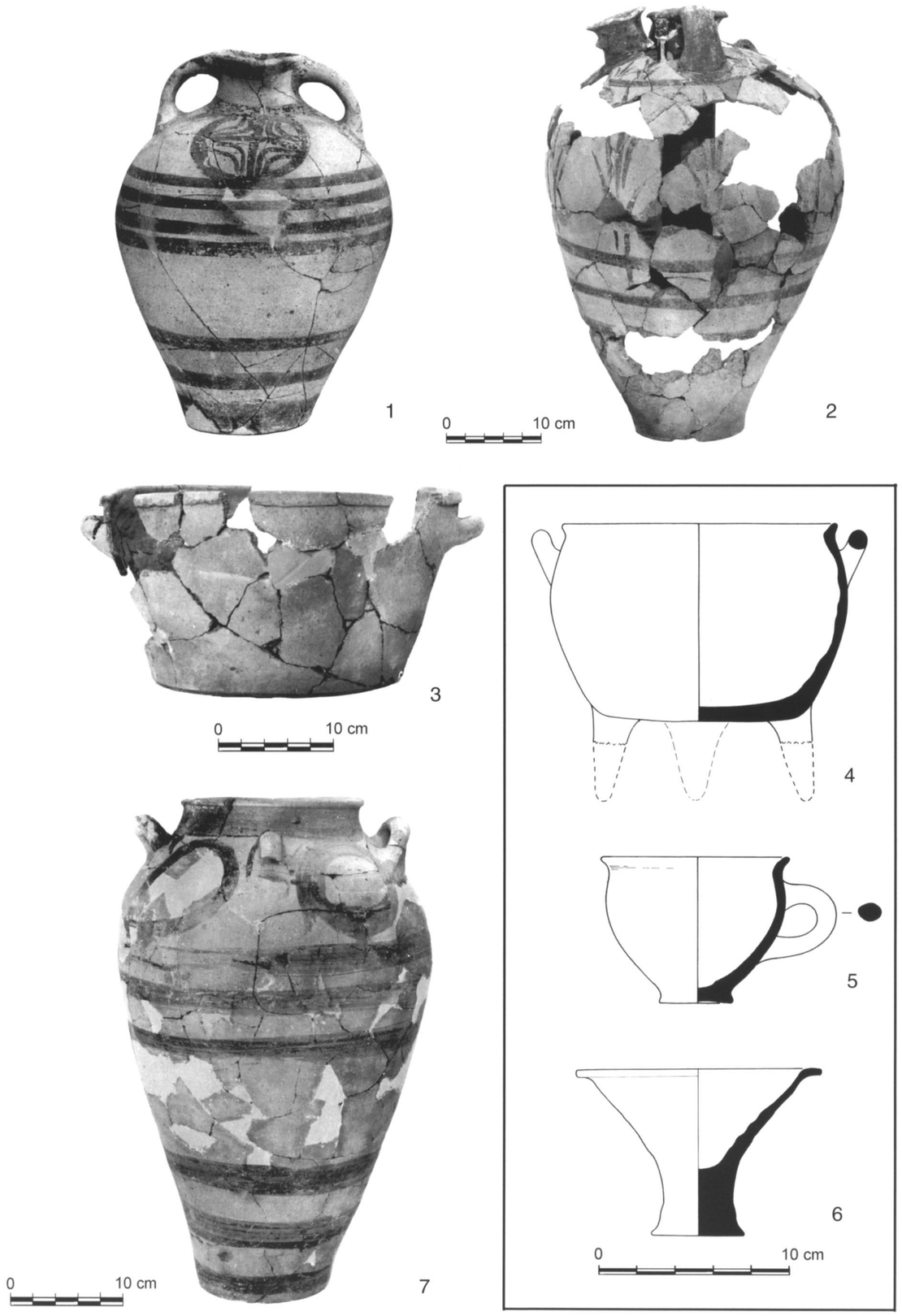


Fig. 6.10. MUM South Sector Group (LM II): (1–3) Dark-on-Light Ware and Plain Ware pots in coarse buff fabrics; (4–6) Plain Ware pots in coarse reddish-brown fabric; (7) pithos (after Popham 1984, pls. 72, 73, 77, 87, 162).

Dark-on-Light Slipped Lustrous Ware

This ware is predominantly attested by LM II and LM IIIA Palace Style jars (FIG. 6.9: 3), which are basically larger versions of the piriform jar in fine buff fabric (see above and FIG. 6.6: 1). The exterior was covered by a thick buff slip which provided a suitable canvas for the application of elaborate decorative motifs comparable with those found on smaller vessels in fine buff fabric. For an extensive discussion of the decorative motifs used on Palace Style jars see Popham (1970*a*, 71–3) and Niemeier (1985).

Dark-on-Light Ware (non-lustrous)

The most common method of applying paint on vessels made in a coarse fabric was directly on to the smoothed unslipped surface. The paint, ranging in colour from dull orange to brown black, has a matt appearance; it is applied in bands, although the upper third or upper half of the vessel's body is reserved for a very simple and limited range of decorative motifs (reeds, running spirals, circles with central cross). Running spirals do not seem to occur on amphorae, nor do circles with a central cross appear on stirrup jars, which may indicate specific workshops. Among forms occurring in this ware, the *amphora* (FIG. 6.10: 1; Popham 1984, pl. 72a–c) has a rather piriform shape and seems to be quite standardised in size, with a height of 36–41 cm. The *coarse stirrup jar* also has a rather piriform shape, normally with roll handles attached to the disk above the false spout (FIG. 6.10: 2; Popham 1984, pls. 64d, 73a–e).

Plain Ware

Plain vessels in coarse buff fabric include the *basin*, in a shallow (FIG. 6.10: 3) and taller version (Popham 1984, pl. 87f), and the *bowl* (Popham 1984, pl. 86c).

Coarse reddish brown fabric

This is very close to the fabric described in Chapter 5 (under the KS 178 Group), but now tends to have less temper. Forms made in this fabric occur only in Plain Ware and include the *tripod cooking pot* (FIG. 6.10: 4), which is rather uniform in shape and size, with rim diameter *c.* 14–17 cm and height *c.* 14–16 cm. It can be provided with two horizontal roll handles (Popham 1984, pls. 86f–g, 162: 9–10) or with a single vertical roll handle (Popham 1984, pls. 86h, 162: 11); legs are ovoid or round in section. The *cup with a rolled handle* in cooking pot fabric, with the typically LM II everted rim, is another form occurring in this fabric (FIG. 6.10: 5; Popham 1984, pl. 162: 7–8), and so are the *pedestalled bowl* (FIG. 6.10: 6; Popham 1984, pl. 162: 1), probably a predecessor of the pedestalled brazier (FIG. 6.24: 3), the so-called *tray* or dish (Popham 1984, 175) and the *firebox* (Popham 1984, pl. 162: 4).

Pithos fabric

Large storage jars, considered as locally manufactured, are made of coarse buff clays usually tempered with large angular and rounded reddish and brown inclusions, probably a variant of the coarse buff fabric discussed above. Wares occurring in this fabric are Dark-on-Light Slipped and Plain Relief Ware.

Dark-on-Light Slipped Ware

Matt paint is applied on the smoothed surface. Decoration includes dripping paint near the rim and letting it dribble along the body of the pithos (Popham 1984, pls. 77b, d, 78b) or placing bands on the lower body, reserving the upper part for a repeated simple decorative motif of running spirals, circles or reeds in a single row. These motifs are comparable with those applied on contemporary coarse buff amphorae and stirrup jars, but the trickle decoration seems to be reserved for pithoi. Forms occurring in this ware include *piriform pithoi* (FIG. 6.10: 7; Popham 1984, pls. 75–8), with close morphological and stylistic similarities to pithoi from LM IB contexts (Warren 1981, 81, fig. 22–3): it is indeed clear that earlier pithoi continued to be used in later contexts (thus, the MUM pithos bearing a Linear A inscription may have been manufactured in LM IB: Popham 1975; Popham 1984, pl. 76d).

Plain Relief Ware

The incised rope decoration of the rather *globular pithos* from the MUM (Popham 1984, pl. 78a–b) resembles the LM IIIA examples from the West Magazines of the palace at Knossos (FIG. 6.24: 6–7); its shape and ledged rim also resemble a pithos in Dark-on-Light Slipped Ware discussed above (Popham 1984, pl. 78b).

Relative chronology of the MUM South Sector Group (LM II)

Synchronisms with other Cretan sites

In seeking to establish synchronisms between this group and deposits from the rest of the island (TABLE 6.1) both Knossian imports and locally produced Knossian look-alikes are useful. In west and central Crete, both imports from Knossos and Knossian look-alike local products have been confirmed at Kommos (Watrous 1992, 121) and Khania (Hallager 1990). Eastwards perhaps the most striking change can be observed at Mallia, a former palatial centre with major local workshop(s) in the Neopalatial period. Here the LM II (and LM IIIA1) settlement and cemetery deposits are dominated by either imported Knossian fine wares or locally produced look-alikes (van Effenterre and van Effenterre 1963, pl. 48e; Pelon 1970, pl. 16: 5, 17–18). At other sites further east, however, an overlap between Knossian LM II and east Cretan LM IB-style ceramic

TABLE 6.1: **Selected Cretan sites with deposits contemporary with the MUM South Sector Group (LM II).**

West Crete
Khania: Kastelli courtyard dump 5-012 and House IV, pit 5-007 (Hallager and Tzedakis 1985, fig. 11; Hallager 1990)

North-Central Crete
Archanes (Sakellarakis and Sapouna-Sakellaraki 1997, 448–9).

South-Central Crete
Kommos: Deposits 16–24 (Watrous 1992)

Mallia / Lasithi
Mallia: House E, level IIIB (Pelon 1970, pls. 26: 3–5 and 17–19, 20: 6; 21: 2, 27: 1, 42a–j; Deshayes and Dessenne 1959, pl. LXVIIe–f); Quartier Nu, destruction deposit (Farnoux 1989*b*, pl. 262a–b; Driessen and Farnoux 1994, 56, pl. 2: 1).

East Crete
Palaikastro: Well 605 Deposits 2–3 (MacGillivray *et al.* 1998, 233 fig. 10; MacGillivray, forthcoming)

production, although a tempting solution to explain the absence of identifiable LM II destruction deposits beyond Knossos, remains highly speculative. It is likely that ceramic production may vary considerably in different regions as a result of varying levels of Knossian influence (or even political control). For example, at Palaikastro LM II imports from Knossos have been confirmed, but the locally produced contemporary pottery bears no resemblance to Knossian products (e.g. it is significant that this eastern site never produced kylikes: Hatzaki, forthcoming *b*). A similar picture will probably emerge at Zakros and other sites in eastern Crete, as has already happened at Mochlos (Brogan *et al.* 2002, 105). The question of synchronisms between north-central Crete and eastern Crete during this period is particularly difficult, as the number of east Cretan imports at Knossos is extremely small (e.g. Popham 1984, pl. 80b, bottom row, second from right).

Synchronisms with the Aegean and east Mediterranean

For the MUM South Sector Group ceramic synchronisms with the Greek mainland are established more on the basis of mainland-inspired new shapes and decorative motifs than actual imports. Imports are few, and include a fragmentary LH IIA jug with ogival canopy decoration (compare Popham 1984, pl. 103b and Jones 1986, 452, with Mountjoy 1993, fig. 85) and an open vessel (bowl?) with dotted scale pattern and swastikas (compare Popham 1984, pl. 103e bottom with Cummer and Schofield 1984, pl. 75: 1164). Newly introduced and locally manufactured shapes are associated with specific activities, such as feasting and mortuary practices. Newcomers are the kylix (also called goblet in LM II), the trough-spouted jug (Popham 1984, pl. 152: 2), and the squat alabastron (Alberti 1999), of which the earliest versions are clumsily manufactured, as potters were experimenting with a new shape. Ephyraean-inspired decoration occurs on the kylix (Popham 1978, 181, n. 13; Mountjoy 1983, 270–1), but also on shapes with a strong Cretan tradition such as the beak-spouted jug with a globular or piriform body (Alexiou 1967, pl. 4γ; Popham 1984, pl. 159: 1; Hood and de Jong 1952, figs. II.1, III.2) and, occasionally, on Palace Style jars (Alexiou 1967, pl. 4: α). The sponge decoration typical of LM II Knossos, if mainland-inspired (and not *vice versa*), is particularly popular in LH IIB Korinthia, but not in the Argolid (Mountjoy 1999*b*, 200). The triad piriform jar–alabastron–kylix, as seen in funerary contexts of the mainland, and particularly of the Argolid, is another mainland feature introduced to Knossos in LM II (Alberti 2004). Outside Crete, Knossian LM II imports are few: the pictorial piriform jar (Benzi 1992, pl. 32a), the Palace Style jar (Benzi 1992, pl. 10a), and the large beaked jug with a globular body (the last two in a similar fabric: Benzi 1992, pl. 158a) found at Ialysos on Rhodes are probably from Knossos, but they were antiques when deposited in LH IIIA2–B tombs.

Traditionally, LM II is considered contemporary with the late reign of Tuthmose III (co-regency with Amenhotep II) and the early reign of Amenhotep III (Hankey and Leonard 1998, 33; Warren and Hankey 1989, 118), but Manning (1999, 209) links this period to the early part of Tuthmose III's reign. Unfortunately, no LM II exports to Cyprus, the East and Egypt have been identified (Manning 1999, 209; Warren and Hankey 1989, 145–6; Hankey and Leonard 1998, 33). The closest link is the LH IIB alabastron from the Tomb of Kaket at Kahun, which provides a late Tuthmose III date (Eriksson 1992, 185–6). At Knossos, the ten 18th Dynasty stone vases in the Isopata Royal Tomb represent the largest group of Near Eastern artefacts ever found in a single context on Crete. These vessels are associated with the LM II interments within the

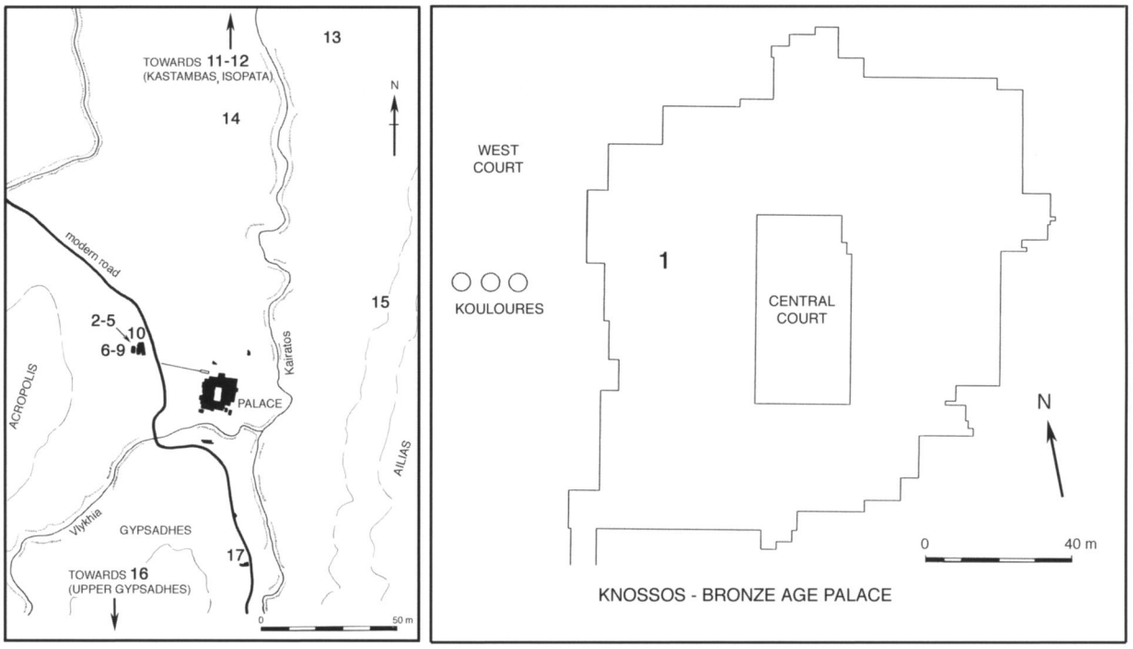


Fig. 6.11. The Long Corridor Cists Group (LM IIIA1): location of deposits listed in the text.

tomb (Evans 1904, 144–5, fig. 125; Warren 1969, 105; Karetsou *et al.* 2000, figs. 232a–237). The Syro-Palestinian stone-footed cup from the Temple Tomb (Evans 1935, fig. 958; Karetsou *et al.* 2000, fig. 243), although probably from an LM II context (Hatzaki, in preparation *c*), does not provide a narrow enough chronological link to the Near East (Warren 1969, 115). Finally, Rutter (2006) has highlighted a link between Crete and west Anatolia in the form of Red-slipped Ware imports to Kommos and Knossos. At the latter, in particular, there is a noteworthy concentration of Anatolian red-slipped one-handled jars with a horizontal side handle from LM II contexts: the MUM (Popham 1984, pl. 86: a–b), the Temple Tomb (Hatzaki, in preparation *c*), the Kephala Tholos (Cadogan 1967, fig. 5: 13, pl. 50: 13), and Katsambas Tomb Z (Alexiou 1967, pl. 17 β).

THE LONG CORRIDOR CISTS GROUP (LM IIIA1)

Archaeological contexts (FIG. 6.11)

The deposits assigned to this group come from both settlement and funerary contexts. The settlement deposits are usually secondary, except for a floor deposit in the MUM (deposit no. 5, below), found stratified above LM II. The debris fill from the MUM North Corridor deposit (no. 2) provides the most comprehensive assemblage for characterising this group; it also offers further stratigraphic evidence for establishing the position of this group within the Knossian sequence, since it was found directly above a deposit of the preceding group, while deposits nos. 6, 8, and 10 are stratified beneath assemblages assigned to the following (LM IIIA2) MUM Pits 8, 10–11 Group.

Palace, West Wing

1) Long Corridor Cists (KSM D.IV.2–9: boxes 513–517; Evans 1903, 28–35; Popham 1970*a*, 50–3, fig. 10: 17–36, pl. 11). The cists were discovered during a series of tests conducted in the West Magazines, beneath the gypsum paving slabs of the Long Corridor: they were filled with redeposited building debris and pottery which provide a *terminus post quem* for the subsequent destruction of the palace as well as evidence for repairs and modifications which took place in this part of the building before it happened.

Town

2) MUM, deposit in North Corridor (Popham 1984, pls. 116–17, 171–2, 176: 1, 3–6). This redeposited destruction debris contains mostly one-handled decorated cups of the ledge-rim variety and, more significantly, the earliest examples of the 'champagne cup' (Popham 1984, pl. 172: 6). This secondary deposit was found stratified above LM II (MUM South Sector Group, deposit no. 6). A join between this deposit and no. 3 below confirms that this debris originated within the MUM.

3) MUM, Room D (Popham 1984, 90, pl. 112: d): debris stratified above LM II (MUM South Sector Group, deposit no. 8). There are joins between this deposit and

no. 2 above (fragments belonging to the pyxis lid illustrated in FIG. 6.14: 2, bottom left).

4) MUM, Corridor E, west end (Popham 1984, pl. 11, Section 3, level 11, pls. 113, 176: 8): a primary deposit of fairly complete pottery stratified above bedrock and beneath LM IIIA2 (MUM Pits 8, 10–11 Group, deposit no. 20). See, *contra*, Popham (1984, 12–13), who dated this deposit to LM II.

5) MUM, floor deposit above Room H (Popham 1984, 18, pls. 121: a, 176: 7, 9). A primary deposit stratified above LM II (MUM South Sector Group, deposit no. 9). Post-Bronze Age activities have eliminated any superimposed Bronze Age levels (Popham 1984, 18, pl. 12: a, Section 5).

6) SEX, Trench Q, levels 8–13 (Warren 1997, figs. 5–9): fill stratified above LM II (MUM South Sector Group, deposit no. 12) and including an LH IIIA1 import (Warren 1997, fig. 8). This fill predates the foundation of Wall 1 (Warren 1997, 158–9, fig. 4): superimposed levels associated with this wall contained pottery datable to the succeeding group (Warren 1997, 159).

7) SEX, Trench T: levels associated with the lowest courses of the large circular platform (Warren 1983, fig. 20, 1997, figs. 11, 2nd row, 12: P200, P389, P2162, P1986, P1689, P1625). The excavator noted that 'the large platform directly overlay an LM II wall in trench T and the adjacent smaller platform directly overlay more of the same LM II building' (Warren 1997, 161). This material is stratified below deposit no. 8 below.

8) SEX, Trench T: levels associated with the upper courses of the large circular platform representing 'its final use, or use of the upper course only or disuse' (Warren 1997, 161). This material is stratified above the previous deposit (no. 7) and below LM IIIA2 (Warren 1997, 162; see below, MUM Pits 8, 10–11 Group, deposit no. 23).

9) SEX Trench X (Warren 1997, fig. 25): levels 27/1883, 53/1946-9 and 54 were found stratified above a LM II building associated with LM II and LM IIIA1 pottery (Warren 1997, fig. 12: P1694, P1695, P1697, P1612, figs. 26–7, fig. 28: P756, P1714). Warren notes that these levels are in effect earlier than the large circular platform, since they were found at a depth lower than the lower course of this structure in Trench T (Warren 1997, 173–4). This deposit was stratified beneath LM IIIB Early (see p. 235, Makritikhos 'Kitchen' Group, deposit no. 17; Warren 1997, 172).

10) Little Palace North: levels associated with foundation of curb and arrangement of white plaster floor immediately north of the Little Palace's north façade (Blackman 2002, 107–8; Whitley 2003, 81). Stratified above bedrock and below LM IIIA2 (MUM Pits 8, 10–11 Group, deposit no. 18).

Cemeteries

11) Katsambas: Tomb B (Alexiou 1967, 6–11, pls. 5, 7 γ–δ, 12 α–β).

12) Isopata Tomb 4 (Evans 1914, 18–20, figs. 28–31).

13) Sellopoulo: Tombs 3 and 4 (Popham *et al.* 1974).

14) Zapher Papoura: Tombs 1, 5, 6, 7, 10a, 25, 44, 51, 55, 62, 64, 65, 66, 67, 68, 70, 76, 95, 96 (Evans 1906*b*; Hatzaki, in preparation *d*).

15) Mavro Spelio (Forsdyke 1927, pl. 23, bottom photograph, top row).

16) Upper Gypsades: Tombs 1, 2, 14, 15 (Hood *et al.* 1959, figs. 26, 30).

17) Temple Tomb (Hatzaki in preparation *d*). A small number of vessels confirm continued activities in this phase.

Characteristics of the Long Corridor Cists Group (LM IIIA1)

The vigorous selection process applied by Evans and Mackenzie to the ceramic material they excavated meant that their definition of the Knossian pottery phases was largely based on a restricted number of fine and mostly decorated pots: the LM IIIA1 ceramic phase is no exception. Later, this approach was also pursued by other scholars (Popham 1984; Warren 1997), who excavated good stratigraphical contexts and sequences, in an attempt to link their deposits to those excavated by Evans. As a result, the one-handled ledge-rimmed decorated cup (FIG. 6.12: 1–4) and the plain kylix (FIG. 6.15: 4–5) have become the 'type-fossils' for LM IIIA1. The following discussion partly reflects the state of scholarship on this ceramic phase, which is largely determined by the types of vessels selected and illustrated by excavators at Knossos.

All fabrics of the previous group continue, but the greenish one becomes rare. Forms and decorative motifs also show continuity, but there are distinct variations in details such as the shape of the rim or the foot in the kylix, making it relatively easy to assign individual specimens or assemblages to this or the preceding group.

The main fabrics in this group are fine buff (and rarely greenish), coarse buff, coarse reddish brown, soft and gritty buff, and pithos fabric. Wares and forms are discussed under their appropriate fabric category.

Fine buff fabric

This is usually medium soft to hard, and exhibits a light buff or buff pink colour. The characteristic pale yellow

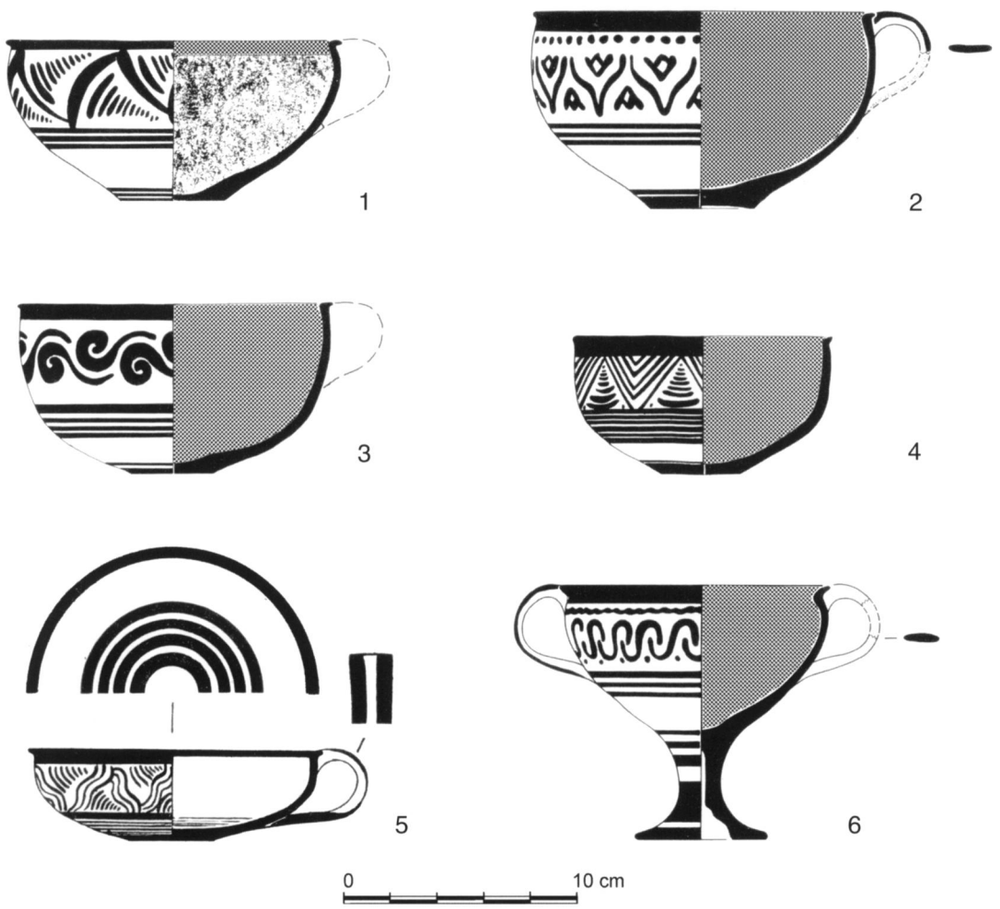


Fig. 6.12. The Long Corridor Cists Group (LM IIIA1): Dark-on-Light Lustrous Ware, cups and kylikes in fine buff fabric (after Popham 1984, pl. 172, except for 5, after Hood et al. 1959, fig. 26).

to greenish colour common in the previous group is still present, but rarely. It is very difficult to distinguish the presence of a slip macroscopically, especially since core and surface have usually the same colour. The wares that occur in this fabric are Dark-on-Light Lustrous, Dark-on-Light Lustrous and Relief, Monochrome, Plain, and Tin-coated.

Dark-on-Light Lustrous Ware

Paint ranges from black to yellowish brown, and from orange to bright red, usually with a glossy finish, unless the fabric is soft and greenish in colour, in which case the paint is fugitive, a LM II trait that does not survive beyond this period. The paint is usually thickly applied, thus not leaving the feather-like brush stroke typical of LM I pottery. As in the previous ceramic phase, pottery from settlement contexts can be excellently preserved (Popham 1984, pl. 116), whereas pots from funerary contexts tend to have worn surfaces (Hood *et al.* 1959, 244–5). Paint is applied in a series of bands on the rim and other parts of the body, or as decorative motifs within a frieze always occupying the vessel's upper body.

Cretan LM IIIA1 decorative motifs (usually floral in inspiration) have been discussed in great detail by Popham (1984, 181–2). The discussion here is limited to the Knossian repertoire. Motifs applied within a frieze become standard on small and medium-sized vessels in a fine buff fabric (FIG. 6.12; Popham 1984, pl. 171). The frieze usually occupies about one-third of the vessel's body. On one-handled cups it is applied immediately below the rim, whereas on closed forms, such as the beaked jugs and piriform jars, it is applied on the shoulder (FIGS. 6.12, 6.13; Popham 1970*a*, pl. 3a; Hood *et al.* 1959, fig. 26). The row of quirks, popular in LM II, occurs less frequently, whereas foliate bands and undulating lines are most common. The row of repeated motifs becomes the norm: the iris 'Vs', zigzags, festoon patterns, alternating arcs, foliate bands, chain of stylised flowers and the net pattern being among the most common ones (Popham 1970*a*, figs. 11–15). Pictorial decoration, a common feature of LM II, does survive

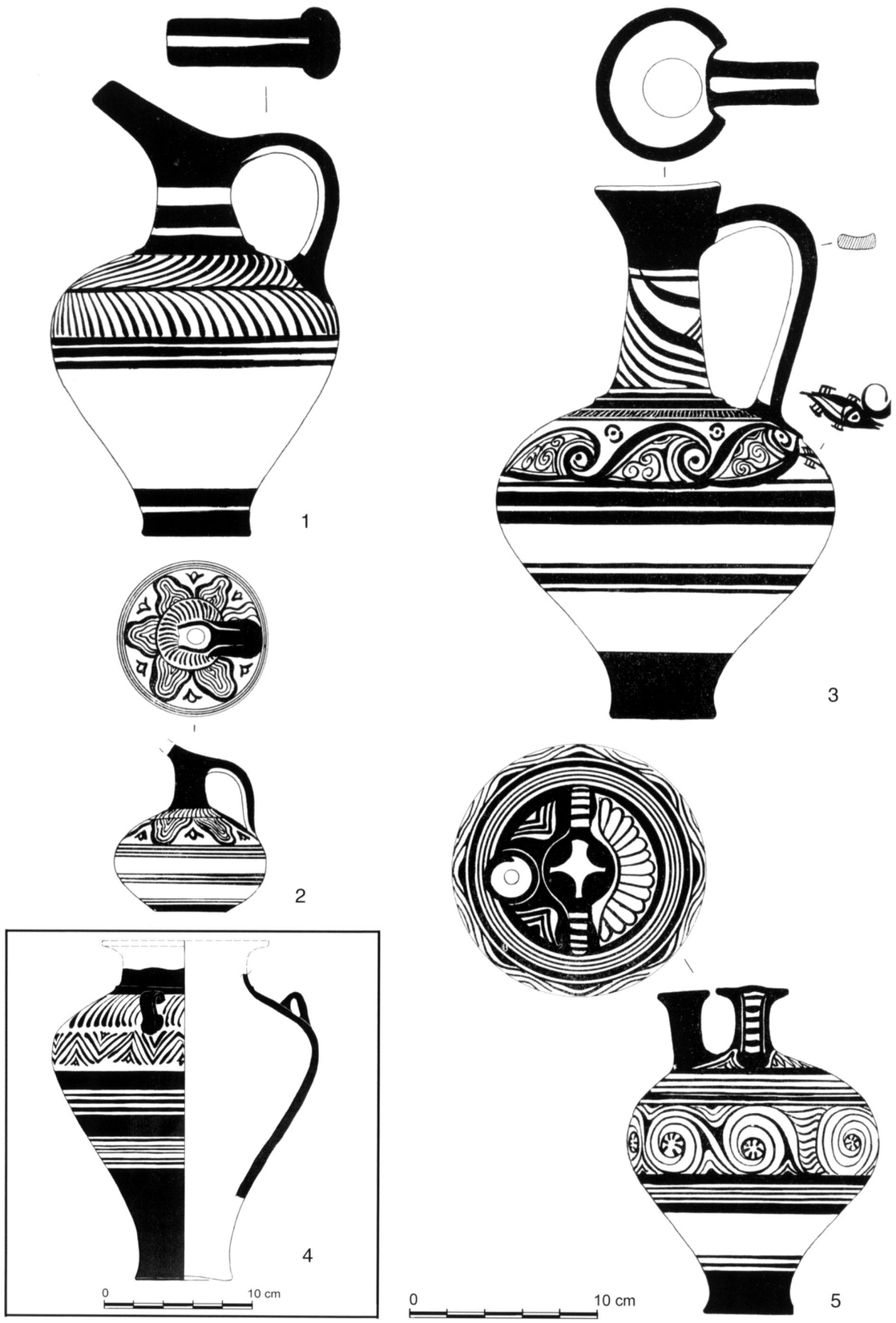


Fig. 6.13. The Long Corridor Cists Group (LM IIIA1): Dark-on-Light Lustrous Ware, jugs and jars in fine buff fabric (after Hood et al. 1959, fig. 26, except for 4, after Hatzaki, in preparation d).

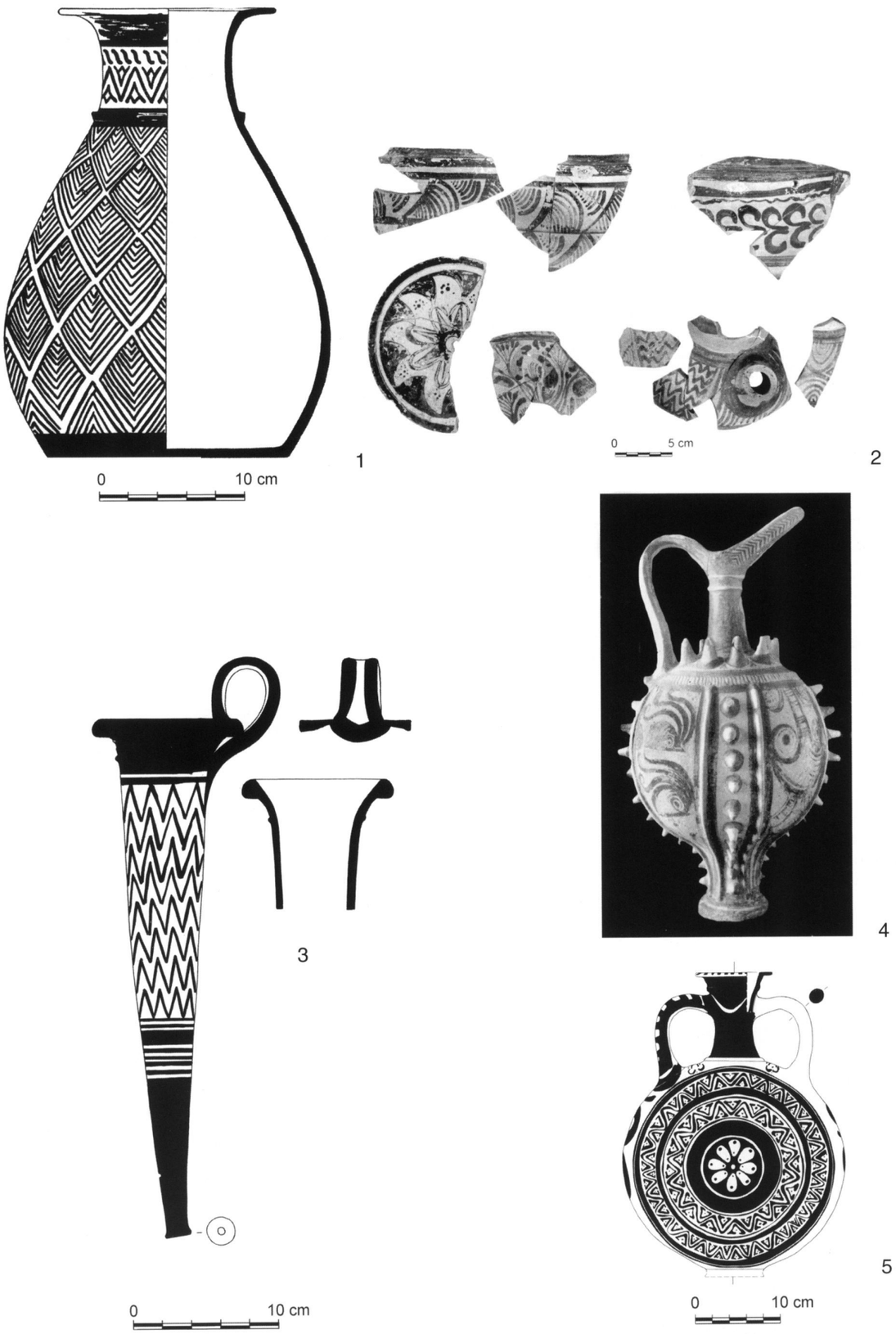


Fig. 6.14. The Long Corridor Cists Group (LM IIIA1): (1–3) Dark-on-Light Lustrous Ware (after Hutchinson 1956, fig. 1: 9, Popham 1984, pl. 116, Hood et al. 1959, fig. 26); (4) Dark-on-Light Lustrous and Relief Ware (after Alexiou 1967, pl. 5); (5) Dark-on-Light Slipped Lustrous Ware, all in fine buff fabric (after Hatzaki, in preparation c).

into LM IIIA1 on pyxides and tall alabastra (Popham 1970*a*, figs. 5: 2, 6: 3), but does not continue into the succeeding ceramic phase. Mottle or sponge pattern is no longer applied on the exterior of vessels, as in LM II, but occurs on the interior of one-handled ledge-rimmed cups (FIG. 6.12: 1). The same decorative motifs can be traced on the Palace Style jars (Niemeier 1982*a*, pls. 4–9).

The most common forms occurring in Dark-on-Light Lustrous Ware are as follows. The *one-handled cup* (FIG. 6.12: 1–3; Popham 1970*a*, 68–9, type A) has a shallower and less bulbous shape than its LM II predecessor (FIG. 6.4: 3); its short horizontal and sharply defined ledge rim, referred to by Warren as a 'tight' rim (1997, 178) is its most characteristic feature; less well-executed examples lack this sharply defined rim. Normally the cup's interior is painted monochrome or, infrequently, left plain with only an interior rim band; when sponge pattern, an LM II hangover, is applied, the interior rim is outlined and a circle is added on the interior base (FIG. 6.12: 1). A smaller version of the one-handled cup also occurs (FIG. 6.12: 4). The *shallow cup* with a rounded lower body (FIG. 6.12: 5; Popham 1970*a*, 69, type C) is close to Furumark's (1941*a*) FS 219. Various LM II shapes do not survive into LM IIIA1, such as the bowl, the 'blob cup' and the reed cup. The decorated *kylix* becomes extremely rare (FIG. 6.12: 6). The *beaked jug* with a distinctly piriform body is by far the most popular form (FIG. 6.13: 1; Evans 1906*b*, figs. 75, 117: 64 a). The *miniature jug* (FIG. 6.13: 2) and the *jug with a cut-away rounded mouth* (FIG. 6.13: 3) also occur in this ware. The *stirrup jar* follows the trend of other closed vessels in having a distinctly piriform shape and is in a variety of sizes (FIG. 6.13: 5; Evans 1906*b*, fig. 114: 1b, 25a, 55d, 76d; Popham 1984, pl. 64a–b); the false spout can be elaborately decorated, handles are barred or outlined, whereas the base of handles and neck is outlined (Evans 1906*b*, fig. 14). Other shapes in this ware include the *piriform jar* (FIG. 6.13: 4), the *tall alabastron* (FIG. 6.14: 1). The *cylindrical pyxis* (FIG. 6.14: 2, top row) is associated with a flat lid (FIG. 6.14: 2, bottom row, left), and occurs in a variety of sizes, with a rim diameter range of 18–20 cm. Among the *rhyta*, only the conical type continues: this can be equipped with an elaborate handle rising high above the rim and a distinctly ledge rim (FIG. 6.14: 3).

Dark-on-Light Lustrous and Relief Ware

This specialised and rare category seems to be limited to LM IIIA1 and LM IIIA2 and is associated with elaborately decorated *beaked jugs* (FIG. 6.14: 5; Warren 1997, fig. 27; Paribeni 1905, fig. 6; Tzedakis 1969*b*, fig. 2; Kanta 1980, pl. 88: 5).

Dark-on-Light Slipped Lustrous Ware

Several *flask* fragments, made in extremely fine ceramic pastes, ranging in colour from red to reddish brown and dark grey, are known from various Knossian contexts of this and the succeeding ceramic group, but fabric analyses are needed to confirm their provenance (FIG. 6.14: 5; Popham 1970*a*, 76). The vessel's surface is covered by a creamy pink slip, often rather thick, and the paint is of a reddish brown colour (Evans 1935, figs. 959–60; Hatzaki in preparation *c*).

Monochrome Ware

The following forms are attested in this ware: the *kylix* (FIG. 6.15: 1; Warren 1997, fig. 9, bottom right), the *rounded cup* (FIG. 6.15: 2) and the *bowl* (FIG. 6.15: 3; Warren 1997, fig. 12: P1689).

Plain Ware

The *kylix* occurs in a variety of sizes, in a double or single strap-handled variety (FIG. 6.15: 4–5). Although rare, the *champagne cup* (FIG. 6.15: 6) undoubtedly first appears in this group, but it its rim or bowl shape does not seem to be standardised (Popham 1984, pls. 117c, 176: 6; Warren 1997, fig. 28: P756, P1714): all examples, however, appear to have a concave foot. The *shallow cup* (FIG. 6.15: 7) evolves from the LM II 'blob', monochrome and plain versions; in LM IIIA1 it has a distinctly shallower bowl (in comparison with the earlier versions), a ledge rim, strap handle and flat base. The *shallow bowl* with two horizontal handles has a distinctly 'metallic' appearance; its rim is of the ledge type, the bowl is more conical than in later examples, and ends with a ring base; handles can be of the strap or roll type (FIG. 6.15: 8). Although it is not yet possible to distinguish between LM IIIA1 and LM IIIA2 *conical cups* (FIG. 6.15: 9; Popham 1984, pl. 161: 1–4), it is possible to trace changes from the preceding LM II period. Later conical cups tend to be taller and with a wider rim, which can be slightly flaring or inturning, and have a narrower base (Popham 1984, pls. 172:1, 176: 2–3); they are generally extremely well manufactured. The beaked jug is identical in shape to the Dark-on-Light Lustrous version (FIG. 6.13: 1; Evans 1906*b*, fig. 118: 7f).

Tin-coated Ware

This continues unchanged from LM II into LM IIIA1 (see above, p. 208). Tin-coated vessels have been found in the forms of *kylix* and *conical cup* (Popham *et al.* 1974, figs. 7: 3/6, 3/4, 9: 4/2, 4/3, 4/12; Hatzaki in preparation *d*), identical in shape to those in Plain Ware (FIG. 6.15: 4, 5, 9).

Coarse buff fabric

This fabric continues from the previous group without much variation. The wares occurring in this fabric are Dark-on-Light Slipped, Dark-on-Light and Plain.

Dark-on-Light Slipped Ware

Palace Style jars show subtle developments from the previous group (FIG. 6.16: 1; for more detailed discussions see Popham 1970*a*, 71–3; Niemeier 1982*a*).

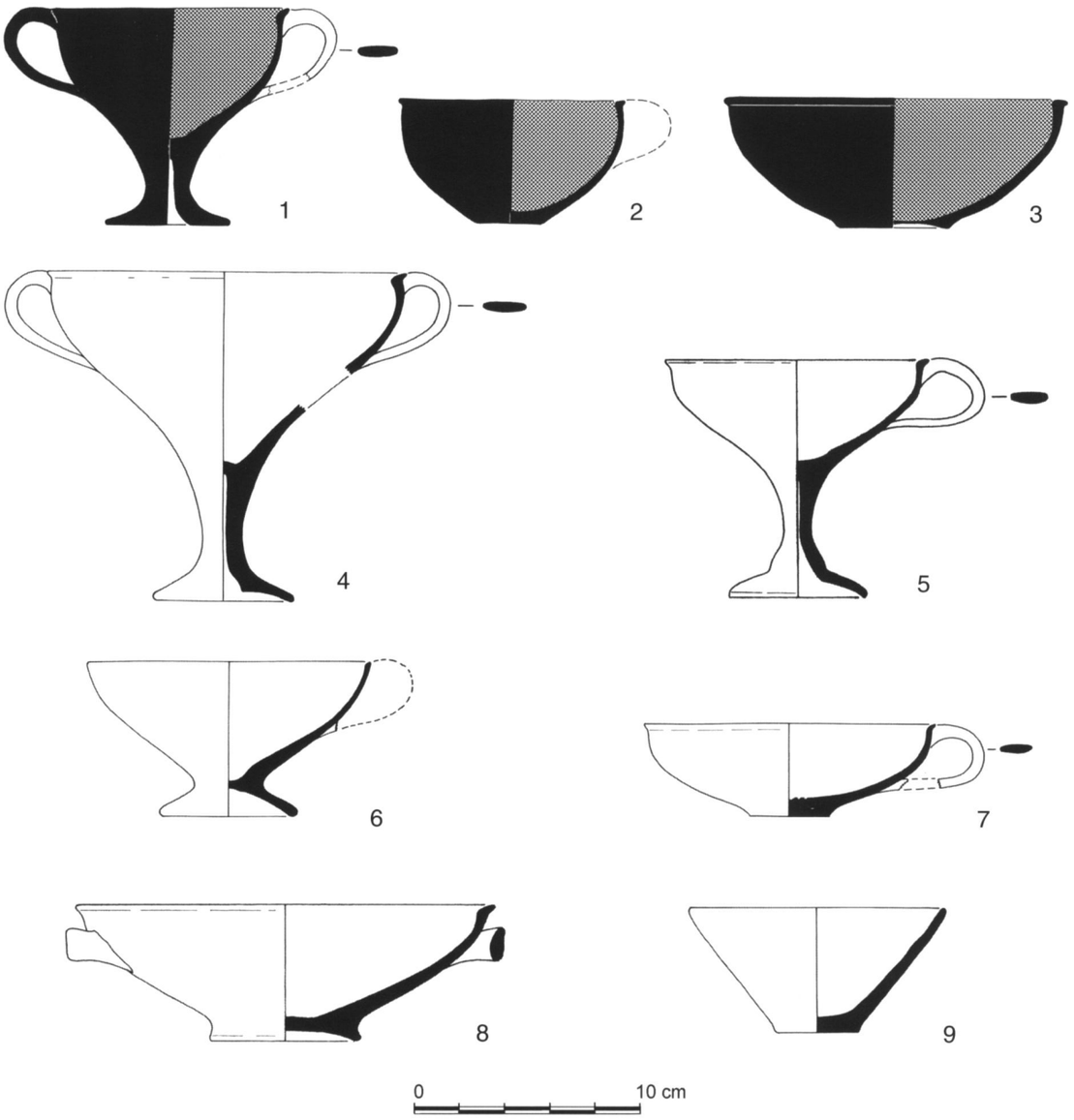


Fig. 6.15. The Long Corridor Cists Group (LM IIIA1): (1–3) Monochrome Ware; (4–9) Plain Ware, in fine buff fabric (after Popham 1984, pls.172, 176; Popham et al. 1974, fig. 9).

As on smaller vessels, decoration tends to appear within a series of friezes on the upper and middle body, while bands cover the base and lower body. There is a marked preference for floral and abstract motifs, with marine themes becoming less popular after LM II, a trend also visible in smaller vessels.

Dark-on-Light Ware

The *piriform jar* (FIG. 6.16: 2), essentially a smaller version of the Palace Style jar, the tall *stirrup jar* (FIG. 6.16: 3), the *amphora* (Popham 1984, pl. 113: e) and the *basin* (for shape see FIG. 6.16: 4) are found in this ware.

Plain Ware

Several *basins* (FIG. 6.16: 4) were manufactured in this ware, in various fabrics. Typical of this LM IIIA1 group is the distinctive bent over and flattened rim, which is unlike that found on LM IIIA2 (FIG. 6.24: 4) and LM IIIB (FIG. 6.33: 1) versions, where the rim is square in section and projects well beyond the vessel's body.

Soft and gritty buff fabric

This fabric type continues from LM II and occurs in Plain and in Polychrome wares.

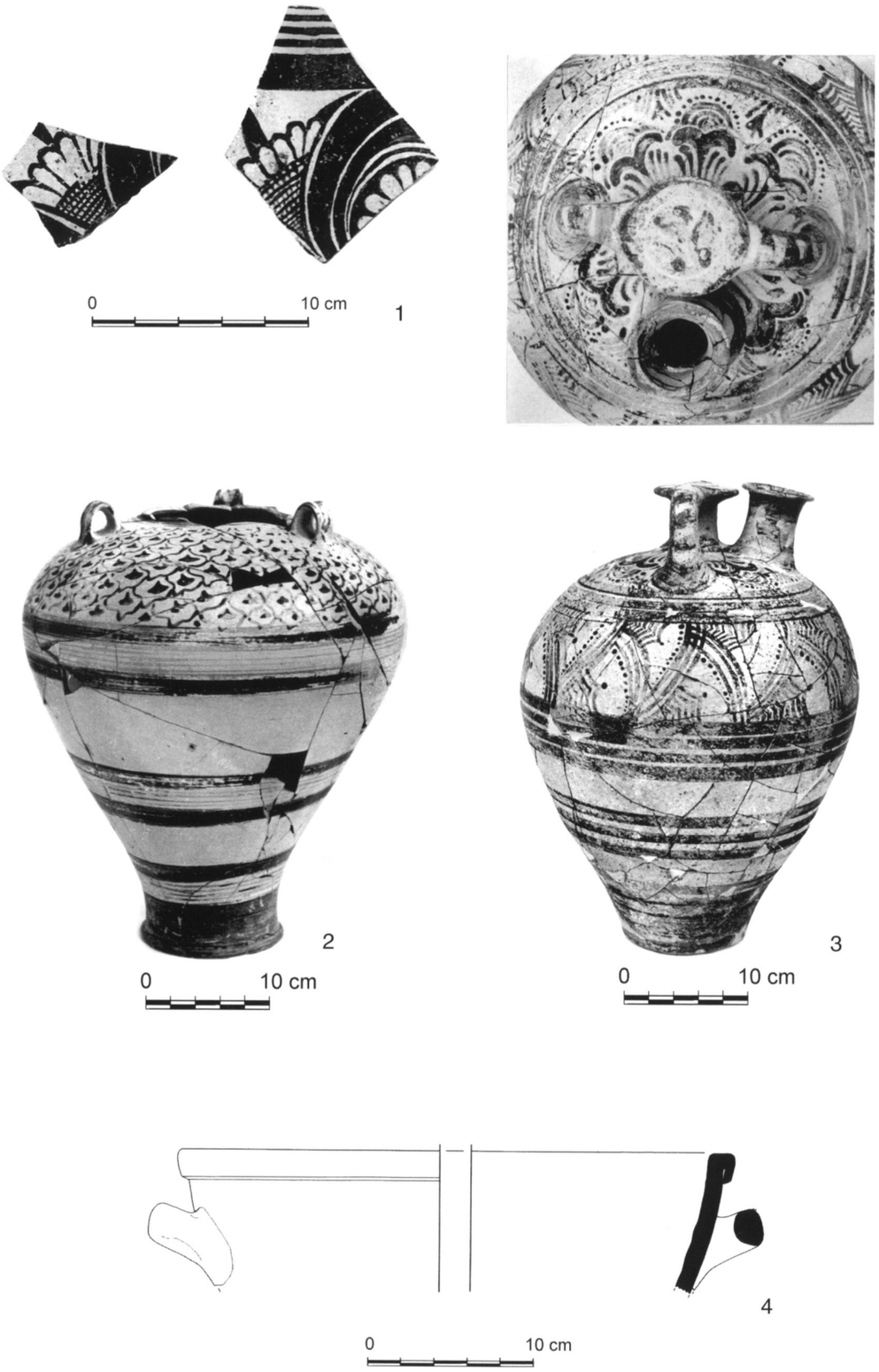


Fig. 6.16. The Long Corridor Cists Group (LM IIIA1): pottery in coarse buff fabric; (1–3) Palace Style, piriform and stirrup jars in Dark-on-Light and Dark-on-Light Slipped wares (after Warren 1997, fig. 7; Popham et al. 1974, pl. 34); (4) basin in Plain Ware (from MUM North Corridor no. 11, author's illustration).

Polychrome Ware

This continues from the previous group (see above, p. 209). Forms include the *tall braziers* from the Temple Tomb (Evans 1935, pl. 35). The low variety continues from LM II (Alexiou 1967, pl. 7 γ).

Plain Ware

The wheelmade *tall brazier* (Alexiou 1967, pl. 8, cat. nos. 9–10, 12–15) possibly appears in this group for the first time.

Coarse reddish brown fabric

This fabric continues virtually unchanged from the previous groups in Plain Ware.

Plain Ware

Forms in this ware include *tripod cooking pots* in sizes ranging from small to large (FIG. 6.17: 1–2) with everted rims and horizontal handles of the roll type, with legs ovoid in section; in the small size version the rim is pulled to form a spout.

Pithos fabric

This fabric continues from the previous group and occurs in Plain and Relief wares, but no examples have been published yet from contexts assigned to this group.

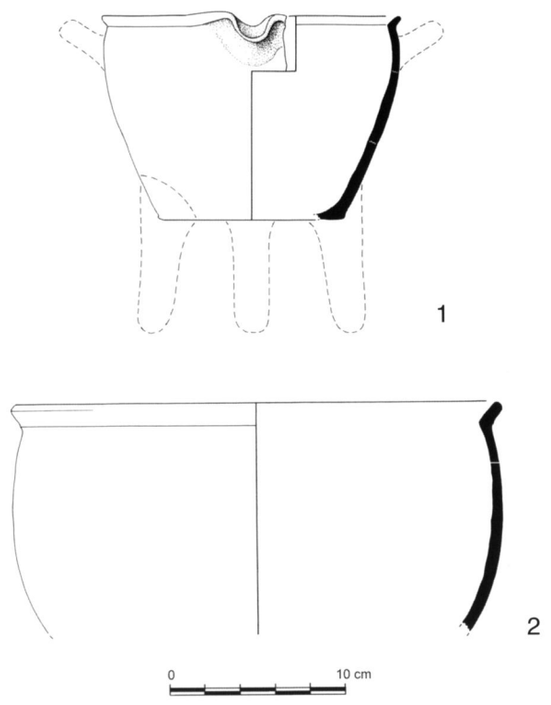


Fig. 6.17. The Long Corridor Cists Group (LM IIIA1): pottery in coarse reddish brown fabric (from MUM North Corridor, 11, author's illustration).

Relative chronology of the Long Corridor Cists Group (LM IIIA1)

Synchronisms with other Cretan sites

Throughout Crete, synchronisms between the Long Corridor Cists Group and other regional ceramic productions are easy to establish through Knossian imports or locally manufactured Knossian look-alikes (TABLE 6.2). Ceramic production centres can be separated into those deliberately imitating Knossian fine wares (and/or importing Knossian products) and those continuing the regional trends of the preceding Neopalatial period. For sites beyond the north-central Cretan belt, which departed from their Neopalatial local production traditions, a Knossian influence becomes even more visible in LM IIIA1. Such sites include Chamalevri and Khania in the west, Ayia Triada, Phaistos and Kommos in the Mesara, and Mallia and Kastelli Pediados in the Mallia / Lasithi region.

In sharp contrast, east Cretan production centres such as Gournia, Pseira, Palaikastro and Zakros, although importing central Cretan fine decorated wares, continued their own ceramic traditions vigorously. Mochlos and the area of Viannos (Myrtos, Psari Phorada, Kera Limaniotisa, Tertsa: see Banou and Rethemiotakis 1997) seem to be on the borders of two worlds where central and eastern Cretan wares appear side by side. This makes these sites of great importance for establishing ceramic synchronisms between east, central and west Crete. This marked dichotomy between east and central–west Crete is directly related to Knossian political control and economic interests as emerging through the Linear B archives of the palace at Knossos (Bennet 1985; 1990; Driessen 2001).

Synchronisms with the Aegean and east Mediterranean

Beyond Crete, Knossian exports are few, but LH IIIA imports to Knossos, although equally scarce, are important for establishing synchronisms with the Greek mainland and beyond. These include the two-handled trough-spouted LH IIIA1 jug from Burial I at Sellopoulo tomb 4 (Popham *et al.* 1974, 205, pl. 34c). All three burials in this tomb, including Burial III, which is associated with the scarab of Amenhotep III, belong to the Long Corridor Cists Group, which is here assigned to LM IIIA1 (*contra* Manning 1999, 229, who prefers a LM IIIA2 date for this tomb). In SEX Trench Q (deposit no. 6 above) a LH IIIA1 piriform jar and an alabastron fragment with net pattern (Furumark 1941*a*, FS 93, FM 57) were found (Warren 1997, 160). Zapher Papoura (deposit no. 14 above) yielded a LH IIIA2 flask (Evans 1906*b*, fig. 117: 76e; Popham 1970*a*, pl. 10f), thus suggesting that the Long Corridor Cists Group partly overlaps with LH IIIA2. Some of these mainland imports are comparable with pottery from the Argolid (for the jug see Blegen 1937, fig. 704; Sheldon 1996, 17; for the flask see Blegen 1937, fig. 706: 541, 1101;

TABLE 6.2: **Selected Cretan sites with deposits contemporary with the Long Corridor Cists Group (LM IIIA1).**

West Crete
Khania: Chamber tomb at Odos K. Manou (Theophanides 1949, figs. 23–5); Tomb 11 at Odos Palama (Hallager and McGeorge 1992, 18–20, pls. 17–20, fig. 16); Aikaterini Square (Tzedakis and Hallager 1983, fig. 6).
Chamalevri: Kakavella ridge Stratidaki field (Andreadaki-Vlasaki and Papadopoulou 1997).

North-Central Crete
Amnisos: Area H (Schäfer 1992, pl. 43: 4; Kanta 1980, fig. 14: 3 (top row), 5 (left), 7); Area E (Schäfer 1992, pl. 53: 1).
Archanes: Tourkogeitonia, Fill E (Andrikou 1991, fig. 31); Tourkogeitonia, under Stones 1–4 (Andrikou 1991, figs. 31–2).

South-Central Crete
Phaistos: *Le tombe dei nobili* (Savignoni 1905, figs. 42–6).
Kommos: Deposits 25–29, 32, 36–37 (Watrous 1992).

Mallia / Lasithi
Mallia: Tomb west of the church of Ayia Pelagia (van Effenterre and van Effenterre 1963, pl. 48a, c, g).

East Crete
Gournia: Aisa Langadha pithos burial (Boyd-Hawes *et al.* 1908, 46, pls. 10.13–26)
Mochlos: Tombs 10 and 15 (Soles and Davaras 1996, figs. 20–1, 25–6, pls. 60b, 63a, c–d).
Pseira: Building DA Context 1 (Betancourt and Davaras 1999, 268: 2768, figs. 56–7 DA 67–91; Betancourt *et al.* 1997).
Palaikastro: Well 576, Deposit 5 (MacGillivray *et al.* 1998, 237 fig. 14.6–8; Hatzaki forthcoming *b*). Well 605 Deposit 4a and 4b (MacGillivray *et al.* 1998, 234–5, figs. 11–12; MacGillivray, forthcoming).
Zakros: Building A, re-occupation (Platon 1961*b*, pl. 173a).

Sheldon 1996, 118). An LM IIIA1 import found at Prosymna in a LH IIIA1 context could come from Knossos, although a west Cretan source cannot be excluded (especially due to the cup's plain interior; Blegen 1937, fig. 402: 824; Mountjoy 1993, fig. 7, right; Sheldon 1996, 19, n.55). At Ialysos two stirrup jars, which might be Knossian and belong to this group, were found in tombs dated to LH IIIA2 and LH IIIA1–2 (Benzi 1992, 10, figs. 46e, 53c). Knossian-inspired decoration in the Argolid is another feature which can help with synchronisation between the Long Corridor Cists Group and LH IIIA1/LH IIIA2 (Blegen 1937, figs. 701: 304; 572: 764; Mountjoy 1993, fig. 7, left).

Correlations between the Long Corridor Cists Group and Egypt are seen in Sellopoulo Tomb 4 (deposit no. 14 above), which also contained LH IIIA1 pottery and yielded a fresh scarab of Amenhotep III (Popham *et al.* 1974, fig. 14f, pl. 38g–h). The stone vessel with a cartouche of Tuthmose III found in Katsambas Tomb B (deposit no. 11 above; Alexiou 1967, pl. 10; Karetsou *et al.* 2000, fig. 219) is rightly considered an heirloom by Warren and Hankey (1989, 147–8). In terms of pottery, however, contemporary deposits from Kommos provide the best links with the eastern Mediterranean (Watrous 1992, 174–8). The index of imported Cretan pottery in Syro-Palestine by Leonard (1994, 193–200) includes material assignable to this group (see also van Wijngaarden 2002, 330–94). The piriform jar from Khirbet Judur, near Hebron (Hankey 1979, fig. 2: 3) looks very central Cretan in shape and decoration, and can be securely assigned to the Long Corridor Cists Group. An update of correlations with Cyprus is provided by Eriksson (2003, 415, table 1), and Alberti and Bettelli (2005) give a useful overview of Cretan pottery in Italy.

THE MUM PITS 8, 10–11 GROUP (LM IIIA2)

Archaeological contexts (FIG. 6.18)

The most representative deposits to characterise the next ceramic phase at Knossos come from the fills of Pits 8 (no. 19 below), 10 and 11 (no. 21) in the MUM (FIG. 6.19). These deposits, after which this group is named, together with deposit no. 25, are significant for their stratigraphy and also for their wide repertoire of fabrics, wares and forms. The cemeteries of Knossos are another good source of primary deposits (nos. 27–31). Among these, Katsambas Tomb Θ (no. 28) is important for it received a single burial, although it was designed to contain the usual number of three or four individuals. The absence of a larnax dates this single interment to a stage earlier than that in which this custom became universal (Hatzaki 2005*b*). This ceramic assemblage demonstrates the coexistence of LM IIIA1 and LM IIIA2 stylistic features and highlights the need to view assemblages in their entirety, instead of focusing on isolated vessels. The tomb also contained one of the earliest transport stirrup jars (Alexiou 1970*a*, fig. 6, pl. 4a) and a Palace Style jar comparable with the one found in Katsambas tomb H (FIG. 6.23: 1; Alexiou 1970*a*, pl. 1). The lack of other contemporary or later tombs in the region suggests that the use of the Katsambas cemetery ceased abruptly, and that this was linked to the destruction of the palace at Knossos.

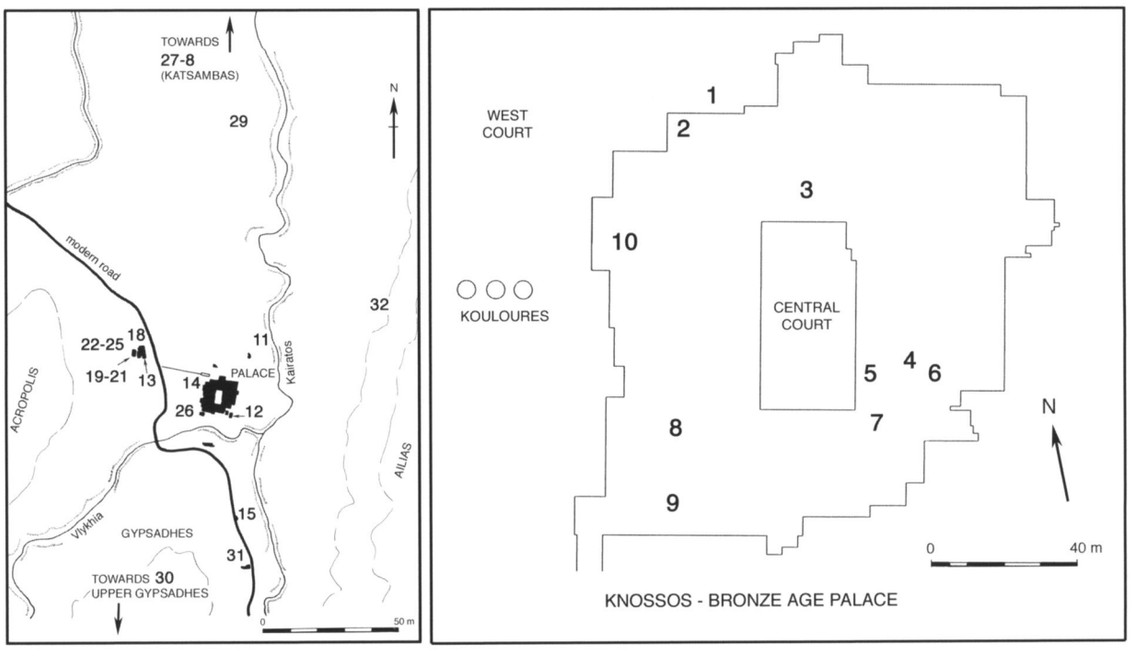


Fig. 6.18. MUM Pits 8, 10–11 Group (LM IIIA2): location of deposits listed in the text.

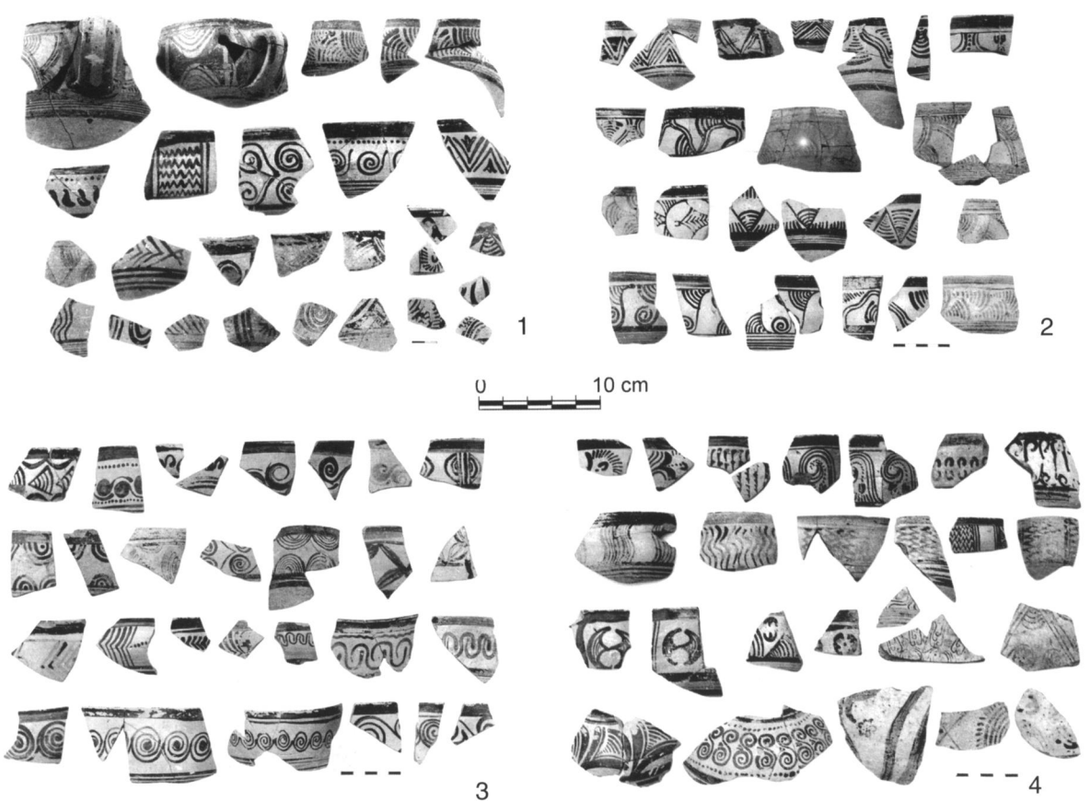


Fig. 6.19. Selected pottery from MUM Pits 8, 10–11, all in fine buff, Dark-on-Light Lustrous Ware (after Popham 1984, pls. 121–2).

The best assemblages for defining Popham's palace destruction horizon in the palace and surrounding houses are deposits nos. 1–17, which, however, are slightly problematic: they have been heavily selected by Mackenzie, and the material now available for study mostly consists of fine decorated wares; in addition, pottery from different stratigraphic contexts has been boxed together. As explained in the introduction to this chapter, Popham's palace destruction horizon is an event, not a ceramic phase: it occurred at a time when pottery with stylistic features of LM IIIA1 and LM IIIA2 seems to have largely overlapped. Popham's objective was not to subdivide LM IIIA2 into 'early' and 'late' phases, but to pinpoint the moment, in terms of ceramic development, in which the event took place (1970*a*, 85). Popham's destruction horizon, however, has subsequently been used to divide LM IIIA2 into Early and Late (Warren and Hankey 1989, 86–8). The present study has not identified sufficient evidence supporting this phasing. The publication of deposits from Poros, however, may well shed further light on this issue (Dimopoulou-Rethemiotaki 1993, 452).

The position of the MUM Pits 8, 10–11 Group within the Knossian sequence is shown by the following deposits: nos. 18 and 23 are stratified directly above assemblages belonging to the previous group, whereas nos. 18–20 are stratified directly below deposits belonging to the succeeding Makritikhos 'Kitchen' Group.

Because of their problematic nature (see above), deposits deriving from A. J. Evans's excavations in the palace and settlement (nos. 1–17) have been listed separately from those deriving from more recent excavations (nos. 18–26). Also, only good assemblages from the old excavations (such as nos. 16–17 and some funerary deposits) have been used to characterise the ceramic phase represented by the MUM Pits 8, 10–11 Group.

Ceramic assemblages from A. J. Evans's excavations (palace and town)

Palace

North Wing

1) North Foundations (KSM E.I.1: boxes 594–595; Popham 1970*a*, 41–3, pl. 29a–f).

2) Area NW of Northwest Lustral Basin (KSM E.I.12: box 630; Popham 1970*a*, 41–3, pl. 29g).

3) Passage W of North Entrance (KSM J.II.10: boxes 870–872; Popham 1970*a*, 43–4, 103, fig. 7: 1–9, pl. 30a–d).

East Wing

4) Domestic Quarter: Passage of Demon Seals and the Lair (KSM N.I. 8: box 1254, KSM N.I.9: box 1255; Popham 1970*a*, 22–6, figs. 5: 1–3, 6: 1, 3–5, pls. 3c, 7e–f, 8c–d, 10g, 18a–g, 19a–c, 46c). A primary deposit, linked to no. 5 below, deriving from an upper-floor collapse.

5) Domestic Quarter: Court of the Distaffs (KSM N.I.1: boxes 1243–1244; Popham 1970*a*, 26–30, pls. 19d–i, 20a–b). A primary deposit, linked to no. 4 above, deriving from an upper-floor collapse.

6) Domestic Quarter: Queen's Megaron and Private Staircase (KSM N.II.23: boxes 1289–1290; Popham 1970*a*, 26–30, fig. 17: 1–6, pls. 12a, d–e, 20c–g, 21, 28 e–g, 46g). An extensive primary deposit, consisting of transport stirrup jars and fine plain wares, found collapsed from the upper floor into the Queen's Megaron and adjacent Private Staircase. Only the clay tub larnax, elaborately decorated in the Palace Style, belonged to the ground floor (Popham 1970*a*, pl. 46g). Popham (1970*a*, 28–9, 111, fig. 17: 1–6) dated this material to LM IIIB, but Warren (1991*b*, 34–5) has convincingly re-dated the assemblage to LM IIIA2, and considered that it belonged to Popham's palace destruction horizon, not its reoccupation.

7) Area of Corridor of the Sword Tablets (KSM O.I.8: box 1377; Popham 1970*a*, 33–6, fig. 6: 2, pls. 12a, 25a–c).

South Wing

8) South Propylaeum (KSM G.II.8: boxes 781–784; Popham 1970*a*, 56–7, fig. 18, pl. 34f–g).

9) South Front (KSM C.IV. 1–2: boxes 471–479; Popham 1970*a*, 57–60, figs. 8: 9, 14: 90–4, 96–7; Mountjoy 2003).

West Wing

10) 13th Magazine Cists (KSM D.XVII.1–7: boxes 550–556; Popham 1970*a*, 47, 52, figs. 1–16, pl. 31c–d, i).

Town

11) Royal Villa (KSM Q.III.1–3: boxes 1501–1504; Popham 1970*a*, 16–20, figs. 3–4, 7: 1–11, 11–12, 13: 56–65, pls. 1a–f, 2g–h, 3a–b, 6b, d, 9b, 10a, 13–17; Popham 1997, 383–5).

12) South-East House (KSM R.III.1: box 1520, KSM R.III.3: boxes 1522–1523; Popham 1970*a*, 30–3, fig. 14: 80–2, pls. 1h, 10c, 11b, 22–4, 25d–f).

13) Little Palace (KSM P.I.1–12: boxes 1425–1459; Popham 1970*a*, 62–3, fig. 15: 98,101,105,108–10,115, pls. 2b–c, 3f, 42–4; Hatzaki 2005*a*).

14) North-West House (KSM A.II: boxes 47–114; Popham 1970*a*, 59–63, fig. 8, pls. 2d, 4c, 5b, 37–41).

15) House of High Priest (KSM S.IV.1: boxes 1645–1661; Popham 1970*a*, 63–4, fig. 9, pls. 9, 11c, e, 45).

Floor deposits with complete vessels from A. J. Evans's excavations in the palace

16) Corridor of the Bays (Evans 1921, fig. 412; Christakis 2004; Hatzaki, in preparation *a*). A primary floor deposit recorded extensively by Evans in his excavation notebooks.

17) West Magazines (Popham 1970*a*, 44–54; Christakis 2004). A primary floor deposit extensively photographed *in situ*.

Deposits from after A. J. Evans's excavations (town)

18) Little Palace North, levels N and NW of the north façade of the Little Palace (Blackman 2002, 107–8; Whitley 2003, 81). Stratified above LM IIIA1 (Long Corridor Cists Group, deposit no. 10) and beneath LM IIIB Early (Makritikhos 'Kitchen' Group, deposit no. 22).

19) MUM, Room C, Pit 8 (Popham 1984, pls. 121c–d, 175: 8, 9, 13, 15, 176: 11, 13, 18). Stratified below LM IIIB Early (Makritikhos 'Kitchen' Group, deposit no. 11).

20) MUM, Corridor E (west end) levels 12 and 13 (Popham 1984, pls. 114a, c, d, 115: 4). A fill containing fairly complete pottery, stratified above LM IIIA1 (Long Corridor Cists Group, deposit no. 4) and beneath LM IIIB Early (Makritikhos 'Kitchen' Group, deposit no. 14).

21) MUM, Room H/L Pit 10 + 11 (Popham 1984, pls. 174: 1–2, 175: 1–7,10–12, 14–18, 176: 10, 12, 14–17, 122). Fill of pit opened for removing building material from Corridor L and Room H; stratified above the LM II destruction fill in these rooms (MUM South Sector Group, deposits nos. 9–10). Although Popham (1984, 182) considered this material slightly later than that from deposit no. 19 above, the two deposits are in fact closely comparable.

22) SEX, LM Shrine (primary deposit: Popham 1970*b*).

23) SEX, Trench T 'earlier phase' (Warren 1997, 161–5, figs. 13, 14: P370). Levels associated with wall remains built against the disused LM IIIA1 circular platforms (Long Corridor Cists Group, deposits nos. 7–8). The excavator used the term 'earlier' to distinguish this deposit from the one stratified above it (no. 24 below).

24) SEX, Trench T 'later phase' (Warren 1997, fig. 14, except top left). This was stratified over no. 23 above and beneath LM IIIC (Warren 1997, 165). In spite of the superimposed stratigraphy, both deposits nos. 23 and 24 contain ceramics stylistically too similar to allow, at present, further phasing.

25) SEX, Trench W 36–7 (Warren 1997, 165–72, figs. 15–20, 22, top row only). This is a homogenous fill providing a good repertoire of local ceramics and imports, such as a stirrup jar from the Khania region (Warren 1997, fig. 14: P370). It was stratified beneath LM IIIB Early (Makritikhos 'Kitchen' Group, deposit no. 16).

26) House West of South-West House (Macdonald 1993, 19–20; Coldstream and Macdonald 1997, 192, fig. 1, 201, fig. 5): level stratified below LM IIIB Early (Makritikhos 'Kitchen' Group, deposit no. 21). Pottery associated with a thin layer representing the remains of a destruction, most of which had been thoroughly removed by the building's occupants.

Cemeteries

27) Katsambas: Tomb E (Alexiou 1967, 62, fig. 37: bottom, pls. 23–7).

28) Katsambas: Tomb Θ (Alexiou 1970*a*). The contents of this tomb highlight the coexistence of LM IIIA1 and LM IIIA2 features. The LM IIIA1-type kylikes (Alexiou 1970*a*, fig. 7: 2nd row), with good parallels for the stem and foot at Sellopoulo Tomb 4 (Popham *et al.* 1974, fig. 9: 4/1–4/2), coexist with the high swung-handle kylix known from LM IIIA1 and LM IIIA2 contexts (compare Alexiou 1970*a*, 8 fig. 7, bottom right with Alexiou 1967, fig. 25a, left; Popham 1970*a*, 103, fig. 9: 14, pl. 11c). Indeed, they are found together with yet another type of kylix, with a slender stem, conical bowl and undifferentiated rim, which, save for the strap handle, has all the stylistic characteristics of the LM IIIB Early type (compare Alexiou 1970*a*, fig. 7: bottom right, with Popham 1984, pl. 115: 2, 1970*a*, fig. 16: 5).

29) Zapher Papoura: Tombs 9, 12, 99 (Tomb 9: Evans 1906*b*, fig. 114: 9a; Tomb 12: Evans 1906*b*, fig. 117: 12a; Tomb 99: Evans 1906*b*, fig. 99: left and central interment, and fig. 100; see also Hatzaki, in preparation *d*).

30) Upper Gypsades: Tombs 6, 7, 12, 13 (Hood *et al.* 1959).

31) Temple Tomb: latest burials (Evans 1935, 1009 fig. 960, 1017 fig. 965; Hatzaki, in preparation *c*).

32) Mavro Spelio: Tomb XIII.2 (Forsdyke 1927, fig. 28; Popham 1981, pl. 58g).

Characteristics of the MUM Pits 8, 10–11 Group (LM IIIA2)

There is much continuity in terms of fabrics, wares and forms from the previous group (e.g. ledge-rimmed and

shallow cups in fine fabric decorated in dark-on-light, champagne cups with a shallow foot underside). The main innovations appear to be the disappearance of greenish fabrics, the appearance of deeper and thicker walls in open forms and decorative motifs applied through thicker paint.

The main fabrics in this group are fine buff, coarse buff, coarse reddish brown and pithos fabric.

Fine buff fabric

Compared with the Long Corridor Cists Group, clay pastes now tend to feel heavier and denser, although this might be the result of thicker-walled vessels, particularly in the one-handled decorated cup (Warren 1997, 166, fig. 16: P668, P669). Slip remains difficult to distinguish macroscopically since the core and surface are often of identical colour. The wares occurring in this fabric are Dark-on-Light Lustrous, Plain Lustrous, Monochrome and Plain.

Dark-on-Light Lustrous Ware

There are no distinctive differences in paint colour and texture from the preceding ceramic phase: colours tend to range from black to yellowish brown, and from orange to bright red, usually with a glossy finish. The monochrome black-coated interior of the one-handled cup often has a distinctly glossy metallic appearance, with almost shades of silver. The paint continues to be thickly applied. The preservation of surface treatment in the pottery from settlement contexts is distinctly superior to that from funerary ones (see also pp. 203, 216). Although slips are difficult to detect macroscopically, some polishing action either in the form of a smooth lustrous surface or visible horizontal stroke marks are normally distinguishable on the vessel's surface. Variations in the application of decoration seem to be even more restricted in comparison with the previous ceramic group: motifs are applied within a frieze, which always occupies the vessel's upper body.

Popham (1984, 182–4) described in great detail the decorative schemes and motifs of the LM IIIA2 repertoire: the following discussion is a summary of his main points. Motifs are usually floral in inspiration (FIG. 6.19), and continue to be applied within the restricted area of a frieze, defined by a rim band and a series of body bands set below the level of the handle. The application of a thin body band below the rim band and above the decorative frieze, sometimes replaced by a row of dots, is a distinctive feature of this ceramic phase (FIG. 6.20: 3). The main repetitive decorative schemes include motifs such as the stacked 'V', alternating arcs and spiral patterns. Pictorial decoration has virtually disappeared, apart from the highly stylised octopus and the occasional bird and flower themes or horns of consecration (FIG. 6.20: 1). Open shaped interiors are universally monochrome.

The arrangement of body bands below the decorative frieze on decorated cups has been considered a feature crucial for dating pottery to various LM III phases. Thus, three or four thin bands have been associated with LM IIIA1 and 'early' LM IIIA2 (FIG. 6.12; Popham 1984, 181); the 'thick-thin-thin-thick bands' scheme (FIG. 6.20: 3; Warren 1997, 177) has been considered a hallmark of LM IIIA2; and the presence of only one or two thick bands has been regarded as typical of LM IIIB (Warren and Hankey 1989, 88; Popham 1984, 185). These dating criteria, however, should be treated with caution, and only in association with other diagnostic features, for the 'thick-thin-thin-thick bands' scheme already occurs on closed shaped vessels in the LM IIIA1 Long Corridor Cists Group (FIGS. 6.13: 5, 6.16: 2; see also pp. 199–200). Similarly, a close look at the fine decorated pottery from the LM IIIA2 MUM Pits 8, 10–11 Group (e.g. deposits nos. 19 and 21) demonstrates the coexistence of cups decorated by three or four thin body bands with cups decorated by a 'thick-thin-thin-thick bands' scheme, as well as cups with two thick bands of decoration (FIG. 6.19).

The most common forms in Dark-on-Light Lustrous Ware are as follows. The *one-handled cup* (FIG. 6.20: 1–4; Popham 1970*a*, 68–9, type B) is larger, thicker-walled and less well executed than its LM IIIA1 predecessor; the ledge rim so typical of LM IIIA1 and the pouring spout set at a right angle to the handle have now disappeared, although cups with ledge rims continue to be found in contexts of this period (FIG. 6.19). The *shallow cup* (FIG. 6.20: 5) also continues from the previous group, but is now provided with a straight rim. The *pedestalled bowl* (FIG. 6.20: 6; Warren 1997, fig. 16: P678) with a thick ledge-like rim, resembling that of the contemporary deep bowl in plain ware, is rare. The decorated *kylix* (FIG. 6.20: 7) reappears in this group, although its plain version remains more popular. Its shape is considerably changed from the preceding period: taller and larger in size, it can now reach 20–22 cm in height, with a rim diameter of 18–20 cm; the bowl is deep and rounded, attached to a fairly tall and pierced stem, which ends with a distinctly arched foot; the two ear-like handles are ovoid in section and project above the rim.

Dark-on-Light Lustrous and Relief Ware

This specialised and rare category does not continue beyond LM IIIA2, and the *beaked jug* illustrated in FIG. 6.21: 1 is the only known specimen from a secure context.

Monochrome Ware

Only the *ogival cup* seems to be manufactured in this ware (FIG. 6.21: 2).

Plain Lustrous Ware

Plain vessels often have a lustrous surface, but this is usually restricted to selected areas, such as the interior

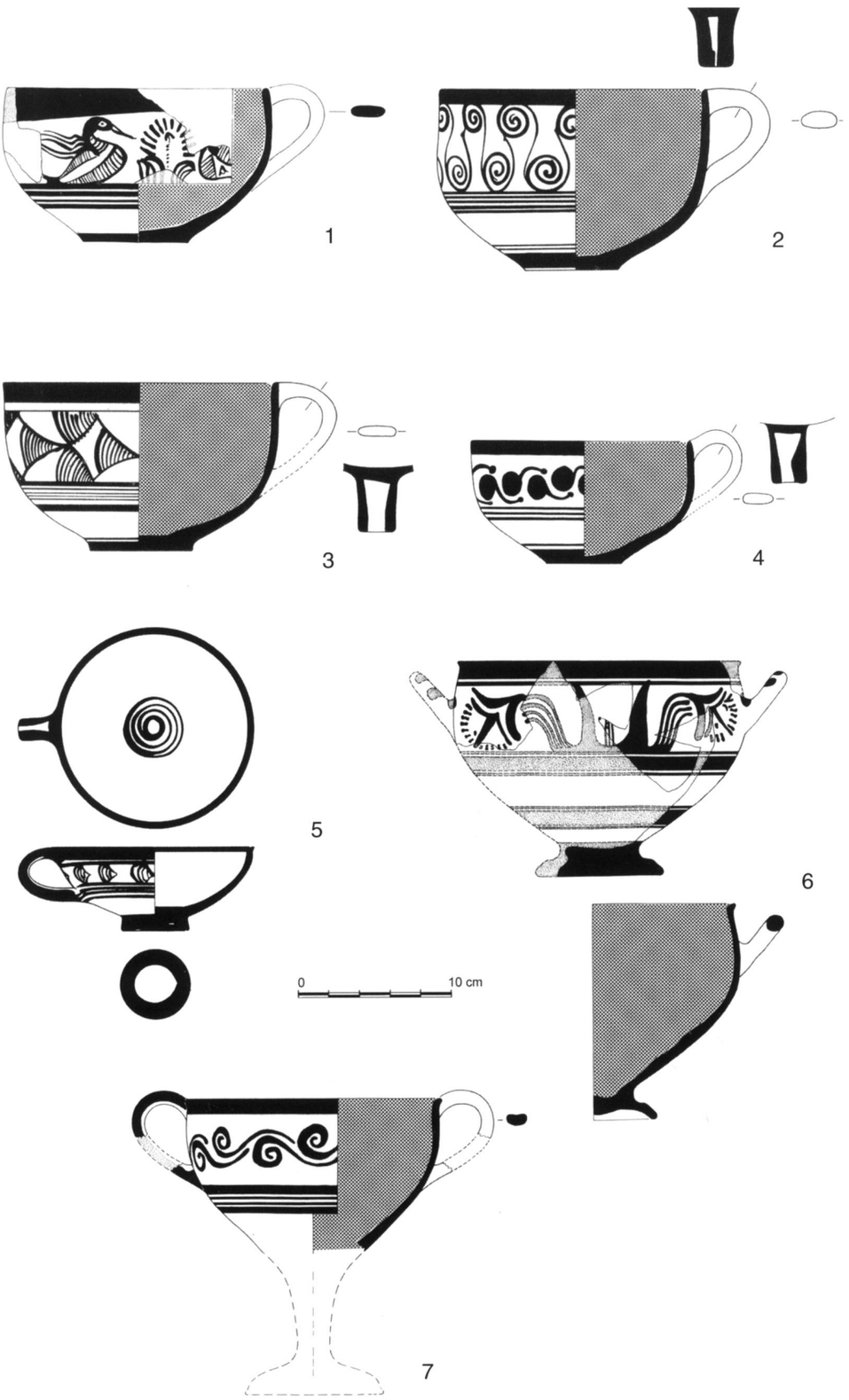


Fig. 6.20. MUM Pits 8, 10–11 Group (LM IIIA2): Dark-on-Light Lustrous Ware, cups, pedestalled bowl and kylix in fine buff fabric (after Popham 1984, pls. 174–5; Warren 1997, figs. 14, 16, 19).

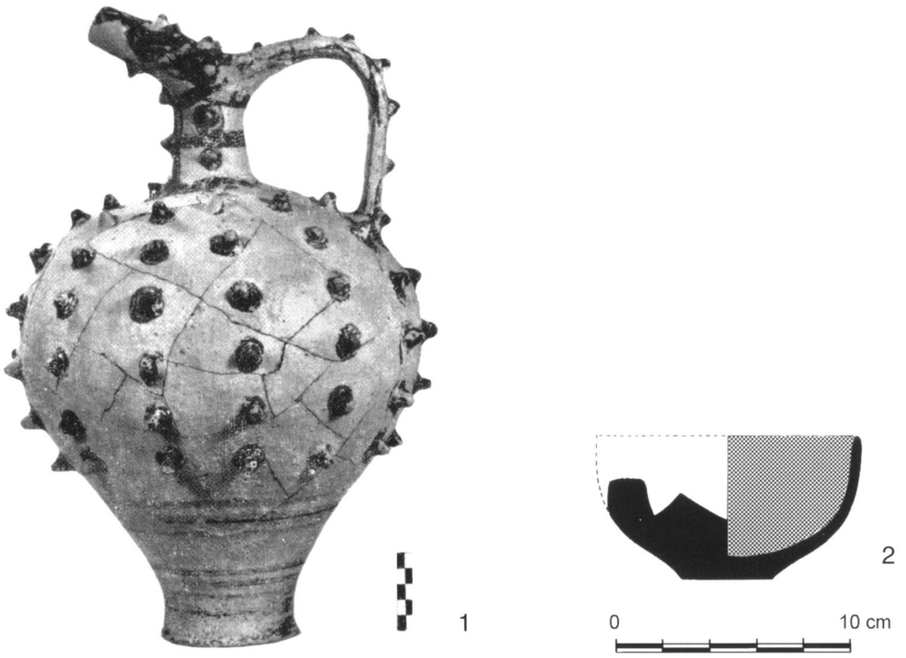


Fig. 6.21. MUM Pits 8, 10–11 Group (LM IIIA2): (1) jug in Dark-on-Light Lustrous and Relief Ware (after Alexiou 1967, fig. 10); (2) monochrome ogival cup (after Warren 1997, fig. 161: P684), all in fine buff fabric.

and/or exterior, and excluding areas such as the handles and feet of kylikes. Forms common in this ware include: the *kylix* (FIG. 6.22: 1) and the so-called *champagne cup* (FIG. 6.22: 2–6). The latter has considerably changed from its LM IIIA1 experimental version: it becomes taller (usually *c.* 7.5 cm) and the rim diameter smaller (*c.* 10–11 cm); its bowl is rounded, the handle is normally ovoid in section, and the underside foot concave, a feature usually considered crucial in dating this vessel to LM IIIA2 rather than LM IIIB. Warren (1997, 179–80, fig. 35) has distinguished four types of champagne cup underside: Type 1 has an uninterrupted or almost uninterrupted curve (FIG. 6.22: 2); Type 2 has a middle or inner part of the underside having the beginnings of a separately defined hole (FIG. 6.22: 3); Type 3 has a largish but proper hole (FIG. 6.22: 4); and Type 4 has a smaller well-defined hole in the higher part of the underfoot (FIG. 6.22: 5). This typology, however, is of limited use, because close observation of published and unpublished deposits shows that there are more varieties and hybrids; in addition, other features, such as the shape of the bowl, rim and handles may be equally if not more diagnostic (compare Popham 1984, pls. 121: 11,13, 176: 10, 12, 14–15 with Warren 1997, figs. 14, 19). In fact, one suspects that individual champagne cups will always be difficult to date precisely, and should not be used on their own to date whole deposits. The earliest versions of the *shallow bowl* are equipped with a ledge rim and strap handles, features which, however, soon disappear (FIG. 6.22: 7–8), as the form becomes more rounded, the rim undifferentiated and the handles ovoid in section (Warren 1997, fig. 16: 2nd row).

Plain Ware

The *one-handled cup* (FIG. 6.22: 9; Warren 1997, fig. 14), *c.* 6 cm in height and 10 cm in rim diameter, seems considerably smaller in comparison with the decorated version. The *ogival cup* (FIG. 6.22: 10) follows the general trend of open-shaped vessels belonging to this group in having a deeper bowl, an undifferentiated rim, a flat base and thicker walls. The *bowl* (FIG. 6.22: 11) is represented by one specimen with a deep profile and a rim diameter of 16 cm: its rim is reminiscent of LM IIIA1 types (FIG. 6.12: 3), but it is distinctly thicker. The development of the LM IIIA2 *conical cup* is difficult to trace since very few examples have been published (FIG. 6.22: 12–13): this form does not seem to change dramatically from LM IIIA1, but it may be shorter and acquire a slightly broader base (Popham 1984, pl. 176: 16–17). It is not yet possible to distinguish between LM IIIA2 and LM IIIB *ladles* at Knossos, although the LM IIIA2 type may not have the exaggerated long handle of the LM IIIB version (Popham 1984, 184). The *pyxis* has a cylindrical body, short collar, rounded shoulder and sets of antithetically placed holes, presumably to fasten a lid; this form also exists in a semi-coarse buff fabric (Popham 1984, 184).

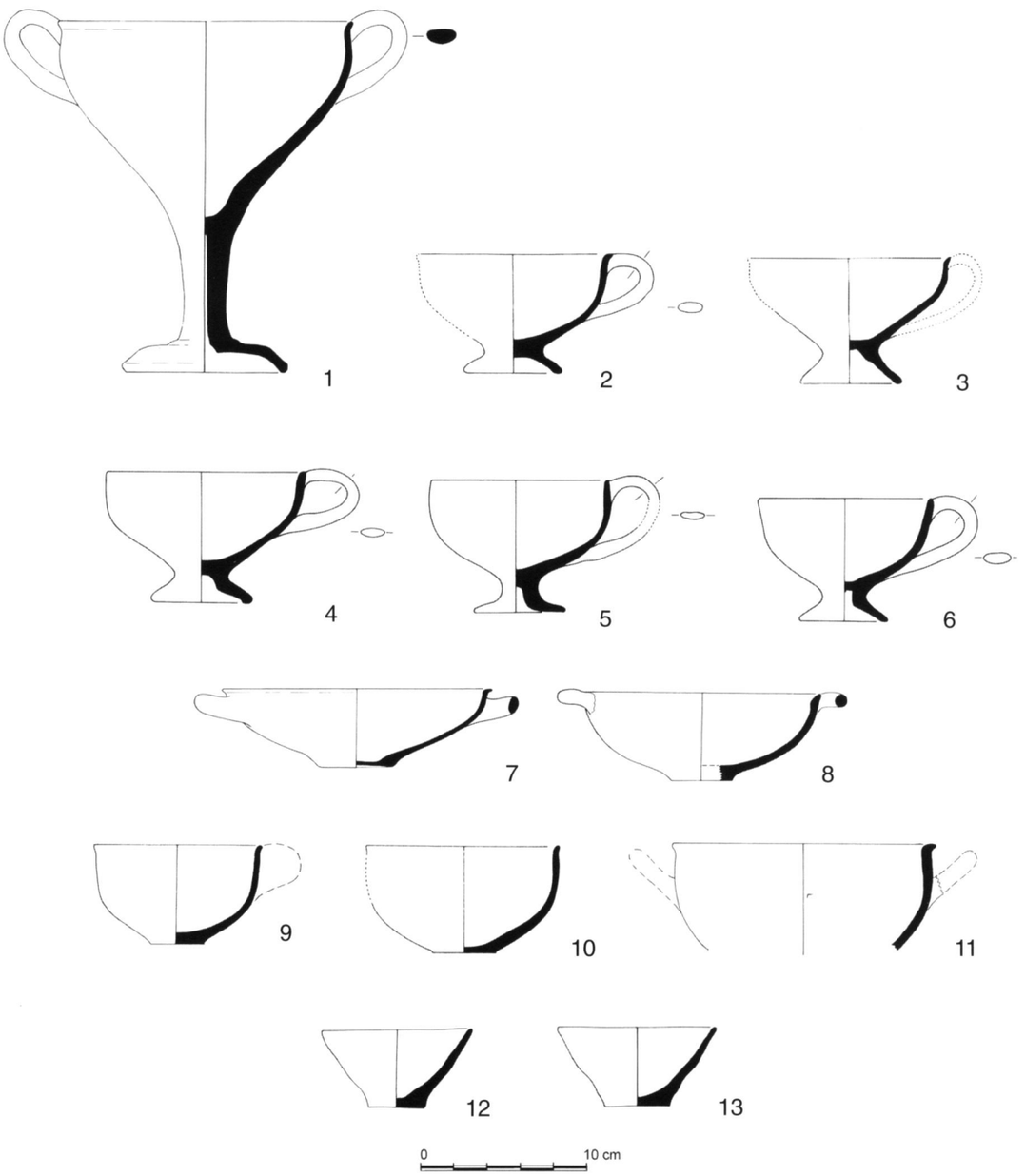


Fig. 6.22. MUM Pits 8, 10–11 Group (LM IIIA2): (1–8) Plain Lustrous Ware; (9–13) Plain Ware pots, all in fine buff fabric (after Popham 1984, pls. 175–6, except for 2–6, after Warren 1997, fig. 19).

Tin-coated Ware

In the Knossos region tin-coated vessels appear in this group, but do not continue beyond LM IIIA2. The last known specimens come from Katsambas tombs H and Θ and include forms identical to examples in Plain and Plain Lustrous Wares, i.e. the *kylix*, *champagne cup*, *shallow bowl* and *conical cup* (Alexiou 1967, fig. 7, pls. 25a, 26a, 2nd and 3rd from left, 27a, 1st from right).

Coarse buff (and greenish) fabric

This fabric continues from the previous phases with little change (see pp. 210, 219) and is associated with Dark-on-Light (slipped and unslipped) and Plain wares.

Dark-on-Light Slipped Ware

Forms in this ware include the *Palace Style jar* (FIG. 6.23: 1; Alexiou 1967, pls. 1–2, 24 β) and the *amphoroid krater* (FIG. 6.23: 2; Evans 1935, fig. 965).

Fig. 6.23. MUM Pits 8, 10–11 Group (LM IIIA2): (1–2) Dark-on-Light Slipped Ware; (3) Dark-on-Light (unslipped); (4) Plain Ware, all in coarse buff fabric (1, 3, after Alexiou 1967 fig. 10, Alexiou 1970, pl. 25b; 2, from The Temple Tomb, after Hatzaki in preparation c; 4 from MUM no. 12, author's illustration).

Dark-on-Light Ware (unslipped)

The coarse unslipped fabric surface is smoothed before paint is applied to it. Paint can vary in colour from brown to black, and can be matt or give the impression of being lustrous (on greenish coloured fabrics the paint is grey black and sometimes fugitive). Only a few *transport stirrup jars* have been published from LM IIIA2 Knossos (FIG. 6.23: 3; Alexiou 1970*a*, fig. 6), and their local production is uncertain. Analyses of such vessels from Crete and the Greek mainland, so far, have suggested a provenance from west, north-central and

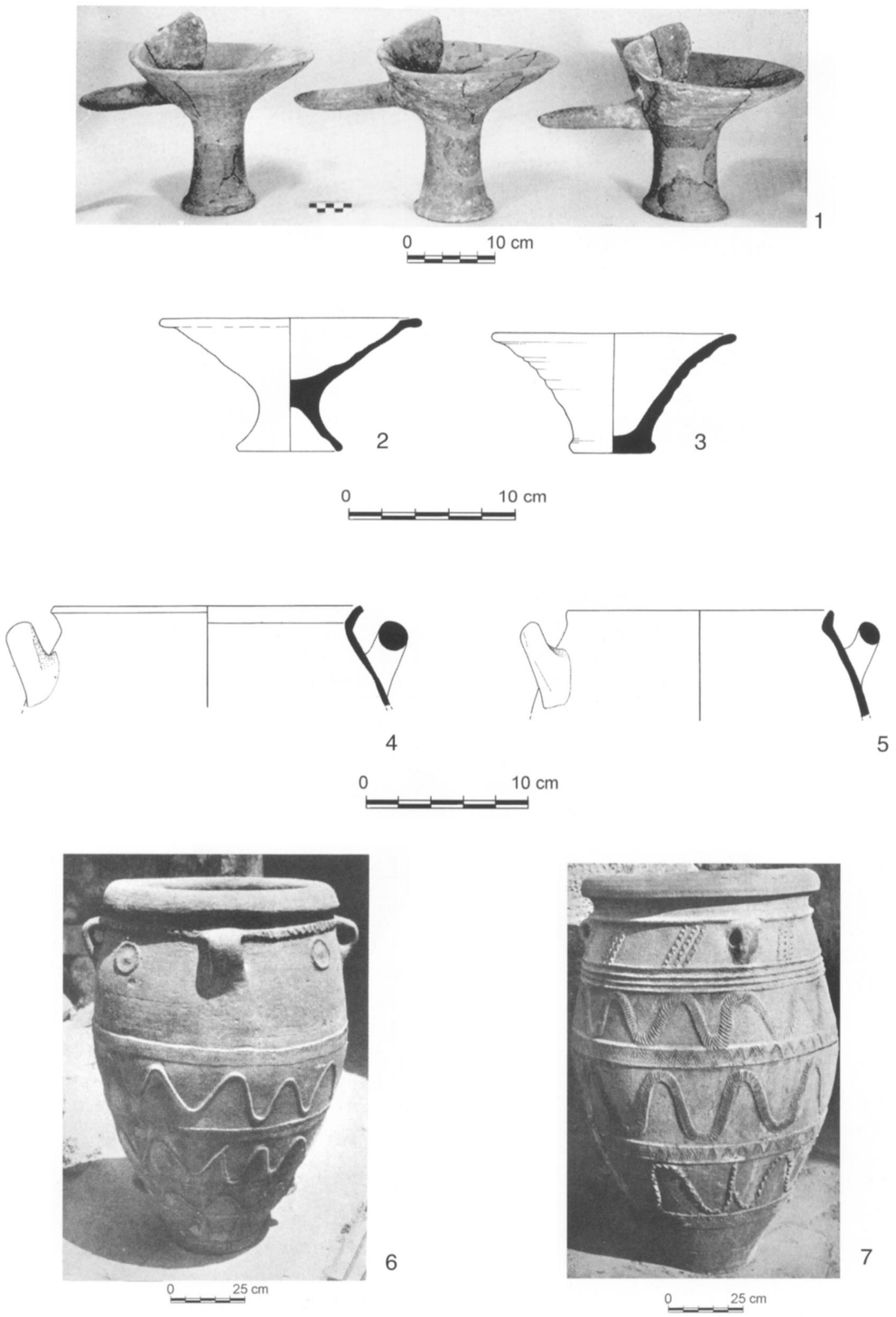


Fig. 6.24. MUM Pits 8, 10–11 Group (LM IIIA2): (1–5) pots in coarse reddish brown fabric (1, after Alexiou 1967, pl. 27b; 2–3, after Popham 1984, pls. 115, 176 ;4–5 from MUM Pit 10 and 11, # 112, author's illustrations); (6–7) pithoi (after Evans 1935, suppl. pls. 58, 61b).

south-central Crete (Haskell and Day, pers. comm.; Haskell 2005; see also pp. 243–4). No coarse amphora has been published from a LM IIIA2 context at Knossos, but since examples are known from LM IIIB Early (see p. 244) it is highly unlikely that this form was not produced during this period. The *basin* (Alexiou 1967, pl. 26 β; for this form in Plain Ware see FIG. 6.23: 4) has a wide straight-sided body with horizontal

handles and a wavy band as an upper-zone decoration: its squared rim and sloping ridge are features absent from LM IIIA1 contexts and could be considered as LM IIIA2 and LM IIIB characteristics (see also pp. 220, 244).

Plain Ware

The *basin* (FIG. 6.23: 4) does not show a distinct variation in shape in comparison with that in Dark-on-Light Ware.

Coarse reddish brown fabric

There are no major changes from the preceding phase: pots in this fabric continue to be well fired and have fewer inclusions in comparison with LM I examples.

Plain Ware

The *tall brazier* has a distinctly slender lower body ending with a torus base (FIG. 6.24: 1). The small to medium-sized *pedestalled brazier* (FIG. 6.24: 2; Popham 1970*b*, 192 fig. 1b–c; Alexiou 1967, pl. 26 γ) could derive from an LM II version with a solid foot (FIG. 6.10: 6). The spreading *bowl* (FIG. 6.24: 3) could be a variant of the above braziers. No complete *tripod cooking pots* have been published from LM IIIA2 levels at Knossos: the fragments illustrated here (FIG. 6.24: 4–5; Popham 1984, 182, n. 173) show everted rims and horizontal roll handles; unpublished tripod legs are of the ovoid or ovoid/round type. Among the unpublished coarse pottery there are also rim fragments of *tripod cooking trays*.

Pithos fabric

This category includes a large number of the pithoi found in the West Magazines at the palace of Knossos (Christakis 2004).

Plain and Relief Ware

In LM IIIA1–2 large ovoid slightly depressed pithoi or ovoid pithoi with a low belly profile are the most frequent types (FIG. 6.24: 5–6; Christakis 2004, 2005). They have a wide mouth without a collar and rows of vertical handles. The decoration consists of horizontal and wavy bands in relief, the relief bands decorated with herringbone, criss-cross and, for the first time, adder-mark incisions. In addition, rope-work patterns are frequently combined with raised bands.

Relative chronology of the MUM Pits 8, 10–11 Group (LM IIIA2)

Synchronisms with other Cretan sites

Establishing ceramic synchronisms between the MUM Pits 8, 10–11 Group and other Cretan sites (TABLE 6.3) is far more challenging than in the previous section because of a general return to increased ceramic regionalism, coinciding with the destruction of the palace at Knossos. East Cretan production centres such as Palaikastro and Gournia continued their local styles without introducing central Cretan forms or decorative repertoires. Because of difficulties in distinguishing among local Cretan productions between LM IIIA2 and LM IIIB Early, ceramic deposits contemporary to the MUM Pits 8, 10–11 Group (LM IIIA2) have often been termed LM IIIA2 / B.

In west Crete, the Khania and Armeni workshops took off during the ceramic phase represented by the MUM Pits 8, 10–11 Group (with little influence from Knossos), a process that intensified during the succeeding period. More precise synchronisms between Knossos and western Crete will be established through the publication of extensive settlement and funerary contexts from those two sites. In the Knossian region, the settlement and cemetery assemblages from Archanes, not surprisingly, have yielded deposits similar to Knossos. To the south, Kommos and Ayia Triada in the Mesara have also produced comparable ceramic assemblages. In east Crete, among others, deposits from Chondros Viannou and the upper levels in Well 576 at Palaikastro are probably contemporary to the MUM Pits 8, 10–11 Group, although direct imports from north-central Crete are extremely rare.

Synchronisms with the Aegean and east Mediterranean

Mainland imports to LM IIIA2 Knossos are few and show strong connections with the Argolid, as shown by a LH IIIA2 flask in deposit no. 30 (Hood *et al.* 1959, fig. 29: X.1; Mountjoy 1999*b*, fig. 28: 192).

Contemporary deposits at Kommos provide the best evidence for contacts between LM IIIA2 and the eastern Mediterranean (Watrous 1992, 178–83). Exports from Crete to Cyprus, the Near East and Egypt are only a few (Popham 1979, fig. 2: 1; Leonard 1994, 193–200; van Wijngaarden 2002, 330–94), in comparison with the numerous LH IIIA2 ones (Wiener 2003; Eriksson 2003, 415–16, table 1; van Wijngaarden 2002, figs. 2: 5–6). Most of the LH pottery found at Tell el-Amarna has been dated to LH IIIA2, but a few specimens date to LH IIIB (Warren and Hankey 1989, 149; Manning 1996, 24). For Cretan pottery in Italy Alberti and Bettelli (2005) provide useful updates.

THE MAKRITIKHOS 'KITCHEN' GROUP (LM IIIB EARLY)

Archaeological contexts (FIG. 6.25)

This group includes a number of deposits in the palace (nos. 1–7) and town (nos. 8–22) with pots abandoned *in situ*, none of which is associated with fire destructions. The deposits with the most characteristic assemblages are no. 8, after which this group has been named, and those from the MUM North Sector abandonment levels

TABLE 6.3: **Selected Cretan sites with deposits contemporary with the MUM Pits 8, 10–11 Group (LM IIIA2).**

West Crete
Khania: Tombs 2 and 12 at Odos Palama (Hallager and McGeorge 1992, figs. 5–6, pls. 9a-b, 23a).

North Central Crete
Archanes–*Tourkogeitonia*, Fill A, Δ, and Z (Andrikou 1991, figs. 14–15, 30–32); Phourni, Tholos Tomb A (Sakellarakis 1966, pls. 443β, 445α; Sakellarakis and Sapouna-Sakellaraki 1991, figs. 46–61; Sakellarakis and Sapouna-Sakellaraki 1997, 158–68); Archanes–*Phourni*, Mycenaean Grave Enclosure (Sakellarakis and Sapouna-Sakellaraki 1991, figs. 41–5; Sakellarakis and Sapouna-Sakellaraki 1997, figs. 141–4; Kallitsaki 1997, figs. 6 and 15).

South-Central Crete
Ayia Triada: Saggio III (La Rosa 1979–80, figs. 2 and 5). Stoa, tests level 7 (La Rosa 1997, figs. 13–16).Kommos: Deposits 30, 33–35, 38–47, 50, 52–57, 59–60, 62–70, 72, 77–78 (Watrous 1992).

Mallia / Lasithi
Mallia: Quartier Nu, first occupation / destruction and pits (Driessen and Farnoux 1994, figs. 5–6, pls. 2: 5–6, 3: 2).

East Crete
Gournia: House Ej room 65 (Boyd-Hawes *et al.* 1908, 23, pl. 2.14.27, 10.3–5,33).
Mochlos: Tomb 13 (Soles and Davaras 1996, 217, fig. 22, pl. 60b, 62a, 63b); LM IIIA cemetery by Artisans' Quarter (Soles 2003, figs. 78–83).
Palaikastro: Block Γ, 'bath-room' (Bosanquet *et al.* 1903, figs. 14–15, 28); Block Γ, room γ 9 (Bosanquet *et al.* 1903, figs. 12: 2, 17–8); Block Δ room 44 'shrine' (Dawkins and Currelly 1904, figs. 6–7; Bosanquet and Dawkins 1923, figs. 71–2, 75–6, 78); Building 4 (MacGillivray *et al.* 1988*b*, fig. 9, pl. 49c; Sackett and MacGillivray 1988, pl. 353b; MacGillivray 1992, fig. 22); Well 576 Deposits 6–12 (MacGillivray 1998, fig. 14: 1–5; Hatzaki forthcoming *b*); Well 605 Deposits 5a–c (MacGillivray, forthcoming).
Chondros Viannou (Platon 1957, figs. 7–13, 16).
Tertsa: Tomb (Banou and Rethemiotakis 1997, figs. 14–16).

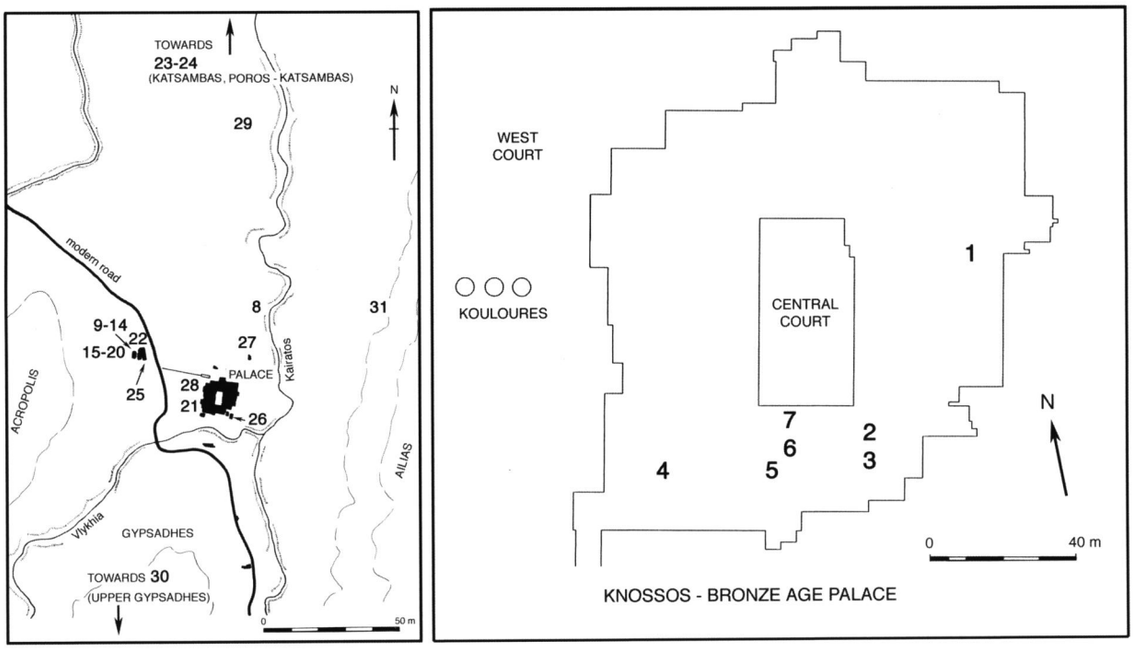


Fig. 6.25. Makritikhos 'Kitchen' Group (LM IIIB early): location of deposits listed in the text.

(nos. 9–14). The cemeteries of Zapher Papoura and Gypsades (nos. 29–30) continue to be used, but the number of tombs drops considerably (Hatzaki 2005*b*).

The stratigraphical position of the Makritikhos 'Kitchen' Group in the Knossian sequence is established by several deposits (e.g. nos. 11, 14, 16, 19, 21) that were stratified above levels assigned to the preceding group. In addition, deposit no. 11 was stratified beneath a level assignable to the succeeding group (i.e. the 'LM IIIB late' MUM North Platform Pits Group).

Palace

East Wing

1) School Room deposit (Popham 1964, 19, figs. 4–5, 21, pl. 2b).

2) Shrine of the Double Axes (Popham 1964, 7–8, 16–17, pl. 2b). The pottery illustrated in the well-known photograph in *The Palace of Minos* (FIG. 6.1: 2) should be treated with some caution since it does not appear to illustrate the original assemblage. For example, it includes a LM I-type tripod cooking pot with lug handles, which does not appear on earlier shots, and was clearly added later.

3) Room South of Shrine of the Double Axes (Popham 1964, fig 1, pl. 9a, 1970*a*, fig. 16: 1–6).

South Front

4) Room of the Vases (Popham 1964, 5–6, pls. 3a–b, d–f, 7a–b).

5) Area of Clay Signet and area north of Room of the Clay Signet (Popham 1964, 13, figs. 2, 26, pl. 7c, e).

6) Area of the Wheat (Popham 1964, 14, pls. 5a–b, c–d, 6e–f).

7) Area of the Chessmen (Popham 1964, 14–15, pls. 3: h–i, 6a–f).

Town

8) Makritikhos 'Kitchen' (Hood and de Jong 1959; Hood and Taylor 1981, no. 233). It should be noted that the oval-mouthed amphora does not conform to LM III examples and, unless an heirloom, it may not have been part of the 'kitchen' assemblage (Hood and de Jong 1959, 186, n. 3, fig. 5: 3).

9) MUM, Room A (Popham 1984, 3–5, pls. 105, 115: 7–8). According to the excavator all pottery found in this room derived from an upper-floor collapse associated with abandonment, since at the ground-floor level the doorway which connected Rooms A and B was found blocked (Popham 1984, 3–5).

10) MUM, Room B (Popham 1984, 5–7). At the ground-floor level this room was found empty, but the upper-floor collapse included the lower body of a stirrup jar, the top of which was found in a similar context in Room D (no. 12 below).

11) MUM, Room C (Popham 1984, pl. 108: b–c). Pottery associated with the abandonment of the building, also derived from the collapse of the upper floor (see nos. 9–10 above). This deposit is stratified above LM IIIA2 (MUM Pits 8, 10–11 Group deposit no. 19) and below LM IIIB Late (MUM North Platform Pits Group, deposit no. 1).

12) MUM, Room D (Popham 1984, 8–10, pls. 110, 115: 9–11, 180: 7–13). Pottery derived from the collapse of the upper floor associated with the abandonment of the building (Popham 1984, pls. 110a–c, f–g, 115: 9–11, 180: 7–13). This deposit was stratified above no. 13 below.

13) MUM, Room D, hearth contents (Popham 1984, 8–10, pl. 110d). A miniature jug and a cylinder of coarse clay were found within the hearth at ground-floor level; deposit no. 12 was stratified above.

14) MUM, Corridor E (west end) level 14 (Popham 1984, pl. 115: 1–3). Upper-floor collapse, stratified above LM IIIA2 (MUM Pits 8, 10–11 Group, deposit no. 20).

15) SEX, Trench W Pit 49 (Warren 1997, figs. 21, 22: 2nd and 3rd row). Contents of a pit, stratified above no.16 below.

16) SEX, Trench W walls κ, ν, σ associated with a two-handled tub *in situ* (Warren 1997, fig. 24). This deposit was stratified above LM IIIA2 (MUM Pits 8, 10–11 Group, deposit no. 25) and LM IIIB Early (no. 15 above), and beneath LM IIIC (SEX Southern Half group, deposit no. 3).

17) SEX, Trench X 'earlier architectural phase' (Warren 1997, figs. 28: 1st row right P1698, 2nd and 3rd row, 29–30). Rubble wall and traces of paving associated with pottery; stratified above LM IIIA1 (Long Corridor Cists group, deposit no. 9) and beneath no.18 below.

18) SEX, Trench X 'later architectural phase' (Warren 1997, figs. 28: 4th and 5th row, 29). Pottery associated with walls φ, αγ, π and floor surface, stratified above deposit no. 17.

19) SEX, Trench F/FG Pit 9 (Warren 1997, 177–8, fig. 34, except for P639). This pit cut into a large wall running E–W dated by the excavator to LM IIIA, and was stratified beneath no. 20 below.

20) SEX, Trench F/FG: level overlying Pit 9 (deposit no. 19 above) (Warren 1997, fig. 34: P639).

21) House West of the South-West House, abandonment deposits (Macdonald 1993, 19–20; Coldstream and Macdonald 1997, figs. 1, 5). These were stratified above a thin LM IIIA2 layer (MUM Pits 8, 10–11 Group, deposit no. 26).

22) Little Palace North (Blackman 2002, 107–8; Whitley 2003, 77). Levels west of the Reused Ashlar Building, stratified above LM IIIA2 (MUM Pits 8, 10–11 Group, deposit no. 18).

23) Katsambas: LM III house (Alexiou 1955, pls. 117a, 119a, b right, 120, 1968, pl. 4: 1).

24) Poros–Katsambas: LM III house (Alexiou 1970*b*, pl. 396).

From A. J. Evans's excavations in the town

25) Little Palace LM IIIB Early deposits (Hatzaki 2005*a*).

26) South-East House abandonment deposits (Popham 1970*a*, 30–3, pls. 12f, 23e–f, 24f–g; Hatzaki in preparation *b*).

27) Royal Villa (Popham 1970*a*, 16–20, pls. 11a, 17d–f; Hatzaki 2005*b*; in preparation *b*).

28) North-West Treasure House (Popham 1984, 60–3, pls.12: g–h, 39; Hatzaki 2005*b*)

Cemeteries

29) Zapher Papoura: Tombs 54, 99, 100 (Evans 1906*b*, 87–90, figs. 99–101; Hatzaki in preparation *d*). These tombs contained pottery stylistically close to the MUM Pits 8, 10–11 Group (LM IIIA2) and the MUM North Sector group (LM IIIB Early). They also contained an Egyptian 15th Dynasty scarab.

30) Upper Gypsades: Tombs 9 (Hood *et al.* 1959, figs. 28: IX.1–2, 29: X.1–2, pls. 57d, 75e).

31) Mavro Spelio Tomb V (Forsdyke 1927, fig. 13) and Tomb XVII (Popham 1981, pl. 59c).

Characteristics of the Makritikhos 'Kitchen' Group (LM IIIB Early)

All fabrics occurring in the previous ceramic group continue without any major changes. Many of the forms, such as the cup, kylix with loop handles, shallow bowl, conical cup and champagne cup (in all its variants) also continue, and the same applies to decorative motifs. A major change, however, is the dramatic decrease of Dark-on-Light Lustrous Ware in fine buff fabric.

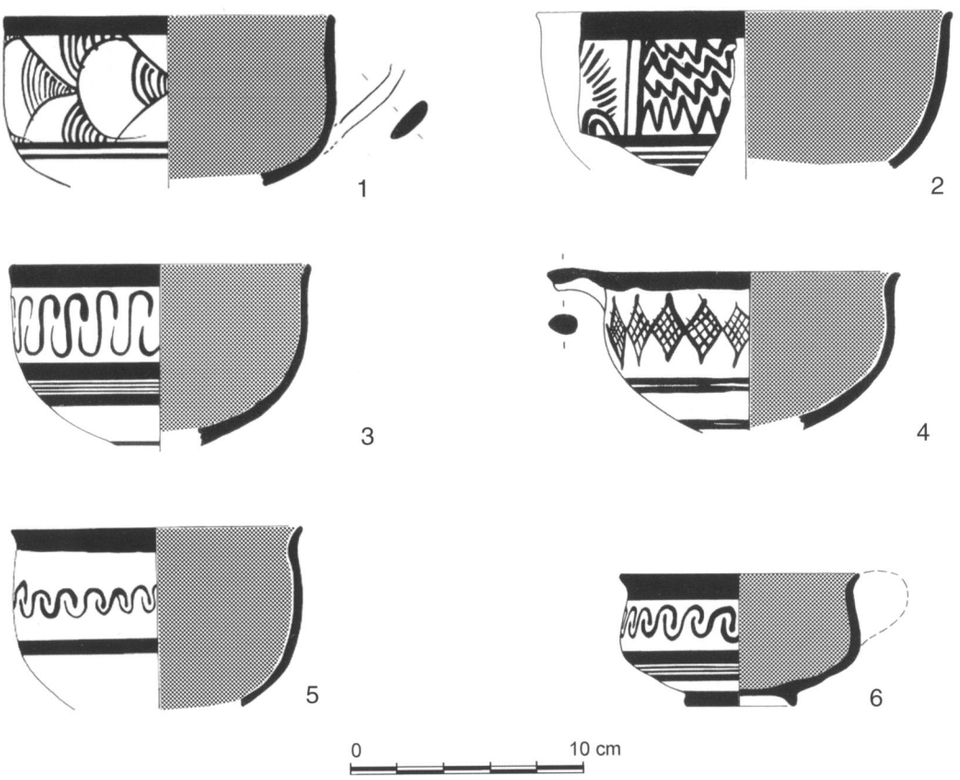


Fig. 6.26. Makritikhos 'Kitchen' Group (LM IIIB early): Dark-on-Light Lustrous Ware, cups in fine buff fabric (after Warren 1997, figs. 22, 28, except for 6, after Popham 1984, pl. 115).

Fig. 6.27. Makritikhos 'Kitchen' Group (LM IIIB early): Dark-on-Light Lustrous Ware, (1–2) bowls; (3) krater; (4–5) kylikes, all in fine buff fabric. (1, 2, 5, after Warren 1997, figs. 28, 32; 3, 4, after Popham 1964, pl. 8, 1984, pl. 180).

The nature of the material available for study (i.e. heavily selected deposits) and the emphasis on dating based on fine decorated wares and supposed 'type-fossils', which appear in the publications of relevant deposits (Warren 1997, 185–92), have inevitably affected the characterisation of this group.

The main fabrics occurring in this group are fine buff, coarse buff, coarse reddish brown and pithos fabric. As in the previous chapter, the characteristic wares and their relative forms are discussed under the fabric in which they occur. The predominance of Plain Wares (in contrast to the previous and subsequent ceramic phases) is a trend also observed beyond Knossos (Rutter 2003, 251).

Fine buff fabric

This continues from the previous phase. These wares are attested: Dark-on-Light Lustrous, Monochrome, Plain Lustrous and Plain.

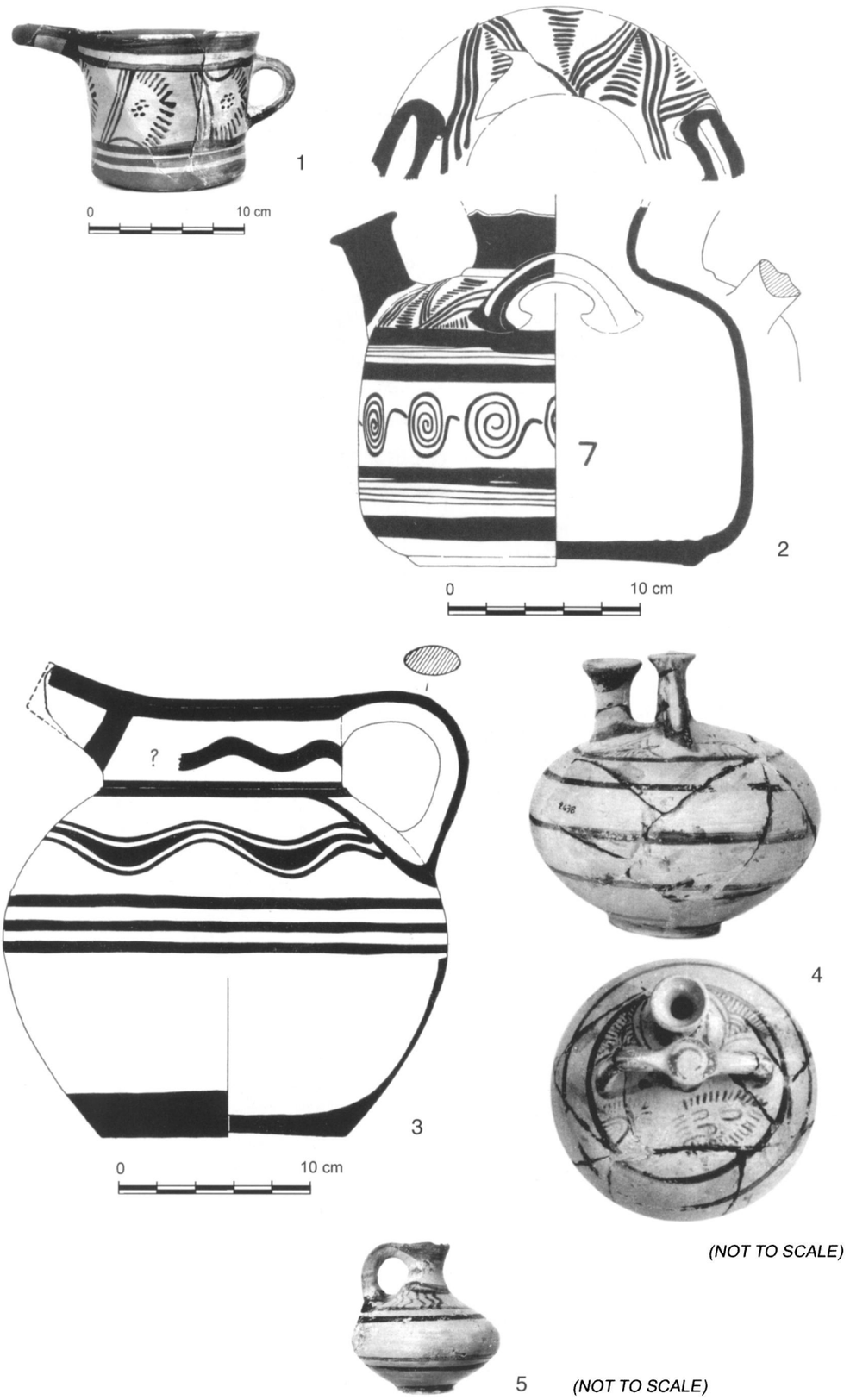


Fig. 6.28. Makritikhos 'Kitchen' Group (LM IIIB early): Dark-on-Light Lustrous Ware, tankard, spouted alabastron, collared jug, stirrup jar and miniature jug, all in fine buff fabric (1, after Popham 1967, fig. 2; 2–3, after Hood and de Jong 1959, fig. 7; 4–5, after Popham 1984, pls. 5, 110).

Dark-on-Light Lustrous Ware

Paint colour and texture do not exhibit distinct variations from the preceding period: colour ranges from black to reddish orange to yellowish brown. These changes, however, occur: decorative motifs are applied within a frieze, which always occupies the vessel's upper body; motifs are linear in inspiration, with a decrease of floral ones (FIGS. 6.26–27); their repertoire is rather limited and applied within the restricted area of a frieze defined by a rim band and a series of body bands set below the level of the handles. Decoration is either applied in a dense pattern, as in the previous ceramic group, or in a more spacious manner, a trend that continues in the succeeding group. The interiors of cups and bowls are universally monochrome. A distinct feature is the application of one or two thick bands as the lower border of the decorative frieze (FIG. 6.26: 1, 4–5), although the application of 'thick-thin-thin-thick bands' (which first appeared in the Long Corridor Group) is still prevalent (FIGS. 6.26: 2–3, 6, 6.27: 1–2). The range of motifs is very limited: whorl shells, applied spaciously and in pairs on kylikes, alternating arcs, rows of running spirals or linked spirals, and stylised flowers. There are two trends in the execution of decorative motifs. First, motifs rather large in proportion to the frieze are applied with a thick brush stroke (FIGS. 6.26: 2, 6.27: 1; Warren 1997, figs. 28: P1710, 32: P1991, 33). Second, motifs are applied with a thin brush stroke that leaves large parts of the vessel blank (FIGS. 6.26: 5, 6.27: 4–5; Warren 1997, figs. 28: P1713, 32: P1990). FIG. 6.28: 2 shows the coexistence of the two styles on the same vessel.

Forms occurring in Dark-on-Light Lustrous Ware include the following. The *one-handled cup* from the previous group continues beside a new variety, which can have a straight or slightly flaring rim (FIG. 6.26; Popham 1967, pl. 8: b; Warren 1997, fig. 28: P1711, P1699): the vessel's height is *c.* 7–8 cm with a 12–14 cm rim diameter (i.e. smaller than its LM IIIA2 predecessor); the interior is normally monochrome, often with a reserved circle on the interior base. The *ring-footed cup* with an almost S-profile and flaring rim is a rare form (FIG. 6.26: 6). The *bowl* in this ware (FIG. 6.27: 1–2) may not have been a popular shape in LM IIIB Early at Knossos: one published example is not securely associated with any deposit from the palace (Popham 1967, pl. 8: c–d) and the other rare examples (FIG. 6.27: 1–2) are essentially larger versions of the one-handled cup (FIG. 6.26) with one or two horizontal handles. The *krater* is also a rare form: although the base of the example illustrated in FIG. 6.27: 3 is restored, it is clear that its shape is a larger version of the earlier pedestalled bowl (FIG. 6.20: 1). The decorated *shallow kylix* is rare among LM IIIB Early assemblages from Knossos (FIG. 6.27: 4–5; Popham 1970*a*, pl. 11a, 1984, pl. 115: 2); this form, which also occurs in Plain Lustrous Ware, is generally smaller than the LM IIIA2 and LM IIIB Early versions in Plain Ware (FIG. 6.30: 1–3; Popham 1967, fig. 1a, pl. 9a, 1970*a*, fig. 16: 5); the lower half of the bowl is conical in profile, and the stem is hollow; handles are usually ovoid or round in section, and can be either attached at the level of the rim or rise well above it; the most popular decorative motifs are vertical whorl shells, usually in antithetical pairs. The *spouted tankard* has rather convex sides with one roll handle set either a little above mid-body or starting at rim level (FIG. 6.28: 1; Popham 1967, pl. 7e; 1970*a*, pl. 12f). The *spouted alabastron*, also referred to as the spouted cylindrical jar, is also attested (FIG. 6.28: 2; Hallager 1997, 410; Popham 1967, 10, no. 6, which can now be safely identified as a spouted alabastron and assigned to this group). The *collared jug* (FIG. 6.28: 3) goes back to LM II (FIG. 6.5: 3), although LM IIIA examples are not known from Knossos: the LM IIIB Early version has a globular body, an ovoid handle and a slightly raised spout. The small globular *stirrup jar* (FIG. 6.28: 4; Popham 1967, pl. 5c–d, e–f) was also manufactured in a miniature version (Evans 1906*b*, fig. 100): the spout is parallel to the handles and false spout, and is attached vertically to the body, which ends with a slightly raised ring base. The jug also occurs in a miniature version (FIG. 6.28: 5).

Monochrome Ware

The *champagne cup* and *handleless jar* occur in this ware (FIG. 6.29: 1–2).

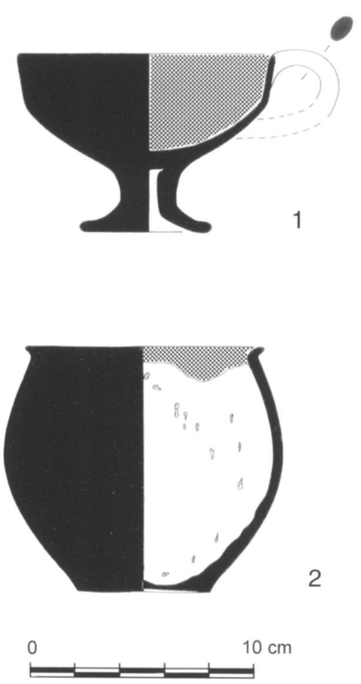


Fig. 6.29. Makritikhos 'Kitchen' Group (LM IIIB early): Monochrome Ware, champagne cup and handleless jar in fine buff fabric (1, after Warren 1997, fig. 34: P1664; 2, after Popham 1984, pl. 180).

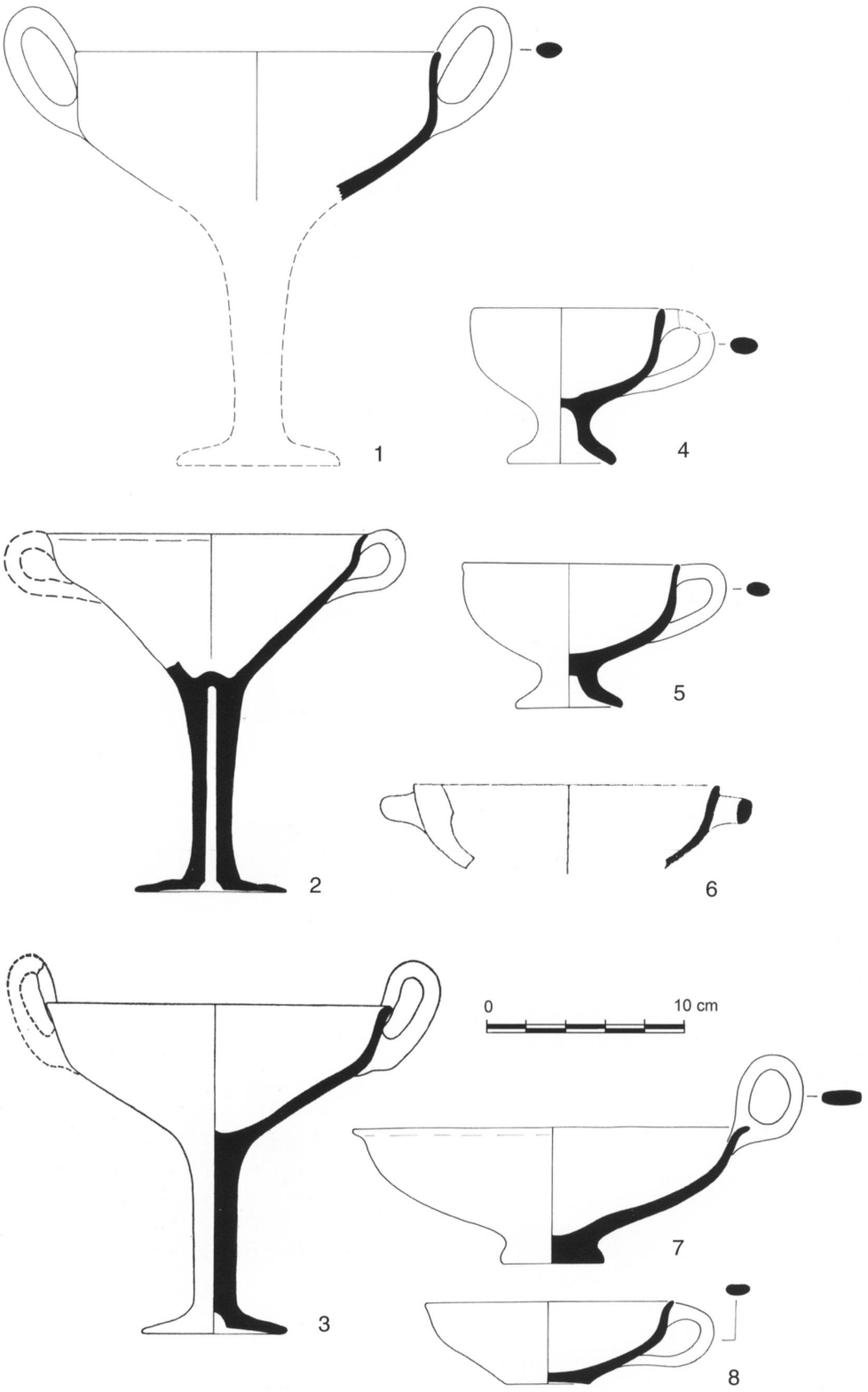


Fig. 6.30. Makritikhos 'Kitchen' Group (LM IIIB early): Plain Lustrous Ware, kylikes, champagne cups and bowls in fine buff fabric (1, 4–5, 7–8, after Popham 1984, pls. 115, 180; 2–3, after Hood and de Jong 1959, fig. 5; 6, from MUM, author's illustration).

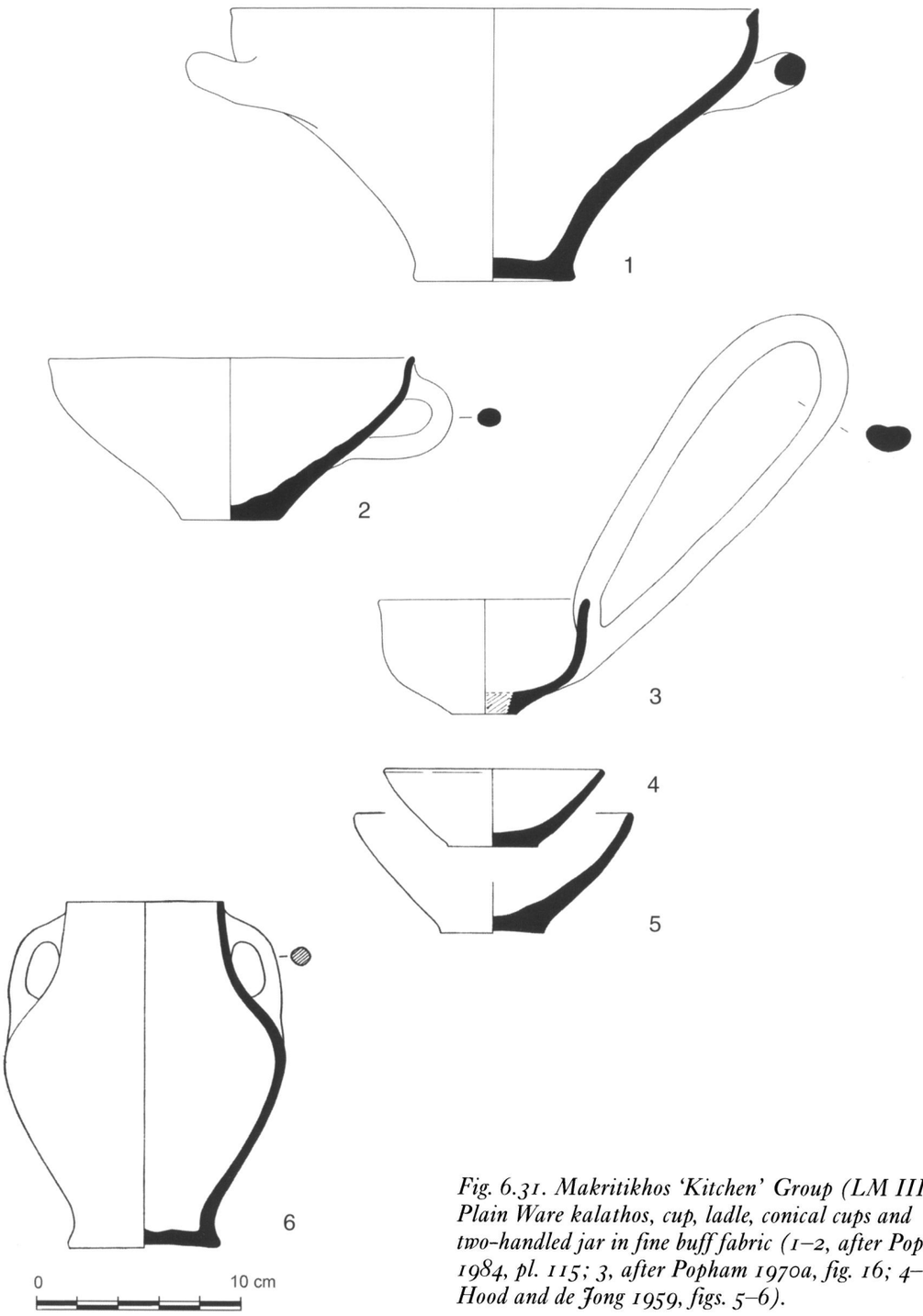


Fig. 6.31. Makritikhos 'Kitchen' Group (LM IIIB early): Plain Ware kalathos, cup, ladle, conical cups and two-handled jar in fine buff fabric (1–2, after Popham 1984, pl. 115; 3, after Popham 1970a, fig. 16; 4–6, after Hood and de Jong 1959, figs. 5–6).

Plain and Lustrous Ware

As in the previous group, a lustrous finish is visible only on selected areas of the vessel's body, such as the inner and exterior bowl, the stem and, more rarely, on handles and foot. The LM IIIA2 version of the *kylix*, characterised by a deep rounded bowl and two ear-like handles, continues in this group (FIG. 6.30: 1) beside a type showing these new features: a rather conical lower bowl and handles attached at the level of the rim or rising well above it (FIG. 6.30: 2–3; Popham 1967, fig. 1a, pl. 9a, 1970*a*, fig. 16: 5; Warren 1997, 178, fig. 34).

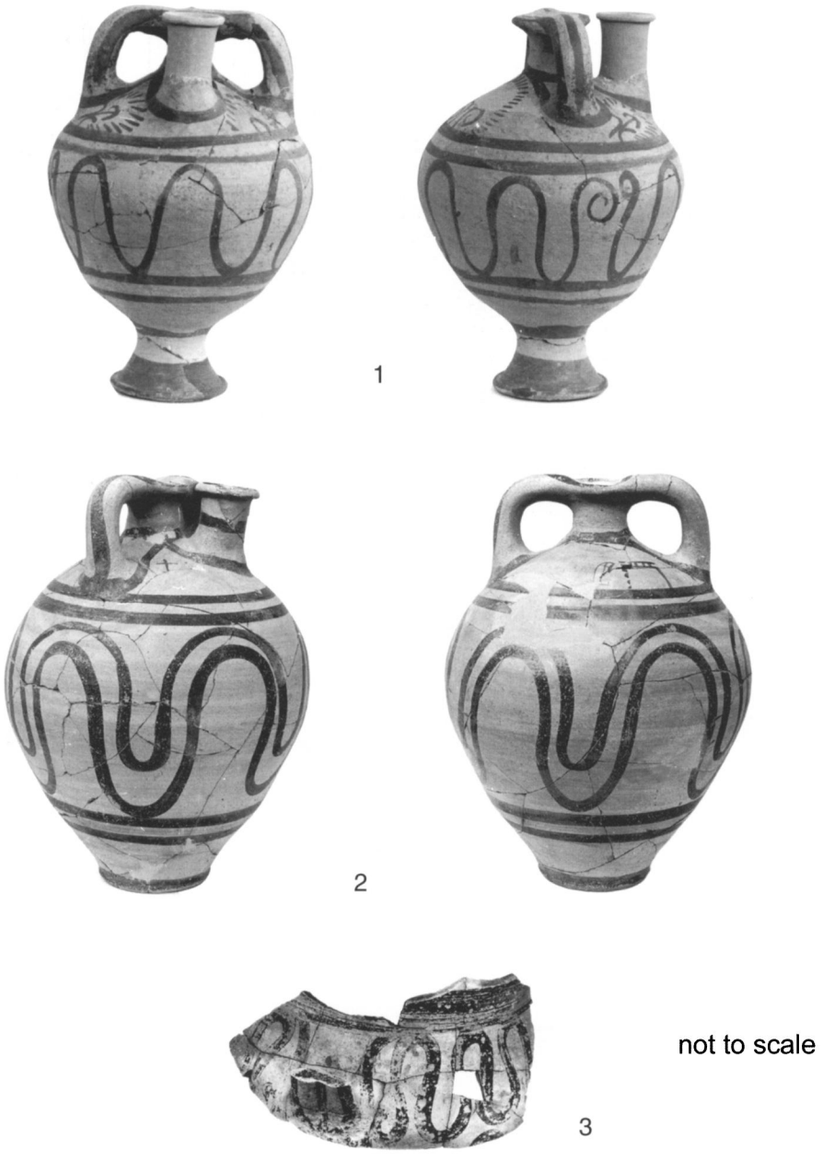


Fig. 6.32. Makritikhos 'Kitchen' Group (LM IIIB early): Dark-on-Light Slipped Ware in coarse buff fabric (after Popham 1984, pls. 105, 110).

All the *champagne cup* types of the previous group (FIG. 6.22: 2–6) continue to be found, without major differences in the formation of the foot's underside (FIG. 6.30: 4–5; see also Popham 1984, pl. 180: 7–8). The *shallow bowl* (FIG. 6.30: 6) continues to be manufactured without major changes from the previous phase (FIG. 6.22: 8; see also Popham 1964, pl. 2b). The shallow bowl with raised handle and solid foot (FIG. 6.30: 7) and the *shallow cup* (FIG. 6.30: 8) also occur in this ware.

Plain Ware

The *kalathos* (FIG. 6.31: 1; Popham 1970*a*, fig. 17: 3, 1984, pl. 115: 3) can have a sort of ledge rim and distinctly curved sides ending with a torus base; it is equipped with two horizontal roll handles set below the rim. The *cup with a side handle* also occurs in this ware (FIG. 6.31: 2). The high loop handle on *ladles* (FIG. 6.31: 3; see also Hood and de Jong 1959, fig. 5: 14) might be an innovation, but the scarcity of known examples from either LM IIIA2 or LM IIIB Early Knossian contexts prevents any secure conclusion (Popham 1984, 184); the handle is often made of tempered clay and pierced near its attachment to the body, which is made of fine buff clay (Hatzaki forthcoming *b*). Some *conical cups* from deposits in this group show a wide rim (FIG. 6.31: 4–5), which might be a new development, but lack of extensive comparanda calls for caution. The small *two-handled jar* might be a new form introduced in this group (FIG. 6.31: 6). The *shallow bowl* also occurs in

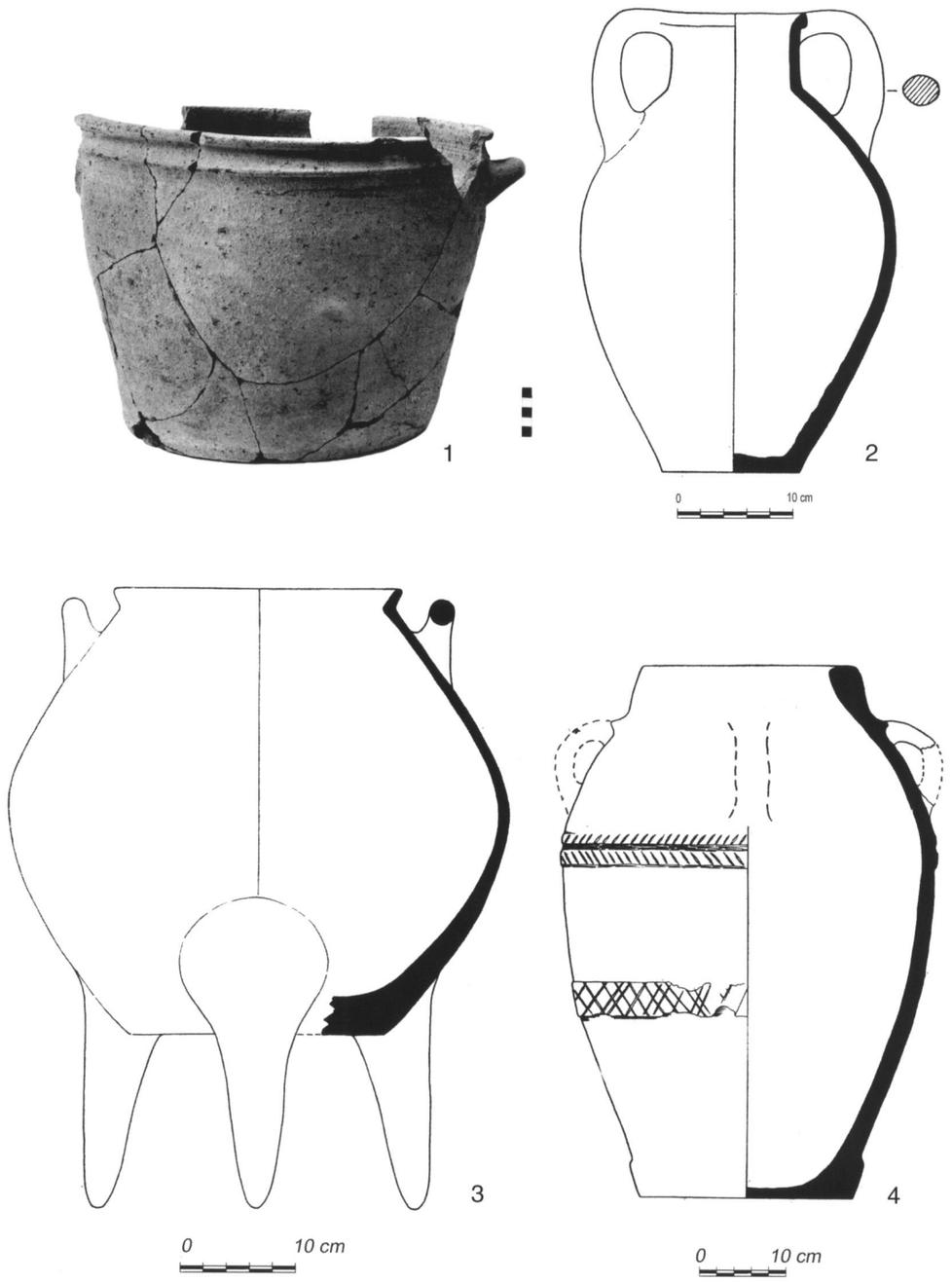


Fig. 6.33. Makritikhos 'Kitchen' Group (LM IIIB early): Plain Ware pots: (1–2) in coarse buff; (3) in coarse reddish-brown; (4) in pithos fabric (1, after Warren 1983, fig. 56; 2–4, after Hood and de Jong 1959, fig. 5).

this ware, in a shape closely comparable with the Plain Lustrous Ware version (cf. FIG. 6.30: 6).

Coarse buff fabric

Macroscopically, no variation can be observed from the preceding group. The ware categories in this fabric are Dark-on-Light Slipped and Plain.

Dark-on-Light Slipped Ware

Transport stirrup jars from various contexts in the palace and town of Knossos exhibit a variety of fabrics, wares and forms, suggesting different production centres. Western, south-central and north-central Crete have been identified as areas manufacturing transport stirrup jars in LM IIIA2 and LM IIIB Early (Haskell and Day,

pers. comm.; Day 1995), making Knossos a consumer rather than a production centre for these vessels (see also p. 232). Thus, although coarse transport stirrup jars should not be included in a discussion of locally produced ceramics at Knossos, two are illustrated here for the sake of completeness (FIG. 6.32: 1–2; Popham 1964, pl. 3d–e). The *amphoroid krater* (FIG. 6.32: 3) continues from the previous ceramic group without any substantial differences in shape (FIG. 6.23: 2).

Plain Ware

The *basin* has a squared rim and a sloping ridge *c.* 5 cm below the rim (FIG. 6.33: 1; Warren 1997, figs. 15, 24), features also typical of Knossian LM IIIA2 types. Coarse *amphorae* were manufactured in the Knossos region, and could be the predominant local medium-sized storage vessel for the period (FIG. 6.33: 2; Popham 1964, pl. 2a).

Coarse reddish brown fabric

There are no major changes in the clay pastes from the preceding phase. Vessels in this fabric are left plain, and forms include the large *tripod cooking pot* (FIG. 6.33: 3) with everted rim, globular body and two horizontal handles set upright, almost reaching the level of the rim.

Pithos fabric

No distinct variation from the preceding period is observed in this fabric. Only a single pithos in Plain and Relief Ware has been illustrated from a secure stratigraphical context assignable to this group (FIG. 6.33: 4): it has a flat rim, ovoid conical body, torus base and a sloping ridge at the level of the four strap handles set at shoulder level; it is decorated with raised bands with herringbone and criss-cross incisions.

Relative chronology of the Makritikhos 'Kitchen' Group (LM IIIB Early)

Synchronisms with other Cretan sites

Regionalism in ceramic production increased during this period. This is well illustrated in the three distinct areas that produced transport stirrup jars: west, south-central and north-central Crete. Of these, the west Cretan workshop(s) has (have) shown considerable standardisation, whereas central Cretan production centres exhibit a marked lack of it (Haskell 2005). Strong regionalism in ceramic production is probably the consequence of the collapsed Knossian hegemony and the development of the independent regional administrative and commercial centres of Khania and Kommos. The increase in direct Greek mainland imports (or mainland influence on the local ceramic production) at different regional centres might also be a related phenomenon.

A few useful synchronisms can be established with other regions of Crete (TABLE 6.4) and the rest of the Aegean. Starting from sites in the Knossos region, deposits comparable with the Makritikhos 'Kitchen' Group have been found at Archanes, Amnisos and Gouves. For west Crete, deposits from Khania assigned to LM IIIB1 can also be considered broadly contemporary, due to similarities in forms and decoration. The abandonment levels of Kommos and the destruction

TABLE 6.4: **Selected Cretan sites with deposits contemporary with the Makritikhos 'Kitchen' Group (LM IIIB early).**

West Crete
Khania: Tomb 17 at Odos Palama (Hallager and McGeorge 1992, 22–3 pl. 23b).

North-Central Crete
Archanes–*Tourkogeitonia*, west sector first level (Sakellarakis and Sakellaraki 1980, pl. 219); Fills B and Γ (Andrikou 1991, figs. 16–27 and 30).
Amnisos: Areas E and F (Schäfer 1992, pls. 45: 2, 50: 3, 52: 1–2, 53: 3).
Gouves (Chatzi-Vallianou 1995*a*, pls. 10–13; Chatzi-Vallianou 1995*b*, pl. 238 α–γ; Vallianou 1996, 164, fig. 12).

South-Central Crete
Ayia Triada: Stoa, tests level 5 (La Rosa 1997, 260, figs. 17–18).
Kommos: Deposits 48, 58, 74–76, 79–97 (Watrous 1992).
Mitropolis–Kannia: Shrine (Alexiou 1968, pl. 3: 1; Levi 1959, figs. 14, 31, 34–5, 37a).

Mallia / Lasithi
Mallia: House E (Deshayes and Dessenne 1959, pl. XLVI: 1–9, 11–12, XLVI-III: 1–3); Quartier Nu, second occupation / destruction (Farnoux 1989*b*, pl. 260a–b; Farnoux and Müller 1989, figs. 6–8; Farnoux 1990*b*, figs. 11–14; Driessen and Farnoux 1991, figs. 21, 25–6; Driessen and Farnoux 1992, figs. 11–13; Farnoux and Driessen 1994, 62–3 fig. 7, pls. 4: 2, 5, 6 and 5: 2–4).

East Crete
Pseira: Building DA Contexts 2–6 (Betancourt and Davaras 1999, figs. 52–55; Betancourt *et al.* 1997).

deposits of Mallia Quartier Nu include pottery very similar to vessels from our group. LM IIIB imports from Khania at Palaikastro (Kanta 1980) suggest that sectors of that site remained occupied during this period but, to judge from the published data, little can be said about precise ceramic synchronisms between Knossos and the far east of the island, since the Palaikastro material comes from excavations of the early 1900s, for which stratigraphic information has been lost.

Synchronisms with the Aegean and east Mediterranean

Overseas, LM IIIB (early) Cretan transport stirrup jars have been found in LH IIIB1 contexts on the Greek mainland, thus providing sound synchronisms for the two regions. At Knossos mainland imports continue to be few but provide, yet again, links with LH IIIB1 in the Argolid (compare Popham 1964, pl. 4d with Tournavitou 1995, pl. 12a; and Popham 1964, pl. 6e–f with Shear 1987, pl. 28: 120). In addition, the adoption of the whorl shell (Popham 1984, pl. 180: 9), a decorative motif of mainland (LH IIIB1) inspiration, shows further links.

A scarab of Ramses I (19th Dynasty) was among the finds of Zapher Papoura Tomb 99 (deposit no. 29; Evans 1906*b*, figs. 99–101; Wiener 2003, 247, 250). Some of the associated pottery stylistically could be assigned to the MUM Pits 8, 10–11 Group (LM IIIA2), but the decoration on the small pyxis (Evans 1906*b*, fig. 100: v), which seems to be associated with the scarab, finds better parallels in the Makritikhos 'Kitchen' Group. From the palace, the School Room deposit (no. 1 above) includes a west Anatolian jug (Popham 1964, fig. 4, pl. 2b, right; Rutter 2006). For east Mediterranean ceramic imports to Crete, Kommos provides the best evidence (Watrous 1992, 178–83). The most noticeable Cretan ceramic exports to the eastern Mediterranean (particularly Cyprus) are the coarse transport stirrup jars (Day and Haskell 1995, 89, 196; Haskell 2005; van Wijngaarden 2002, 330–94). For Cretan exports to Italy in LM IIIB, Vagnetti (2003) and Alberti and Bettelli (2005) provide useful updates.

THE MUM NORTH PLATFORM PITS GROUP (LM IIIB LATE)

Archaeological contexts (FIG. 6.34)

At present, this group comprises mostly secondary deposits, all of which derive from the western part of the town. After the LM IIIB (early) abandonment of the palace area, a new settlement was established in this part of the Knossos town, extending at least as north as the SEX site and the Little Palace, and possibly continuing south as far as the area of Bougada Metochi, the upper part of the modern Knossos village (Hatzaki 2005*b*). Full publication of the RRN excavations is necessary to establish whether the settlement extended to this area

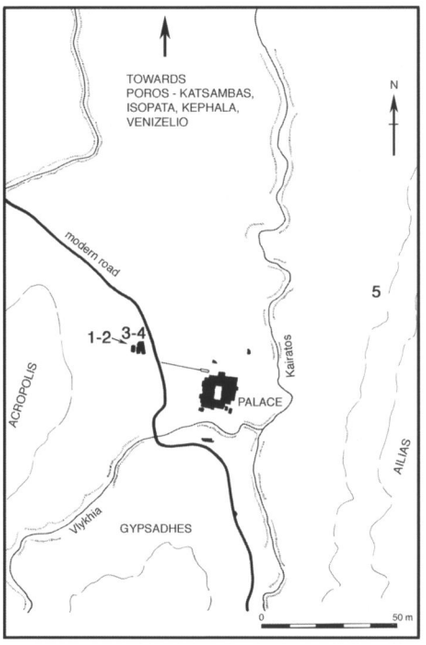


Fig. 6.34. MUM North Platform Pits Group (LM IIIB late): location of deposits listed in the text.

(at present only one complete deep bowl assignable to this group is illustrated in Popham 1970*c*, fig. 1: 5).

As explained in the introduction to this chapter, the subdivision of LM IIIB into an early and late phase is now possible thanks to the stratigraphic and stylistic evidence provided by the MUM and the Little Palace North excavations (see deposits nos. 1 and 4, below). To date, the best source for illustrating the characteristics of Knossian LM IIIB Late is deposit no. 2, after which the group is named.

Town

1) MUM, Room C, robbing pit at S end of room (level 8) (Popham 1984, pls. 9: a, 107: c–d), stratified above LM IIIB Early (Makritikhos 'Kitchen' Group, deposit no. 11). This deposit contained handmade burnished pottery, but this was not reported by the excavator (Popham 1984).

2) MUM North Platform Pits 2 and 4 (Popham 1984, 93, pls. 179, 180: 1–5, 126, 127: a–c). Contents of pits dug into the LM IA fill of the North Platform (Popham 1984, pl. 9, Section 1). This material can now be linked to the contemporary settlement at the Little Palace North site (see no. 14 below).

3) Little Palace (Hatzaki 2005*a*). Selected decorated rim sherds from A. J. Evans's excavations, from uncertain stratigraphical contexts, illustrated in Popham 1970*c*. These are closely comparable with the pottery found in

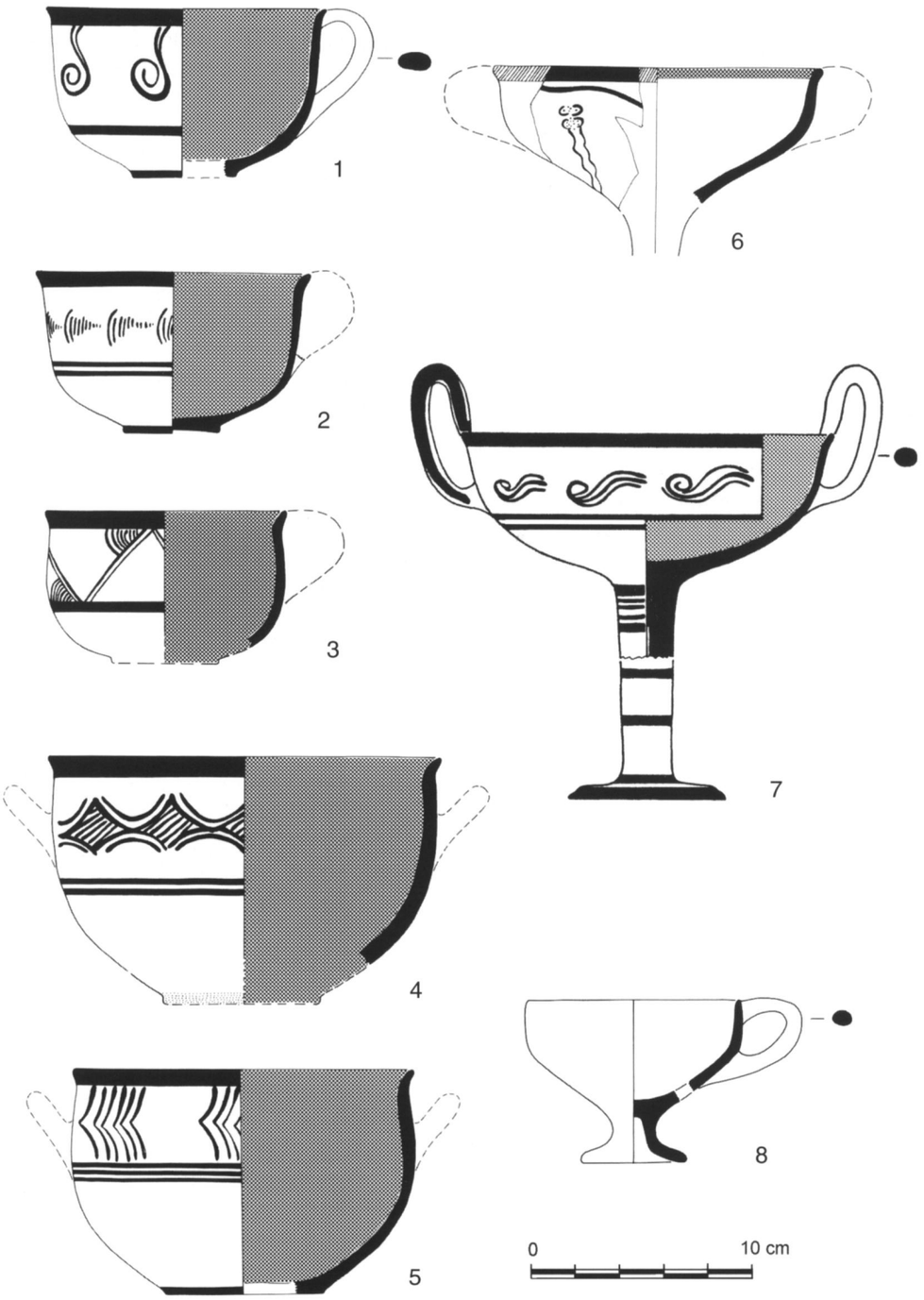


Fig. 6.35. MUM North Platform Pits Group (LM IIIB late): (1–7) Dark-on-Light Lustrous Ware, cups; (8) Plain Lustrous Ware, champagne cup, all in fine buff fabric (after Popham 1984, fig. 6, pls. 179–80).

deposit no. 1, above, suggesting that they probably derived from similar pits.

4) Little Palace North (Blackman 2002, 107–8; Whitley 2003, 81; Hatzaki 2005*b*). Redeposited debris, west of the 'Re-used Ashlar Building', stratified above LM IIIB Early (Makritikhos 'Kitchen' Group, deposit no. 22) and below LM IIIC (SEX Southern Half Group, deposit no. 8).

Cemeteries

5) Mavro Spelio: Tomb V, reused (Popham 1981, pl. 59a–b).

Characteristics of the MUM North Platform Pits Group (LM IIIB Late)

The relative scarcity of published (and unpublished) deposits assignable to this group makes it difficult to provide a detailed definition of the LM IIIB Late ceramic phase at Knossos. There is, however, sufficient evidence suggesting a certain degree of continuity in terms of fabrics (e.g. fine buff, coarse buff, coarse reddish brown), wares (e.g. Dark-on-Light Lustrous, Plain Lustrous and Plain), and forms (e.g. cup, bowl, kylix). The main innovations appear to be a dramatic increase in Dark-on-Light Lustrous ware in fine buff fabric and the appearance of (imported) Handmade Burnished Ware.

The main fine buff fabric, used in the production of Dark-on-Light and Plain Lustrous Wares, continues from the previous group. Coarse fabrics and other wares are also attested in this group, but they have not yet been sufficiently studied to allow proper discussion here.

Fine buff fabric

This shows no distinct variation from the preceding group. Wares occurring in this fabric are Dark-on-Light Lustrous and Plain Lustrous.

Dark-on-Light Lustrous Ware

No differences in paint from the previous group can be observed, although occasionally the paint is rather flaky. Paint colour, usually with a glossy finish, varies from a very pale yellowish brown, to orange and to brilliant cherry red, the latter a new feature reminiscent of material from Khania (perhaps a deliberate imitation?). The brush stroke is occasionally applied in such a way so as to create a feather-like appearance (not be confused, however, with that characteristic of LM I, which is far more transparent). The interior of open-shaped vessels is provided with a thick monochrome glossy coat, black, red or orange in colour. A reserved circle may be left on the interior base of cups and bowls. Motifs (Popham 1984, pl. 179) are usually floral or linear in inspiration (FIG. 6.35: 1–7) and set in a frieze defined by a rim band and a one thick or two thin body bands.

Forms occurring in this ware include the *one-handled cup* (FIG. 6.35: 1–3), which is distinctly smaller than its LM IIIB Early predecessor: it also has a rather straight-sided upper body ending with an everted rim (Popham 1984, pl. 180: 1–3). The *bowl* (FIG. 6.35: 4–5) has a wide rim diameter and narrow base: its upper body slants slightly outwards, ending with a rather everted rim and giving it an S-profile, different from its LM IIIB Early predecessor (FIG. 6.27: 1–2), from which it probably developed (Mountjoy 1999*a*). There is no distinct variation in the shape of the *kylix* from the preceding LM IIIB Early period, apart from a preference for the type with roll handles raising well above the rim (FIG. 6.35: 6–7; Popham 1970*c*, fig. 1: 2).

Plain Lustrous Ware

Very little can be said about fine plain wares of the period as the sample of published (and unpublished) material is still very small. A fairly complete *champagne cup* (FIG. 6.35: 8) is identical in shape to the LM IIIB Early version (FIG. 6.29: 4–5; Popham 1984, pl. 180: 5), but this form seems to drop off in popularity.

Relative chronology of the MUM North Platform Pits Group (LM IIIB Late)

From the currently published data, ceramic synchronisms between the MUM North Platform Group and the rest of the island are difficult to establish (TABLE 6.5), but it is hoped that fuller publication of the SEX and Little Palace North stratigraphic sequences will help towards the solution of this problem. The only clear synchronism is with LM IIIB2 deposits from Khania (Hallager and Hallager 2000, 260, 263), which have yielded cups and bowls of comparable shape and

TABLE 6.5: **Selected Cretan sites with deposits contemporary with the MUM North Platform Pits Group (LM IIIB late).**

West Crete
Khania: Ayia Aikaterini Square LM IIIB2 settlement (Hallager and Hallager 2000)

North-Central Crete
Ayia Pelagia (Kanta 2003*a*, 147)

South-Central Crete
Kommos: ? Deposit 98 (Watrous 1992, 100–2)

Mallia / Lasithi
?

East Crete
Palaikastro: Re-occupation over Building 1 (MacGillivray *et al.* 1987, figs. 4–6, pl. 23; MacGillivray 1997, 203)

decoration, and Handmade Burnished Ware. The LM IIIB2 levels at Khania, however, also include bell kraters, whereas at Knossos these are associated with deposits of the SEX Southern Half Group (LM IIIC Early). This is a period, however, when regional trends are strong, and Khania is probably introducing new features in its ceramic repertoire, influenced from the Greek mainland, before other parts of Crete. The pottery from the abandonment levels of the reoccupation building constructed over Building 1 at Palaikastro is earlier than that from the destruction deposits at Kastri, and could be broadly contemporary with the MUM North Platform Pits 2 and 4 Group.

Much work needs to be done on the Knossian LM IIIB Late and LM IIIC Early sequence as well as on the synchronisation with other sites in Crete and on the Greek mainland (see, most recently, Rutter 2003, 249–51, 255–6). So far only one mainland import has been found at Knossos: a LH IIIB2 bowl from a level above a building abandoned in LM IIIB Early and associated with LM IIIB (Late?) pottery (Warren 1997, 169).

Currently there is no evidence of direct cross-links between the MUM North Platform Pits Group and other Mediterranean regions, but contemporary levels at Khania provide useful synchronisms (Hallager and Hallager 2000, 252–6).

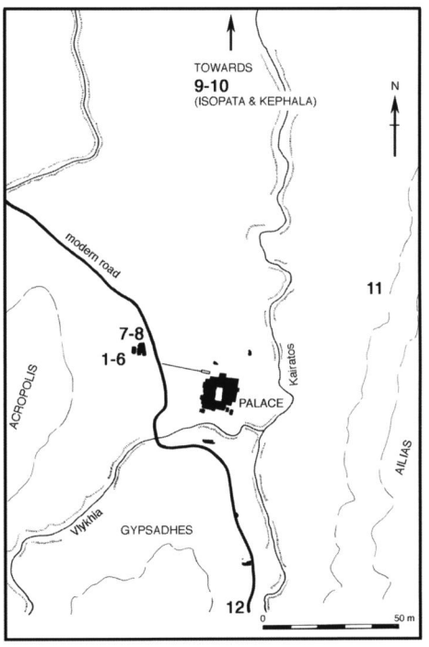


Fig. 6.36. SEX Southern Half Group (LM IIIC early): location of deposits listed in the text.

THE SEX SOUTHERN HALF GROUP (LM IIIC EARLY)

Archaeological contexts (FIG. 6.36)

This pottery group is represented by a series of deposits from the Knossos town. The position of this group in the Knossos sequence is shown by deposit no. 8, which was stratified directly above LM IIIB Late (MUM North Platform Pits Group, deposit no. 4) and below Sub-Minoan. In addition, there are sufficient stylistic features and correlations with deposits from other regions of Crete and of the Aegean to suggest that this group represent a subsequent ceramic phase, which could be labelled LM IIIC Early (TABLE 6.6). Several isolated vases found in funerary contexts at Knossos (nos. 10–13) can be assigned on stylistic grounds to this group, showing reuse of earlier LBA tombs.

Town

1) SEX Southern Half, Trench T, cluster of vases from pit (Warren 1983, figs. 41–2, 49: bottom row, 1997, 181–3), stratified above an LM IIIA2 wall.

2) SEX Southern Half, Apsidal House (Warren 1983, figs. 46–8, 49: top row, 1997, 181–3). Primary deposits associated with this building.

3) SEX Southern Half, building S of Apsidal Building (Warren 1983, figs. 52–4). Pottery associated with the use of this building, stratified above LM IIIB Early (MUM North Platform Pits Group, deposit no. 16).

4) SEX Southern Half, building with 'stone table', unbaked clay weights and LM IIIC fringe crater (Warren 1983, figs. 57–9).

5) SEX Southern Half, Trench W, building with clay bench (Warren 1983, fig. 55).

6) SEX1969, SMXT Pit U (Popham 1970*b*, fig. 2; Popham 1970*c*, pl. 49a). According to the excavator, this was a dump stratified above LM IIIA pottery (Popham 1970*c*, 195).

7) Little Palace North (Blackman 2002, 107–8; Whitley 2003, 81; Hatzaki 2005*b*). Occupation levels to the west of N–S wall of building located at west end of excavated area.

8) Little Palace North (Blackman 2002, 107–8; Whitley 2003, 81; Hatzaki 2005*b*). Occupation levels stratified above LM IIIB Late (see MUM North Platform Pits Group, deposit no. 4) and below Sub-Minoan.

Cemeteries

9) Isopata Royal Tomb: reuse, stirrup jar (Evans 1906*b*, fig. 122).

10) Kephala Tholos tomb. There is a small group of pottery which stylistically can be assigned to this pottery group, showing reuse of this tomb (Cadogan 1967, figs. 2: 8, 11; 3: 12–13, 18; pl. 50: 15; Popham 1978, pl. 25e).

TABLE 6.6: **Selected Cretan sites with deposits contemporary with the SEX Southern Half Group (LM IIIC early).**

West Crete
Khania: Ayia Aikaterini Square LM IIIC settlement and associated levels (Hallager and Hallager 2000; Hallager 2003); Kastelli 1966 Trench B (Tzedakis and Kanta 1978; Kanta 1997).
Chamalevri (Andreadaki-Vlasaki 1993, pl. 4b; Andreadaki-Vlasaki 1996*b*, pls. 2b, 7b).
Thronos: Pit 3 (D'Agata 1999, 189–91, figs. 4–6); Pit 5 (D'Agata 1999, 195–6, figs. 7–8).

North-Central Crete
Kastelli Pediados: Phase 1 (Rethemiotakis 1997, 308-12 figs. 8–15a–c, e); Phase 2 (Rethemiotakis 1997, figs. 15d and 21–35)
Kastrokephala (Kanta and Karetsou 2003; Kanta 2003*a*).

South-Central Crete
Phaistos: Acropoli mediana (Borgna 1997, 277–81 figs. 1–19).

Mallia / Lasithi
?

East Crete
Kato Syme: West Room (Lebessi 1973, 193, pl. 197α; Karetsou 1978, 254, fig. 14).
Kavousi Kastro: Phase I (Mook and Coulson 1997, figs. 8–17).
Palaikastro: Kastri (Bosanquet 1902, 289, fig. 2; Sackett and Popham 1965, figs. 8–17, pls. 73–8).

There is also some Sub-Minoan pottery (Cadogan 1967, fig. 2: 4, 14, but not included by Coldstream 2001, 74).

11) Mavro Spelio Tomb V: reuse (Forsdyke 1927, fig. 12).

12) South Tomb 2: reuse of LM II chamber tomb (Popham 1981, fig. 2, pl. 59d–h). This tomb contained pottery stylistically comparable with LM IIIC Early material from the settlement. Popham, however, has cautioned that the kalathos (Popham 1978, pl. 25e) could be even later, thus implying that the tomb received more than one burial at different dates (LM IIIC Early and Sub-Minoan).

Characteristics of the SEX Southern Half Group (LM IIIC Early)

None of the deposits listed above has been fully published, and for this reason the following account is largely based on Warren's preliminary reports on the LM IIIC settlement at the SEX site and on the author's preliminary study of the pottery from the Little Palace North excavations. There is a considerable degree of continuity in fabrics, wares and forms, especially among cups and bowls, from the preceding period. Main innovations include the introduction of the bell krater, and a type of bowl close to Furumark's (1941*a*) FS 284, with a flaring upper body and a slightly raised foot. The decorated kylix is relatively rare in proportion to decorated cups and bowls.

Fine buff fabric

Macroscopically there is no distinction between fabrics of this group and the previous one, and this applies to the associated wares, namely Dark-on-Light Lustrous and Dark-on-Light. Other wares are attested in this group, but have not yet been sufficiently studied and illustrated to allow further discussion here.

Dark-on-Light Lustrous Ware

This ware continues unchanged from the previous phase and includes the following forms. As suggested by Mountjoy (1999*a*, 511), the *bowl* illustrated in FIG. 6.37: 1 is closer in shape to Furumark's (1941*a*) FS284 than to the LM IIIB Late version (FIG. 6.35: 4–5) and very different from the LM IIIB Early version (FIG. 6.27: 1–2). One should note, however, that this bowl is not very close to mainland types, for its upper body flares outwards and is not bell-shaped; interiors are normally monochrome and, occasionally, a reserved band effect is created on the interior rim by applying a rim band followed by a monochrome interior, leaving a gap of 3–5 cm; decorative motifs continue to be applied (though more spaciously) within a frieze that occupies the vessel's upper body (FIG. 6.37: 1–2); Warren (1997, 182) notes that this form has replaced the cup in popularity. The LM IIIB Early version of the bowl (FIG. 6.35: 4–5) continues to be found in deposits of this period. The *mug* with a trough-spout opposite the handle and concave sides is known from a single specimen (Popham 1981, pl. 59: f). A new form is the *bell krater* (FIG. 6.37: 3–4; Cadogan 1967, fig. 2: 11), which can vary considerably in size, with rim diameters 23–40 cm; in shape, it resembles a large version of the deep bowl; examples can often be very elaborately decorated (Warren 1983, figs. 43, 55, 59, 1997, 182) and have monochrome interiors. A *jug* with a horizontal rim, a rounded body, a ring foot and an ovoid handle is another

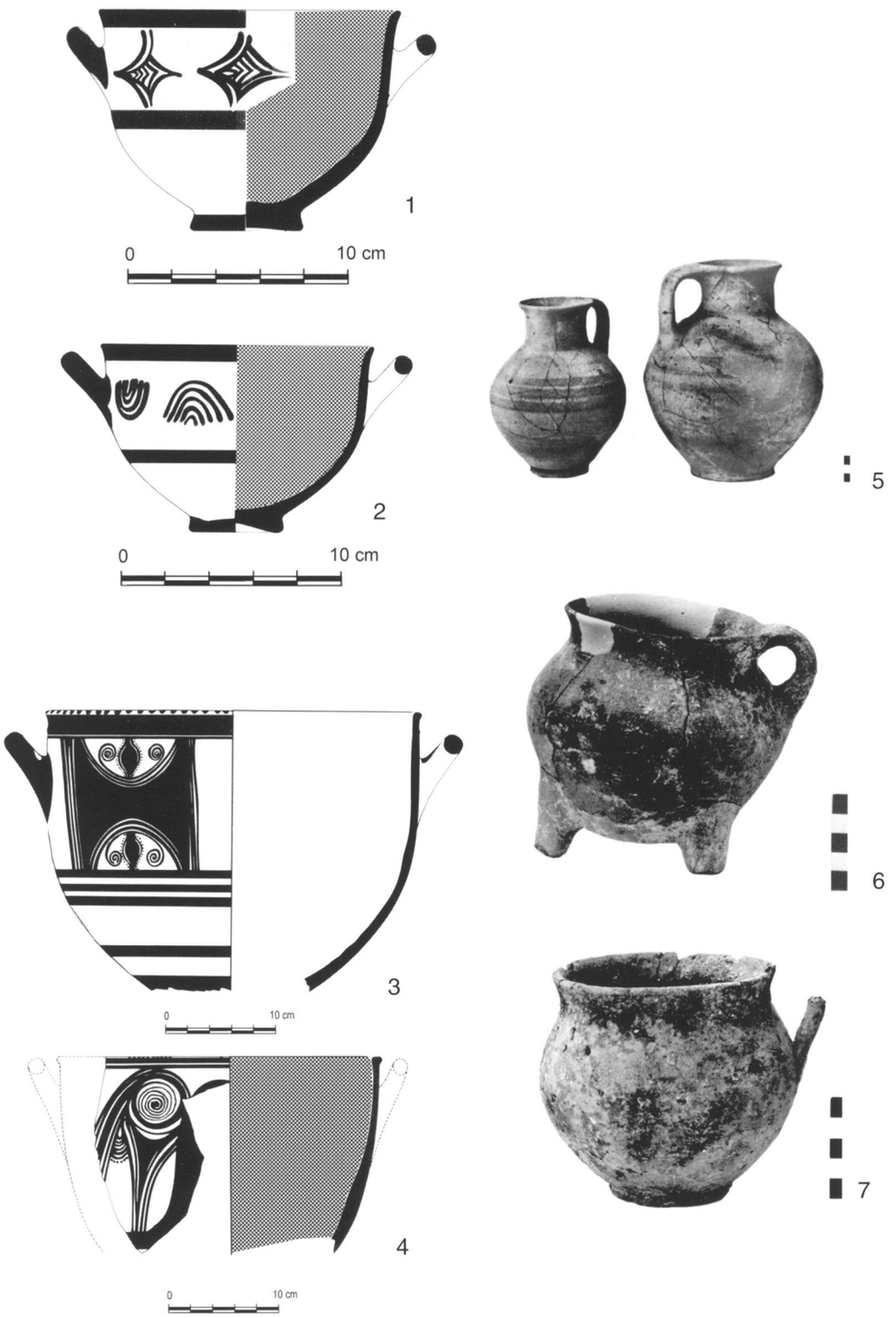


Fig. 6.37. SEX Southern Half Group (LM IIIC early): (1–5) bowls, kraters and jugs in Dark-on-Light Lustrous Ware and fine buff fabric; (6–7) tripod cooking pot and cup in Plain Ware and coarse reddish fabric (after Warren 1983, figs. 41–4).

innovation (FIG. 6.37: 5; Warren 1997, 182): its upper body is decorated with a wavy band, whereas three thick body bands cover the middle belly. The small globular *stirrup jar* continues, now decorated in Octopus or Close / Fringe Style (Warren 1997, 182; Evans 1906*b*, fig. 122). Other variations of the stirrup jar include a miniature version (Popham 1981, pl. 59d–e) and the barrel-shaped stirrup jar (Popham 1981, pl. 59g–h).

Dark-on-Light Ware

The one handled '*blob cup*' is attested in deposits of this group, but no examples have been published so far.

Coarse reddish brown fabric

Macroscopically no distinct variations can be observed from the previous phase. Vessels produced in this fabric are in Plain Ware and include the *tripod cooking pot* with globular body, everted rim, two horizontal or one vertical handle, depending on size, round-section legs with a thumb/finger impression or a slash (FIG. 6.37: 6; Warren 1983, fig. 53; 1997, 182; Cadogan 1967, fig. 5: 15, pl. 50: 12). Other forms include the *cup* (FIG. 6.37: 7) and the *circular tray* (Warren 1997, 182).

Relative chronology of the SEX Southern Half Group (LM IIIC Early)

Precise chronological correlations between the Knossian SEX Southern Half Group and deposits from other Cretan and Aegean regions are quite difficult to establish. The main obstacles are the paucity of the Knossian ceramic material and the fact that it has not been fully studied and published as yet. Nevertheless, some sound synchronisms can be established with the Cretan sites listed in TABLE 6.6 through stylistic similarities between the form and decoration on bowls and cups.

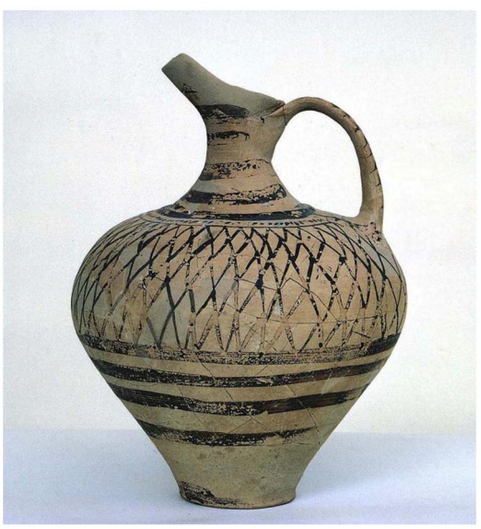
At sites such as Kavousi, Thronos and Khania archaeologists have phased their LM IIIC sequence into early, middle and late (Hallager 2003, 105; Mook and Coulson 1997; D'Agata 1999, 2003), and the parallels between the Knossos SEX Southern Half Group and these sites seem to be with their early phases. For other areas of the Aegean, starting with mainland Greece, so far no LH IIIC imports have been identified at Knossos. Khania has yielded mainland imports from its LM IIIC Early levels, but these range in date from LH IIIA2 to LH IIIB2 (Hallager and Hallager 2000, 165). However, the stylistic correlations between the Knossian bowl and Furumark's (1941*a*) FS 284 noted by Mountjoy (see above) could help to establish some synchronisation between this Knossian group and LH IIIC.

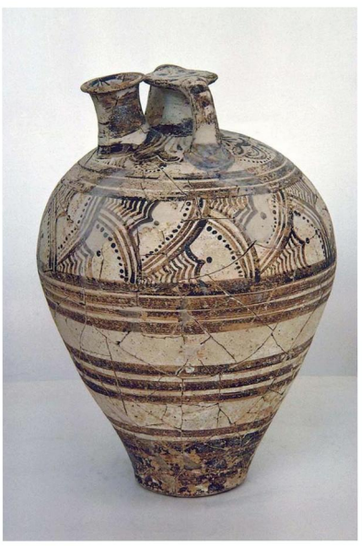
A north Italian bronze knife was discovered above the floor of the LM IIIC Early Apsidal Building at Knossos (Warren 1983, figs. 50–1), but to date no ceramics from either the eastern or western Mediterranean have been published from Knossos. A preliminary study of deposits from the Little Palace North site, however, has revealed the presence of handmade burnished pottery. The LM IIIC Early levels at Khania provide the most useful synchronisms with the east and west Mediterranean (Hallager and Hallager 2000). Kanta (2003*b*) provides an update of LM IIIC Early pottery found in Cypriot contexts. Finally, Yasur-Landau's (2003) analysis of Aegean pottery in the Levant suggests that LH IIIC Early begins sometime after the reign of Rameses II.

EPILOGUE: THE END OF THE BRONZE AGE AT KNOSSOS

The SEX Southern Half Group has been assigned to LM IIIC Early because of its synchronism with other Cretan sites discussed above. It is unclear which deposits from Knossos (if any) could be contemporary with later phases of LM IIIC identified on the island and with the latest Mycenaean deposits on mainland Greece. In addition, what is now labelled Sub-Minoan at Knossos (Coldstream 2001, 21–76) is essentially contemporary with the beginning of the Early Iron Age in the rest of Greece.

At the SEX site Sub-Minoan pottery (Warren 1983, figs. 60a–b, 61) is reported from a pit stratified above another one of LM IIIB Late or LM IIIC Early date (Warren 1984, fig. 49: centre row right). Sub-Minoan building remains, stratified above LM IIIC Early, were revealed in the south-east area of SEX (Trenches U, X, Y: Warren 1983, 79–83). There is evidence for the reuse (or continued use?) of LM IIIC Early walls during the Sub-Minoan period (Warren 1983, 80). Comparable evidence is attested at the Little Palace North site: Sub-Minoan levels are reported stratified directly above levels assigned to the SEX Southern Half Group (deposit no. 8), but these are the results of a preliminary study. A similar picture emerges from the cemeteries. LBA tombs, reused in LM IIIC Early (deposits 11 and 13), also receive interments in Sub-Minoan. The currently available stratigraphical and stylistic data do not allow the identification of deposits later than the SEX Southern Half Group (LM IIIC Early) and earlier than Sub-Minoan as defined by Coldstream (2001).





Jar in sandy and gritty fabric, from the Temple Tomb.

5.21. LM IA. Plain Ware tripod cooking pot.
Tripod cooking pot in sandy and gritty fabric, from the Temple Tomb.

5.22. LM IA. Plain and Dark on Light tripod cooking pots.
Tripod cooking pots in coarse reddish-brown fabric, from MUM, South Corridor.

5.23. LM IB. Dark on Light Ware.
Rounded cups and closed shape vessels in fine buff fabric, from the Temple Tomb.

CHAPTER 6 (E. Hatzaki).

6.1. LM II. Dark on Light Ware kylix.
Kylix in fine buff fabric, from the Temple Tomb.

6.2. LM II. Dark on Light Ware shallow cup.
After Popham 1984, pl. 51 b. (Photo BSA Archive).

6.3. LM II. Dark on Light Ware jug.
After Popham 1984, pl. 60 d. (Photo BSA Archive).

6.4. LM II. Dark on Light Ware reed cups.
Reed cup in fine buff fabric, from MUM, Room H.

6.5. LM II. Dark o Light, Monochrome, and Plain Ware cups.
Cups in fine buff fabric, from MUM, Room H.

6.6. LM II. Dark on Light Ware Palace Style jar.
After Popham 1984, pl. 68 b. (Photo BSA Archive).

6.7. LM II. Dark on Light Ware Palace Style jar.
Palace style jar in coarse buff fabric, from the Temple Tomb. (Photo BSA Archive).

6.8. LM II. Dark on Light Ware amphorae.
After Popham 1984, pl. 72 a-b. (Photo BSA Archive).

6.9. LM II. Dark on Light Ware transport stirrup jars.
After Popham 1984, pl. 73 a and b. (Photo BSA Archive).

6.10. LM II. Plain Ware basin and jar.
Basin and jar in coarse buff fabric, from the Temple Tomb.

6.11. LM II. Dark on Light Ware pithos.

After Popham 1984, pl. 76 a. (Photo BSA Archive).

6.12. LM II. Relief Ware pithos.
After Popham 1984, pl. 78 a. (Photo BSA Archive).

6.13. LM II. Tripod cooking pot and Western Anatolian jug.
After Popham 1984, pl. 86 a and f. (Photo BSA Archive).

6.14. LM IIIA1. Dark on Light Lustrous Ware cups.
After Popham 1984, pl. 116. (Photo BSA Archive).

6.15. IM IIIA1. Tin Coated and Plain Ware kylikes and conical cup.
After Popham *et al.* 1974, pl. 35 c. (Photo BSA Archive).

6.16. LM IIIA1. Dark on Light Ware transport stirrup jar.
After Popham *et al.* 1974, pl. 34a. (Photo BSA Archive).

6.17. LM IIIA2. Dark on Light Lustrous Ware cups.
After Popham 1984, pl. 121 c. (Photo BSA Archive).

6.18. LM IIIA2. Plain Lustrous Ware kylix.
Kylix in fine buff fabric, from the Temple Tomb.

6.19. LM IIIA2. Dark on Light Ware transport stirrup jar.
Transport stirrup jar in coarse buff fabric, from the Temple Tomb.

6.20. LM IIIA2. Plain Ware pedestalled brazier.
Pedestalled brazier in coarse reddish-brown fabric, from the Temple Tomb.

6.21. LM IIIB early. Dark on Light Ware cups and bowls.
After Popham 1984, pl. 109 c.

6.22. LM IIIB early. Dark on Light Ware cups, bowls, and stirrup jar.
After Popham 1984, pl. 105 f.

6.23. IM IIIB early. Plain Ware kylikes, champagne and shallow cups.
Kylikes and cups in fine buff fabric, from MUM, Room C.

6.24. LM IIIB early. Dark on Light Ware transport stirrup jars.
Transport stirrup jars in coarse buff fabric, from MUM, Room C.

6.25. LM IIIB early. Dark on Light Ware amphoroid krater.
After Popham 1984, pl. 105 h.

6.26. LM IIIB early. Plain Ware pedestalled braziers.

Braziers in coarse reddish-brown fabric, from MUM Rooms A and C.

6.27. LM IIIB early. Plain Ware tripod cooking pots.
Tripod cooking pots in coarse reddish-brown fabric, from MUM, Room D.

6.28. LM IIIB late. Light on Dark Ware bowls and cups.
After Popham 1970c, pl. 50 a. (Photo BSA Archive).