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## Neopalatial (MM IIIB–LM IB): KS 178, Gypsades Well (Upper Deposit) and SEX North House Groups

*Eleni Hatzaki*

### INTRODUCTION

The Neopalatial period is one of the most eventful in Crete's prehistory and one of the richest in ceramic terms. Traditionally this covers the MM IIIA–LM IB phases of A. J. Evans's scheme (Dickinson 1994; Driessen and Macdonald 1997; Rehak and Younger 2001). As argued by J. A. MacGillivray in Chapter 4, however, the 'Old Palace' at Knossos seems to have suffered its final destruction in the Knossian MM IIIA ceramic phase. This chapter focuses on the subsequent Neopalatial phases, during which at least three distinct destruction horizons have left an important sequence of deposits at Knossos: first, the MM IIIB seismic destruction (or MM IIIB / LM IA transition, depending on one's choice of terminology, as discussed below); second, another seismic destruction connected with the eruption of Thera in LM IA; and finally, the widespread fire destructions across the island associated

with LM IB pottery. Although the cause(s) of the last are still much debated, they brought major changes throughout the island. As for Knossos, after LM IB the urban and mortuary landscapes would never be the same again (Popham 1994; Hatzaki 2004, 2005*b*).

### A. J. Evans's MM III–LM I sequence

Although Evans and Mackenzie subdivided MM III into MM IIIA and MM IIIB, they often had difficulties in assigning deposits to either phase owing to the lack of what they considered to be diagnostic pottery, namely fine decorated wares. This explains their regular use of the broader term MM III even when discussing in detail aspects of architectural phasing or stratigraphy, particularly for the palace (Evans 1921, 552–90; TABLE 5.1). In spite of a certain lack of clarity about the MM III ceramic sequence, according to Evans (1921, 315; 1928, 287), on the eve of the Late Minoan Age, i.e. in

TABLE 5.1: A. J. Evans's (1921, 552–90) main MM III deposits and suggested new dating.

Evans's main MM III deposits	Author's new dates
SW Basement (Evans 1921, 554–6)	LM IA
Temple Repositories (Evans 1921, 550–61)	LM IA
Royal Magazines (Evans 1921, 562–8)	Corridor of the Bays (LM IIIA) and Magazine of the Medallion Pithoi (LM I pithoi re-used in LM IIIA) (Christakis 2004)
NE Magazines (Evans 1921, 568–71)	MM IIIB
MM III Layer above Royal Pottery Stores (Evans 1921, 571–2)	Protopalatial (MacGillivray 1998; Momigliano 2000 <i>a</i> )
Area South of Domestic Quarter – SE Insula (Evans 1921, 573–6)	LM IA (see below)
Magazines of the Lily Jars (Evans 1921, 577–9)	LM IA
SE Bath-room (Evans 1921, 579–80)	LM IA
Domestic Shrine (Evans 1921, 580–1)	LM IA
Magazine of the False-spouted Jars (Evans 1921, 581–4)	LM IA
Deposit above Early Monolithic Crypt: Jar and Inscribed Cups (Evans 1921, 587–90)	Neopalatial ?

MM IIIB, Knossos suffered from a devastating earthquake, which, instead of triggering decline, gave the opportunity for a 'Great Remodelling' of the palace and town, with both seismic destruction and rebuilding occurring in the same (MM IIIB) ceramic phase.

The poorly defined MM III ceramic sequence also affected the distinction, in ceramic terms, between MM IIIB and the beginning of LM IA. For Evans 'the epoch at which we have now arrived is pre-eminently one of transition between Middle and Late Minoan traditions' (1921, 315) whereas, for Pendlebury, 'M.M.IIIb will still be used to describe the objects which fall within this short period with the concession to logic of expanding it to transitional M.M.IIIb-L.M.Ia' (1939, 180). Although Evans never properly defined stratigraphically 'early' and 'late' sub-phases in LM IA, he strongly hinted at their existence on stylistic grounds. Thus, the presence of light-on-dark vessels (FIG. 5.1: 1D, E) from the House of Frescoes suggested to him that these were stylistically earlier than the dark-on-light 'mature L.M. I a' vessels from the same deposit (FIG. 5.1: 1A, B; Evans 1928, 436-7). The 'mature L.M. I a' ceramic phase, according to Evans, was largely defined by deposits such as the East Stairs and the Gypsades Well (Evans 1935, 260-1; see also FIG. 5.12: 1), which were caused by a second seismic event affecting both palace and town.

The evidence for what happened at Knossos in LM IB was, however, different. Unlike other ceramic phases at Knossos, it seems that Evans's excavations did not produce any floor deposits which could be dated by the presence of Marine Style pottery (e.g. FIG. 5.1: 2) or other elaborately decorated pottery as found on other Cretan sites and assigned to a phase later than LM IA. Marine Style pottery (absent from mature LM IA deposits) was seen as a predecessor to the 'Palace Style' of LM II on stylistic grounds (Evans 1935, 259-60, 297-9). The absence of LM IB floor deposits from Knossos perhaps explains why in the relevant pages of *The Palace of Minos* (Evans 1935, 259-96) special emphasis was given to contacts with Egypt, perhaps in an attempt to focus attention on Knossian presence overseas rather than on other Cretan sites. After advocating the existence of a Knossian workshop producing high-quality LM IB pottery, Evans then had to declare that no LM IB floor deposit was found in the palace because of its continuous occupation from LM IA to LM II (1935, 276-7). He also suggested, on stylistic grounds, that LM IB was a relatively short period (Evans 1935, 291).

#### Developments of the MM III-LM I Knossian sequence after A. J. Evans

After Evans, Arne Furumark (1941a) was the first scholar to discuss the development of the Knossian (and generally Cretan) ceramic sequence in a systematic fashion. His account of MM III, however, was vague,

showing no attempt to separate MM IIIA and MM IIIB and reflecting continuing uneasiness with the definition of these ceramic phases (Furumark 1941a, 131-3). As for LM IA at Knossos, Furumark (1941a, 151) made no attempt to divide it into 'early' and 'mature'. Finally, his discussion of LM IB was largely based on elaborately decorated pottery, which formed the bulk of the published material (Furumark 1941a, 158-65). The special emphasis placed on such pottery forced Furumark (1950) to define all other ceramics found in contemporary deposits (based on evidence from Trianda on Rhodes) as 'sub-LM IA', for they appeared stylistically conservative and closely comparable with the earlier ceramic phase. Perhaps the most important result of Furumark's work on MM III-LM IB pottery was the recognition that Knossian ceramic production was quite distinct from contemporary developments in eastern Crete (Furumark 1941a, 151).

Besides Evans's poor definition of MM IIIA, MM IIIB and 'early' LM IA, two other factors have influenced subsequent studies and discussions of the Neopalatial ceramic sequence at Knossos. First is the impact of Evans's and Mackenzie's selection process on the pottery deposits (see Introduction; Hatzaki, forthcoming a). Second is the fact that, until recently, Popham's seminal publications on Final Palatial and Postpalatial deposits (1964, 1970a, 1970c) have defined the approach to the study of LBA ceramics from Knossos and Crete in general. Popham's work was pioneering in being the first thorough re-examination of the ceramic material from Evans's excavations. Although focusing on later periods, his impact on the methodology applied to the study of Neopalatial pottery in general is crucial for understanding current problems in phasing and nomenclature. Popham's work (which was heavily influenced by Furumark) was based on the detailed stylistic analysis of Evans's heavily selected deposits. It put great emphasis on a limited number of 'type-fossils', that is, on the presence of particular vessels and types of decorations that were supposedly produced and consumed within the span of a single ceramic phase (a legacy from Evans and Mackenzie). The main results of Popham's work were his 1967 article on the LBA ceramic sequence of Crete (but largely based on the evidence from Knossos), and a series of seminal publications on the Final and Postpalatial periods at Knossos (Popham 1964, 1965, 1969, 1970a, 1970c). The ceramic sequence developed by Popham for the Final and Postpalatial periods was subsequently confirmed and supplemented by the abundant LM II-III deposits from the MUM excavations (Popham 1984), but the discovery of several MM III-LM I deposits from this site also forced him to re-examine the Knossian sequence for the Neopalatial period. Following Evans (1928, 436), Popham (1977, 190-5) was the first to define in more detail an 'early' and a 'mature' phase in LM IA, a division that has been subsequently supported by Warren (1999) and Macdonald (2003, 2004). This,

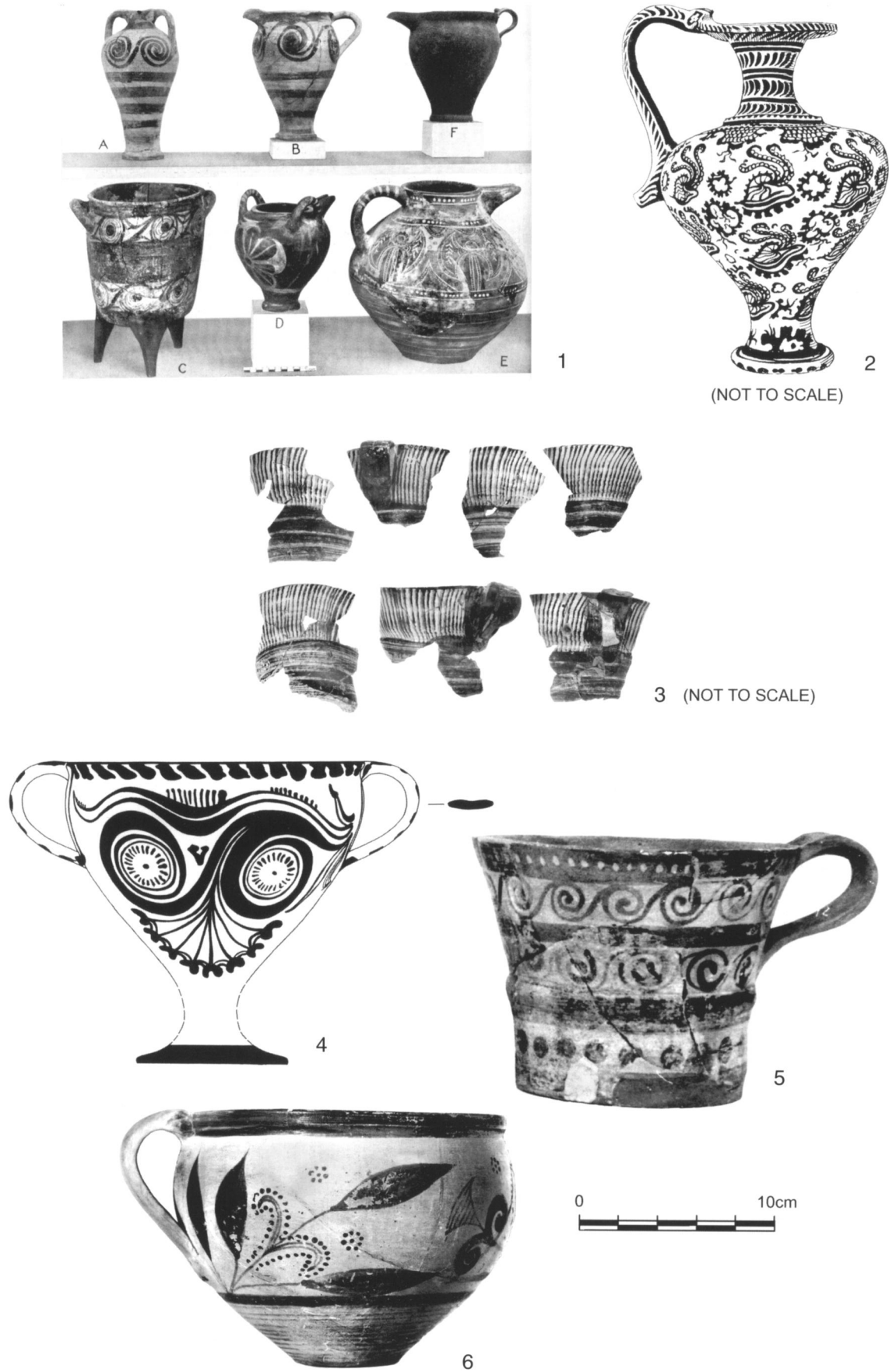


Fig. 5.1. Some traditional 'type-fossils' for LM IA (early and late), LM IB and LM II (after Evans 1928, fig. 253, 1935, fig. 210; Popham 1977, pl. 29b; 1984, pl. 15: 1; 1967, pls. 76c, 79d)

however, was based on one deposit only, the North-East Magazines, assigned to early LM IA merely because of the predominance of ripple-decorated Vapheio cups (FIG. 5.1: 3; Popham 1977, pl. 29c–f; see also below).

Popham's 'type-fossil' approach, however, had certain limitations. It worked reasonably well for ceramic phases such as LM II, as some of his 'type-fossils' are common and prominent in most deposits (FIG. 5.1: 4), but was not so successful for earlier phases, where developments in fabric, form and decoration are subtler. In addition, 'type-fossils' exclusive to a single ceramic phase, such as the 'little spiral painter' of LM IA (FIG. 5.1: 5; see also Warren 1999, pl. ccvii P816, P443), or the 'olive spray painter' of LM IB (FIG. 5.1: 6; see also Popham 1967, pl. 79c–d), are extremely rare, making their presence or absence in certain deposits an unreliable tool for dating. Most Neopalatial vessel types and decorative motifs have longer life spans, straddling more than one ceramic phase, so that a more holistic approach, characterising ceramic changes in fabrics, wares and forms, as observed in stratified deposits, appears more fruitful. Thus, it is not accidental that Popham himself (1977, 190), in his re-examination of MM IIIB–LM IA deposits from Evans's excavations, concluded that these were not helpful in defining the difference between the two periods, due to a considerable 'overlap in style between MM IIIB and LM IA in the early stages at least', and a lack of his kind of 'type-fossils'. Consequently, Popham hesitated in assigning some deposits from his excavations of the MUM to MM IIIB or early LM IA, and used the label 'MM IIIB / LM IA' to express continuing indecision, rather than to suggest that they belong to a transitional phase' (Popham 1984, 158).

Despite Popham's efforts, problems in assigning ceramic material to one of Evans's MM III–LM IB phases resurfaced in the late 1970s, as shown in the publication of the Acropolis Houses (Catling *et al.* 1979). Popham's 'type-fossil' approach was pursued with vigour by all scholars working on Knossian Neopalatial material, thus influencing all subsequent attempts to date or re-date all relevant deposits (TABLES 5.2–3).

In their 1989 discussion of the ceramic sequence from MM IIIB to LM IA, Warren and Hankey tried to define a series of features that they considered typical for 'MM IIIB', such as the predominance of dark-slipped pottery (with or without white decoration), the presence of ripple decoration on a light background, and the absence of lustrous red-on-buff wares (Warren and Hankey 1989, 59–60). Following Popham (1977), they defined the 'early' LM IA phase as being dominated by ripple decoration (Warren and Hankey 1989, 72–3). Also, following both Evans (1935, 260–1) and Popham (1977), they defined 'mature' LM IA as being characterised by reed decoration (Warren and Hankey 1989, 72–4). Warren and Hankey, however, realised that, with such definitions of MM IIIB and early LM IA (based exclusively on the surface decoration of fine pattern-

painted pottery), no ceramic deposit excavated by Evans could be assigned to 'pure MM IIIB' (Warren and Hankey 1989, 65). This realisation, combined with the study of Pit IV in SEX Trench D (Warren and Hankey 1989, 61–6), seems to have led Warren (1991a, 1999) to introduce a new ceramic phase, distinct from both 'MM IIIB' and 'early LM IA', termed 'MM IIIB / LM IA transition' and characterised by the absence of reed decoration and by the presence of an equal proportion of Light-on-Dark and Dark-on-Light wares. Warren was effectively facing the same difficulties encountered by Popham in assigning deposits to MM IIIB or 'early' LM IA based on Evans's stylistic definitions, but, unlike the more cautious Popham, he did not hesitate to introduce a new ceramic phase, despite the lack of stratigraphic evidence.

This prompted Hood to re-examine a series of Knossian MM III–LM IA deposits and conclude that many that had been labelled 'MM IIIB / LM IA transition' and 'LM IA early' by scholars such as Warren (1991a, 1999) and Popham (1977) were basically equivalent to 'what Sir Arthur Evans called MM IIIB' (Hood 1996, 10). Warren himself later acknowledged that his 'MM IIIB / LM IA transition' phase might in fact correspond to Evans's 'MM IIIB' (1999).

Other attempts to deal with the early Neopalatial sequence of Knossos have led to a plethora of views and considerable confusion (Bernini 1995; Macdonald 1996, 2003, 2004; Driessen and Macdonald 1997; Van de Moortel 1998), largely because three different labels (MM IIIB, MM IIIB / LM IA transition, Early LM IA) have been employed to describe what is effectively the same material and ceramic phase, without taking into account the chronological implications of such labels, which produce the false impression (especially to the non-specialist) of a well defined MM IIIB, MM IIIB / LM IA transition, early LM IA, mature LM IA sequence, for which there is in fact little evidence. It is only in recent articles that tables listing the different nomenclatures used by scholars have been introduced to help the reader (Van de Moortel 2001, 93, 2002, 191), and as illustrated in TABLES 5.2 and 5.3.

Although LM IB is one of the richest ceramic phases in the Bronze Age Cretan sequence, with material deriving from destruction horizons across the island, at Knossos it remains slightly elusive. The reasons for this are the nature of the archaeological data so far uncovered, the criteria used to define LM IB ceramics since Evans's time, and the relatively small amount of published material. Evans's stylistic analysis has been crucial in shaping all subsequent studies of LM IB: pottery of this period became almost synonymous with Marine Style or other elaborate decorative motifs applied on a restricted and specialised range of 'elite' pottery. This trend was followed in the preliminary reports for the RRN excavation (Hood 1962a, 1962b), where the first LM IB floor deposit from Knossos was illustrated exclusively by such pottery. The general

TABLE 5.2: Dates of selected Knossian MM III-LM IB deposits according to different scholars.

Deposit	Evans 1921	Popham 1977	Catling <i>et al.</i> 1979	Warren and Hankey 1989	Popham 1984	Warren 1991	Hood 1996	Macdonald 1996	Warren 1999	Van de Moortel 1998	Macdonald 2002	Macdonald 2004
Palace, NE Magazines, lower deposit	MM IIIB	MM III				MM IIIB or MM IIIB-LM IA transitional	MM IIIA			MM III	MM IIIB	
Acropolis Houses Dep A			MM IIIA	MM IIIA		MM IIIA	MM IIIA		Late MM IIIB			MM IIIB
Acropolis Houses Dep B			MM IIIA	MM IIIA		MM IIIA	MM IIIA		Late MM IIIB			MM IIIB
Acropolis Houses Dep C			MM IIIB	MM IIIB		MM IIIB	MM IIIA		MM IIIB- LM IA trans.	MM III		MM IIIB
Acropolis Houses Dep D			MM IIIB	MM IIIB		MM IIIB	MM IIIA		MM IIIB- LM IA trans.	MM III		MM IIIB
Acropolis Houses Dep E			MM IIIB and LM IA			MM IIIB	MM IIIB		MM IIIB- LM IA trans.			
SEX Pit VI						MM IIIB-LM IA transitional	MM IIIB		MM IIIB- LM IA trans.			MM IIIB
Gypsades Well Lower levels				MM IIIB		MM IIIB-LM IA transitional			MM IIIB- LM IA trans.	MM III		
MUM SC east half level 44					MM IIIB- LM IA	MM IIIB-LM IA transitional		Early LM IA				MM IIIB
MUM SC east half lower levels					MM IIIB- LM IA	MM IIIB-LM IA transitional		Early LM IA				MM IIIB
Palace, NE Magazines, upper deposit	MM IIIB	LM IA early					MM IIIB	MM IIIB / LM IA transitional	LM IA early	LM IA	MM IIIB	LM IA early
Palace, Temple Repositories	MM III			MM IIIB					LM IA mature		MM IIIB	
Palace, Magazine of the Lily Vases	MM III			LM IA				LM IA mature	LM IA mature	LM IA		
SEX lower LM IA deposit												LM IA early
SEX upper LM IA deposit												LM IA mature
MUM SC west half upper levels					LM IA mature							
Gypsades Well Upper levels		LM IA mature				LM IA						
Palace, E-W Stairs		LM IA mature						LM IA mature	LM IA mature			LM IB early
Acropolis Houses Deposit F			LM IA									
RRN												
SEX North House												LM IB late
SEX kiln site												LM IB late

TABLE 5.3a: Deposits assigned to the KS 178 Group and dates given by previous scholars.

	Evans 1921	Popham 1977	Catling <i>et al.</i> 1979	Warren and Hankey 1989	Popham 1984	Warren 1991	Hood 1996	Macdonald 1996	Warren 1999	Van de Moortel 1998	Macdonald 2002	Macdonald 2004
<b>KNOSSOS POTTERY HANDBOOK</b>												
<b>KS 178 Group (MM IIB)</b>												
no. 2	MM IIB	MM III		MM IIIA		MM IIB or MM IIB- LM IA transitional		MM IIB/LM IA transitional	LM IA early	LM IA	MM IIB	LM IA early
no. 2	MM IIB	LM IA early										
no. 7			MM III	MM IIIA			MM IIIA		Late MM IIB			MM IIB
no. 8			MM III	MM IIIA			MM IIIA		Late MM IIB			MM IIB
no. 7			MM IIB	MM IIB		MM IIB	MM IIIA		MM IIB- LM IA transition	MM III		MM IIB
no. 7			MM IIB	MM IIB		MM IIB	MM IIIA		MM IIB- LM IA transitional	MM III		
no. 8			MM IIB and LM IA				MM IIB		MM IIB- LM IA transitional			
no. 3					MM IIB-LM IA transitional	MM IIB- LM IA transitional	MM IIB	Early LM IA				MM IIB
no. 4					MM IIB-LM IA transitional	MM IIB- LM IA transitional	MM IIB	Early LM IA				MM IIB
no. 5						MM IIB- LM IA transitional	MM IIB		MM IIB- LM IA transitional			MM IIB
no. 9				MM IIB		MM IIB- LM IA transitional				MM III		
no. 6												MM IIB

TABLE 5.3b: Deposits assigned to the Gypsades Well (Upper Deposit) Group and dates given by previous scholars.

KNOSSOS POTTERY HANDBOOK	A. J. Evans 1921	Popham 1977	Catling <i>et al.</i> 1979	Warren and Hankey 1989	Popham 1984	Warren 1991	Hood 1996	Macdonald 1996	Warren 1999	Van de Moortel 1998	Macdonald 2002	Macdonald 2004
Gypsades Well (upper deposit) Group (LM IA)												
no. 2	MM III			MM IIIB					LM IA mature		MM IIIB	
no. 4	MM III				MM IIIB-LM IA	LM IA		LM IA mature	LM IA mature	LM IA		
no. 12					LM IA mature							
no. 15												
no. 11												
no. 14												LM IA early
no. 14												LM IA mature
no. 16												
no. 3								LM IA mature	LM IA mature			

TABLE 5.3c: Deposits assigned to the SEX North House Group and dates given by previous scholars.

KNOSSOS POTTERY HANDBOOK	A. J. Evans 1921	Popham 1977	Catling <i>et al.</i> 1979	Warren and Hankey 1989	Popham 1984	Warren 1991	Hood 1996	Macdonald 1996	Warren 1999	Van de Moortel 1998	Macdonald 2002	Macdonald 2004
SEX North House Group (LM IB)												
LM IB no. 10												
LM IB no. 6										LM IB early		
LM IB no. 9										LM IB late		
LM IB no. 8										LM IB late		



trend in focusing on ‘elite’ pottery as ‘type-fossils’ is reflected in Betancourt’s (1985) division of LM IB ceramics into the ‘Special Palatial Tradition’, characterised by the Marine, Floral, Alternating, Abstract and Geometric styles, and the ‘Standard Tradition’, which was stylistically conservative and closely comparable with LM IA. Pottery assigned to the ‘Standard Tradition’ is still termed ‘sub-LM IA’ by Mountjoy (2003, 78, n. 218), following Furumark’s (1950) terminology for Trianda on Rhodes.

This situation led Van de Moortel (1998, 559) to question whether LM IB deposits from Knossos (such as Acropolis Houses Deposit F) could have been mistakenly dated to LM IA because of the absence of ‘elite’ pottery (or, to use Betancourt’s terminology, pottery in the ‘Special Palatial Tradition’). It also led her to suggest a possible subdivision of LM IB at Knossos into two phases, following comparable developments at Kommos: according to her subdivision, the first or ‘early’ phase is characterised by the absence of Marine and Alternating Style pottery typical of the second (or ‘late’) LM IB phase. This phasing, however, as discussed below, is not supported by a re-examination of the currently available evidence.

#### A revised Knossian Neopalatial sequence

The brief survey above has highlighted some of the methodological and terminological problems that have affected previous definitions of the Neopalatial ceramic sequence at Knossos. This confused state of affairs

(summarised in TABLES 5.2 and 5.3), and the opportunity offered by this volume, combined with the recent excavation of an extensive (and unselected) early Neopalatial deposit at Knossos, i.e. deposit KS 178 (see below), encouraged a new re-examination which was more back to basics, a study of fabrics, wares, forms, and available stratigraphic evidence. The results of the author’s study are summarised in TABLE 5.4, which illustrates the main pottery groups and ceramic phases that can be identified at Knossos from the early Neopalatial to the Postpalatial period (and related main ‘events’). The author was able to identify a sequence for the Neopalatial period comprising three main pottery groups, named KS 178, Gypsades Well (Upper Deposit) and SEX North House.

The first group is named after deposit KS 178, which is one of the richest early Neopalatial assemblages so far excavated, and allows a better understanding of the characteristics of the pottery phase which followed Knossian MM IIIA, as defined in Chapter 4. TABLE 5.5 summarises major overlaps in wares and forms between KS 178 and other major deposits assigned to this group, which are considered the result of Evans’s ‘earthquake’ and subsequent ‘great Remodelling’ (1921, 315–19; 1928, 287). This group is here given Evans’s original MM IIIB label. Furthermore, it is suggested that, at present, there is no stratigraphical and stylistic evidence to support the existence of an additional ‘MM IIIB / LM IA transition’ ceramic phase prior to the next pottery group, named Gypsades Well (Upper Deposit), for which the label LM IA seemed the most appropriate.

TABLE 5.4: The Neopalatial, Final Palatial and Postpalatial ceramic sequence and main events at Knossos.

Period	Ceramic group	Major event(s) defined architecturally and/or stratigraphically at Knossos
Neopalatial	KS 178 group (MM IIIB)	Seismic destruction and rebuilding on massive scale (palace and town)
	Gypsades Well (upper deposit) group (LM IA)	Seismic destruction associated with Theran eruption, and rebuilding in palace and town
	SEX North House group (LM IB)	Fire destruction in town and possibly also in the palace (as indicated by massive LM IB dumps on South Front/South House)
Final Palatial	MUM Central and South Sectors (LM II)	Major rebuilding, fire destruction and subsequent re-building in palace and town
	MUM North Corridor (LM IIIA1)	Fire destruction and extensive rebuilding in palace and town
Final Palatial and start of Postpalatial	MUM Pits 8, 10–11 (LM IIIA2)	Fire destruction, partial rebuilding and reoccupation (on reduced scale) in palace and town
Postpalatial	MUM North Sector (LM IIIB Early)	Abandonment in town and palace (e.g. Shrine of Double Axes)
	MUM Platform Pits 2 and 4 (LM IIIB Late)	New settlement in west part of town
	SEX Southern Half (LM IIIC Early)	Settlement in west part of town continues

TABLE 5.5: Overlap of KS 178 forms with other deposits.

Form	Site											
	AH (Deposits)			GW	MUM		SEX	POROS-KATSAMBAS		KS 178		
	A	B	C	D	Lower deposit	SC east half level 44	SC east half lower levels	Pit IV	II 1967 pit lower level	II 1967 pit upper level	Stone built compartment	Reference
Straight-sided cup, ribbed: Light-on-Dark Ware or Monochrome Ware	•	•	•	•	•				•	•	•	Driessen and Macdonald 1997, 20, fig. 2: 1b; Macdonald 2002, pl. 9 bottom
Straight-sided cup light on dark ware							•	•	•	•	•	
Straight sided cup: Monochrome + Plain Ware	•						•	•	•	•	•	
S-profile cup: Light-on-Dark Ware	•						•	•			•	
S-profile cup: Dark-on-Light Lustrous Ware					•	•	•	•			•	Macdonald 2002, pl. 9 bottom right
Vapheto cup: Dark-on-Light Lustrous Ware			•	•	•	•	•	•		•	•	
Bell cup: Dark-on-Light Ware	•						•	•			•	
In-and-out bowl: Dark-on-light Lustrous Ware		•		•	•		•	•			•	Driessen and Macdonald 1997, 20 fig. 2: 1c
Bowl, ogival: Light-on-Dark Ware or Monochrome Ware	•			•	•		•	•		•	•	Macdonald 2002, pl. 9 bottom right 2nd row
Conical cup: Shallow Plain Ware	•						•				•	
Bowl short version ledge rimmed: Plain Ware	•	•	•			•	•	•			•	Driessen and Macdonald 1997, 20, fig. 2: 1a, d; Macdonald 2002, pl. 9 bottom
Bowl tall version ledge rimmed: Plain Ware							•	•			•	
Tankard / cup	•	•									•	
Jar, fine: Dark-on-Light Lustrous with added white											•	Macdonald 2002, pl. 9 top left
'Pitharaki': Plain Ware					•						•	
Oval-mouthed Amphora: Dark-on-Light Ware								•			•	
Hydria (ewer): Light-on-Dark Ware, and Plain Ware	•			•				•			•	Macdonald 2002, pl. 8d, 9 middle row left
Jug: Plain Ware											•	Macdonald 2002, pl. 8c
Tripod Cooking Pot with lug handles:											•	

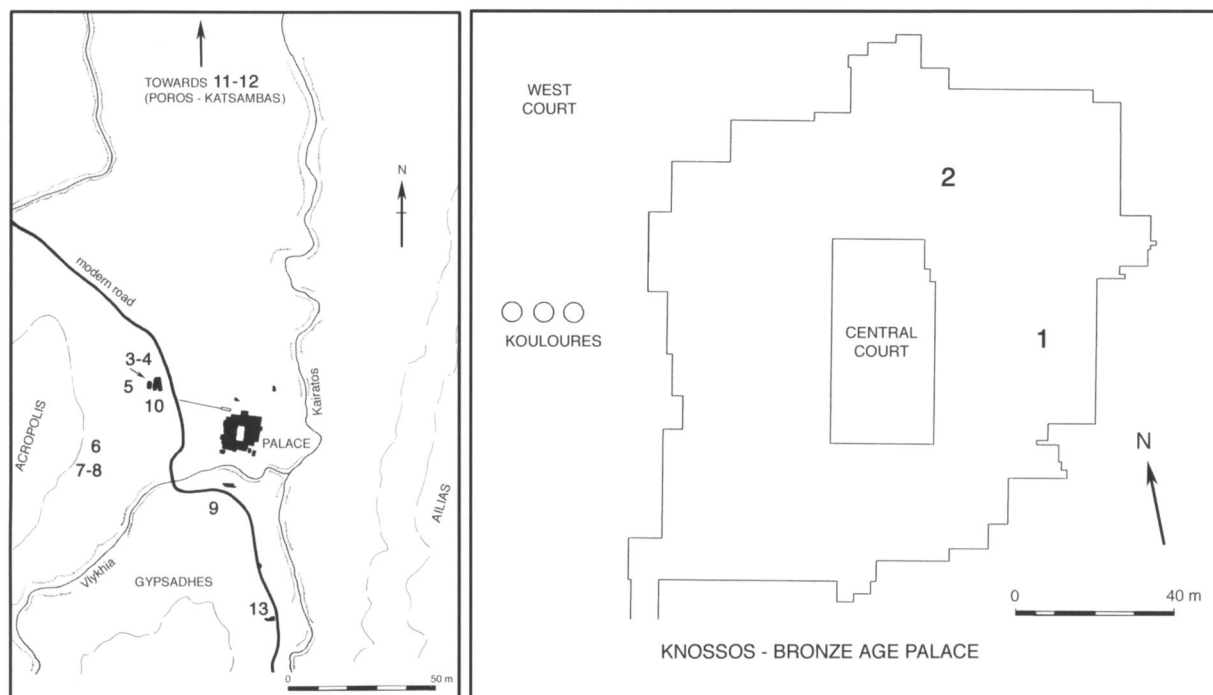


Fig. 5.2. KS 178 Group (MM IIIB): location of deposits listed in the text.

As mentioned above, Popham (1977, 190–5) was the first to define in some detail an ‘early’ and a ‘mature’ phase in LM IA, on the basis of the predominance of ripple-decorated Vapheio cups in one deposit, the North-East Magazines. However, the definition of a ceramic phase on the basis of a single deposit, a single stylistic feature and no stratigraphic evidence invites scepticism. Ripple decoration is, in fact, very common in deposits belonging to the (MM IIIB) KS 178 Group. This and other features suggest that the North-East Magazines should also be assigned to the MM IIIB ceramic phase (see also below). Thus, at present, Knossos offers no clear evidence for a phasing of LM IA into ‘early’ and ‘mature’.

The same applies to LM IB, *pace* Van de Moortel (1998). Besides the lack of stratigraphic evidence, the stylistic argument, upon which her phasing is based, is not entirely convincing: the absence of Marine and Alternating styles in certain deposits could have a functional, not a chronological significance, that is, it may be linked to the absence of the social context in which such pottery was used. Moreover, as discussed in more detail below, in north-central Crete it is safer to date LM I assemblages to LM IA or LM IB by using evidence from ‘non-elite’ pottery.

### THE KS 178 GROUP (MM IIIB)

#### Archaeological contexts (FIG. 5.2)

The KS 178 Group is named after a deposit (no. 6, below) excavated by Macdonald in the early 1990s,

which consists of over 80 fairly intact vessels stratified above bedrock and below a LM IA level. This ceramic group comprises both primary (nos. 1–3, 7) and secondary deposits (nos. 5, 6, 8), the latter interpreted by A. J. Evans as fills brought from elsewhere during levelling operations. It is possible that other deposits from Evans’s excavations (especially from the palace) could be assigned to this group, but it has not been possible to restudy them in the framework of this project.

Apart from no. 10 below, no other deposit of the KS 178 Group has been found stratified above MM IIIA. There is, however, clear stylistic evidence in support of the KS 178 Group being later than the West and South Polychrome Deposits Group (MM IIIA). Although several of the fabrics, wares and forms continue from the earlier group (such as straight-sided cups in Light-on-Dark), there are a number of new features, the most noticeable being the appearance of Dark-on-Light Lustrous Ware. In addition, several deposits in this group (nos. 3, 4, 6, 9) were found stratified beneath others assignable to the succeeding Gypsades Well Group (LM IA).

#### Palace

1) Room of the Tripod Vases (KSM M.III.1: box 1188; Popham 1977, 192–3, 187, fig. 1, pl. 29a). Popham dated this primary deposit, which includes S-profile cups with retorted spiral decoration, to MM IIIB on the basis of the matt light-on-dark decoration. It also includes sherds from Vapheio cups and fruit stands with ripple decoration.

2) North-East Magazines (lower and upper deposits) and North-East Hall (KSM M.III: box 1187; Evans 1921, 569, fig. 414, 527, fig. 416c; Popham 1977, 193–4, 187, fig. 1b, pl. 29b–f, Popham 1981, 329–30, pl. 57). This comprises a series of storerooms filled with predominantly undecorated coarse wares, excavated in 1901. Immediately west of these storerooms a deposit of at least 286 fragments of Vapheio cups with ripple decoration (FIGS. 5.1: 3, 5.4: 3) was unearthed in association with a steatite tripod stand originally said to have been found within the North-East Magazines, a location which was later revised (see plans in Evans 1901a, 74, fig. 24, 1921, 569, fig. 414). Evans assigned the coarse wares to MM IIIB and the Vapheio cups to LM I. Subsequently these have been referred to as the North-East Magazines lower and upper deposits respectively, although they were not stratigraphically superimposed (Popham 1977). On-site observation of the relevant architecture (cf. Hood and Taylor 1981, ground plan of palace) suggests that the Vapheio cups were found in a corridor-like area (not behind a solid wall as suggested by Evans 1901a, 74, fig. 24), which communicated directly with the North-East Magazines, which, in turn, communicated through a narrow corridor with the rooms west of the Northeast Hall. Thus, from the currently available data there is no sound reason to separate stratigraphically the Vapheio cups from the coarse pottery of the other nearby rooms. This, and the presence of ripple-decorated pottery which strongly resembles that of deposits nos. 3 and 6 below, suggest that these assemblages can be assigned to the KS 178 Group. One should note that Popham (1981, 329–30, pl. 57) and Warren (1999, 898) used the presence of fragmentary pottery with reed pattern and foliate bands to date the upper deposit to LM IA. These few sherds, however, should be dissociated from the original floor deposit with complete and restorable vases: they are more likely to be the result of different depositional process and/or contamination with later fill.

### Town

3) MUM: South Corridor (SC) east end level 44 (Popham 1984, 94–6, pls. 132b, 141: 10; SC 2, pls. 128d, 141: 8; SC 3, pls. 128a, 141: 13; SC 4, pl. 142: 12; SC 5, pl. 144: 23; SC 6, pls. 128e, 144: 2; 153, pl. 14 section 8). A primary deposit resting on bedrock and stratified beneath no. 4 below.

4) MUM: South Corridor east end level 40 (Popham 1984, 94–5, pls. 128a–c, e–l, 129, 132a–c, 141: 1–7, 9, 11–16, 142: 1–11, 14, 144: 1, 144: 3–22). A secondary deposit stratified above no. 3 above, and beneath Gypsades Well (Upper Deposit) Group deposit no. 12. Popham considered this and the previous deposit as belonging to the same ceramic phase. (The small amount of pottery in this deposit assignable to LM IA is probably due to contamination with the level above.)

5) SEX: Pit IV, Trench D (Warren 1991a, figs. 5–10, pls. 76b–c, 77–80). This is a massive secondary fill, thrown into a pit that overlay tumbled architectural blocks of walls destroyed earlier in MM III (Warren 1991a, 319–20, pls. 75–76a). The excavator considered this deposit ‘destruction debris of large numbers of broken pots cleared out of a building and heaped south-eastwards’ (Warren 1991a, 320).

6) KS 178 stone-built compartment (Macdonald 1996, pl. 3a; 2000, 64, fig. 39; 2002, pls. 8d–e, 9; Driessen and Macdonald 1997, 20, fig. 2.1). This ceramic assemblage was found within a small stone-built compartment inside a building located near the Acropolis Houses (Area of the Hellenistic Kilns; Hood and Smyth 1981: KS 178). Although the material is fairly intact, according to the excavator this is a secondary deposit, the result of clearance following the ‘Great Destruction’ (Driessen and Macdonald 1997, 161; Macdonald 2000, 64; 2004). A LM IA deposit (Upper Gypsades Well Group no. 16) was stratified above it and associated with collapsed fresco fragments, including an LM IA-style lily as decorative motif (Driessen and Macdonald 1997, 161). The KS 178 deposit consists of more than 90 fairly complete vases of varied forms and fabrics, including low ledge-rim (conical) cups in various wares (Light-on-Dark, Monochrome and Plain), two-handled bowls (in-and-out bowls) in Dark-on-Light Lustrous Ware, S-profile cups with ripple decoration also in Dark-on-Light Lustrous Ware, straight-sided cups in Light-on-Dark Ware with white-spotted decoration, a two-handled jar with added white running spirals on a black background and a small four-handled jar with white retorted spirals considered an import from the Mesara (Macdonald 1996, pl. 3a; 2002, pl. 9; 2004). In addition, it included a ‘handmade’ jug inscribed with Linear A (Driessen and Macdonald 1997, 161, Macdonald 2000, 64, fig. 39; 2002, pl. 9; 2004).

7) Acropolis Houses (primary deposits): Deposit A, basement room floor deposit (Catling *et al.* 1979, figs. 16–17, pl. 3a–i); Deposit C floor deposit (Catling *et al.* 1979, figs. 23–26, pls. 5j, 6–7, 8a, c, e–f, h); Deposit D, upper floor collapse in West Room (Catling *et al.* 1979, figs. 27–8, pl. 8b, d, g). Following Carinci’s (1983) arguments and in view of the close similarity to the pottery from KS 178, it is proposed that Deposits A, C and D are contemporary on architectural, stratigraphic and stylistic grounds.

8) Acropolis Houses (secondary deposits): Deposit B, basement room fill stratified above Deposit A (Catling *et al.* 1979, figs. 18–22, pls. 3j, 4, 5a–i); Deposit E, a massive fill representing a construction level, stratified above Deposit B but undistinguishable in ceramic terms (Catling *et al.* 1979, figs. 29–30).

9) Gypsades Well: lower levels (Evans 1928, 549, fig. 349 lower half of photograph; FIG. 5.12: 1, bottom row). The lower half of Evans's composite photograph presumably represents the lower fill levels of the well: for upper fill levels see Gypsades Well (Upper Deposit) Group, deposit no. 16.

10) Vlachakis Plot (Rethemiotakis and Grammatikaki 1999, 222–3; Warren 2000*b*, 157). Remains of a building dated by the excavator to MM IIIB–LM IA, stratified above another building destroyed by fire and associated with MM IIIA pottery (see above, South and West Polychrome Deposits Group, deposit no. 6).

#### *Cemeteries*

11) Poros–Katsambas 1967: pit, lower level (Muhly 1992, 115, pl. 1). A secondary deposit, formed during the clearance of the tomb's interments, and stratified beneath the next deposit.

12) Poros–Katsambas 1967: pit, upper level, mixed with LM IA (Muhly 1992, 115, pl. 2). A secondary deposit stratified above no. 11 above.

13) Temple Tomb. The earliest pottery from the building can be assigned to the KS 178 Group, but apart from two fairly complete vessels (Evans 1935, 976, fig. 936d–e) the other material (presumably associated with burial or other related activities) is quite fragmentary (Hatzaki, in preparation *c*).

#### **Characteristics of the KS 178 Group (MM IIIB)**

This account is largely based on the pottery kept in the KSM, including the entire assemblage of the KS 178 deposit, after which the group is named. Unfortunately, the complete vessels from the palace and the Acropolis Houses deposits currently housed in HM could not be examined, preventing a more detailed discussion of certain fabrics and forming techniques.

Fine buff, soft and gritty buff, coarse buff, coarse reddish-brown and pithos fabrics are the main ones identified in the present study as occurring in the KS 178 Group. Unfortunately, the published information on petrographic or other clay analyses of Neopalatial pottery is too limited at present to allow anything more than rather basic macroscopic descriptions. Thus the fabrics are described below and under each follows a discussion of its most common wares and forms.

#### *Fine buff fabric*

A great deal of pottery in this group is produced in the usual more or less refined buff fabric used since Prepalatial times (see previous chapters) and conforms to the observation that generally MM III pottery is mass-produced (Van de Moortel 2002) and carelessly executed (Hood 1996). Generally, thinner-walled vessels such as straight-sided cups seem to be made

out of a more refined paste than thicker-walled vessels such as conical cups. Clay pastes are fired to a pale brown buff, orange buff, orange pink or pink buff colour and tend to have small and large calcareous inclusion (splays) together with rounded and angular brown and purple inclusions (schist?) as well as other white rounded inclusions (quartz?). Clay pastes are fired from medium soft to hard, tend to be compact and on some vessels, such as conical cups, have a 'heavy' feel. The main wares in which vessels produced in fine buff fabric occur are Light-on-Dark, Dark-on-Light Lustrous, Dark-on-Light Lustrous with added white, Dark-on-Light (non-lustrous), Monochrome and Plain. Dark-on-Light Lustrous Ware occurs for the first time in this ceramic group.

#### *Light-on-Dark Ware* (FIG. 5.3)

This continues from the previous ceramic group. Exterior surfaces can be smoothed or left rough. Usually vessels in this ware are first dipped into a bath of presumably heavily diluted paint, which produces the effect of a thin coat or wash ranging in colour from brown black to reddish orange. Paint has a matt finish and colour is not always uniform. Vessels with a black hue tend to be fired harder than their orange or red coloured counterparts. On some of the better-executed examples the black surface has an almost metallic appearance on the interior and/or exterior (Popham 1984, pl. 141: 11, 14). The application of a monochrome coat all over the vessel produces a canvas for a rather restricted repertoire of decorative schemes in added white paint (which has a tendency to flake off, leaving a darker slightly polished black or purple impression):

- 1) frieze decoration restricted to the upper part of a vessel's body as defined by a rim band and body bands (S-profile cup) including retorted spirals, floral motifs (irises) or interlocking S's (FIG. 5.3: 1; see also Popham 1984, pl. 141: 3–7);
- 2) white dots restricted to the exterior and/or interior upper part of the vessel's body, plus handle (predominantly on the straight-sided cup — FIG. 5.3: 2; see also Catling *et al.* 1979, fig. 18: 49, 95–98; Warren 1991*a*, fig. 10a);
- 3) freely applied decorative motifs such as circles or pairs of diagonal, wavy lines (straight-sided cup, bowl, conical cup — FIG. 5.3: 4–7; see also Popham 1984, pl. 142: 10–11; Warren 1991*a*, fig. 9b–c, i).

Among the characteristic forms is the *S-profile cup* (FIG. 5.3: 1; Catling *et al.* 1979, 26, fig. 18: 91–2; Popham 1984, pl. 141: 1–7) with an everted rim, bulbous body, flat base and decoration restricted within a frieze. The *thin-walled ribbed straight-sided cup* (FIG. 5.3: 2) decorated with rows of white dots is a hangover from the preceding ceramic group (Catling *et al.* 1979, fig. 18: 49, 95–8; Popham 1984, pl. 142: 1–3, 4; Driessen and Macdonald 1997, 20, fig. 21: 1b; Macdonald 2002,

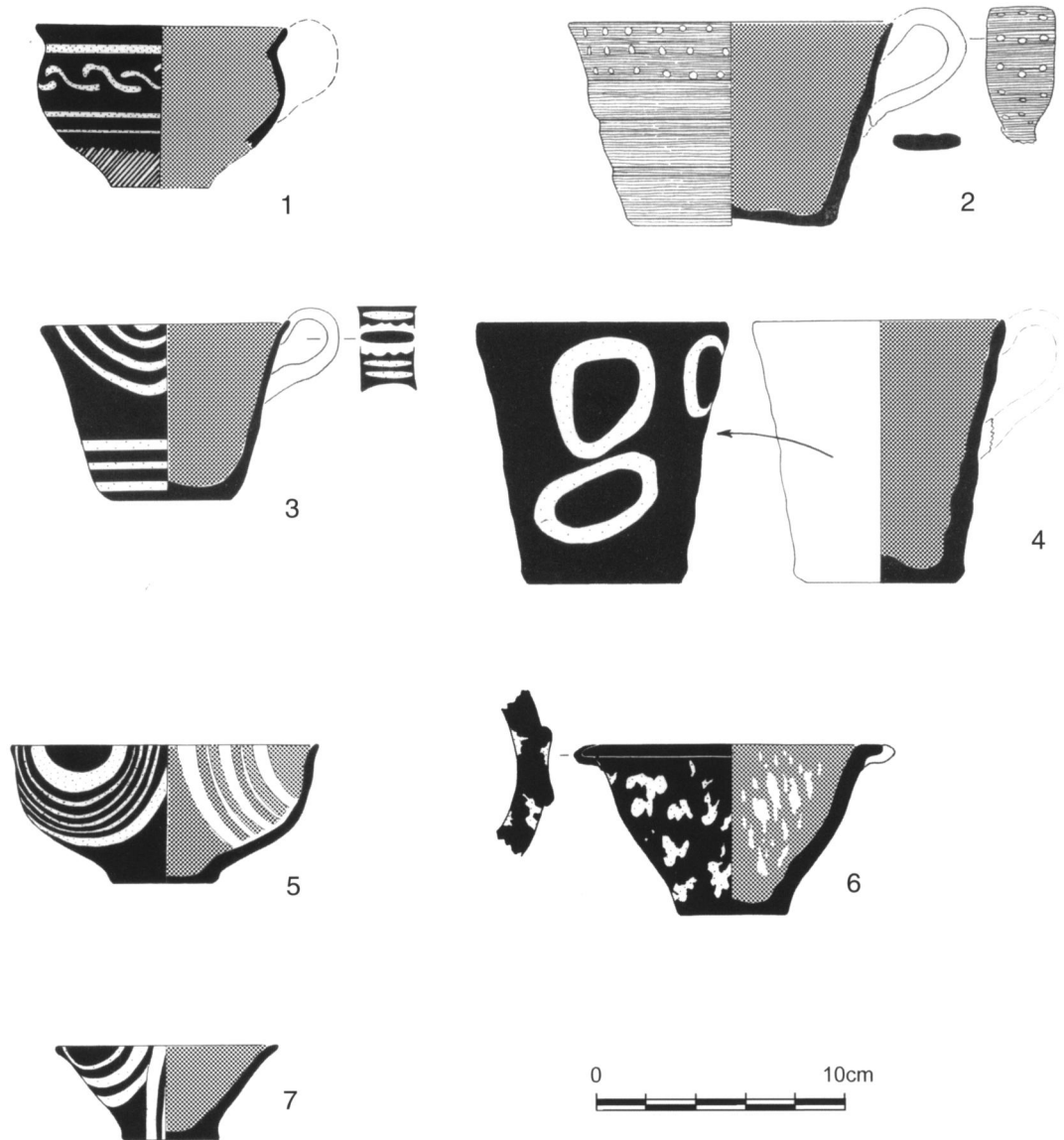


Fig. 5.3. KS 178 Group (MM IIIB): Light-on-Dark Ware cups and bowls in fine buff fabric (after Popham 1984, pls. 141, 142, 144, except for 2, after Catling *et al.* 1979, fig. 18).

pl. 9, bottom left, second row); a simpler, smaller and less well-executed version has a restricted variety of decorative motifs (FIG. 5.3: 3; see also Catling *et al.* 1979, fig. 19: 52–4, 113–20; Popham 1984, pl. 142: 1–11; Warren 1991a, fig. 9a–e); but a distinctly taller version also occurs (FIG. 5.3: 4; see also Popham 1984, pl. 142: 10–11). Also occurring in this ware are the *ogival bowl* with a straight or slightly everted rim (FIG. 5.3: 5), the *ledge-rimmed bowl* often with a lug handle attached to the rim (FIG. 5.3: 6; Popham 1984, pl. 144: 23) and the *conical cup* (FIG. 5.3: 7; Popham 1984, pl. 144: 13).

#### Dark-on-Light Ware

These include two main categories: Dark-on-Light Lustrous, with or without added white paint, and Dark-on-Light (non-lustrous). The paint used on dark-

on-light wares is very similar to that used for light-on-dark wares (see above), ranging in colour from black brown to orange red. The exterior and sometimes the interior of the best executed vessels in Dark-on-Light Lustrous or Dark-on-Light Lustrous with added white Ware occasionally show signs of having been coated with a buff slip (Macdonald 2004, 244, fig. 18.2e).

*Dark-on-Light Lustrous Ware, with or without added white paint.* Vessels in this category (Vapheio cup, S-profile cup, in-and-out bowl) are of the highest quality. In vessels such as the Vapheio cup (FIG. 5.4: 1–3) the upper half of the vessel has a lustrous finish, whereas on in-and-out bowls this occurs either on both the interior and exterior or the interior only, perhaps suggesting a light polished before firing. The feather-like effect on

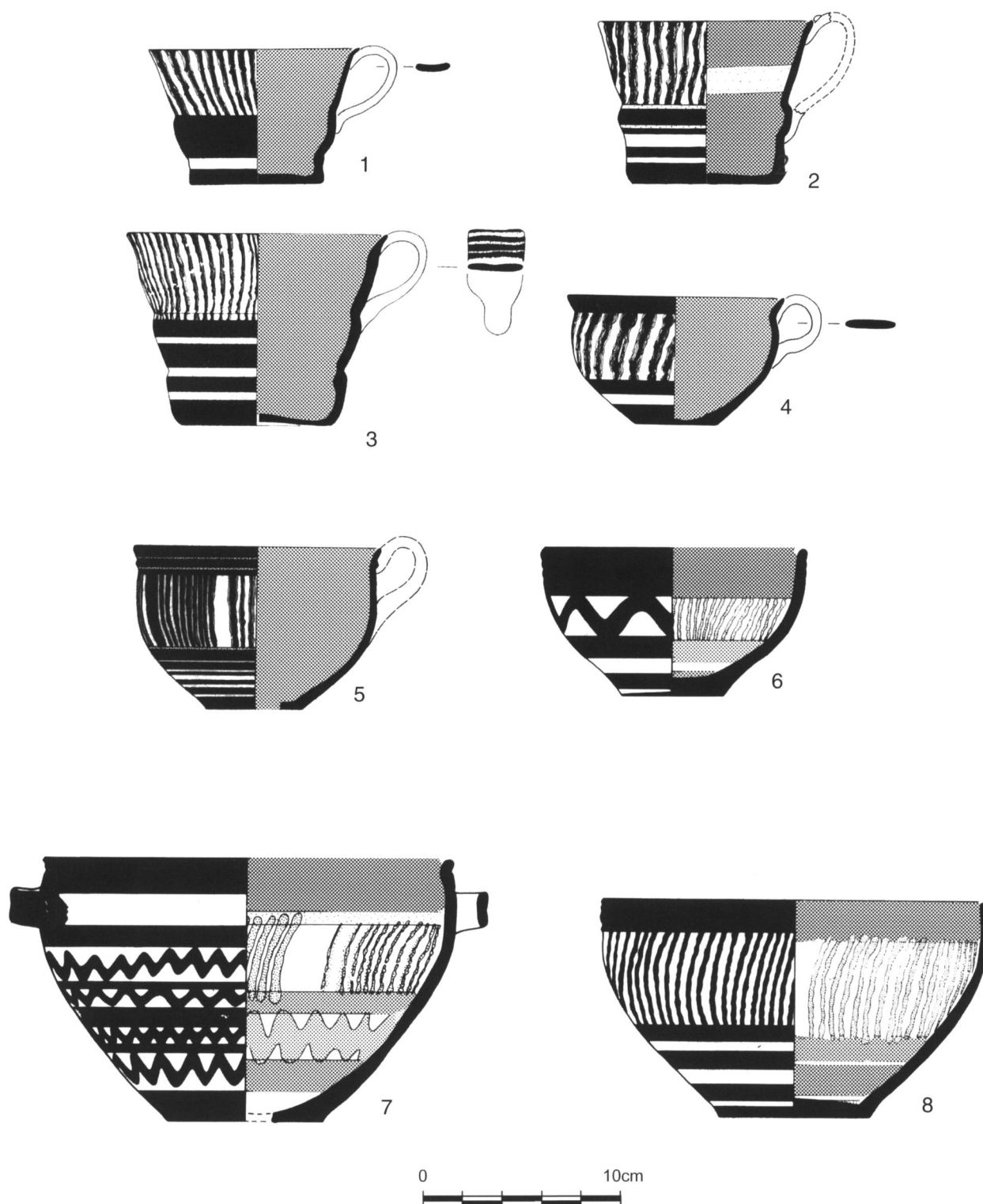


Fig. 5.4. *KS 178 Group (MM IIIB)*: (1–3) *Vapheio cups*; (4–5) *S-profile cups*; (6–8) *in-and-out bowls* in fine buff fabric, *Dark-on-Light Lustrous Ware* with or without added white paint. (1–5 after Popham 1984, pls. 141–2; 1977, fig. 1b; 6–7 after Warren 1991a, fig. 7).

wavy bands or other decorative motifs (Popham 1984, pl. 128 l), a hallmark of the period, was achieved with a paintbrush. Ripple is applied in the form of a frieze that occupies the body's upper half or third. On Vapheio cups the rim band is eliminated (FIG. 5.4: 1–3), whereas

on S-profile cups (FIG. 5.4: 4–5), single or double rim bands define the upper limit of the decorative zone. Added white paint is applied on the rim and/or below the decorative frieze. In-and-out bowls (FIG. 5.4: 6–8), as their name implies, are decorated on both their



Fig. 5.5. KS 178 Group (MM IIIB): (1) bridge-spouted jar; (2) two-handled jar; (3) spouted jar with vertical handle in fine buff fabric, Dark-on-Light Lustrous Ware with or without added white paint (after Popham 1984, pl. 145; 1981, pl. 57b).

interior and exterior: motifs are restricted to ripple and wavy lines set in one or two successive friezes separated by body bands. Here too added white bands are applied on the exterior rim or body bands.

The *Vapheio cup* (FIG. 5.4: 1–3; see also Catling *et al.* 1979, fig. 27: 186; Popham 1984, pl. 142: 12–14; Warren 1991a, fig. 9h, j–l) is a newcomer which is made exclusively in this ware with added white as a variant; it differs in size (height 6–9 cm) with a flaring rim (diameter 9–12 cm), a bulging mid-rib and splaying base; lustre is restricted mainly along the decorative frieze, whereas the interior is universally monochrome. The S-profile cup (FIG. 5.4: 4–5) occurs with a main frieze of ripple decoration; its size can vary considerably, and the largest have one or two incised horizontal lines, also common on in-and-out bowls. The *in-and-out bowl* (FIG. 5.4: 6–8) is also a newcomer and is manufactured exclusively in Dark-on-Light Lustrous Ware (with added white as a variant); Warren's typology (1991a, fig. 7 D–J) shows that there is considerable variation in size, rim diameter (12–20 cm) and profile; the addition of horizontal strap handles seems to be most popular in the largest version (FIG. 5.4: 7; see also Catling *et al.* 1979, fig. 18: 103–4; Warren 1991a, fig. 7g; Driessen and Macdonald 1997, fig. 2: 1 c); on the best executed versions rims tend to have one or two incised horizontal lines, a feature also present on S-profile cups (FIG. 5.4:

5; see also Warren 1991a, fig. 7d–e, g). The *bridge-spouted jar* is not standardised in terms of dimensions or other details (FIG. 5.5: 1; see also Warren 1991a, fig. 5f; Catling *et al.* 1979, fig. 19: 112), nor is the *two-handled jar* with added white paint (FIG. 5.5: 2; see also Macdonald 2002, pl. 9 top left). The jar with a spout and vertical handle (FIG. 5.5: 3), decorated with a cross-hatched ripple (or network pattern), has a bulbous body comparable with the bridge-spouted jars.

*Dark-on-Light Ware (non-lustrous)*. Vessels in this category are less well executed than those in Dark-on-Light Lustrous Ware. Surfaces are either smoothed or left rough. Decoration is either ripple (FIG. 5.6: 1) or applied by turning the vessel upside down, dipping its rim in paint and then turning it over, so that paint drips down the vessel's body (FIG. 5.6: 2–3; Warren 1991a, fig. 8i). Alternatively the vessel's exterior and interior are 'decorated' with splashes of paint, presumably applied by flicking the paintbrush or other tools (FIG. 5.6: 4; Warren 1991a, fig. 7c). A usually handleless vessel termed 'bowl' by Warren (Warren 1991a, fig. 8c–h), with a ledged rim, appears in short and tall versions (FIG. 5.6: 1–2), the latter sometimes having one or two miniature lug handle(s) attached to the rim (Popham 1984, pl. 144). The bell cup (FIG. 5.6: 3; see also Catling *et al.* 1979, fig. 16: 4; Popham 1984, pl. 141: 15–16;



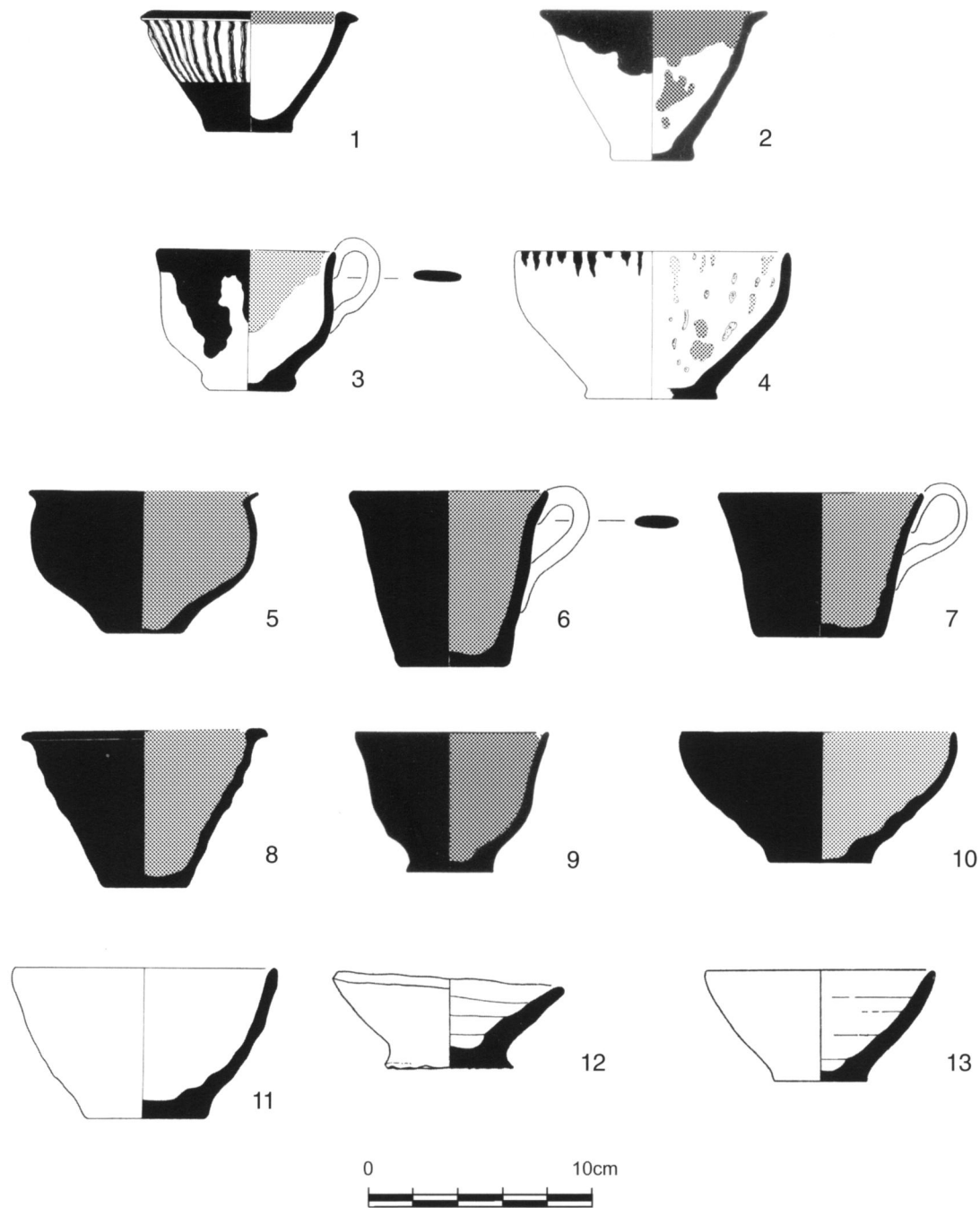


Fig. 5.6. *KS 178 Group (MM IIIB)*: (1–4) *Dark-on-Light (non-lustrous) Ware*; (5–10) *Monochrome Ware*; (11–13) *Plain Ware (all in fine buff fabric)*; (1–8, 10–11 after Popham 1984, pls. 141, 142, 144; 9 after Warren 1991a, fig. 7; 12–13 after Catling *et al.* 1979, fig. 21).

Warren 1991a, fig. 90), which has an ogival profile, slightly outcurving rim (c. 9 cm in diameter) and flat base, is rather carelessly executed and has only the rim dipped in paint. The ogival bowl has a slightly incurving rim and flat base (FIG. 5.6: 4; see also Popham 1984, pl. 144: 19; Warren 1991a, fig. 7c–j).

#### *Monochrome Ware*

Vessels in this ware do not have a lustrous finish and include the following forms: the S-profile cup, also in a

handleless version (FIG. 5.6: 5); the straight-sided cup in tall and short versions (FIG. 5.6: 6–7); the bowl with a ledge rim (FIG. 5.6: 8); the bell bowl, similar in shape to the bell cup (FIG. 5.6: 9; see also Catling *et al.* 1979, fig. 21: 65–6; Warren 1991a, fig. 7k–l); and the ogival bowl (FIG. 5.6: 10).

#### *Plain Ware*

Vessels in this ware never have a lustrous finish: their surfaces tend to be rather carelessly smoothed. Forms

TABLE 5.6a and b: KS 178 Group (MM IIIB): (a) conical cup and ledge-rimmed bowls in fine buff fabric, distribution by ware; (b) small open pots in fine buff fabric, distribution by ware.

TABLE 5.6a

Conical cup and bowl types	Light-on-Dark Ware		Monochrome	Plain	Dark-on-Light Ware	
	Dots or splashes	Linear decoration			Ripple	Dipped rim
Bowl short, ledge rimmed	•		•	•	•	•
Bowl tall, ledge rimmed	•	•	•	•	•	•
Conical cup, short		•	•	•		
Conical cup, prominent wheel marks				•		

TABLE 5.6b

Forms	Light-on-Dark Ware	Monochrome	Dark-on-Light Lustrous Ware	Dark-on-Light (with added white) Lustrous Ware	Dark-on-Light Ware	Fine Plain Ware
Straight-sided cup, ribbed	•	•				
Straight-sided cup	•	•				•
S-profile cup	•	•	•	•		
Vapheio cup			•	•		
Bell cup		•	•		•	•
In-and-out bowl			•	•		
Bowl, ogival	•	•			•	•
Conical cup, short	•	•				•
Conical cup, prominent wheel mark						•
Bowl, short, ledge rimmed		•			•	•
Bowl, tall, ledge rimmed	•	•			•	•

include the ogival bowl (FIG. 5.6: 11; Catling *et al.* 1979, fig. 21: 65–6; Warren 1991a, fig. 7k–l) and the conical cup. A detailed classification of the different versions of the mass-produced conical cup (FIG. 5.6: 12–13) is beyond the scope of this study (see TABLE 5.6), but one can note that a shallow version appears to be more carefully finished, with less prominent wheel marks on the interior (FIG. 5.6: 12), while a less well-executed version (FIG. 5.6: 13) has a rough base and prominent wheel marks on the interior (see also Popham 1984, pl. 144: 1–7, 14, 16, 22–3).

#### *Soft and gritty buff fabric*

This fabric is comparable with the gritty soft buff Protopalatial variety (MacGillivray 1998, 86–7). The clay paste usually has a warm buff orange colour. It occurs in Plain Ware and Plain and Incised Ware, as discussed below.

#### *Plain Ware*

Among the forms of this ware, the flaring bowl is similar in shape to its finer decorated versions (FIG. 5.7: 1; Popham 1984, pl. 145: 3–6). The tripod cooking pot (FIG. 5.7: 2; Warren 1991a, fig. 5b), which continues

throughout LM I, has a pinched-out spout, two lug handles and short triangular feet, with a rather flat section; it seems to be manufactured in a variety of sizes (Evans 1901a, fig. 24; 1902, fig. 50).

#### *Plain and Incised Ware*

The tripod cooking pot (FIG. 5.7: 3) also occurs in this ware with no distinct variation in shape in comparison with its plain version, other than its larger size.

#### *Coarse buff fabric*

Generally, this is well-fired, ranging in colour between buff orange and buff pink, and tempered with rounded and angular brown, purple, black and white inclusions. The main wares in this fabric are Light-on-Dark, Dark-on-Light and Plain. Paints, applied to a smoothed surface, are matt and range in colour from orange to black. Macroscopically, no slip is detectable. The decorative motifs are limited to those applied to fine open vessels: circles and retorted spirals in light-on-dark, ripple, dipped rim and splashes of paint on dark-on-light versions. As with fine buff, the same forms appear in more than one ware.

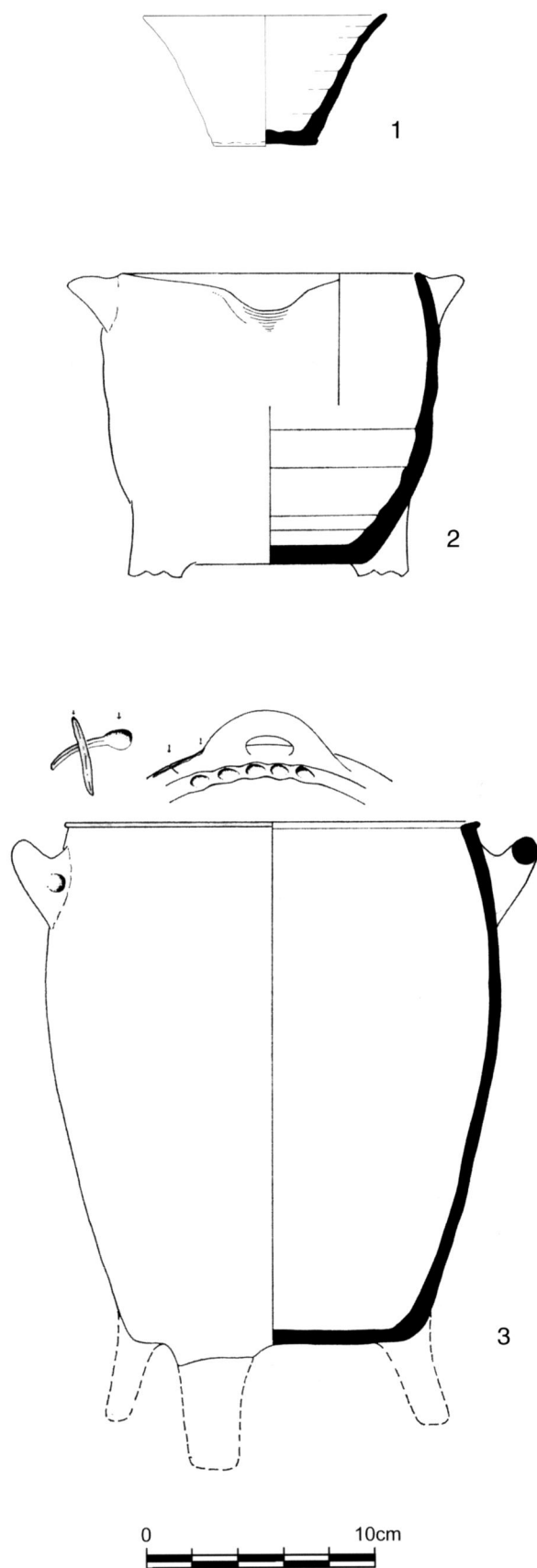


Fig. 5.7. *KS 178 Group (MM IIIB): pots in Plain and Plain and Incised wares, in soft gritty buff fabric (1 from KS 178 deposit, courtesy of Colin Macdonald); 2–3 after Catling et al. 1979, figs. 26, 28).*

#### *Light-on-Dark Ware*

Among medium-sized storage vessels, the oval-mouthed amphora (FIG. 5.8: 1; see also Catling *et al.* 1979, figs. 25: 159, 26: 58) occurs in this ware, but the local production of this vessel type should be treated as an educated guess, given the current lack of systematic fabric analyses. The ewer (or hydria) is a standard medium-sized closed-shape vessel for Knossian MM IIIB and LM I; its raised collared neck ending with a prominent ledge suggests metal prototypes (Catling *et al.* 1979, fig. 24; Macdonald 2002, pls. 8d, 9 second row left). The jug with a short neck occurs in this ware too (Muhly 1992, fig. 18: 219).

#### *Dark-on-Light Ware*

Oval-mouthed amphorae (FIG. 5.8: 2–3; see also Catling *et al.* 1979, fig. 20: 58) and spouted jars with horizontal handles occur in this ware (for shape see FIG. 5.9: 2).

#### *Monochrome Ware*

Forms in this ware include the ewer (FIG. 5.8: 4) and the oval-mouthed amphora (FIG. 5.8: 5).

#### *Plain Ware*

Vessels in this ware include: the so-called pitharaki (FIG. 5.9: 1), a small vessel with a broad rim and four vertical handles at shoulder level; the spouted jar with horizontal handles (FIG. 5.9: 2); the ewer (FIG. 5.9: 3); and the beak spouted jug with a short neck (FIG. 5.9: 4; see also Catling *et al.* 1979, fig. 22: 139; Macdonald 2002, pl. 8e).

#### *Coarse reddish brown fabric*

This, commonly described in the literature as cooking fabric, has a long history (see previous chapters). In the early Neopalatial period it is characterised by a reddish brown paste with angular (usually purple) schist inclusions and the occasional large quartz (?) inclusions (petrographic analyses are not yet available). Surfaces are usually rough and sometimes have a cracked effect. Wares and forms attested in this fabric are as follows.

#### *Light-on-Dark Ware*

This is exemplified by a tripod cooking pot (FIG. 5.9: 5) manufactured in a reddish brown fabric coated with a red wash (now much worn) and decoration in white paint (equally faded) at the rim and around the handles.

#### *Plain Ware*

Fragments of tripod cooking pots comparable in shape with FIG. 5.9: 5 are attested in this ware.

#### *Pithos fabric*

Clay pastes used for the manufacture of pithoi in the Neopalatial period have a buff pink or buff orange colour with large angular or rounded inclusions. Vessel surfaces are smoothed before the application of slip and paint.

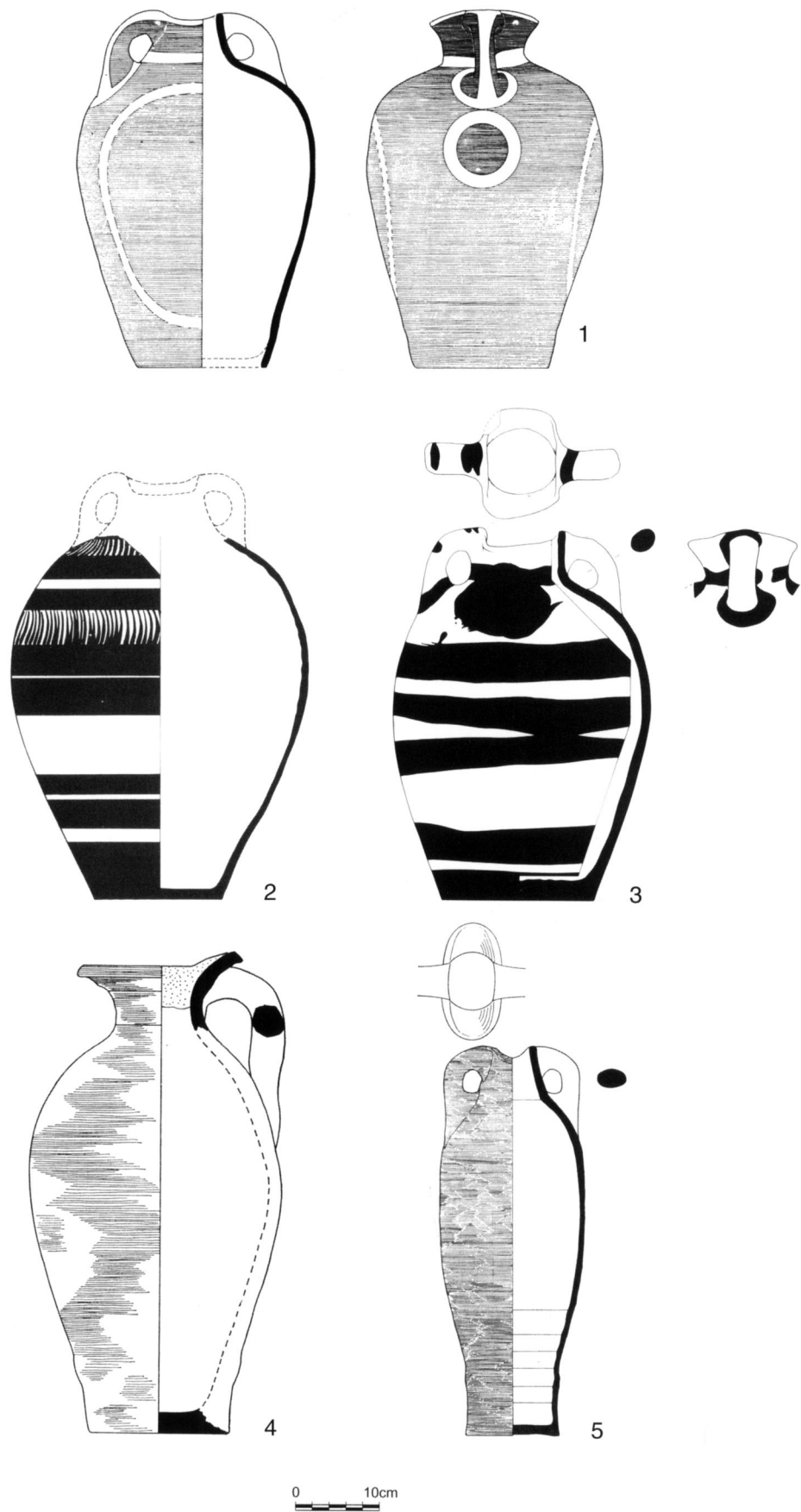


Fig. 5.8. KS 178 Group (MM IIIB): Light-on-Dark, Dark-on-Light, and Monochrome pots in coarse buff fabric (1, 4-5, after Catling et al. 1979, figs. 25-6; 2-3, after Warren 1991a, fig. 5).

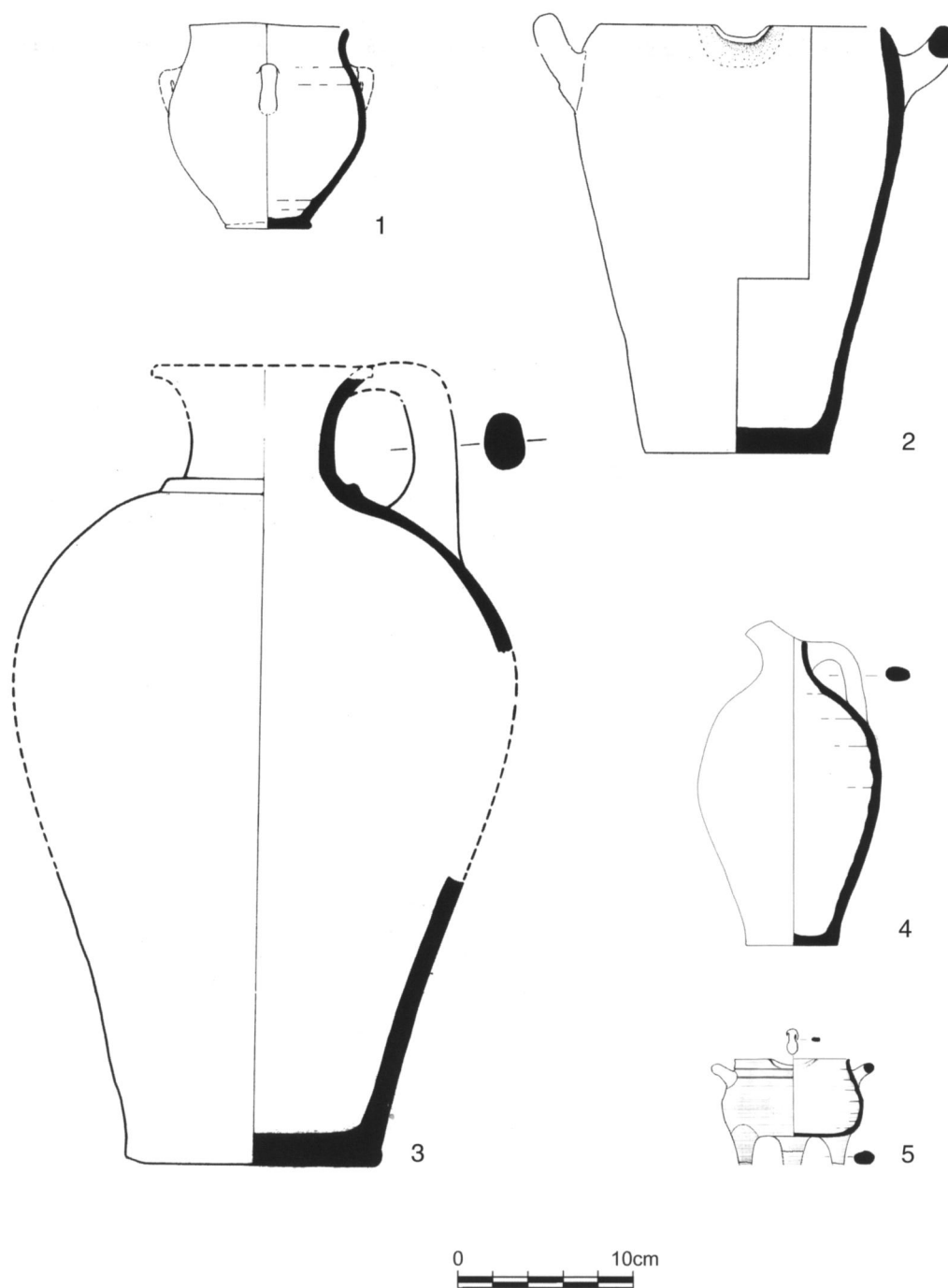


Fig. 5.9. KS 178 Group (MM IIIB): (1–4) pitharaki, jar, ewer, and jug in coarse buff fabric (1 and 4 courtesy of Colin Macdonald; 2, 3 after Catling et al. 1979, fig. 25 and Warren 1991a, fig. 5, respectively); (5) tripod cooking pot in coarse reddish fabric (courtesy of Colin Macdonald).

Generally speaking, there is little evidence for distinctly different pithos fabrics in Knossian MM IIIB, LM IA and LM IB. Relatively few pithoi (complete or fragmentary) have been published from Knossian contexts for the entire Neopalatial period. The ovoid elongated pithos illustrated in FIG. 5.10, decorated with a rope pattern in relief and trickles of dark paint, is perhaps the only published example which can be securely assigned to the KS 178 Group.

#### Relative chronology of the KS 178 Group (MM IIIB)

##### *Synchronisms with other Cretan sites*

Contemporary Cretan deposits, usually referred to in the literature as ‘MM IIIB / LM IA’, are few (TABLE 5.7), and this may suggest that the earthquake which affected Knossos so severely did not have a similar impact on other Cretan sites, especially beyond central



Crete. Although both Dark-on-Light and Light-on-Dark wares are common throughout the island, pottery production shows strong regionalism. West Crete remains on the whole *terra incognita* for this period, a picture that may change with the recent excavations at Khania and Nopeghia (Andreadaki-Vlasaki 1996a). A growing number of sites in central and eastern Crete, however, have produced useful synchronisms with Knossian MM IIIB. In the Mesara, Phaistos and Ayia Triada have produced the soundest correlations with Knossos (Girella 2007). In comparison with Knossos, at Kommos contemporary deposits are characterised by a much larger percentage of vessels in Light-on-Dark Ware rather than Dark-on-Light (Van de Moortel, pers. comm.). In eastern Crete, two recently published deposits from Palaikastro (Knappett and Cunningham 2003) also provide useful synchronisms.

#### *Synchronisms with the Aegean and east Mediterranean*

Beyond Crete, synchronisms are generally established more on the basis of comparable shapes and stylistic trends than on Knossian (and broadly Cretan) imports. This is a problematic approach, as it assumes that other Aegean regions follow Cretan trends. Akrotiri on Thera and Kastri on Kythera are exceptions: the former has yielded Cretan imports (and imitations), while the latter has shown strong technological and stylistic links with Crete going back to the Prepalatial period. The so-called 'seismic destruction level' at Akrotiri (Marthari 1990, 66; Warren 1991a, 338; Nikolakopoulou *et al.*, forthcoming) is contemporary to the KS 178 group (but note that Nikolakopoulou *et al.* refer to this material as

Fig. 5.10 (left). KS 178 Group (MM IIIB): Pithos Ware (after Christakis 2003, fig. 5.1).

TABLE 5.7: Selected Cretan sites with deposits contemporary with the KS 178 Group (MM IIIB).

#### West Crete

?

#### North-Central Crete

Galatas: Palace, east wing (Rethemiotakis 2002, pls. 18–21a).

#### South Central Crete

Ayia Triada — North Sector: House with alabaster threshold, under room Q level 3 (D'Agata 1989, pls. 25–7; Girella 2007)

Phaistos (Girella 2007)

Kommos, Contexts 20–21 (Betancourt 1990, 41–8, 124–9, 183–90, figs. 65–70, pls. 94–104)

Seli (La Rosa and Cucuzza 2001, 104, fig. 117)

#### Mallia / Lasithi

Mallia: House E (phase II level 7) and House Ea (Pelon 1970, pls. XII: 4–5, XXXVII: 1–8, XIII: 3–5, XL: 2, XLI: 1–7).

#### East Crete

Gournia: House D rooms 29–31 (Boyd-Hawes *et al.* 1908, pls. 6:5, 35, 36, 7:2, 5, 19).

Palaikastro: Building 6 R1/3 (Knappett and Cunningham 2003, figs. 6–24); EP 87 (Knappett and Cunningham 2003, figs. 30–9).

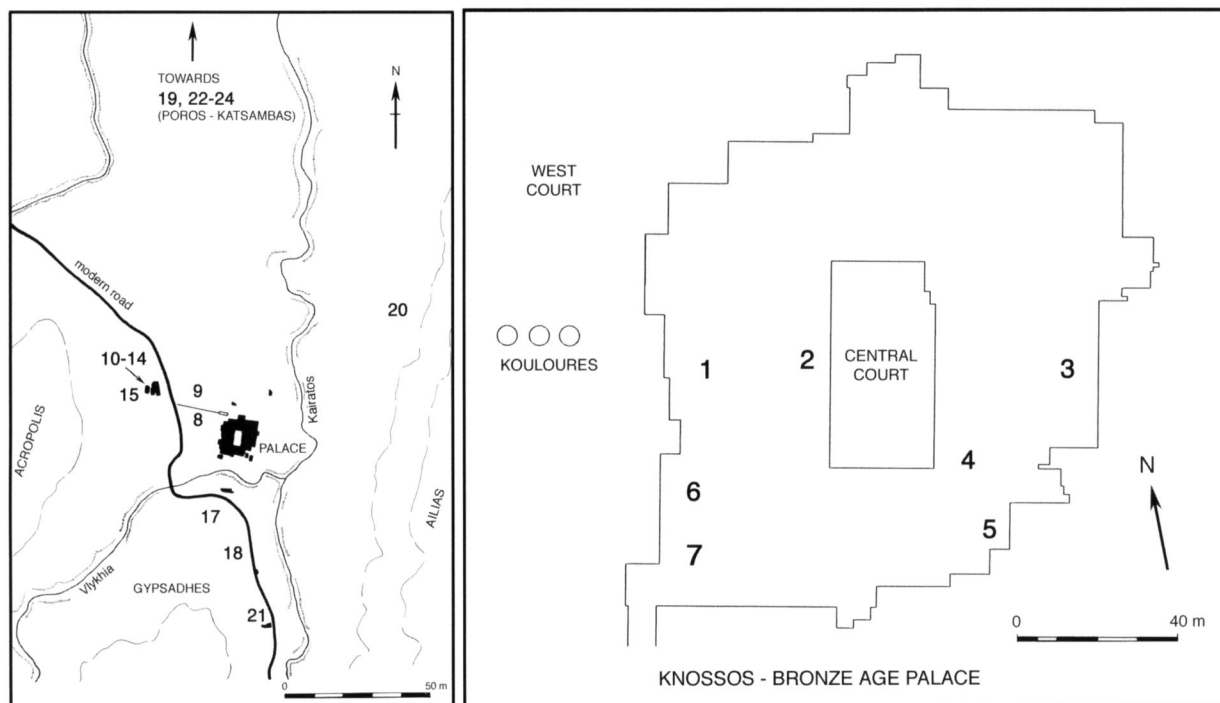


Fig. 5.11. Gypsades Well (Upper Deposit) Group (LM IA): location of deposits listed in the text.

'well into the LC I' period). Deposit  $\epsilon$  at Kastri on Kythera (Coldstream and Huxley 1972, fig. 38, pls. 23–5), and Ayios Stephanos phase III in Laconia (Rutter and Rutter 1976, 32–46) are also broadly comparable. Cretan imports are absent from the early and middle grave groups in Grave Circle B at Mycenae, which date to late MH and LH I respectively (Dickinson 1977, 40–51) and probably overlap, at least in part, with the KS 178 Group. Cretan LM IA imports occur in later graves.

Hankey and Leonard's review of the evidence of Cretan contacts with the Near East covers this period (Hankey and Leonard 1998, 30; see also Day *et al.* 1999b), while Eriksson (2003, 414, table 1) discussed contacts with Cyprus. In general, reliable archaeological evidence for linking the KS 178 Group (MM IIIB) to Cyprus, the Near East and Egypt is scant (Manning 1999, 76–9).

### THE GYPSADES WELL (UPPER DEPOSIT) GROUP (LATE MINOAN IA)

#### Archaeological contexts (FIG. 5.11)

Popham (1977, 1984) and Warren (1999) discussed extensively most of the deposits from palace and town assigned to this group, which has been named after the Gypsades Well deposit (no. 17, below), termed here 'Gypsades Well Upper Deposit' because it was found stratified above KS 178 Group deposit no. 9 (see above). The ceramic assemblages assigned to this group are both primary and secondary, and many are considered to be

the result of a seismic destruction connected with the LM IA eruption of Thera. For Evans perhaps the most spectacular evidence for earthquake destruction came from the Temple Tomb (Evans 1930, 261): re-examination of this material suggests that there is little evidence in support of 'earthquake victims' (the relevant human bones being part of a secondary burial in the Pillar Crypt), but corroborates Evans's dating of the pottery (Hatzaki in preparation *c*).

The stratigraphical evidence clearly shows that this group is later than the KS 178 Group (MM IIIB) and earlier than the succeeding SEX North House Group (LM IB). For example, deposits nos. 12, 16 and 17 were found stratified directly above deposits belonging to the KS 178 Group, while deposits nos. 9 and 18 were found stratified beneath deposits belonging to the SEX North House Group.

#### Palace

1) 4th Magazine–2nd cist (KSM D.VIII.1: boxes 540–542; Popham 1977, 192, pl. 28; Driessen and Macdonald 1997, 140). This secondary deposit consists of fragmentary closed vessels, mainly oval-mouthed amphorae (imported and local). It is assigned to this group on the basis of the oval-mouthed amphorae with running spiral decoration (Popham 1977, pl. 28c–d), and other (still unpublished) material such as an oval-mouthed amphora with reed decoration (note that the relevant KSM boxes also contain some intrusive LM IIIA1 material).

2) Temple Repositories (Evans 1921, 463ff.; Panagiotaki 1998b, 1999). The pottery of this secondary deposit includes a mixture of locally manufactured vessels (possibly Evans 1921, fig. 404d–e, f), some of which were certainly produced in the previous ceramic phase (Evans 1921, fig. 404f), and several imports from both other Cretan regions (Evans 1921, fig. 404g) and overseas (Evans 1921, fig. 404a, h). Other non-ceramic finds, such as the faience tall cups with floral decoration (Evans 1921, fig. 357; Panagiotaki 1999, fig. 22: 195–6), the faience objects depicting lilies, lotus and saffron (Evans 1921, figs. 358, 364, 377; Panagiotaki 1999, pl. 9a–d), are in tune with the floral styles of LM IA. In addition, the marine-theme faience objects suggest that LM IB is not too far away (Evans 1921, figs. 379–81; Panagiotaki 1999, pls. 11, 17). Despite the presence of pottery which could also be assigned to either this or the preceding KS 178 Group on stylistic grounds (Evans 1921, fig. 404f), the non-ceramic finds suggest that the cists in which the pottery was found were sealed in LM IA (*contra* Macdonald 2003). In ceramic terms, however, this is one of the least useful deposits to illustrate the characteristics of this group.

3) East–West Stairs of Domestic Quarter (KSM N.IV.24: boxes 1339–1354; Popham 1977, 194–5, fig. 1e–f, pls. 30–1). Evans considered this secondary deposit (together with no. 16 below) the most characteristic of his LM IA ceramic phase, and this has thus remained the most frequently cited LM IA assemblage from the palace. It derives from a test conducted under the sixth and seventh steps of the East–West Stairs and was assumed to be a fill which provided a *terminus post quem* for the stairs construction, a later addition to the Domestic Quarter. The deposit consists of a considerable quantity of pottery, which Evans (1930, 276) described as ‘the ordinary crockery in use among the humbler inhabitants of the building including the menials and craftsmen’. He dated this assemblage to ‘mature’ LM IA, and illustrated two cup-rhyta decorated with reeds and two perforated fruit stands (Evans 1930, fig. 186a–d). Popham (1977, 194–5) published a selection of representative forms and maintained Evans’s dating. Because of this, the cup-rhyton has been considered as occurring already in ‘LM IA mature’ (Van de Moortel 1998, 575–6), although no other deposit assigned to the Gypsades Well (Upper Deposit) Group is known to contain this form. Although a cup-rhyton (presumably a Knossian import) was found in the Zakros Pits (Dawkins 1903, fig. 17), an assemblage probably contemporary with the Gypsades Well Group, cup-rhyta are generally more common in deposits of the (LM IB) SEX North House Group at Knossos (see below) and Archanes (Lebessi 1970, pl. 374). In addition, a brief re-examination of this deposit has revealed the presence of a small number of fragments, which, stylistically, could belong to the SEX North House Group. In particular, the ogival cup

in a greenish fabric with fugitive decoration of rows of dots (Popham 1977, pl. 30b, 2nd row, 1st from left) is not attested in any other deposit of the Gypsades Well Group, but is common in the SEX North House Group (see also Popham 1977, fig. 1e–f; Evans 1930, fig. 186c–d). Because sufficiently detailed contextual information is currently lacking, it is not clear whether this is a LM IA deposit with intrusive LM IB material, or an LM IB deposit. Recent work by Karetsou in this area of the palace (Macdonald, pers. comm.) may help clarify this issue, once it is published.

4) North–West Angle of South–East Insula, including the Magazines of the Lily Jars and of the False Spout Jars (Evans 1921, 575–84, fig. 419). This is a self-contained unit, which revealed extensive floor deposits, dated by Evans to MM IIIB because of the frequency of light-on-dark decoration. The lily jars, however, which are most probably imports from some other Cretan region or from overseas, closely resemble the LM I Amnisos Lily Fresco (Evans 1928, 455, fig. 266c) and similarly decorated vessels from the LM IA volcanic destruction at Akrotiri and LM IA Kommos.

5) Deposit east of South–East Lustral Basin (KSM O.I.10: box 1379). Driessen and Macdonald (1997, 146–7) discuss diagnostic LM IA pottery from this deposit, but it is not clear whether it is primary or secondary.

6) South–West area of palace (Macdonald 1990, 84, fig. 3). A substantial fill of LM IA pottery is reported from area 16.

7) South–West Basement (Evans 1901a, 11, fig. 4; 1921, 554–6; Macdonald 1996, 19; Driessen and Macdonald 1997, 140). A primary deposit associated with burning.

#### Town

8) House of the Frescoes (Evans 1928, 436–7, figs. 253–4; Popham 1969, pl. 76a–g). A primary deposit previously assigned to LM IA ‘early’ because of the presence of a bridge-spouted jar decorated in light-on-dark (FIG. 5.1: 1 D, FIG. 5.12: 2). It includes an east Cretan import (Popham 2004).

9) RRN (Hood 1962a, 96). A vast amount of LM IA material is reported stratified below LM IB (see below, SEX North House Group, deposit no. 6).

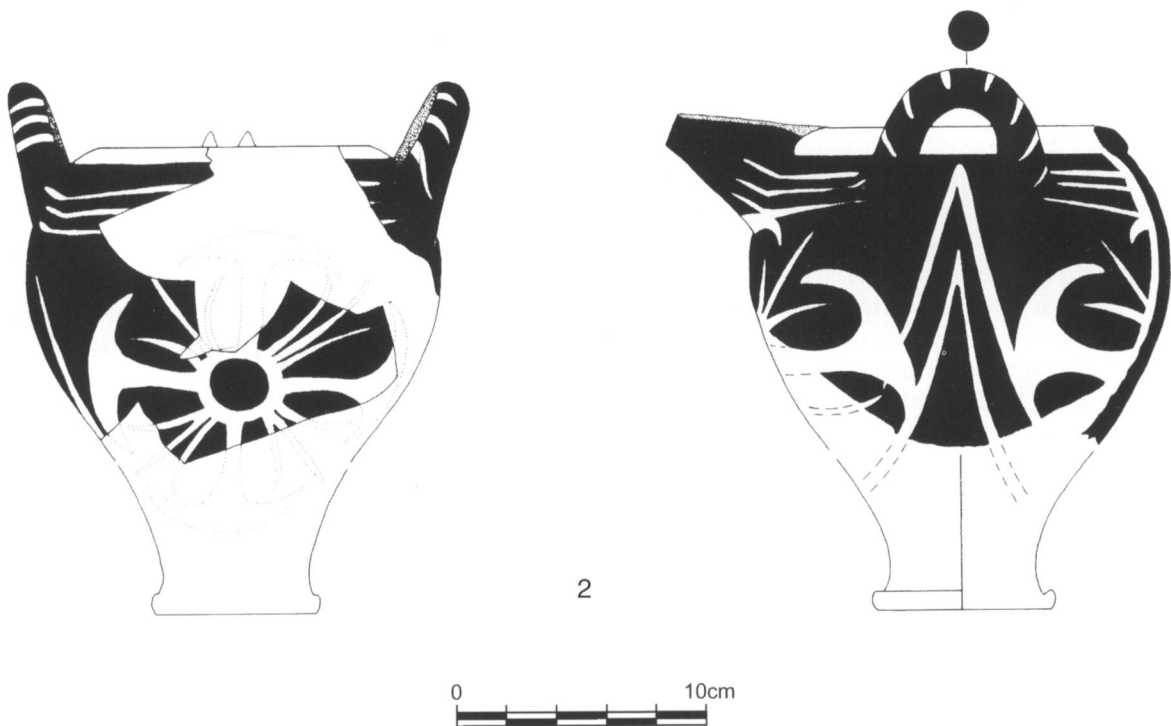
10) MUM: make-up of North Platform, especially pottery from lower (Popham 1984, pl. 138a) and intermediate levels (Popham 1984, pl. 138b).

11) MUM: foundation deposit in the Pillar Hall (Popham 1984, pl. 137d). This is a ‘votive’ deposit consisting of miniatures, including a brazier, conical cups and ‘milk jugs’ jugs.





1



2

*Fig. 5.12. (1) Gypsades Well Deposit (after Evans 1928, fig. 349); (2) Gypsades Well (Upper Deposit) Group: bridge-spouted jar in Light-on-Dark Ware and fine buff fabric (after Driessen and Macdonald 1997, fig. 7.20).*

12) MUM: South Corridor east end levels 17 and 39 (Popham 1984, 94–5, pl. 133b–d). This secondary deposit was found stratified above MM IIIB (see above, KS 178 Group no. 4). Although not reported in the publication, there is at least one cross-join between this

deposit and no. 13 below (compare Popham 1984, pl. 143: 8 and Popham 1984, pls. 131h, 133d).

13) MUM: South Corridor, west end, levels D, E and F (Popham 1984, pls. 130, 131d–h, 134a–b, 135–6, 143).

This secondary deposit, which blocked the western end of the South Corridor, is one of the most frequently cited to exemplify the LM IA ceramic phase at Knossos.

14) MUM: South Platform, tests 2 and 3 (Popham 1984, 153, pl. 137a–c): fills associated with the construction of the platform.

15) SEX: lower and upper LM IA deposits (Warren 1999, 898–900). Although stratigraphically distinct, and with some stylistic variation, the excavator assigned both deposits to ‘mature’ LM IA.

16) KS 178: level above KS 178 Group deposit no. 6 (Macdonald 1996, 2000, 2004; Driessen and Macdonald 1997, 20). The nature of this assemblage is not clear.

17) Gypsades Well, Upper Deposit (FIG. 5.12: 1, top row; Evans 1928, fig. 349: top row; Popham 1967, pl. 76a–g). This secondary deposit includes most of the classic forms and decorative motifs of this ceramic group, such as straight-sided reed cups, Vapheio cups with the ‘little spiral painter’ motif; rounded cups with retorted spirals, rounded cups with a network pattern (or cross-hatched ripple), and various closed-shaped vessels decorated with running or retorted spirals. It was found stratified above KS 178 Group deposit no. 9 (see p. 162).

18) Hogarth’s Houses, Gypsades hill: primary and secondary deposits associated with the construction and destruction of the buildings (Hood 1959, 19). The houses were later buried below LM IB: ‘a thick layer of ash and other rubbish was dumped above their ruins with pottery of the succeeding LM IB phase, including sherds decorated in the classic Marine Style’ (Hood 1959, 19; see SEX North House Group deposit no. 5).

19) Poros–Katsambas: harbour town Chaniotakis Plot (Dimopoulou–Rethemiotaki 1993, 452–3). Primary deposit associated with burnt ash, from a building destroyed by an earthquake.

#### *Cemeteries*

20) Mavro Spelio: Tombs V and IX (Forsdyke 1927, figs. 11, 21, 23).

21) Temple Tomb: secondary deposits found in various parts of the building. The human bones found stacked along the southwest area of the Pillar Crypt (Evans 1935, 988, fig. 92) are associated with LM IA pottery (Hatzaki in preparation *c*).

22) Poros–Katsambas, Π 1967: heap in antechamber (MM IIIB mixed with LM IA: Muhly 1992, 115, pl. 3).

23) Poros–Katsambas, Π 1967: chamber, area around pit (Muhly 1992, 115 pl. 4).

24) Poros–Katsambas: rock-cut tomb at 14th Primary School extension plot (Dimopoulou–Rethemiotaki 1988, 325–7, pl. 9).

#### **Characteristics of the Gypsades Well (Upper Deposit) Group (LM IA)**

The increased use of elaborate decorative motifs (e.g. reeds, floral patterns, retorted spirals), which are found on other media such as frescoes, has resulted in an emphasis on the study of fine wares, with less attention being paid to the more common vessels. This bias is inevitably reflected in the following account, which is largely based on published material.

All of the main fabrics discussed in the previous group (fine buff, coarse buff, soft and gritty buff, coarse reddish brown and pithos) appear to continue with little or no variation in the Gypsades Well (Upper Deposit) Group. Readers should note that attributions of certain pots to specific fabrics or wares are sometimes tentative due to insufficient information available in the publications.

#### *Fine buff fabric*

In general, vessels made in fine buff fabric tend to be better fired and have thinner walls than their MM IIIB predecessors. Wares produced in this fabric include Light-on-Dark, Dark-on-Light (lustrous and non-lustrous), Monochrome and Plain, as discussed below.

#### *Light-on-Dark Ware*

At Knossos this ware category is now largely obsolete, although the lily jars (see deposit no. 4 above) and other similar vessels clearly show that this kind of decoration was still quite popular elsewhere. At Knossos Light-on-Dark Ware is illustrated by a bridge-spouted jar decorated with a very stylised version of a double axe (FIGS. 5.1: 1 D, 5.12: 2), which finds an exact parallel on some pithoi (Evans 1921, figs. 425, 427a). The stylised double-axe decoration (Driessen and Macdonald 1997, 147, fig 7.20) also occurs in other contemporary contexts (Hatzaki, in preparation *c*).

#### *Dark-on-Light Wares*

*Dark-on-Light Lustrous Ware, with or without added white paint.* Vessels in this ware tend to be of high quality: thin-walled, well fired and carefully painted. The interior of open vessels does not usually have a lustrous appearance; this is limited to the decorated parts of the vessel particularly along its upper half exterior surface. The deliberate feather-like application of the paintbrush is a hallmark of the period, best seen on wavy band or reed patterns on well-executed vessels. The *Vapheio cup* in this ware has a monochrome interior, sometimes in a lustrous red or brown black paint, but usually left rough and carelessly applied; its exterior surface is often decorated with elaborate floral spray and dots (FIG. 5.13: 1) and the more common ‘ripple’ decoration (FIG. 5.13:

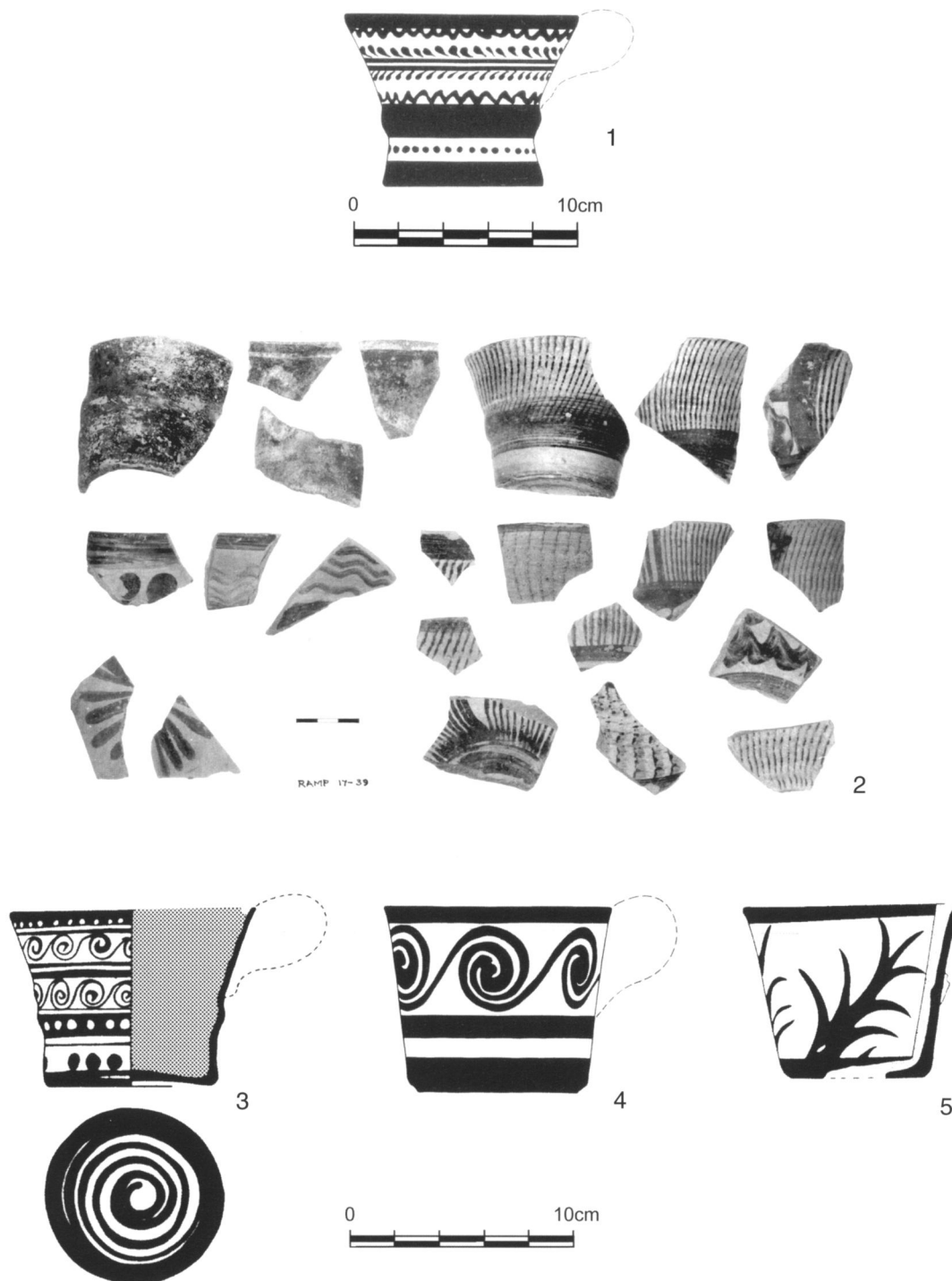


Fig. 5.13. Gypsades Well (Upper Deposit) Group (LM IA): fine buff fabric, Dark-on-Light Lustrous Ware; (1–3) Vapheio and (4–5) straight-sided cups (1, 2, 4, after Popham 1984, pls. 133, 143; 3, 5, after Warren 1999, pl. ccvii).

2). Retorted spirals, although typical of the period, do not seem to be applied on this form, which helps to distinguish it from straight-sided cups, when only rim sherds are available. The most elaborate version of the Vapheio cup occurs in Dark-on-Light Lustrous Ware with added white paint, and is decorated with rows of little spirals (FIGS. 5.1: 5, 5.13: 3), a very standardised

decorative motif, probably the product of a single workshop (Evans 1928, fig. 349 I; Popham 1969, pl. 62e, 1984, pl. 133c, top left). The *straight-sided cup* occurs only in Dark-on-Light Lustrous Ware: it has an undifferentiated rim, a cylindrical body with a splayed base and a strap handle rising slightly above the rim; compared with its MM IIIB predecessor it is shorter

and more cylindrical in shape. Straight-sided cups decorated with retorted spirals (FIG. 5.13: 4; see also Evans 1928, 549, fig. 349r; Popham 1969, pl. 76b; Warren 1999, pl. ccvii P816) have a more cylindrical–straight profile than those decorated with reeds, which have a rather flaring rim (FIG. 5.13: 5; see also Evans 1928, fig. 349g, i; Popham 1969, pl. 76s, 1984, pl. 131: e), and this could indicate different workshops. The *S*-profile cup with a strap handle (FIG. 5.14: 1; see also Warren 1999, pl. ccvi P2320, P2330; Muhly 1992, fig. 3: 11, 13; Mountjoy 2003, 71, fig. 4.9: 111–14) sometimes has a pulled-out spout; it is usually decorated with retorted spirals occupying between one-half if not two-thirds of the body; blob-centred retorted spirals also occur but less frequently (Evans 1928, fig. 349q). The *S*-profile cup decorated in Warren’s ‘Jackson Pollock’ style, which becomes more popular in LM IB, seems to start in LM IA (Popham 1984, pl. 136a, bottom left; Warren 1996a). The *in-and-out bowl* (FIG. 5.14: 2; see also Warren 1999, pl. ccvi P2385, P2341) continues to

be manufactured in the smaller size only, and lacks the incised rim bands typical of the MM IIIB versions (FIG. 5.4: 6–8). Of similar shape is a bowl with undifferentiated lip and running spiral decoration (FIG. 5.14: 3). A smaller version is equipped with a raised ring foot (FIG. 5.14: 4). The *bowl with horizontal handles* (FIG. 5.14: 5) is unique, and possibly a forerunner of the LM IB version (FIG. 5.22: 9; see also Evans 1928, 549, fig. 349d). The *bridge-spouted jar* (FIG. 5.14: 6) has either a straight or a bent rim, a bulbous body, a splaying flat or torus base and round-section handles; its decoration is limited to the typical ripple, spiral, reed and floral motifs of this phase (Mountjoy 2003, 67, fig. 4.7: 70–8). The jar with a spout and vertical handle also occurs in this ware (Warren 1999, pl. ccvii P1194). Note the increased use of red and orange paint in this ware, as in the one below.

*Dark-on-Light Ware, non-lustrous.* Unlike the previous group, vessels in this ware category now include well-

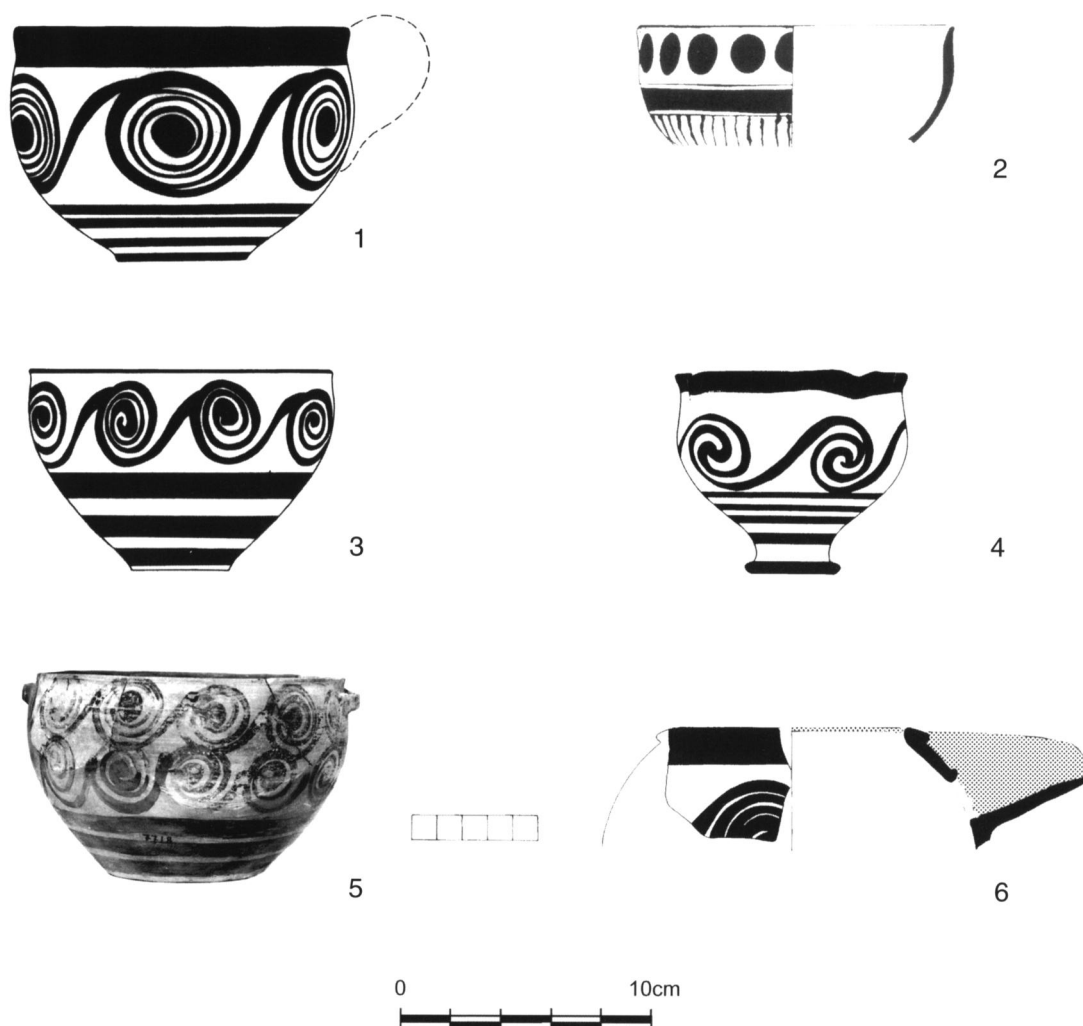


Fig. 5.14. Gypsades Well (Upper Deposit) Group (LM IA): fine buff fabric, Dark-on-Light Lustrous Ware; (1) *S*-profile cup; (2–5) bowls; (6) bridge-spouted jars (1, 3, 4, after Popham 1984, pl. 143; 2, after Warren 1999, pl. ccvii; 5, courtesy of Popham’s Archive; 6, after Mountjoy 2003, fig. 4.7: 75).

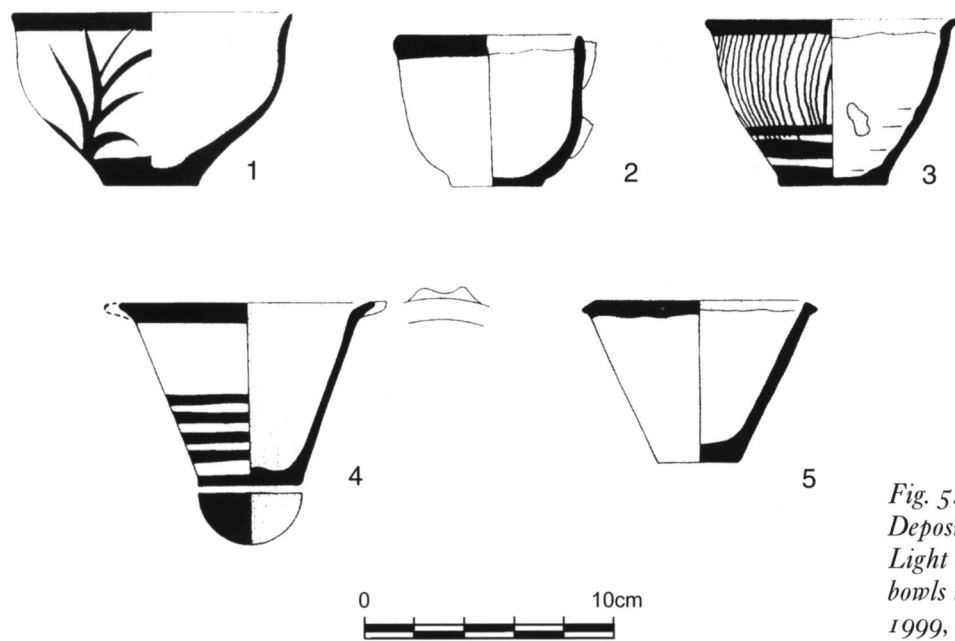


Fig. 5.15. Gypsades Well (Upper Deposit) Group (LM IA): Dark-on-Light (non-lustrous) Ware cups and bowls in fine buff fabric (after Warren 1999, pls. ccvi, ccvii).

finished examples (FIG. 5.15). The *ogival cup*, termed bowl by Warren (1999, 898), appears in a variety of shapes: the most typical version is decorated with reeds (FIG. 5.15: 1; see also Warren 1999, pls. ccvi P2453, cvii P796; Mountjoy 2003, fig. 4.10: 133–4), and continues with little variation in shape and decoration until LM II. Other forms continue from the preceding group. These include the *bell cup* (Popham 1977, pl. 31a–c; Warren 1999, pl. ccvi P2384; Mountjoy 2003, fig. 4.10: 136–9) with the usual rim band (FIG. 5.15: 2) and the *ledge-rimmed bowl* with ripple decoration or simple rim and body bands (FIG. 5.15: 3–5).

#### Monochrome Ware

The short version of the *straight-sided cup* (FIG. 5.16: 1), the *bell cup* (FIG. 5.16: 2) and the *bridge-spouted jar* (Evans 1921, 555, fig. 403: e, 577, fig. 421: 4) occur in this ware.

#### Plain Ware

The *ledge-rimmed bowl* also occurs in this ware (FIG. 5.16: 3). The 200 *conical cups* found upside down in a pillared room in Hogarth's House B form the most famous assemblage of this type of vessel from LM IA Knossos. Although extensive deposits of conical cups are known (Hogarth 1900, pl. 6:1–2; Evans 1928, fig. 384), only a few have been published (Muhly 1992, 115: 4). A previous study of conical cups from unpublished contexts suggested that the LM I versions are better made than their predecessors and more standardised (Van de Moortel 1998, 560–2). A selection of conical cups from LM IA Knossos, however, shows that there is considerable variation in size and quality of manufacture (FIG. 5.16: 4). The so-called *milk jug* (FIG. 5.16: 5) has been considered as a 'type-fossil' for LM

IA by Popham (1984, 163), but Mountjoy (2003, 76) has rightly commented that this form also occurs earlier (MM IIIB) and later (LM IB) (Evans 1935, fig. 964; Catling *et al.* 1979, fig. 29: 206; Popham 1984, pls. 139d, 143: 15–17; Mountjoy 2003, fig. 4.11: 167–74). The *bridge-spouted jug* with a cut-away rim is also attested in this ware (Hatzaki, in preparation *c*).

#### Coarse buff fabric

This fabric is essentially the same as in the KS 178 Group (see above). Lack of systematic petrographic analyses, however, and inadequate descriptions in the publications prevent proper discussion of its characteristics. Vessels made in this fabric occur in Dark-on-Light Slipped Lustrous Ware, Dark-on-Light Slipped Ware, and Dark-on-Light Slipped Lustrous and Incised Ware. Vessels are also made in Plain Ware, but these remain unpublished.

#### Dark-on-Light Slipped Lustrous Ware

Vessels are coated with a thin buff slip, which tends to be more yellowish buff in colour in comparison with the buff pink or buff orange paste. Paint colour ranges between brownish and orange red. In terms of forms occurring in this ware, the *fruit stand* (FIG. 5.17: 1; see also Popham 1969, pl. 76g) is typical, and might be confined to this group. Sometimes the interior base is incised and/or forms a domed projection (Evans 1928, fig. 349c); the base is hollowed, probably in order to assist firing rather than to facilitate the planned use of this vessel, since not all examples bear such incisions; some examples are perforated (FIG. 5.17: 2). The *spouted jug* (FIG. 5.17: 3; see also Evans 1928, fig. 253f) with reed decoration has its decorative frieze burnished, with horizontal tool-marks visible on the vessel's surface.

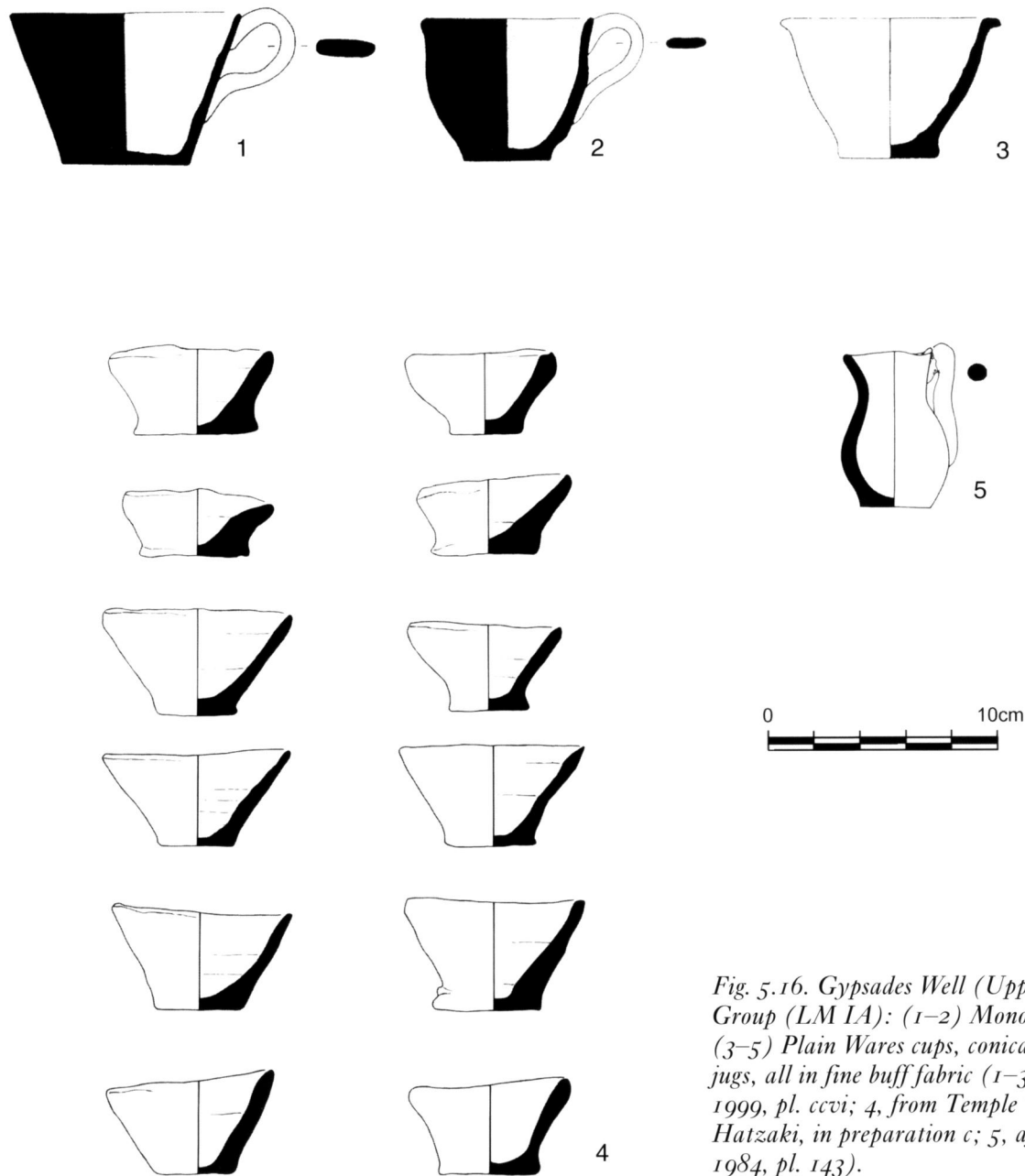


Fig. 5.16. Gypsades Well (Upper Deposit) Group (LM IA): (1–2) Monochrome and (3–5) Plain Wares cups, conical cups and milk jugs, all in fine buff fabric (1–3, after Warren 1999, pl. ccvi; 4, from Temple Tomb, after Hatzaki, in preparation c; 5, after Popham 1984, pl. 143).

#### Dark-on-Light Slipped Ware

Slip and paint are comparable to the previous ware (except for the lack of lustrous appearance). The following forms occur: the *spouted jug* with large retorted spirals (FIG. 5.1: 1B); the *beak-spouted jug* with similar decoration (FIG. 5.18: 1) and a characteristic row of dots near the base of the neck; the *stirrup jar* (FIG. 5.18: 2); the *oval-mouthed amphora* (FIG. 5.1: 1A); and the *tall flaring bowl* with a perforated base, similar in shape to FIG. 5.17: 2 (Popham 1977, pl. 31: j).

#### Dark-on-Light Slipped Lustrous and Incised Relief Ware.

Slip and paint are as in the previous wares. In terms of forms, the following are attested: the medium sized

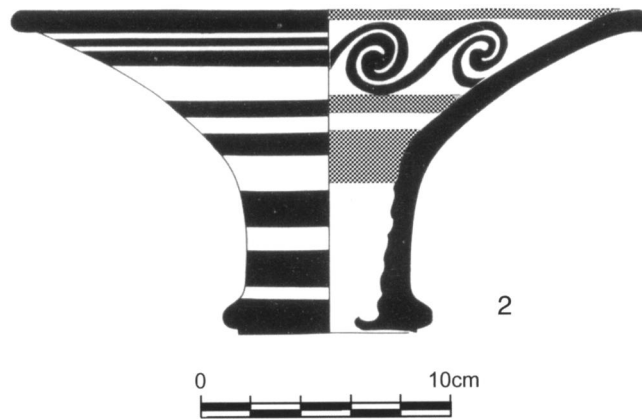
*cylindrical jar* (FIG. 5.19: 1) combining floral and retorted spiral decoration; the large cylindrical jar with vertical handles and a side spout (FIG. 5.19: 2), which is equipped with a ledged interior rim, presumably to hold a lid: below its exterior rim is an incised rope decoration, typical of LM I pithoi (Christakis 1999). Cylindrical jars also occur in a version with added white paint (Mountjoy 2003, 65, fig. 4.6: 66).

#### Soft and gritty fabric

This continues from the previous group and is attested by Plain Ware tripod cooking pots with two lug handles (FIG. 5.19: 3; Sakellarakis and Sapouna-Sakellarakis 1997, fig. 405), not much different from those of the previous group.



1 (NOT TO SCALE)



2

0 10cm



3 (NOT TO SCALE)

*Fig. 5.17. Gypsades Well (Upper Deposit) Group (LM IA): Dark-on-Light Lustrous Slipped Ware, fruit stands and spouted jug in coarse buff fabric (1, 3, after Popham 1967, pl. 76; 2, after Popham 1984, pl. 143).*

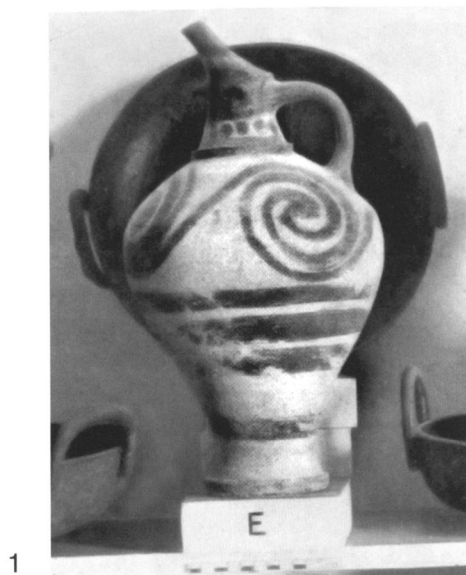
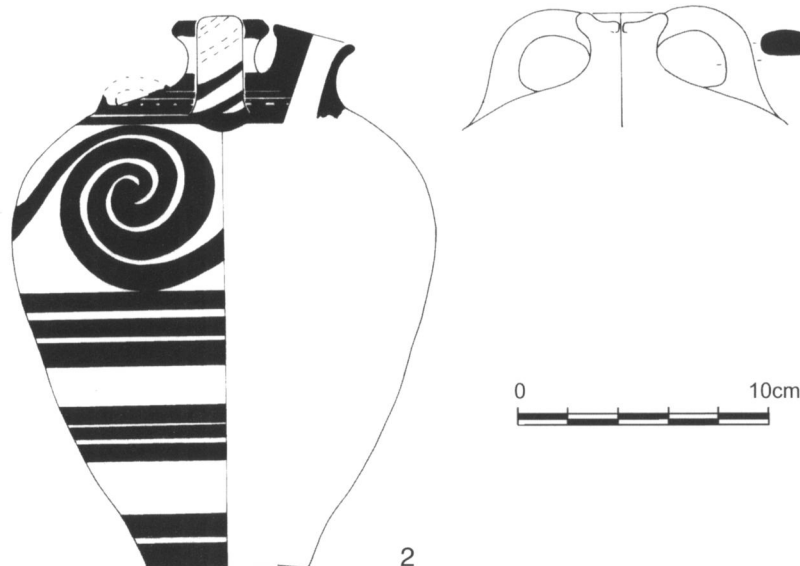


Fig. 5.18. Gypsades Well (Upper Deposit) Group (LM IA): Dark-on-Light Slipped Ware jug and stirrup jar in coarse buff fabric (1, after Evans 1928, fig. 395: e; 2, after Mountjoy 2003, fig. 4.5: 62).



#### *Coarse reddish brown fabric*

Vessels made in this fabric (for description see KS 178 Group, above) occur in the following wares and forms.

#### *Dark-on-Light Slipped Ware*

The tall cylindrical tripod cooking pot with two horizontal handles seems to be confined to the Gypsades Well (Upper Deposit) Group. The vessel's surface was covered with a buff slip and decorated with friezes of blob-centred retorted spirals (FIG. 5.1: 1C). A fragmentary tripod leg is also known (Mountjoy 2003, fig. 4.4: 57).

#### *Plain Ware*

Tripod cooking pots in a shape similar to FIG. 5.1: 1C also appear in this ware.

#### *Pithos fabric*

The general features (and limitations of current characterisations) of the Neopalatial pithos fabric(s) have been discussed under the KS 178 Group. The lack of information on the fabrics of pithoi from LM IA contexts is particularly restricting. These vessels occur in Dark-on-Light Ware and their forms are illustrated by the conical pithos with square folded-back rim and two horizontal handles set below it (Evans 1921, 583, fig. 427a).

#### **Relative chronology of the Gypsades Well (Upper Deposit) Group (LM IA)**

#### *Synchronisms with other Cretan sites*

LM IA is a period of strong ceramic regionalism, with north-central, south-central and east Cretan workshops



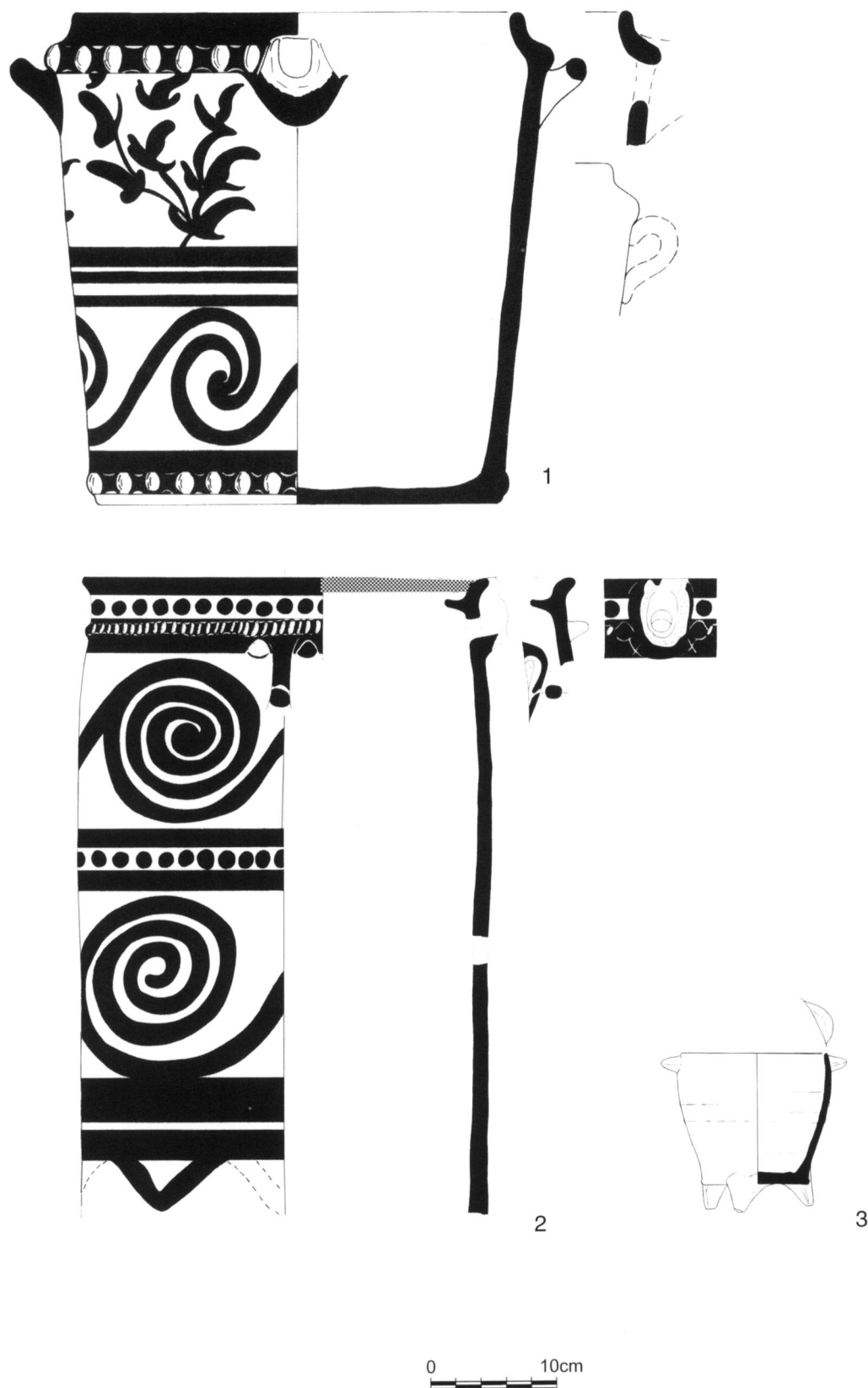


Fig. 5.19. Gypsades Well (Upper Deposit) Group (LM IA): (1–2) pots in Dark-on-Light Slipped Lustrous and Incised Relief wares, in coarse buff fabric (after Mountjoy 2003, figs. 4.5, 4.6); (3) tripod cooking pot in Plain Ware and soft gritty fabric (from the Temple Tomb, after Hatzaki, in preparation c).

**TABLE 5.8: Selected Cretan sites with deposits contemporary with the Gypsades Well (Upper Deposit) Group (LM IA).**

**West Crete**

Khania: fill of lustral basin (Andreadaki-Vlasaki 1986, figs. 13–6).

**North Central Crete**

Amnisos: Villa of the Lilies, earthquake destruction, Areas A, E, and H (Schäfer 1992, pls. 41: 3, 42, 50: 4, 66–68).

Archanes–Phourni Building 4 (Sakellarakis 1974, pl. 154; Deligianni 1995, pls. 8–9)

Vathypetro (Marinatos 1950, figs. 10–11; 1952, figs. 6, 8, 11–16).

**South Central Crete**

Kommos: Kiln and kiln dump (Van de Moortel 2001; Van de Moortel pers. comm.).

Phaistos, Town, below vano CC (Levi 1976, 471, fig. 720)

Seli: Volakakis House, destruction and abandonment (La Rosa and Cucuzza 2001); Siphakis House, construction (*ibid.*).

**Mallia / Lasithi**

Mallia House E, level IIIA (Pelon 1970, pls. XIV.4–5, XV, XVI.1–3, XX.1–5, XLI.8–11)

**East Crete**

Gournia: House Cm, room 58 and House D, room 29 (Boyd-Hawes *et al.* 1908, pls. 7: 25–41, 6: 35, 8: 19)

Kato Syme: West Room, lower deposit (Lebessi 1973, pl. 197β–δ) and ‘Shrine’ (Lebessi 1973 pls. 195, 198 β–γ, 199–201).

Mochlos: Building C (Soles and Davaras 1992, fig. 14, pl. 100c–d).

Myrtos–Pyrgos: House Tomb (Cadogan 1972, pl. 589b; Cadogan 1978, 73; Hankey 1986).

Palaikastro: Building 2, Room 2 (Knappett and Cunningham 2003, figs. 41–6).

Priniatikos Pyrgos: destruction level (Betancourt 1978, 383 fig. 1, 385 fig. 2).

Zakros: Pits (Hogarth 1901, 123–9; Hogarth 1902, pl. 12: 1, 3; Dawkins 1903, figs. 1–19; Bosanquet and Dawkins 1923, 25–9, pl. 15f–j; Forsdyke 1925, A 579–80; Popham 1967, 339, pl. 7a–c); houses levelled off for the construction of ‘Knossian’ palace (Platon 1999, 675–80, pl. CXLIVc–g; Platon 2002).

producing their own local styles of forms and decorative motifs. This is well demonstrated, for example, by a comparison of the pottery illustrated in this chapter and the recently published material from Seli in the Mesara (La Rosa and Cucuzza 2001) (e.g. the reed motif is very differently executed). The contemporaneity of deposits across the island (TABLE 5.8) is defined predominantly through comparable forms and decorative motifs among different regional workshops rather than actual imports. These are, of course, present, but their identification needs to be confirmed by a systematic programme of fabric analyses. The reed style in its local variants, applied on both fine and coarse wares, is the hallmark of the period, and is one of the main features for distinguishing between MM IIIB and LM IA deposits.

Across Crete, many of the deposits more or less contemporary with this group are probably the result of earthquake destructions chronologically close to the LM IA eruption of Thera. Among them, perhaps the most notable is the massive amount of pottery dumped in the two Zakros pits (Hogarth 1901, 124): this was clearly derived from site clearance, almost certainly from the so-called Protopalatial Building beneath the LM IB palace at Zakros (Platon 1999, 679). The rich LM IA ceramic deposit from the House Tomb at Myrtos–Pyrgos (over 1000 vessels; Hankey 1986), apart from shedding light on the use of pottery in a mortuary context, is a unique time capsule for observing ceramic

production and consumption at a small site, distant from major palatial workshops.

*Synchronisms with the Aegean and east Mediterranean*

Only a few imports from the Aegean have so far been published from Knossos: the lily jars from the storeroom named after them in the palace at Knossos (Evans 1921, 577, fig. 421) are most probably imports from either other Cretan regions or overseas. Although the execution of the lilies is identical to examples from Akrotiri (compare Marinatos 1968, pl. 95a, 1969, pl. 225a–b, 1970, pls. 262a–b, 282a–b) the fabric, ware and form of the lily jars are not matched by Akrotirian examples.

The extensive deposits from the final occupation at Akrotiri allow synchronisms for the south Aegean and the Peloponnese. The Knossian ‘little spiral painter’ Vapheio cup found in the West House at Akrotiri (Marthari 1990, 61, fig. 4b) provides close links to the Gypsades Well (Upper Deposit) Group (FIGS. 5.1: 5, 5.13: 3; Evans 1928, 549, fig. 349 l; Popham 1969, pl. 76e). Furthermore, east Cretan vessels from the West House (Marthari 1990, 63, fig. 7) further support the synchronisms between east and central Crete as presented in TABLE 5.8. At Akrotiri, LH I rounded cups (Marinatos 1971, pl. 281b, left) and Vapheio cups of types I and II are also present (Doumas 1975, pls. 201,

202a; Marinatos 1971, pl. 280a, left), whereas the absence of type III firmly places the eruption of the volcano before the end of LH I (Lolos 1990, 56).

The decorated pottery from the sealed deposit in House A (Room 18) at Ayia Irini on Kea (period VI) (Cummer and Schofield 1984, pls. 61–5) is more likely to be contemporary with the Gypsades Well Group (LM IA) than the preceding one (*contra* Warren and Hankey 1989, 67; Warren 1991a, 338–9), due to the presence of running spirals with solid centres, foliate band (and despite the absence of reed decoration).

At Kastro on Kythera, Deposits ζ (Coldstream and Huxley 1972, figs. 39–40, pls. 25–8) and η (Coldstream and Huxley 1972, fig. 40, pls. 29–30) are comparable with the Gypsades Well Group (LM IA). Macroscopic examination of the Kastro material does not provide a clear (even stylistic) link to Knossos in particular (*contra* Coldstream 1978, 392). Cretan elements are present but so are mainland ones.

At Seraglio on Kos and Trianda on Rhodes deposits sealed by Thera tephra have yielded pottery contemporary with the Gypsades Well Group, and, in the case of Trianda, LM IA imports from Crete (Marketou 1990, figs. 14, 17–18). With the exception of Akrotiri on Thera, the reed style so typical on Crete for LM IA is rare (Kythera) or even absent (Kea, Melos, Kos, Rhodes) in contemporary island and mainland deposits.

Traditionally LM IA is considered contemporary with the beginning of the 18th Dynasty in Egypt (Warren and Hankey 1989, 138–9; Warren 1996b), whereas Manning (1999, 112) supports a link with the Hyksos period. Hankey and Leonard (1998, 31–2) review the evidence for LM IA pottery in the east (see also van Wijngaarden 2002). Cyprus, with its White Slip I Ware, provides the most important link between the Aegean, the Near East and Egypt, particularly via Thera (Eriksson 1992; Warren and Hankey 1989, 140; Manning 1999, 150–92; Karageorghis 2001). A White Slip I Ware sherd from Knossos (Popham 1963, 91–2, fig. 2; Mountjoy 2003) unfortunately does not come from a secure context. A LM IA (central Cretan?) sherd from a Late Cypriot IA context at Maroni–Vournes also provides a link (Manning 1999, 486, pl. 11), but the most up-to-date account of contacts with Cyprus is provided by Eriksson (2003, 414, table 1). Finally, on the west coast of Turkey, LM IA fine decorated pottery has been reported from Miletus (Niemeier 1998, 33) and Iasos (Momigliano 2005), while a LM IA S-profile cup with spiral decoration in Dark-on-Light Lustrous Ware (probably from north-central Crete) has recently been found at Çeşme–Bağlararası (Erkanal and Karaturgut 2003, 163, fig. 5).

Aegeanising frescoes (and particularly their stylistic attributes), rather than pottery, have been central to the discussion of the nature of contacts between Crete, the Near East and Egypt, based on the discoveries of Aegean-inspired frescoes at Alalakh, Tell Kabri and Tell

el-Dab<sup>a</sup> / Avaris (Niemeier and Niemeier 1998; Bietak and Marinatos 2000). Bietak (1996) associates the Tell el-Dab<sup>a</sup> / Avaris aegeanising frescoes with the beginning of the 18th Dynasty in Egypt. Manning (1999, 190) links the Alalakh and Tell Kabri frescoes to ‘mature LM IA’, while Niemeier and Niemeier (1998, 90) opt for a LM IB / LH IIA connection.

## THE SEX NORTH HOUSE GROUP (LM IB)

### Archaeological contexts (FIG. 5.20)

Deposits assigned to this group are both primary and secondary. The massive quantities of building and ceramic debris tipped over the South House and South Front (deposit no. 2, below) offer indirect clues in support of the palace being affected by the LM IB destruction horizon, prompting one to wonder whether the numerous Marine Style sherds selected from Evans’s and Hogarth’s excavations at Knossos (Mountjoy 1974, 1984) may have originated from comparable deposits resulting from site clearance. The RRN excavations produced the first LM IB destruction deposit with vases *in situ* to be identified at Knossos (no. 6, below), followed by the deposits of the SEX excavations (nos. 8–9). Assemblages from both areas come from comparable stratigraphic contexts, and their preservation implies massive levelling off and rebuilding operations following the LM IB destruction at Knossos. To date, the only fully published deposit assignable to the SEX North House group comes from the Acropolis Houses (no. 10), previously assigned to LM IA due to the absence of ‘elite’ LM IB pottery (Catling *et al.* 1979). The small number of LM IB burials in the Knossos valley and harbour town of Poros–Katsambas (nos. 11–13) is significant. The list below includes only major deposits, and omits sporadic occurrences of LM IB pottery such as in the South-East House (Evans 1935, 291, n. 1); the High Priest’s House (Evans 1935, fig. 165; Mountjoy 1984, 172); the North-West House (Mountjoy 1974, 174, 1984, 171–4); Mavro Spelio (L. Alberti, pers. comm.); and the Temple Tomb (Hatzaki, in preparation *c*). Also omitted are recent discoveries of possible LM IB deposits from the harbour town of Poros–Katsambas (Dimopoulou–Rethemiotaki 1993, 452–3, 456; Banou 1996, 630–2, pl. 202a), in the absence of sufficiently detailed publication.

Deposit no. 6 was found stratified above LM IA (Gypsades Well Group, deposit no. 9). The most notable case of LM II stratified above LM IB occurs in the SEX excavations, i.e. the North House deposit (no. 9), where the building’s upper floor was levelled off and rebuilt in LM II (Warren 1981, 79–80; MUM South Sector Group, deposit no. 13).

### Palace

1) South-West area of the palace (Macdonald 1990, 86, fig. 8). A foundation deposit, which includes an

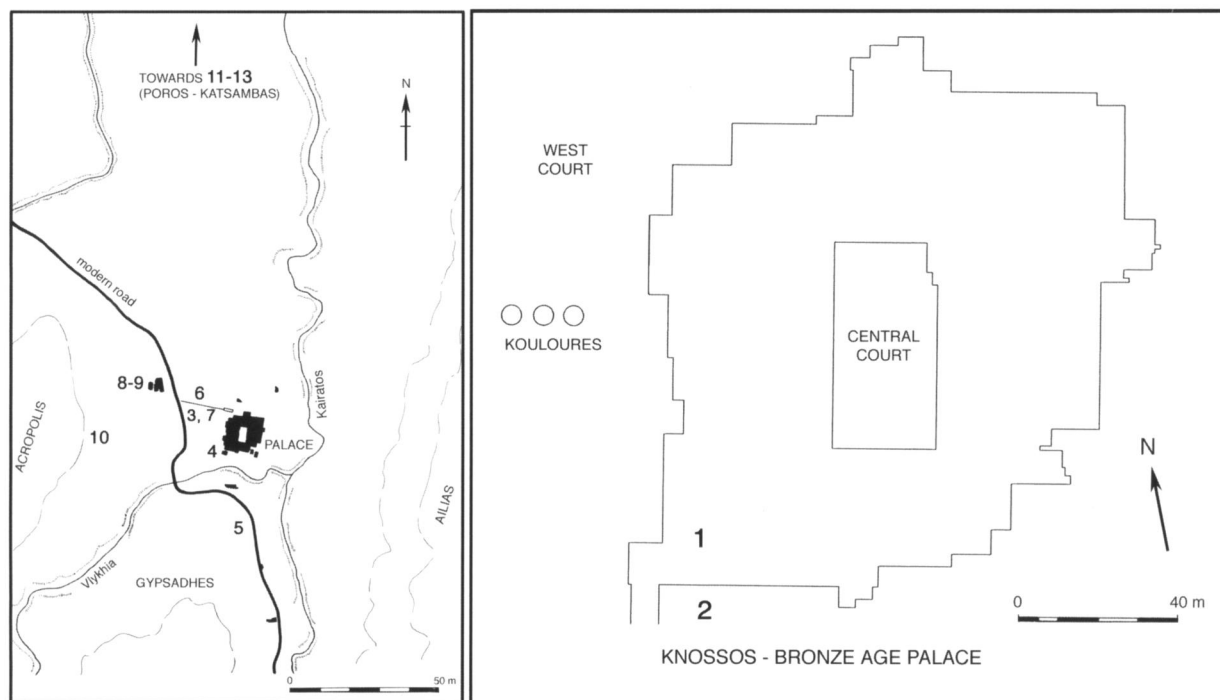


Fig. 5.20. SEX North House Group (LM IB): location of deposits listed in the text.

LM IB cup-rhyton, associated with the construction of wall Delta.

2) South House and South-West Palace Angle (Evans 1935, 280–1, 361, 639, 884, figs. 215, 301a–f; Popham 1970a, 57–60, figs. 8: 9, 13, 14: 90–4, 96–7, pls. 4a, 9c, 10d, 35–6; Mountjoy 2003, figs. 4: 12–24). The area above and between the South House and the palace was covered with re-deposited LM IB material, an event following the LM IA destruction and abandonment of the South House.

#### Town

3) House of the Frescoes: a possible LM IB level covering LM IA levels (Evans 1928, 437; 1935, 291, n. 1; Mountjoy 1984, 172). Evans (1928, 437) noted that ‘above the central part of the house, superposed on a disturbed stratum containing L.M. I a sherds were fragments presenting marine designs of the concluding L.M. I phase (b) and pointing to some rebuilding about the middle of that period’.

4) Area of South-West Houses (Macdonald 1992, 18–19; 1993, 19–20; Driessen and Macdonald 1997, 148–9). A massive secondary deposit of LM IB (but with some possible LM II material) was found sealed beneath the portico pavement of the House West of the South-West House. The same building subsequently suffered from fire destruction in LM II (Driessen and Macdonald 1997, 148–9).

5) Hogarth’s Houses, Gypsades Hill: debris covering Hogarth’s Houses A and B, stratified above LM IA (Hogarth 1900, 75–6, fig. 21; Hood 1959, 19; see Gypsades Well Group, deposit no. 18).

6) Royal Road North (RRN) (Hood 1961a, 26–7, 1962a, 96–7, pl. B, 1962b, pls. 350b, 352a–b). Hood unearthed the remains of a building constructed in MM IIIA, which remained in use until LM IB, when it was destroyed by fire. The ceramic material caught in the destruction derived from an upper-floor collapse and lower-floor deposit, the latter stratified above an earlier floor associated with pottery referred to as ‘classic LM IA’ (Hood 1962b, 294–5; Gypsades Well Group, deposit no. 9). The LM IB material included pottery in the ‘Special Palatial Tradition’.

7) Royal Road South (RRS). Grandstand associated with LM IB pottery and including a LH IIA import (Warren 1973, 575, pl. 544a–b).

8) SEX: kiln site (Warren 1981, 75–9, figs. 6–14). Fill within the LM I lime kilns, which, in turn, rested above a fill dated by the excavator to ‘MM IIIB–LM IA’ (Warren 1981, 75). Marine Style pottery together with other ceramic material typical of LM IB was found in the channels of kilns 1 and 2 (Warren 1981, figs. 11–14).

9) SEX: North House (Warren 1981, 79–92 figs. 15–53). Floor deposit and upper floor collapse in the

basement of a substantial LM I building destroyed by fire. The building's upper floor was levelled off and built over in LM II (Warren 1981, 79–80; see below, MUM South Sector Group, deposit no. 13).

10) Acropolis Houses: Deposit F (Catling *et al.* 1979, figs. 31–6, pls. 8j–k, 9, 10a–c, e, 12f); Deposit G (Catling *et al.* 1979, fig. 37, pls. 10d, f–g, 11a); and Deposit H (Catling *et al.* 1979, figs. 38–40, pl. 11b–f). Originally assigned to LM IA, these are so far the only fully published well-stratified deposits from Knossos assignable to the SEX North House Group. Strictly speaking, they were not stratified above LM IA or beneath LM II (Catling *et al.* 1979, 4, fig. 3), but are assigned to this group because of clear stylistic similarities with other deposits in it (compare, e.g., shapes and decorative motifs of Catling *et al.* 1979, figs. 31, 37: 255–260 with Mountjoy 2003, figs. 4.21, 4.23, and with Warren 1981, figs. 25, 27, 53).

#### Cemeteries

11) Poros–Katsambas: Neopalatial cemetery Π 1967, LM IB burial at west end of chamber (Muhly 1992, 115, pl. 5).

12) Poros–Katsambas: Neopalatial tomb at Odos Posidonos (Dimopoulou 1994, 708–9 pl. 230a–b; Dimopoulou and Rethemiotakis 2000, 41, fig. 2a–b).

13) Poros–Katsambas: Neopalatial cemetery (Dimopoulou 1999a, 1999b; Dimopoulou–Rethemiotaki 1987, 528–9; Dimopoulou–Rethemiotaki 2004; Vasilakis n.d. 110, fig. 50; Warren 2000a, 470, fig. 8–9).

#### Characteristics of the SEX North House Group (LM IB)

This discussion is largely based on published material and the study of LM IB open vessels from deposit no. 2 above. Vessels on display in the Herakleion Museum from deposits nos. 6, 8 and 9 were also taken into account. Readers, however, should bear in mind that attributions of specific vessels to one or another category are, in some cases, rather tentative, because the relevant information was not reported in the publication. Only the full study and publication of deposits nos. 6–9 above will allow a more satisfactory characterisation of this group.

All fabrics from the previous ceramic group continue without major differences: fine buff, soft and gritty, coarse buff, coarse reddish brown, pithos. In addition, vessels in a greenish fabric (Jones 1986, 759; Warren 1996a, 48; Driessen and Macdonald 1997, 22; Mountjoy 2003, 97, no. 301), which will become common in the next ceramic phase, make their first sporadic appearance in this group. The author believes that the green colour is more likely to be attributed to firing at higher temperatures of the calcareous clays employed in the

production of fine buff pottery rather than to the exploitation of different clay beds (Jones 1986, 759; but see Chapter 3, p. 83, for a different interpretation of greenish fabrics appearing in late Prepalatial Knossos). Thus, pending fabric analyses of Neopalatial samples, fine buff and fine green are presented together here and in Chapter 6.

#### *Fine buff fabric (including fine green)*

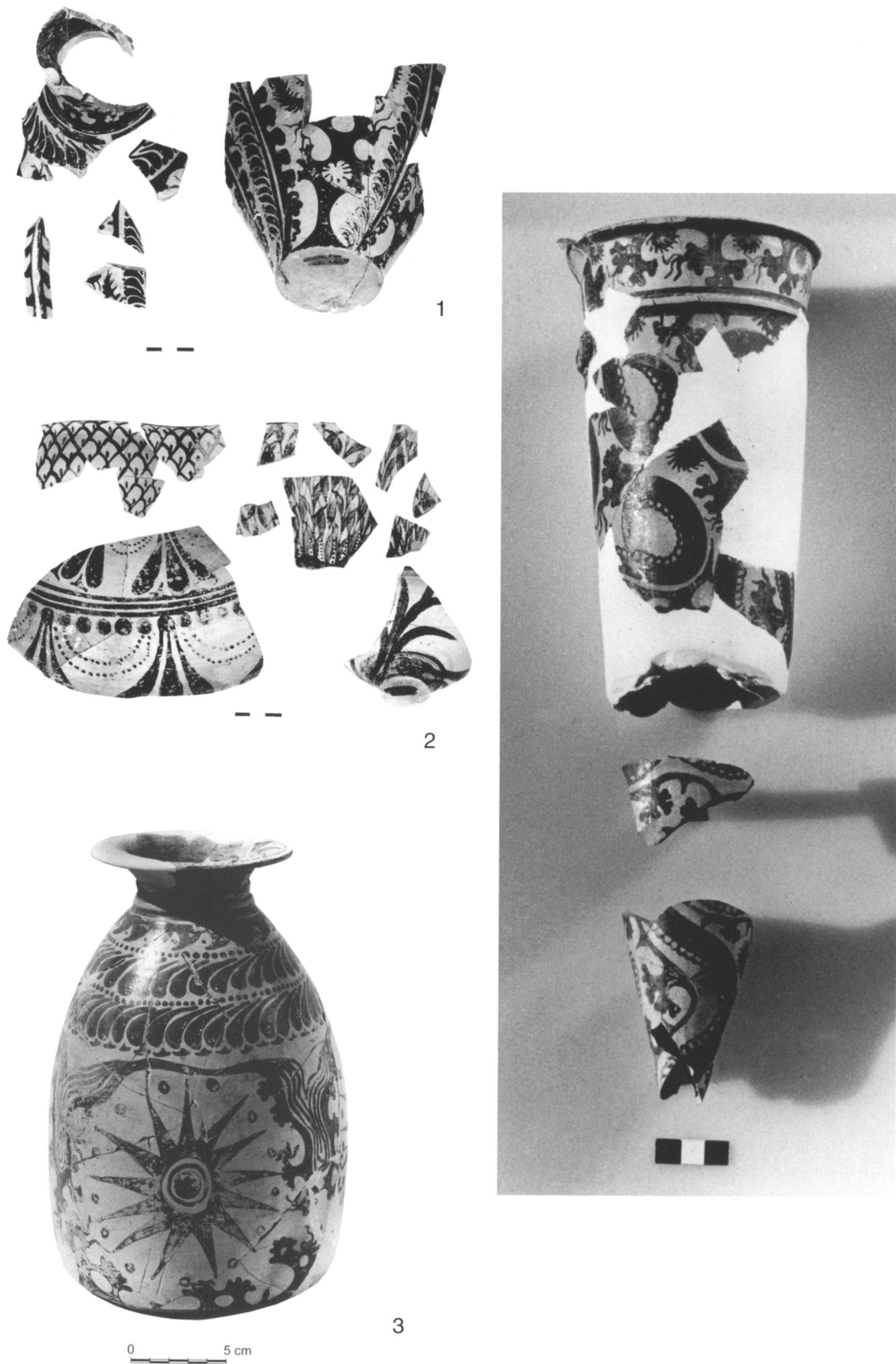
Apart from the sporadic appearance of examples with a greenish hue, the usual fine buff fabric continues to be used, but now it is even more refined and better fired, with a warm pinkish buff colour. Wares in fine buff include Dark-on-Light (in their usual lustrous and non-lustrous variants), Monochrome and Plain Ware, as discussed below. In the following presentation a bias towards Dark-on-Light wares reflects the emphasis given to such pottery in publications. Pottery previously described as belonging to the 'Special Palatial Tradition' seems to fall into the Dark-on-Light Lustrous Ware category (for more detailed discussions of the 'Special Palatial Tradition' see Coldstream and Huxley 1972, 296–303; Betancourt 1985, 140–8; Mountjoy 2003, 79). Examples are illustrated in FIG. 5.21.

#### *Dark-on-Light Wares*

*Dark-on-Light Lustrous Ware.* The paint colour can range from metallic black ('Palatial Tradition') to black, reddish brown, reddish orange and orange ('Standard Tradition'); it can be applied in the following ways:

- 1) Warren's 'Jackson Pollock' style, consisting of splashes on the interior (and sometimes also exterior) of open vessels (rounded cup, bowl, side-spouted jug; FIG. 5.22: 1; see also Warren 1996a, pls. 12–15);
- 2) decorative motifs applied within a frieze usually occupying one-third or one-half of a vessel's upper body (FIG. 5.22: 2–4), including retorted spirals, floral motifs (e.g. the crocus and the dot rosette), row(s) of small running spirals, hatched semi-circles, quirk, tri-curved rock pattern, multiple stem and interlocking spirals, some of which are forerunners of the LM II decorative motifs (see Chapter 6);
- 3) decorative motifs freely arranged on the entire vessel's body (a new feature), and inspired by abstract, marine and floral themes (e.g. 'olive spray group' and 'reed painter': Popham 1969, 341–2; see also FIGS. 5.21, 5.22: 5).

The *rounded cup* or *S-profile cup* (FIG. 5.22: 1–5), a forerunner of the LM II type (FIG. 6.4: 3), evolves from the LM IA S-profile cup (FIG. 5.14: 1) but has a more ovoid body and a round-section handle (see also Xanthoudides 1922, 22, fig. 20; Marinatos 1926, 145, fig. 4; Evans 1928, fig. 283; Popham 1967, pl. 79d;



*Fig. 5.21. SEX North House Group (LM IB): examples of fine buff fabric, Dark-on-Light Lustrous Ware, in the 'Special Palatial Tradition' (after Warren 1981, figs. 11, 14, 40, 41).*

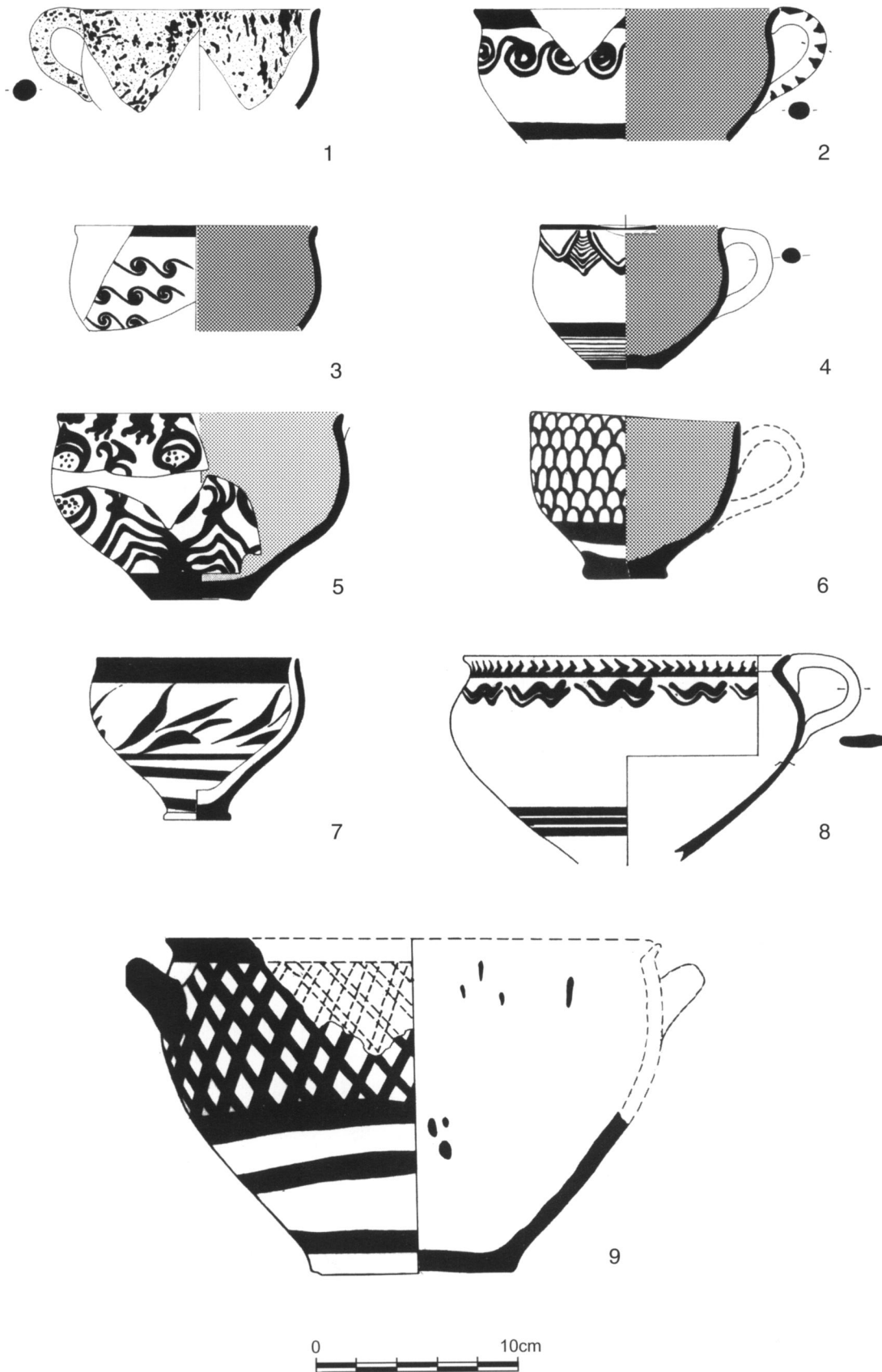


Fig. 5.22. *SEX North House Group (LM IB): cups and bowls in fine buff fabric, Dark-on-Light Lustrous Ware (1–5, after Mountjoy 2003, figs. 4.21, 4.22; 6 and 9, after Muhly 1992, figs. 37, 14; 7–8, after Catling et al. 1979, fig. 37).*

Catling *et al.* 1979, 45, fig. 31: 226; Muhly 1992, 42, fig. 2; Warren 1981, 78, fig. 13, 1996a, pls. 13, 14a–e, 15; Mountjoy 2003, figs. 4.21–3); it varies considerably in size (Xanthoudides 1922, 22, fig. 20; Warren 1981, 78, figs. 13–14). Its decoration can be framed within a frieze defined by bands of varying thickness; on more elaborate examples the main decoration occupies the entire body, leaving space for a rim and base band only; its interior is either monochrome or has a rim and body band only; Mountjoy has defined the rounded cup with a metallic profile as a variation of the basic shape (2003, 99, fig. 4.22: 353–6); this version has a taller sharply defined rim, a globular upper and conical lower body, and a strap handle.

The *bell cup* (FIG. 5.22: 6; see also Warren 1981, 78, fig. 14; Mountjoy 2003, 104, fig. 4.24: 300–6; Muhly 1992, 45, fig. 3: 19–20; Dimopoulou and Rethemiotakis 2000, 41, fig. 2b) seems to be found in limited quantities at Knossos, unlike Archanes, where it is particularly popular (Sakellarakis and Sapouna-Sakellarakis 1997,

436, fig. 411, 437, fig. 413, 438, fig. 416 left); this form seems to evolve from the LM IA ogival cup with raised ring foot (Popham 1984, pls. 131f, 143: 6, 9; Warren 1999a, pl. ccvi P2332), now provided with a slightly incurving profile and a handle.

The *bowl with raised ring foot* continues into this period (FIG. 5.22: 7). Although extremely rare, the *stemmed cup* (FIG. 5.22: 8) appears in this group: it is termed a stemmed bowl or goblet by Hood (1962a, 97) and is considered as a possible forerunner of the LM II kylix. The bowl is a new form in LM IB (FIG. 5.22: 9; Xanthoudides 1922, 22, fig. 19 bottom left), which could have originated from the LM IA version with miniature handles (FIG. 5.14: 5), but becomes popular only in LM II (FIG. 6.4: 2).

There is a proliferation of differently shaped *rhyta* in LM IB, including the conical (FIG. 5.23: 1) and the peg-top types (FIG. 5.23: 2; Mountjoy 2003, 92–4), but the cup-rhyton is by far the most popular (FIG. 5.23: 3; Evans 1930, 278, fig. 186c; Catling *et al.* 1979, 45, fig.

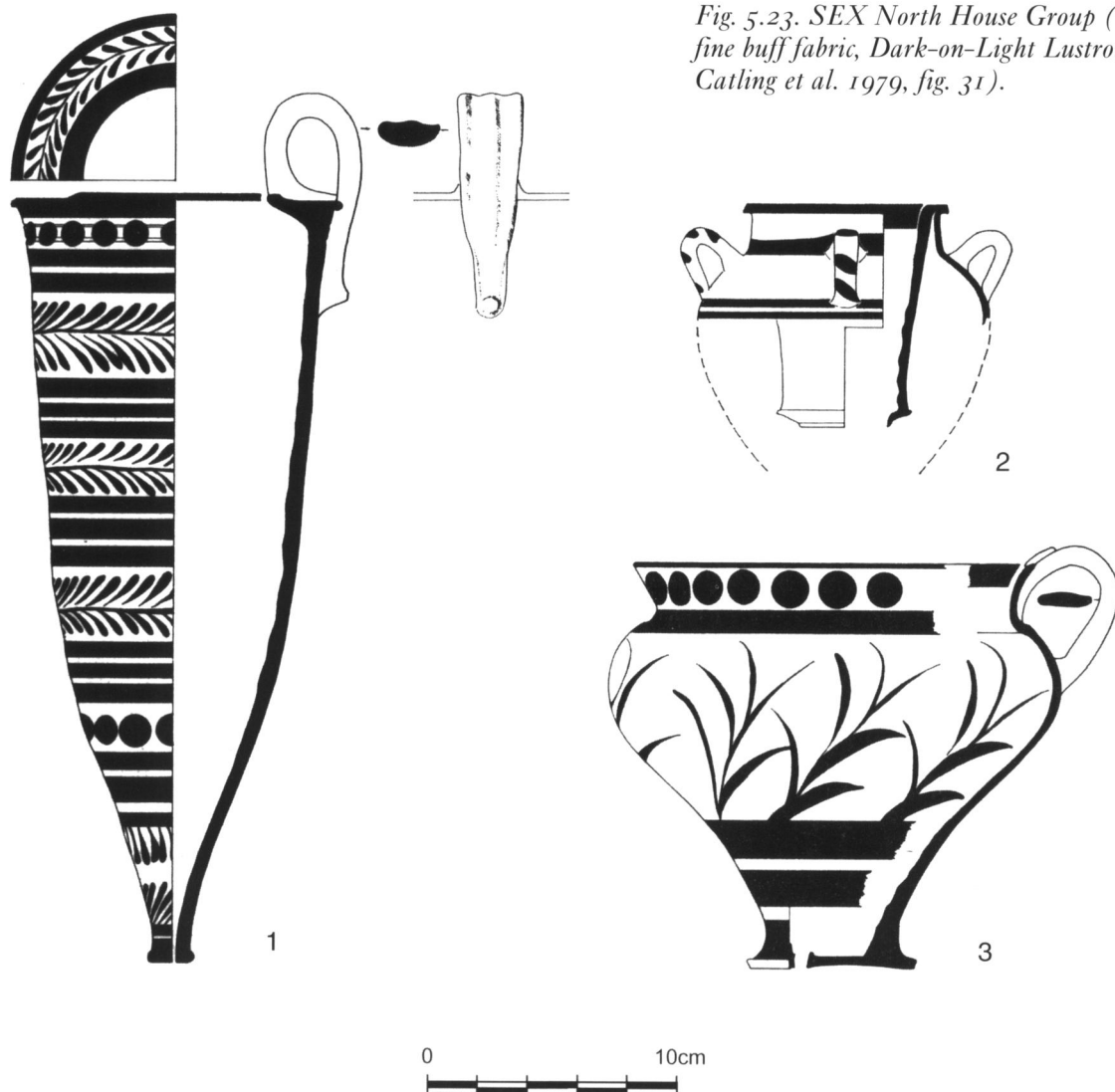


Fig. 5.23. SEX North House Group (LM IB): *rhyta* in fine buff fabric, Dark-on-Light Lustrous Ware (after Catling *et al.* 1979, fig. 31).



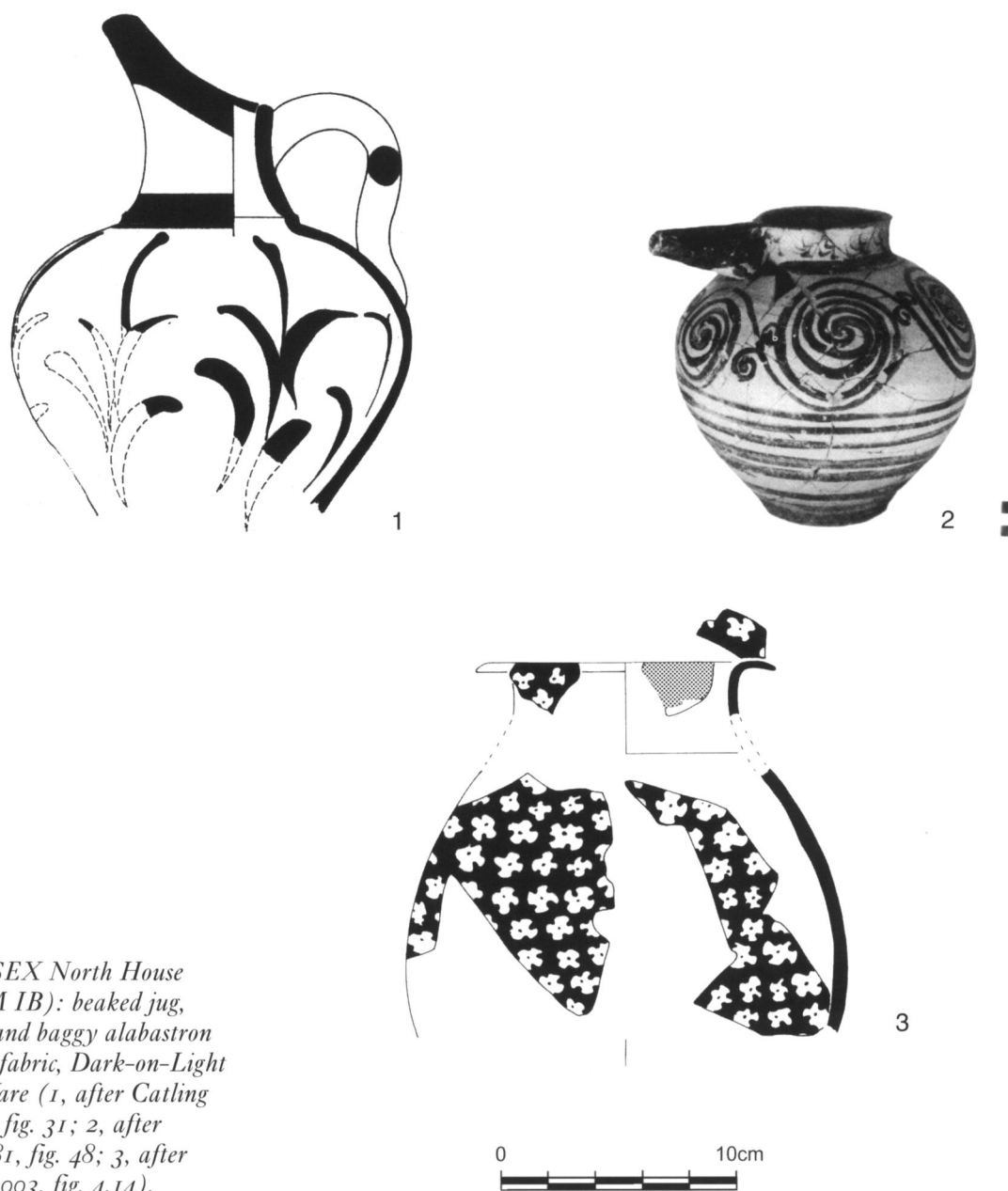


Fig. 5.24. SEX North House Group (LM IB): beaked jug, trough-jar and baggy alabastron in fine buff fabric, Dark-on-Light Lustrous Ware (1, after Catling et al. 1979, fig. 31; 2, after Warren 1981, fig. 48; 3, after Mountjoy 2003, fig. 4.14).

31: 251; Warren 1981, 82, figs. 27–8, 83, figs. 30, 33, 84, fig. 34, 85, fig. 37; Macdonald 1990, 86, fig. 8; Mountjoy 2003, 93, fig. 4.19: 255–8).

In the category of medium sized pouring vessels, the LM IB *ewer* is known from skilfully manufactured and elaborately decorated versions in the ‘Special Palatial Tradition’ (FIG. 5.1: 2; Betancourt 1985, pl. 21f–g; Dimopoulou 1999b). The *beak-spouted jug* (FIG. 5.24: 1) can be equipped with a series of prominent metallic features such as laid-on and ribbed-section handles, neck and base rings, which, however, are not applied universally; the prominently raised beaked spout may be a LM IB feature (Xanthoudides 1922, 17, fig. 14). Decoration includes elaborate motifs in the Palatial Tradition and others in the Standard Tradition, such as reeds and retorted spirals; LM IB beaked jugs are often decorated with rows of dots around the neck, a feature

continuing from LM IA (FIG. 5.18: 1; Mountjoy 2003, 87, fig. 4.16: 216–18, 90, fig. 4.17: 229). The *trough-spouted jug* is a popular vessel in both the Palatial and Standard Traditions (FIG. 5.24: 2; Xanthoudides 1922, 19, fig. 16; Mountjoy 2003, 85, fig. 4.15: 205–11). The *bridge-spouted jar* also appears, in different sizes (Xanthoudides 1922, 21, fig. 18; Mountjoy 2003, 85, fig. 4.15).

The *double vase*, a form occurring mainly in LM II contexts (FIG. 6.5: 5), first appears in the SEX North House Group (Vasilakis n.d., 103). The *tall alabastron*, with a baggy body and bevelled concave base, which appears in a variety of sizes, becomes particularly popular in LM IB (FIG. 5.24: 3; Mountjoy 2003, 82, 84, fig. 4.14).

*Dark-on-Light Lustrous Ware with added white paint.* The miniature amphora occurs in this ware (Warren 1981,

84, fig. 35, 2000a, 468, pl. 6) but may not be exclusive to this period (for LM IA occurrences cf. Warren 2000a, 468, pl. 6).

*Dark-on-Light Ware (non-lustrous)*. The ogival cup with reed decoration (FIG. 5.25: 1; see also Warren 1981, 89, fig. 53) continues from LM IA (FIG. 5.15: 1) without any clear variation in shape or decoration; its rim sherds are indistinguishable from those of the bell cup (Van de Moortel 1998, 606); a variant of this form has a raised lower body ending in a ring base (Catling *et al.* 1979, 52, fig. 37: 254).

#### *Monochrome Ware*

Vessels in this ware have their surfaces smoothed (but do not have a lustrous finish). The bridge-spouted jar is one of the forms (FIG. 5.25: 2).

#### *Plain Ware*

Van de Moortel's (1998, 599–601) detailed analysis of 200 conical cups, based on the unpublished RRN LM IB deposits, is particularly useful. It is often difficult to distinguish between LM IA and LM IB conical cups, especially when looking at individual examples, as the variation of size and quality of manufacture observed in LM IA seems to continue. A well-finished short version of the conical cup with a straight or slightly incurving rim and narrow base seems to occur for the

first time in this group (FIG. 5.25: 3; Catling *et al.* 1979, 50, fig. 36: 241–8). The miniature juglet (milk jug) also occurs in this ware (Warren 1981, 89, fig. 52).

#### *Soft and gritty buff fabric*

For a description of this fabric see the relevant section on the KS 178 Group (p. 167). In the SEX North House Group, to judge from the published material, vessels made in this fabric seem to appear only in Plain Ware, and to be illustrated only by the tripod cooking pot with straight sides, a slightly incurving rim, triangular short legs and lug handles (Xanthoudides 1922, 22, fig. 19).

#### *Coarse buff fabric*

For a description of this fabric, see above (p. 167). Wares and forms attested in this fabric in the SEX North House Group are as discussed below.

#### *Dark-on-Light Slipped Lustrous Ware*

The LM IB *piriform jar* (FIG. 5.26: 1) is basically the predecessor of the LM II Palace Style jar and smaller piriform jar; in LM IB it is manufactured in three different versions, the basic difference being in the arrangement of the handles (Mountjoy 2003, 80); because of their large surface, piriform jars are an ideal vessel for the elaborate decorative motifs of the 'Special Palatial Tradition'.

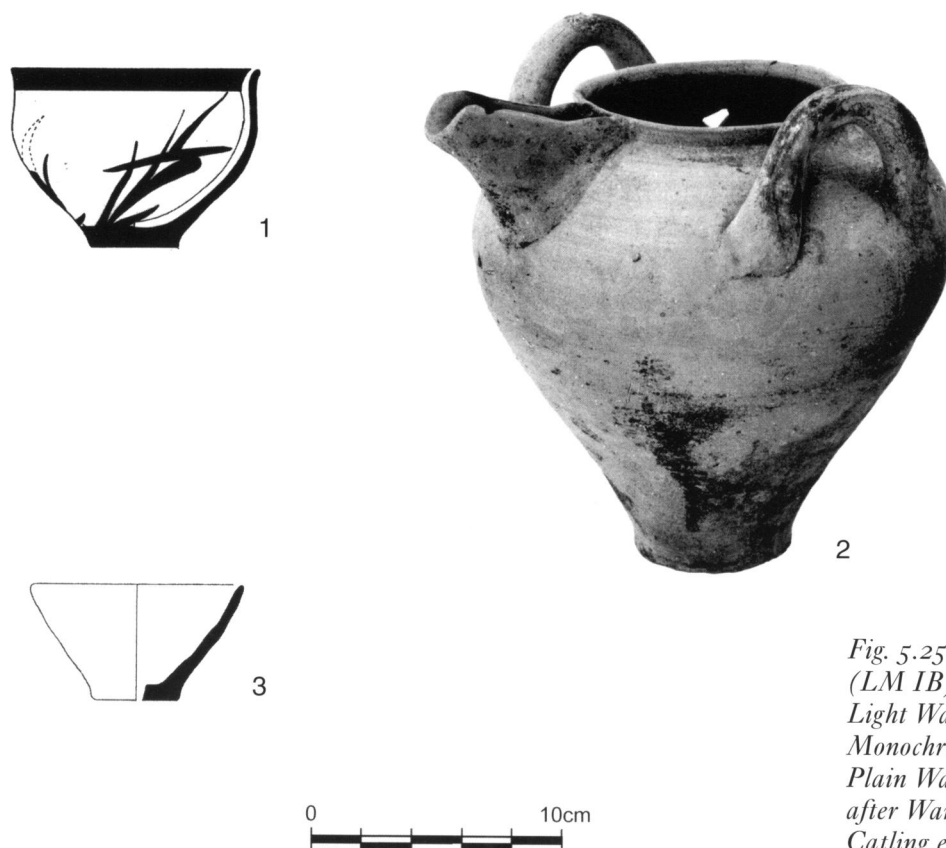


Fig. 5.25. SEX North House Group (LM IB): (1) ogival cup in Dark-on-Light Ware; (2) bridge-spouted jar in Monochrome Ware; (3) conical cup in Plain Ware; all in fine buff fabric (1–2, after Warren 1981, figs. 10, 53; 3, after Catling *et al.* 1979, fig. 36).



Fig. 5.26. SEX North House Group (LM IB): (1) piriform jar in Dark-on-Light Slipped Lustrous Ware; (2–5) amphorae and stirrup jars in Dark-on-Light (non lustrous) Ware, all in coarse buff fabric (1–2, after Warren 1981, figs. 24, 46; 3, after Mountjoy 2003, fig. 4.13; 4–5, after Catling *et al.* 1979, figs. 31, 38).

#### Dark-on-Light Ware

The *amphora* (FIG. 5.26: 2), basically a smaller version of the painted piriform-shaped pithos, is known from a variety of domestic contexts (Xanthoudides 1922, 18, fig. 15 bottom row; Catling *et al.* 1979, 54, fig. 38: 262);

a variant is equipped with a side-spout (Catling *et al.* 1979, 54, fig. 38: 263). Also popular is the *oval-mouthed amphora* (FIG. 5.26: 3; see also Xanthoudides 1922, 18, fig. 15 top row), which can have a short and narrow neck, barred handles and be decorated with a row of

dots around the neck and a reed motif covering at least two-thirds of the body. The *stirrup jar* appears in low (FIG. 5.26: 4; see also Catling *et al.* 1979, 50, fig. 31: 224; Mountjoy 2003, 91, fig. 4.18: 240) and tall varieties (FIG. 5.26: 5; Catling *et al.* 1979, 54, fig. 38: 265, pl. 11: b–c; Warren 1981, 82, fig. 25; Mountjoy 2003, 90, fig. 4.17: 236, 91, fig. 4.18). The form continues into LM II (FIGS. 6.5: 6, 6.10: 2).

#### *Coarse reddish brown fabric*

The general characteristics of this fabric have been described under the KS 178 Group (p. 168). Vessels in this fabric are illustrated by a jar in Plain Ware, with a rolled rim and two horizontal handles (FIG. 5.27: 1; Warren 1981, 82, fig. 26).

#### *Pithos fabric*

For a general discussion of Neopalatial pithos fabrics, see under the KS 178 Group (p. 168). Wares and forms attested in this fabric are Dark-on-Light Slipped Ware, Plain Slipped Ware and Plain Slipped Ware with relief decoration

#### *Dark-on-Light Slipped Ware*

Decoration consists of either trickles of paint dripping from the rim or decorative motifs such as spirals or reeds set in a single row along the upper body. The lower body can be banded throughout or only below the frieze and above the base. The conical pithos or two-handled tub (FIG. 5.27: 2; Catling *et al.* 1979, fig. 39; Warren 1981, fig. 20) continues basically unchanged from MM IIIB. Piriform pithoi (Warren 1981, fig. 23; Catling *et al.* 1979, fig. 40: 270, 273; with trickle decoration see Warren 1981, fig. 22) seem to be of smaller dimensions, and show variations in the handle arrangement.

#### *Plain Slipped Ware*

The piriform pithos (FIG. 5.27: 3; Catling *et al.* 1979, 48, fig. 34: 273) is basically a large version of the amphora discussed above (Xanthoudides 1922, 18, fig. 15 bottom row; Warren 1981, 81, fig. 24).

#### *Plain Slipped Ware with relief decoration*

This is illustrated by the conical pithos (Catling *et al.* 1979, pl. 11f).

### Relative chronology of the SEX North House Group (LM IB)

#### *Synchronisms with other Cretan sites*

The cross-island synchronisms for what is perhaps the clearest destruction horizon covering the whole of Crete are still largely defined by a small group of open and closed vessels in fine buff clay decorated in Marine or Alternating Style. The overwhelming emphasis placed on such vessels, which goes back to the early 1900s, has

overshadowed the strong ceramic regionalism of LM IB, which continued from the previous phase, and which is well indicated by the deposits listed in TABLE 5.9.

In north-central Crete, deposits contemporary with the SEX North House Group have been found at various sites such as Archanes, Galatas, Nirou Chani (Megaron and Ayioi Theodoroi), Sklavokambos and Tylissos, which have yielded ceramics identical to the Knossian examples. The extensive LM IB destruction deposits from Archanes–*Tourkogeitonia*, especially those from the ‘palatial building’, are particularly significant, as they make up for the lack of comparable material from the palace at Knossos.

In the Mesara, comparable deposits have been found at Phaistos, Ayia Triada and other sites. At Kommos, in particular, it has been suggested that LM IB could be divided into two sub-phases, of which the later one is characterised by the introduction of the Alternating Style (Van de Moortel 1998, 659).

In east Crete, of the various sites that have yielded LM IB deposits, the palace at Zakros is particularly significant for ceramic synchronisms, since LM IB Knossian imports (or Knossian look-alikes) are found together with pottery in the local ceramic traditions (Platon 2002; 2004). At Mochlos, the publication of pottery deposits from the Artisans’ Quarters has raised not only the question of ceramic synchronisms between east and north-central Crete but also of the existence of two phases in the development of LM IB ceramic production (Barnard and Brogan 2003, 107–9). This subdivision, however, has recently been challenged by Van de Moortel (2005). Pending the full publication of LM IB deposits from major sites such as Palaikastro, Zakros, Kommos, Archanes, Khandia and, last but not least, Knossos, the implications of the Mochlos sequence cannot be fitted properly into a pan-Cretan sequence. As argued above, phasing LM IB at Knossos is not feasible (at least as yet), and this may apply to many other Cretan sites.

There is very little comparable material for Nerokourou (which consists predominantly of monochrome and plain wares) and what we currently know about Knossian LM IB. Isolated specimens of ‘elite’ pottery from LM IB destruction deposits bear very close similarity to Knossian material (Tzedakis and Hallager 1978, 43–4, fig. 14–16; Tzedakis and Hallager 1983, 16, fig. 15; Hallager and Tzedakis 1984, 7, fig. 4), although differences in decorative motifs between Knossos and Khandia have been noted (Mountjoy 2004, 402).

#### *Synchronisms with the Aegean and east Mediterranean*

Synchronisms with regions outside Crete consist of LH IIA imports (Mountjoy 2003, 105–7) and Late Matt Painted Ware (Mountjoy 2003, 127), which have been confirmed in the South House (deposit no. 2 above): unfortunately their original stratigraphical context is

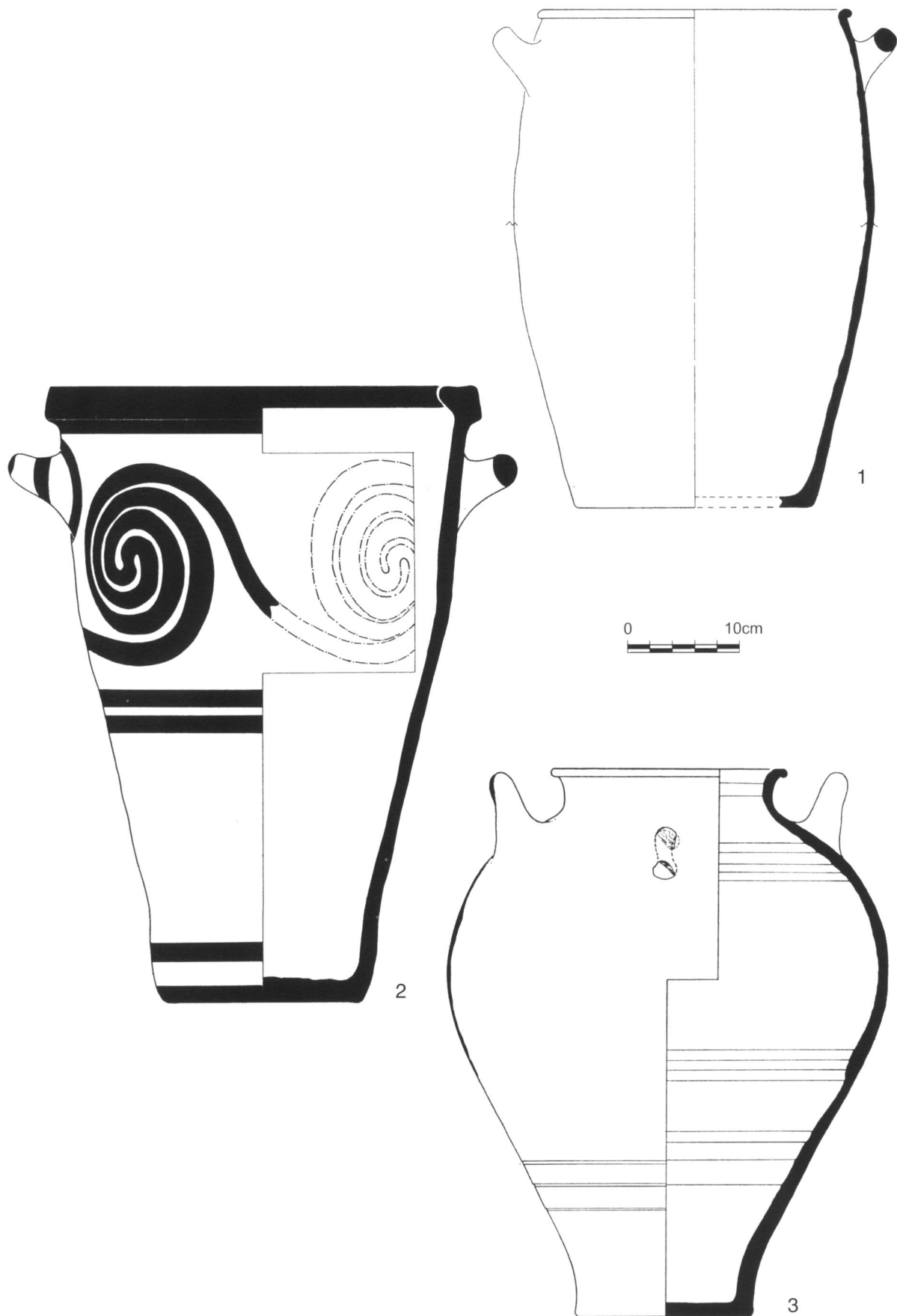


Fig. 5.27. SEX North House Group (LM IB): (1) plain jar in coarse reddish-brown fabric; (2–3) pithoi (after Catling et al. 1979, figs. 33, 40).

TABLE 5.9. Selected Cretan sites with deposits contemporary with the SEX North House Group (LM IB).

**West Crete**

Khania (Andreadaki-Vlasaki 2002).

Nerokourou (Kanta and Rocchetti 1989, 165–212, figs. 35–83).

Vrysses (Zois 1976, pls. 23b, 24).

**North-Central Crete**

Archanes–*Tourkogetonia* (Sakellarakis 1965*a*, pl. 707*a*; Sapouna-Sakellaraki and Sakellarakis 1989, figs. 2–3, pls. 226–30; Sakellarakis and Sapouna-Sakellaraki 1997, 74–112; Sakellarakis and Sakellaraki 1999, pls. 177–81, 191*β*; Sakellarakis and Sakellaraki 2000, figs. 2 and 4, pls. 125–6; Sakellaraki and Sakellarakis 2001, 80–3, figs. 87–92; Catling 1982, 53, fig. 117).

Ano Archanes, Kalpadakis plot destruction deposit (Lebessi 1970, figs. 364*β*–*γ*, 366*γ*, 367–70, 371*α*, 372*β*, 373*β*–*γ*) and NW corner of plot (Lebessi 1970, 371*β*, 372*α*, 374*α*, *γ*).

Galatas: Buildings 2 and 3 destruction (Rethemiotakis 2002, pls. 22–3; 2003, pl. 23).

Nirou Chani: Minoan Megaron (Xanthoudides 1919, fig. 6; Xanthoudides 1922, figs. 14–20); Ayioi Theodoroi (Marinatos 1926, fig. 4).

Sklavokambos (Marinatos 1939–41, pls. 1–2).

Tylissos (Hazzidakis 1921, figs. 6–8, 10*a*–*d*, *f*–*g*; 12–13, 14*h*–*j*; Hazzidakis 1934, pl. 24; Vasilakis 1997, 39, 44, 47 top, 52, 54).

**South-Central Crete**

Ayia Triada: Saggio V, Vani I and D (La Rosa 1979–80, 91, fig. 46: 95–6 and figs. 51–2); Complesso della mazza di breccia (La Rosa 1993, pl. 14).

Phaistos: LM I House at Chalara (Palio 2001, figs. 386–404).

Mitropolis–Kannia (Alexiou 1968, pl. 3.2; Levi 1959, figs. 12, 25–6, 29–30).

Seli: Sifakis House, destruction (La Rosa and Cucuzza 2001, 43–67, 110–22, figs. 98, 100, 106–108, 110–12, 114–15, 1, 124, 131–2, 134, 142–3, 147–8, 152–3).

Kommos Deposits 2–15 (Watrous 1992).

Pitsidia (Vallianou 1988, pl. 331*α*–*γ*; Vallianou 1996, figs. 5–7; Chatzi-Vallianou 1997, figs. 2–3).

**Mallia / Lasithi**

Mallia: House Za (Demargne and Gallet de Santerre 1953); House Z*β* (Deshayes and Dessenne 1959).

**East Crete**

Achlada (Platon 1997, 194–5 figs. 13–16).

Gournia: House F*d* (Boyd-Hawes *et al.* 1908, 22–3, pls. 9: 7, 8: 17, 23, 30); House F room 40 (Boyd-Hawes *et al.* 1908, pl. 9: 19–20, 27–8); House Cc (Boyd-Hawes *et al.* 1908, 20, pl. H); House E room 39 (Boyd-Hawes *et al.* 1908, 26, pl. 9: 19–20, 27); House F room 37 (Boyd-Hawes *et al.* 1908, 26, fig. 9.1–6).

Makrygialos (Davaras 1997, figs. 17–41).

Mochlos: Artisans' Quarter, Buildings A and B, and Farmhouse at Chalinomouri (Soles 2003; Barnard and Brogan 2003).

Myrtos–*Pyrgos*: Pyrgos IV (Cadogan 1978, 76–82, figs. 18, 29–30, 34).

Palaikastro: Block *Δ*, room 4 (Bosanquet *et al.* 1903, 311–2; Bosanquet and Dawkins 1923, 49–54, figs. 38–41); Block N (Sackett and Popham 1970, 215–31, figs. 8–19, pls. 56–65); Well 576, Deposits 1 and 2 (Hatzaki, forthcoming *b*); Well 605 Deposit 1 (MacGillivray *et al.* 1998, 229–232, figs. 6–9; MacGillivray, forthcoming).

Prophitis Elias (Platon 1997, figs. 24–5, 27–8)

Pseira (Betancourt and Davaras 1995; 1998; 1999)

Zakros: Palace destruction (Platon 1961*b*, pls. 173*b* right, 175, 176*a* right, 176, 177; Platon 1962, pls. 152–9; Alexiou 1963, 311, pl. 361*β*–*γ*; Platon 1971, pls. 105–14, 117–18, 121–23, 212, 214, 221; Platon 1967, pls. 157*b*, 158–60; Platon 2002, pls. XLV, XLV*a*–*b*; Platon 2004).

Zou (Platon 1955, pl. 110*a*; 1956*b*, pls. 112*a*, 114).

now lost, but it is likely that they formed part of material discarded in LM IB. Deposit no. 7 also included a LH IIA import. Beyond Knossos, LH IIA imports have been found in LM IB contexts at the palace of Zakros: these include a squat jug with hatched loop decoration (Platon 1966, pl. 130) and a piriform jar with ogival canopy decoration (Platon 1967, pl. 158*b*).

Stylistic study, supplemented by chemical analyses (by ICP-AES) of the clay pastes, has shown that the Marine and Alternating Style pottery found in LH IIA

contexts in the Peloponnese and on the Aegean islands of Kea and Melos has a mainland rather than a Cretan origin (Mountjoy 1999*b*, 21–2; 2004; Mountjoy and Ponting 2000). On the contrary, Marine Style pottery found on Crete in LM IB contexts is of north-central Cretan manufacture (Jones 1986, 454, 447–8, nos. 57–8). At Ayia Irini on Kea, only period VII*b*, which is firmly dated to LH IIA, is associated with Marine and Alternating styles (Mountjoy 1999*b*, 21). The presence of Ephyraean goblets in the same context (i.e. House A

Room 21; Cummer and Schofield 1984, pl. 75: 1161–2) demonstrates that this form was produced on the mainland before it was first manufactured at Knossos in LM II. The Cretan in-and-out bowl, also from the same context (House A Room 21; Cummer and Schofield 1984, pl. 74: 1151), probably originated from the same (Knossian?) workshop as the one from Tylissos (Hazzidakis 1921, 29, fig. 12 θ; Vasilakis 1997, 54), and provides another useful synchronism.

Ayia Irini (Kea) phase VIIb is also contemporary to Kastri (Kythera) deposits μ (Coldstream and Huxley 1972, pls. 33–5) and ν (Coldstream and Huxley 1972, 35–8) as well as Tombs E (Coldstream and Huxley 1972, figs. 87–91, pls. 75–9), H (ibid., fig. 91, pl. 80) and J (ibid., figs. 92–3, pls. 81–2). Macroscopic examination of the Kastri material suggests that fine decorated wares are locally produced and not Cretan imports, as suggested in the publication (Coldstream and Huxley 1972, 292).

Synchronisms with Egypt are shown by the LM IB date for the spouted jar from Abydos tomb 328.A.07, which is certain (Kemp and Merrillees 1980, pl. 31), and for which a central Cretan manufacture is possible (Warren and Hankey 1989, 141, fig. 5): Bourriau and Eriksson (1997, 100) suggest an association with the very early 18th Dynasty (see also Manning 1999, 204). A connection with LM IB and Egyptian chronology may also be made through the objects carried by the Keftiu depicted on elite tombs at Thebes in Upper Egypt, which date from the reign of Tuthmosis III to slightly later (Wachsmann 1987; Manning 1999, 209–20). Warren (1996b, 288) suggested links between LM IB and Tuthmosis III's early reign, a view that, however, has been challenged by Manning (1999, 202–8), who links it to the early 18th Dynasty, but more or less before the reign of Tuthmosis III. There seems, however, to be a general agreement that LM IB is linked to the early part of the 18th Dynasty, and the dispute concentrates on whether there is an overlap with the early part of Tuthmosis III's reign. Unfortunately neither the Knossian LM IB 'Marseilles ewer' (FIG. 5.1: 2; Evans 1935, 276–7; Dimopoulou 2000, 142, fig. 119b, 144) nor

the two (north-central Cretan-looking) LM IB bell cups listed by Johnston (2000, 145–6) come from secure Egyptian contexts.

Hankey and Leonard (1998, 32–3) review the ceramic evidence for contacts in the east, and Eriksson (2003, 414, table 1) provides the essential updated list for Cyprus. LM IB pottery, with good parallels from Knossos, is now also attested at Miletus (Niemeier 1998, 33, figs. 6–7). Leonard's index of Aegean imports to Syro-Palestine highlights the paucity of LM I Cretan exports in general, although it should be stressed that all of the cited specimens (Leonard 1994, 194, no. 6; 195, no. 12; 197, nos. 21, 21a) date to LM IB. The same pattern is highlighted in Van Wijngaarden (2002). The fragmentary spouted jar from Tell Tan'annek/Taanach near Megiddo (Warren and Hankey 1989, 142–3, figs. 6–7) looks very central Cretan if not Knossian in style (Leonard 1994, 195, n. 208). It has been compared by Warren and Hankey with a Knossian import to Zakros (Platon 1971, 114), and its LM IB date is undisputed (*pace* Manning 1999, 206): it comes from a context including White Slip II and Base Ring I, which was sealed by a destruction debris associated with a campaign in the 23rd year of Tuthmosis III's reign (Warren and Hankey 1989, 142). Manning (1996, 24, 1999, 207), who links White Slip II with LM IIIA1, considers this an heirloom, but Eriksson's update (2003, 414, table 1) shows a clear overlap between White Slip II and LH IIA.

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[Author's note: the reader should bear in mind that in writing her chapters, which were mostly completed by January 2006, the author was unable to take into account the important chapters by Jeremy Rutter and Aleydis Van de Moortel, in J. W. and M. C. Shaw (eds.), *Kommos V* (Princeton 2006). Also, the proceedings of the LM IB pottery seminar held at the Danish Institute (27–29 July 2007), when published, will considerably advance our understanding of this ceramic phase.]





















































- 4.23A and 4.23B. **MM IIB. Crude Cups (type 4).** From Trial KV. Cf. Popham 1974, fig. 6: 11-15, pl. 28: a-c.
- 4.24. **MM IIB-III A. Monochrome Ware straight-sided cup (type 8).** From Trial KV, Popham 1974, pl. 28: g.
- 4.25. **MM IIB-III A. White-spotted Style cup fragments.** From Trial KV. Popham 1974, pl. 31: a ( top right).
- 4.26A and 4.26B. **MM IIB-III A. White-spotted Style straight-sided cup (type 8).** From Trial KV. Popham 1974, pl. 28: j.
- 4.27. **MM IIB. Monochrome and White-spotted Style crude juglets.** From Trial KV. Popham 1974, fig. 6: 23, 24; pl. 30: d.
- 4.28A and 4.28B. **MM IIB-III A. White-spotted Style straight-sided cup (type 7).** MacGillivray 1998, pl. 147: 990.
- 4.29A. **MM IIB. Monochrome Ware and White-spotted Style carinated/angular cups (type 3).** MacGillivray 1998, pl. 148: 991 and 992.
- 4.29B. **Inside of 4.29A left (MacGillivray 1998 no. 991).**
- 4.30. **MM IIB-III A. Dark on Light sprayed with added white paint straight-sided cups (type 6).** MacGillivray 1998, pl. 68: 263, 265.
- 4.31. **Folder with MacGillivray 1998 Protopatatal typology.**
- 4.32. **Folder with Polychrome and Barbotine Ware colour illustrations after Evans 1921: colour plates I-III.**

## **CHAPTER 5 (E. Hatzaki)**

- 5.1. **MM IIIB. Light on Dark Ware bowl.**  
Short ledge-rimmed bowl, in fine buff fabric, from KS178.
- 5.2. **MM IIIB. Dark on Light Lustrous Ware (with added white paint) vaphio cup.**  
After Popham 1977, pl. 29 b: vaphio cup in fine buff fabric, from NE Magazines.
- 5.3. **MM IIIB. Dark on Light Lustrous Ware (with added white paint )in-and-out bowl.**  
After Driessen and Macdonald 1997, fig. 2.1c: in-and-out-bowl in fine buff fabric, from KS 178.
- 5.4. **MM IIIB. Dark on Light bowl.**  
Tall ledge-rimmed bowl in fine buff fabric, from KS 178.

- 5.5. MM IIIB. Monochrome Ware straight-sided cup.**  
Straight-sided cup in fine buff fabric, from KS 178.
- 5.6. MM IIIB. Monochrome Ware straight-sided cup.**  
Straight-sided cup in fine buff fabric, from KS 178.
- 5.7. MM IIIB. Plain Ware conical cups.**  
Conical cups in fine buff fabric, from KS 178.
- 5.8. MM IIIB. Plain Ware bowl.**  
Flaring bowl in sandy coarse fabric from KS 178.
- 5.9. MM IIIB. Tripod cooking pot.**  
Tripod cooking pot in sandy and gritty fabric, from KS 178.
- 5.10. MM IIIB. Tripod cooking pot.**  
Tripod cooking pot in coarse reddish-brown fabric, from KS 178.
- 5.11. MM IIIB. Light on Dark Ware amphora.**  
Oval mouthed amphora in coarse buff fabric, from KS 178.
- 5.12. MM IIIB. Dark on Light Ware jar.**  
Jar with horizontal handles in coarse buff fabric, from KS 178.
- 5.13. MM IIIB. Monochrome Ware jug.**  
Jug in coarse buff fabric, from KS 178.
- 5.14. MM IIIB. Plain Ware jug.**  
Jug in coarse buff fabric, from KS 178.
- 5.15. IM IA. Dark on Light Lustrous Ware with added white paint vapheio cup.**  
After Popham 1984, pl. 133 c.
- 5.16. LM IA. Dark on Light Lustrous Ware, bowl.**  
After Popham 1984, pl. 130 e.
- 5.17. LM IA. Dark on Light Ware straight-sided cup.**  
After Popham 1984, pl. 133 d.
- 5.18. LM IA. Plain Ware conical cups.**  
From the Temple Tomb.
- 5.19. LM IA. Dark on Light Ware amphora.**  
After Popham 1977, pl. 28 c-d, from Palace 4<sup>th</sup> Magazine, 2<sup>nd</sup> cist. Oval mouthed amphora in coarse buff fabric (photo BSA Archive).
- 5.20. LM IA. Dark on Light Ware jar.**



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 on 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.**