

Koukounaries I

Mycenaean Pottery from
Selected Contexts

Robert B. Koehl



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*To my teachers - Philip P. Betancourt, Spyros E. Iakovidis,
and James B. Pritchard*

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Preface

This volume presents the results of the study of the Mycenaean pottery from selected contexts discovered during excavations on the Koukounaries Hill, Paros, Cyclades, Greece, conducted under the direction of Prof. Demetrius U. Schilardi for the Archaeological Society at Athens from 1976-1992. The pottery comes from the main occupation levels of the building complex located on its summit and from limited reoccupation deposits, post-dating the building's destruction.

My own association with the Koukounaries Hill excavations began in 1977, when Professor Schilardi, then a Research Associate of the University of Pennsylvania Museum of Archaeology and Anthropology, invited a group of graduate students in the Department of Classical Archaeology to participate in his excavations. As a budding specialist of the Aegean Bronze Age, I jumped at the chance and spent four seasons as a square supervisor. After a hiatus of one season, in 1980, I expressed an interest in studying the Mycenaean pottery, having worked that summer as an apprentice in Minoan ceramics to Philip Betancourt at the Kommos excavations on Crete, and again in 1981, for L. Vance Watrous. Professor Schilardi kindly invited me to work on the pottery from Storeroom 2, which I then studied for two seasons, in 1981 and 1982, and encouraged me to present the results at a workshop on Cycladic chronology in 1983 (Koehl 1984). During these two seasons, efforts were also undertaken to study the pithoi and tripod cooking pots. However, on account of the limitations of space and facilities available for cleaning, sorting sherds, and mending, the decision was made to move ahead with the rest of the ceramics, and publish the pithoi and tripod cooking pots in a separate monograph when the circumstances for their study improve. Furthermore, because of renovations in the storerooms and galleries of the Paros Archaeological Museum, I was unable to continue my study until 1997, by which time a storage and work facility had been secured by the Cycladic Ephoreia, though still insufficient for the study of the pithoi and cooking pots.

At this point, Professor Schilardi entrusted me with the final publication of the corpus of Mycenaean pottery, including the ceramics from Storeroom 1, which he had presented in a preliminary report at the same workshop on Cycladic chronology (Schilardi 1984). With the assistance of students from Hunter College and other institutions (see Acknowledgements), I conducted three to four-weeks long summer study seasons from 1997-2002 and in 2004. Since then, the preparation of this material for publication continued intermittently,

while other scholarly obligations intervened causing unavoidable delays in bringing it to fruition until now.

The volume is organized into six chapters, with three appendices. Chapter 1, the Introduction, provides background information on several topics: the cultural context and an overview of the site (1.1); the rationale for the contexts selected and the broader, cultural significance of the pottery (1.2); the provenience of the pottery and characterization of the various wares (1.3); the organization and order of presentation of the pottery in Chapters 2 and 3 (1.4); conventions for illustrations (1.5).

Chapter 2 presents the ceramic assemblages from the five contexts selected from the building's main phase of occupation. Each context is introduced with a description of its architectural environment and stratigraphy, based on the annual reports and articles published by Professor Schilardi and the diaries written by the square supervisors, followed by a catalog of its pottery. Chapter 3 presents the ceramic assemblages from the reoccupation phase discovered in the squares corresponding to the five contexts published in Chapter 2, and a few adjacent deposits. Since these deposits are small, all the contexts are introduced together, followed by a catalog of all the reoccupation phase pottery.

Chapter 4 surveys the surface treatments of the pottery (4.2), and the range of shapes that occur in the main occupation phase (4.3) and reoccupation phase (4.4), providing an outline of each shape's history, distribution, morphological characteristics and decorations. These sections could be consulted ahead of Chapters 2 and 3, especially for readers who might not be quite so familiar with Mycenaean pottery, particularly from the 12th century BCE. Section 4.5 is a discussion of the internal distribution patterns of the pottery from the main occupation phase, based largely on the statistics gathered in Appendix 2.

Chapter 5 discusses the relative chronology of the pottery and its synchronisms with other sites, beginning with an overview of previous scholarship relating to the dating of the pottery from the LH IIIC Middle era (5.2). Thereafter follows a discussion on the role of antiques, 'archaizing' vases, and itinerant potters, and how these factors affect the styles and dating of the Koukounaries ceramic assemblage (5.3). The evidence for the relative dating of the ceramic assemblages from each of the four periods or episodes of the site's history is then presented (5.4).

Finally, Chapter 6 considers the area whence came the settlers who first inhabited the Mycenaean building complex on the Koukounaries Hill. The conclusions presented here, albeit tentative, are based on

comparisons with ceramics assemblages that date just prior to or contemporary with the pottery from the building's foundation and main habitation levels.

Robert B. Koehl
New York City, N.Y., 2019

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Since the inception of this project, I have received help and support from numerous individuals, institutions, and organizations, and it is my great pleasure to acknowledge them here. I owe my greatest debt of gratitude to Prof. D.U. Schilardi, who kindly and confidently entrusted me with the publication of the Mycenaean pottery from the Koukounaries Hill Excavations, conducted under his direction. I am also grateful to the Archaeological Society of Athens, who sponsored the excavations and agreed to my publishing the material. This project received the continuous cooperation of the Cycladic Ephoreia, especially from Ephor Emerita Marisa Marthari, to whom I must give special thanks. I must also acknowledge the hospitality and collegiality of Yannis Kourayos, director of the Paros Archaeological Museum during the years we conducted our study seasons, and to the museum guards, Emmanouil Barbaris, Dimitrios Mentis, and Georgia Roussou, for their forbearance and cheerful company.

Over the course of nine summer study sessions on Paros, I have benefitted from the help of colleagues and students, beginning in 1982, when Richard Janko volunteered his time and energy sorting the sherds of Storeroom 2 (square E1), and Susan Schussler worked as the first conservator on the project. Once the project resumed in 1997, I began bringing undergraduate students majoring in Classical Archaeology from Hunter College, CUNY, to assist in all aspects of the work in preparation for this publication, from sorting and counting, to gluing, drawing, and cataloging the pottery, as well as guiding me through the various technological changes that occurred over these years, and offering encouragement when my energies flagged.

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the Herculean task of scanning all the drawings and photographs.

During the 1998 season, Konstandinos Kiouisis, Dimitris Makaphas, Maria Siatra, and Ioanna Zervaki, students from Petras Technical College, Athens, drew pottery. However, special thanks must be given to the late Ann Thomas, who spent the 1998 season drawing some of the most outstanding vases (e.g., **256, 267, 301, 358, 412, 446**). Since then, Lily Bonga and Jason Earle made supplementary drawings.

The pottery was skillfully conserved by Nikolas Karanikolaos (1996), Michelle Roggenbucke, a member of the INSTAP Publications Team, who conserved the majority of vases (2001, 2002), and Georgios Aristoteles Sakellariou (2002). During the summer of 2004, excavation site photographer, David Connelly, photographed the entire catalog of pottery in black and white, assisted by Marie A. Wange-Connelly, and in January of 2019, Chronis Papanikolopoulos, also a member of the INSTAP Publications Team, photographed a selection of vases in color. During the summer and fall of 2018, Mark Shepard, then a high school senior, now a Vassar College freshman, renumbered the catalog throughout the text. That summer, Perry Bleiberg offered me guidance for the computations in Appendices 2 and 3, and during the fall of 2019, Tatiana Stolpovskaya assisted in the final preparations of graphic materials. I am deeply grateful to all of them.

Certainly, none of this work could have been accomplished without generous financial support. I wish to express my sincerest thanks to the Institute for Aegean Prehistory (INSTAP) for grants in support of study seasons conducted in 1997, 1998, 1999, 2000, 2001, 2002, and 2004. I am also grateful for the receipt of a series of PSC-CUNY Research Grants in support of study seasons conducted in 1998, 1999, 2000, 2001, 2002, 2004, and a Hunter College Presidential Travel Award in 2004. Much of the research and writing of the manuscript took place during a sabbatical in 2004 and 2005, which was supported through a generous grant from the Shelby White – Leon Levy Program for Archaeological Publications in 2003 (postponed until 2004), that was renewed in 2005.

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Postscript
March 11, 2020

It was with great sadness to learn of the unexpected death of Demetrius U. Schilardi on February 8, 2020, several weeks before the present manuscript was submitted for publication. Fortunately, Demetri had the opportunity to read it and expressed his pleasure with it over lunch in Athens, the last time we met on January 9, 2020.

Abbreviations

ca.	circa
Cat. no(s).	catalog number(s)
cm	centimeters
CR	Coarse Red
D, d	diameter
dec	decorated (used for Appendices 2 and 3)
est.	estimated
EX	exterior
FB	Fine Buff
FM	Furumark Motif
FS	Furumark Shape
H, h	height
IN	interior
L, l	length
LH	Late Helladic
M	micaceous
max	maximum
mm	millimeter
mono	monochrome (used for Appendices 2 and 3)
pers. comm.	personal communication
Pr.	preserved
Rest.	restored
SM	slightly micaceous
Th.	thickness
TB	Tempered Buff
UID	unidentified
UP	unpainted
W, w	width
WW	White Ware

All measurements are in centimeters. All dates are BCE (BC), unless otherwise stated.

Chapter 1

Introduction

1.1 Cultural context and overview of the site

The pottery published here was discovered during the excavations of the Mycenaean building complex constructed on the summit of the Koukounaries Hill. The hill itself is a 75 meters high limestone outcropping located on the southwest shore of the Bay of Naoussa, in the northwest of Paros, the second largest island in the Cycladic archipelago, after Naxos. Prior to its excavation, the only Mycenaean finds known from Paros were the approximately twenty Mycenaean vases discovered by Otto Rubensohn at the beginning of the 20th century, during his excavations on the Kastro of Paroikia (Rubensohn 1917: 70-71). The vases date to LH IIA (ca. 1450-1400) and LH IIIC (ca. 1200-1150; see also Chapter 6). While the lack of associated architectural remains suggests that the Mycenaean presence in the Paroikia area of Paros was sporadic and temporary, the absence of pottery dating to LH IIIA:2-LH IIIB, the ‘glory years’ of Mycenaean palatial civilization (ca. 1350-1200), seems to underscore the peripheral status accorded to the island (Koehl 2018a: 425-426). Indeed, the role and status of the Cyclades in general, during the Mycenaean palatial era, remains a subject of debate (Schallin 1993; Mountjoy 2008). While there is certainly a Mycenaean presence on several islands, the evidence is largely limited to a few burials in chamber and tholos tombs, and a few habitation sites, such as Ayia Irini on Kea, Phylakopi on Melos and the deposits below the Artemision on Delos (Barber 1987: 224-244; Barber 2010; Mountjoy 2008: 471-473).

However, with the destruction of the mainland citadels at the end of LH IIIB (ca. 1200), the Cyclades experienced a gradual demographic change with the arrival of settlers at many of the islands over the first half of the 12th century (Mountjoy 2008: 473-476; Vlachopoulos 2008). Henceforth, the Cycladic islanders were fully engaged with and incorporated into the mainstream of Hellenic political, economic and cultural life. Among these new settlements was the one founded on the summit of the Koukounaries Hill.

The summit plateau of the Koukounaries Hill was excavated on a grid comprised of four by four meter squares with one meter baulks in between, labeled A-F, from west to east, and 1-6, from south to north (Schilardi 2016: figs. 23, 29). The plan of the building revealed in the excavation seems to have been adapted from the Mycenaean ‘corridor house,’ a type that

became popular on the mainland during the 13th century (Darcque 2005: 351-366; Hiesel 1990: 111-157; Pantou 2011; Wright 2006: 25-28). However, whereas the mainland corridor house consists of a single corridor with rooms on either side, lined up ‘railroad car’ style, the building on the Koukounaries Hill has two intersecting corridors, each of which begins at one of the building’s two entrances (**Figure 1**; Koehl 2018a: 426-429; Schilardi 1992, 1995).

Thus, the North-South corridor begins at the highest point of the building, at the north entrance, which was accessed from the base of the hill via a staircase built into a natural fissure in the bedrock (**Figure 2**; Koehl 2018a: 428, pl. 22.3). At the base of this staircase flows a fresh-water stream which was fed from the mountains to the east, and flowed into an estuary, along the shore of the Bay of Naoussa. This stream may have been the primary source of fresh water for the building’s inhabitants. Immediately inside the corridor, on its west side in square D5, is a small, rectangular room which, as will be discussed in Chapter 2, may have functioned as a shrine (**Figure 3**; Chapter 2, Context 5). The south end of this corridor intersects with a corridor that begins at the building’s west entrance and runs across its width, terminating at the bedrock outcropping that defines the building’s eastern flank (**Figures 4 and 5**).

The western entrance was probably the main approach from the Bay of Naoussa. The ascent is comprised of a series of gently sloping bedrock outcroppings and natural terraces. The short stretches of east-west walls on these terraces, discovered during excavations, may have been constructed to block or control access to the building on the summit (Schilardi 1980a: pl. 182; Schilardi 1984: 187; Schilardi 1992: 632). Just inside the building’s western entrance is a staircase in C2, which led to an upper floor (**Figure 6**). Based on the excavation notebooks and study of the pottery from the E-W corridor, it was possible to separate the ceramics which were in use on the upper floor at the time of the building’s destruction, from those on the ground floor (Chapter 2, Context 4).

The East-West Corridor also gave access to the building’s three main basement storerooms whose walls abut against the inner face of the building’s main southern façade (**Figure 7**; Chapter 2, Contexts 1-3). This ‘Great South Wall’ was constructed in the Mycenaean ‘shell’ technique with two parallel walls and a rubble stone fill



Figure 1. Plan of Mycenaean building with five contexts highlighted.

and is likely to have functioned as both a retaining wall and a fortification (Koehl 2018a: 429-430; Loader 1998: 7-8, 13).

1.2 Archaeological contexts and significance of the pottery

The pottery selected for publication derives from the four episodes in the biography of the Mycenaean

building on the Koukounaries Hill. The main occupation phase, as it will be henceforth referred, comprises the ceramics found in the strata associated with the first three of these episodes: the founding of the building, its period of habitation, and its destruction. As will be shown, the pottery from these episodes belongs to two chronological phases of LH IIIC Middle: the founding and habitation date to LH IIIC Developed, and its destruction dates to LH IIIC Advanced (discussed in



Figure 2. Staircase built into north face.

Chapter 5.4). After the building's destruction, parts of it were cleared out and resettled, though on a rather limited scale, during Episode 4, or the reoccupation phase (Koehl 2018a: 432-433; Schilardi 1984: 204). As

will also be shown, the pottery from this episode dates to LH IIIC Late (Chapter 5.4).

Several factors were taken into consideration when selecting the pottery presented here. From the outset of the excavation, all pottery was saved, washed, labeled, and bagged for storage and study. Once the general layout of the building was understood, following 'best archaeological practices,' some rooms were fully excavated down to floor levels or below, while others were left partly unexcavated, for future generations to explore. Two rooms that had been fully excavated were Storerooms 1 and 2, located within grid squares C1-D1 and E1, respectively. As noted in the Preface, these two contexts received preliminary study and publication by Professor Schilardi and this author (Koehl 1984; Schilardi 1984). By the end of excavations in 1996, it was clear that these two rooms contained the largest and best-preserved ceramic assemblages from the building. Furthermore, a sounding conducted in 1984 below the floor of Storeroom 2 yielded ceramic evidence for the date of the building's construction (Koehl 2018a: 433-434; Chapters 2, Context 2 and Chapter 5.4). Since Storeroom 3 had also been excavated by then, in F1, it seemed logical to focus on these three contexts. Certainly, the assemblages from these contexts would potentially yield more statistically meaningful results than could be gained from studying partially excavated spaces.

One of the aims in selecting the other contexts was to see whether the differences in their ceramic assemblages might reflect differences in their functions, as otherwise surmised from their architecture, and thus help explain their role in the life of the building. Fortunately, the two

Figure 3. Shrine in D5, facing north.





Figure 4. Intersection of E-W and N-S corridor in trench D2N, facing north.



Figure 5. E-W Corridor, D2, D2*, facing west.

other contexts which had been thoroughly investigated by the end of excavations differed in their form and function from the three storerooms and from each other. As noted above, the East-West Corridor is one of the two main internal arteries of the building. And, as also noted, it was possible to separate its ceramic assemblage into two deposits, one from the collapsed upper floor and one from the ground floor. Since the corridor undoubtedly did not function as a storage area, but rather acted as a conduit for human and possibly animal traffic on its ground floor, and supported what were apparently living quarters on the upper floor (Schilardi 1995: 487-488), these deposits would contain the ceramics that were in actual use at the time of the

building's destruction and thus provide insights into the activities that were taking place then (see Chapter 4.5). The same may be said for the so-called Shrine, which was also thoroughly excavated (Schilardi 1978: 201-203; Schilardi 1981: 284-286). Its identification is based primarily on its succession of plaster and pebble floors, the cut bedrock outcropping at its back, perhaps for use as an altar or platform (Figure 3), 1169, the leg of a terracotta bovid figure discovered inside, and perhaps 1130, from a composite alabastron (see also Chapter 2, Context 5; Chapter 4.5).

While the Mycenaean ceramics from the Koukounaries Hill building are significant for the information they

Figure 6. Staircase in C2, facing south (Late Geometric wall, above).



Figure 7. Storerooms 1 (C1-D1), 2 (E1), 3 (F1), facing west.

provide regarding the date, function, and various aspects of its social life, they also have broader implications for Aegean archaeology. Because the conflagration which destroyed the building caused its remains to be covered

in a thick layer of ash, its ceramics are preserved in a relatively good condition, particularly for a habitation context, as opposed to a funerary one. And despite the possibility that the building was plundered before it was put to the torch, out of the nearly 20,000 sherds counted from the five contexts, a minimum of 1,834 vases could still be identified coming from the main phase of the site, of which 99 preserve a complete or nearly complete profile (Appendix 2). Fewer than 40 individual vases could be identified from the reoccupation phase pottery, with none preserving a complete profile (Chapter 3).

As noted previously, the main occupation phase deposits date to LH IIIC Developed, still a difficult period to characterize, due largely to the limited range of well-defined stratigraphic contexts with statistically significant numbers of specimens (French 2007: 176-177; Mountjoy 2007a: 221-222). Indeed, at Mycenae, LH IIIC Developed pottery is defined stylistically, not stratigraphically (French 2007: 175). This situation has improved somewhat however, due to recent publications of pottery from Lefkandi (Popham *et al.* 2006) and Tiryns (Podzuweit 2007; Stockhammer 2007).

The assemblage presented here significantly changes the basis for understanding the Mycenaean ceramics from this period, as it is comprised of a full complement of open and closed shapes, including many that are most commonly found in contemporary funerary contexts; other shapes are rare or unique to the Koukounaries Hill (Chapter 4). Furthermore, since there is clear stratigraphic evidence for a distinct reoccupation phase, with its own ceramic assemblage, the Mycenaean pottery from the Koukounaries Hill

provides its own internal sequence, thereby helping to clarify and define ceramic periods which are still debated (French 2007; Mountjoy 2007a). However, as will be seen below, the segregation of a group of LH IIIC Advanced pottery, found in the main destruction level along with LH IIIC Developed pottery and used here to date the destruction, was based on style, rather than stratigraphy (see Chapter 5.4, Episode 3).

1.3 Provenience and wares

Despite the absence of kilns or equipment used for making pottery, it is evident that the Mycenaean ceramics from the Koukounaries Hill were wheel-made and fired in an updraft, oxidizing kiln, like standard mainland Mycenaean pottery (Furumark 1941a: 11-15). Furthermore, it is likely that most of it was made on Paros, just as all the LH IIIC pottery from Phylakopi was made on Melos (Mountjoy 1999a: 892; Mountjoy 2007b: 344). A Parian provenience is likely to judge from the frequent presence of silver mica as a tempering material, especially for vases made from Tempered Buff ware (Figure 8). Mica is abundant in the local schist, as elsewhere in the Cyclades, and was also used commonly as a construction material for the Mycenaean building on the Koukounaries Hill (Higgins and Higgins 1996: 180). White marble, which is also abundant on Paros, was crushed and ground for occasional use as a temper.

A local Parian provenience may also be deduced from the significant number of overfired vessels of varying shapes found in the excavations. These are identified as such by their brittle green clay, e.g., 477, a nearly intact low-stemmed cup. It is unlikely that defective pottery would have been exported from an external source of manufacture. As will also be observed, there are certain idiosyncrasies that seem to be endemic to Paros and the Cyclades, or at least to the Koukonaries Hill, Phylakopi, and possibly Grotta on Naxos (discussed in Chapter 4). In addition, there are a few specimens whose fabric and surfaces look significantly different from the relatively homogenous clay and surface treatment of the vast



Figure 8. Detail of 267, with mica inclusions (silver flecks appear white in photograph).

majority of pottery, and thus have been provisionally identified as imports. These would include several stirrup jars, 421, 445, 600, and 875 (discussed further in Chapter 5.3).

The results of optical omission spectroscopy analyses conducted in 1979 by Richard Jones at the Fitch Laboratory, British School at Athens, also seems to point to Paros as the source for most of the pottery from the Koukounaries Hill (Appendix 1). Of the 34 samples that were analyzed, three are Geometric in date (sample nos. 22-24); the rest are Mycenaean and include decorated and undecorated ceramics. According to Jones, the chemical composition of nearly all the Mycenaean samples was rather uniform. Furthermore, their composition differs markedly from ceramics found at Mycenae and elsewhere in the Argolid, although several possible imports from the Argolid were identified. One sample which stands apart from the group because of its high chromium and magnesium content has the chemical composition typical of ceramics from Attica, specifically Perati (sample 2= 89). Indeed, while this cup is unique in shape and decoration at the Koukounaries Hill, it has several excellent parallels at Perati (Chapter 2, 89, Comments).

The Koukounaries Hill Mycenaean pottery is divided here into three main wares, following the classifications used by Betancourt (1990) and Watrous (1992) for the pottery from Kommos: Fine Buff (hereafter, FB), Tempered Buff (hereafter, TB), and Coarse Red (hereafter, CR). A fourth group, referred to as White Ware (hereafter, WW), occurs only rarely in the main occupation phase, but is the predominant ware during the reoccupation phase.

Fine Buff (FB)

Most of fine Mycenaean vases belong to this ware group, both painted and unpainted (UP). Thus, it is the most common ware for deep bowls, kylikes, cups, shallow angular bowls, small stirrup jars, and alabstra. The calcareous clay is well levigated, although it may also have some small mica inclusions, abbreviated in the catalogs (Chapters 2 and 3) as M (micaceous) or SM (slightly micaceous). It usually fires to a very pale brown (10YR 8/3-7/4), pink (7.5YR 8/4-7/4), or reddish yellow (7.5R 8/6-7/8). The decorated and UP vases in this ware group are usually 'self-slipped.' That is, they are covered with a dilution of their clay biscuit which normally fires to the same color and hue as the biscuit. This slip is visible in section with a 10x lens. Monochrome vases are covered with an iron-rich, dark-firing slip which varies in hues of red or black (including gray), and sometimes brown. The painted decoration fired to the same range of colors as the monochrome vases, although red decoration predominates (see also Chapter 4 and Appendix 3). Only two vases from the reoccupation phase were made in FB ware, 1173 and

1174, both one-handled conical bowls. The clay paste for the deep bowl changes in the reoccupation phase, when it is tempered with marble (also noted below).

Tempered Buff (TB)

Based on visual inspection with a 10x jeweler's loop, it appears that TB ware is the same as FB ware, only with a significantly greater density of added tempering agents, primarily small flakes of silver mica (**Figure 8**) or in several cases, finely crushed marble. Tempering did not affect the range of colors, which are the same as FB. And, like FB vases, TB vases may be self-slipped. However, unlike FB, the TB vases are more often covered with a rather thick white, pink, or very pale brown slip which is visible in section. Where the slip and clay fire to the same color, the slip invariably stands out from the clay biscuit as a finely levigated coating. The most common shapes made in TB ware are jugs, deep spouted cups, collar-necked jars, hydriae, amphorae, piriform jars, amphoriskoi, large and medium-sized stirrup jars, dippers, and basins. As noted above, unlike most deep bowls from the main occupation phase, which were made in FB ware, the deep bowls from the reoccupation phase, 1170-1172, were tempered with crushed marble.

Coarse Red (CR)

Since this ware was used primarily for tripod cooking pots and pithoi, it will be examined more closely in a separate, forthcoming study although 724, a unique relief decorated pithos fragment, is included. Perhaps surprisingly, a few kylikes (e.g. 36 and 475), a ring-based krater (260), a neck-handled jug (395), a stirrup jar (415), and a few unidentifiable shapes were also made in this distinctive ware (see Appendix 2.a-g for all occurrences); all come from the main occupation phase. Most of the specimens are evenly fired, from a weak red (2.5YR 5/2) to dark red (10R 3/6); only 475 has a dark gray core. All have mica or marble inclusions, while 395 seems to have had small crushed red beach pebble inclusions; 475 may have had a mixture of all three ingredients. All are coated with a well levigated red slip over the red biscuit which fires to various hues of red.

White Ware (WW)

White Ware (WW) is a term used to describe a kind of pottery that first appears in LH IIIC contexts in a variety of calcareous clays, recognizable for its distinct white slip, though in some cases it is 'self-slipped' (e.g., 1178; also Popham *et al.* 2006: 175, 218-220). At the Koukounaries Hill site, WW first appears in the main occupation phase in small numbers: only ten examples were identified (for its chronological implications, see Chapter 5). These include open shapes (131, 208,

233, 237, 259) and closed (292, 326, 363, 372, 873). In addition to their white surface, which is invariably matte, with matte black or, more rarely, red paint, what distinguishes them from the other wares is the high density of small white and black granular inclusions visible in section and especially on the surface. In the absence of petrographic analysis (forthcoming), autopsy suggests that the white is a calcite rich inclusion, whereas the black inclusions may be from mudstones (I am grateful to P. Day for this suggestion).

These same tempering agents continue to be used for the WW from the reoccupation phase which at this time is the predominant ware, with 25 specimens cataloged out of a total of 32 (Chapters 3, 4, and 5). The biscuit still has a high density of black and white granular inclusions which are visible on the surface. Although the biscuits of the open shapes from both phases vary in color, with very pale brown (10YR 8/3) and pink (5YR 7/3) specimens, the closed vessels from the reoccupation phase, consisting primarily of amphorae, usually fire with a white (2.5Y 8/2) or light gray (2.5Y 7/2) surface and core; the surface and paint are matte.

1.4 Presentation and organization of pottery in Chapters 2 and 3

As explained in the Preface and above in section 1.2, the ceramic assemblages from five contexts belonging to the main occupation phase of the Mycenaean building on the Koukounaries Hill, and pottery from its post-destruction, or reoccupation phase, were selected for study and publication, minus the tripod cooking pots and pithoi. The architectural setting and stratigraphy of each of the five contexts is described in Chapter 2, based as noted above, on D.U. Schilardi's preliminary publications (Schilardi 1977-1980, 1984, 1992, 1995) and the excavation notebooks written by various square supervisors, including the present author. The catalog of the pottery from each context follows thereupon, numbered in a continuous sequence, from 1-1169. Since the contexts that yielded pottery from the reoccupation phase are few and the amounts are small, all of them are discussed together in the introduction to Chapter 3, and the catalog of the pottery follows, numbered in a continuous sequence, from 1170-1201.

While it was the aim of the excavation to save every pot sherd, it was not feasible to catalog the nearly 20,000 sherds that were retrieved and counted from the main occupation phase (for sherd count statistics for the five main occupation phase contexts, see Appendix 2.a-g). However, since the amounts were small from the reoccupation phase, all the pottery from those contexts was cataloged (see Chapter 3). The catalog of pottery from the main occupation phase includes examples of every shape and variation in profile that could be identified from sherds with a minimum dimension of

2 cm. Thus, all vases with complete or nearly complete profiles were cataloged, as were nearly all rims, bases, spouts, and most decorated body sherds. While this might have led to redundancies, it was the intention of this study to illustrate each shape and profile that occurred in each context for dating purposes, to provide data for functional analyses of the contexts, and to provide useful comparanda for other sites. Handles alone were rarely cataloged but wherever possible, were attributed to a shape, counted, and recorded as a category in the statistical tables in Appendix 2a-f. Undecorated body sherds were generally not cataloged, unless they preserve a recognizable feature, such as the neck on jugs. Rather, they were counted and recorded in the statistical tables in Appendix 2a-f.

The organization of the catalog of pottery is the same for each context, with open shapes before closed shapes. The open shapes are further organized by their presumed functions. Thus, drinking vessels - kylikes and cups - precede all varieties of bowls, followed by kraters, kalathoi, basins, and dippers. The closed shapes follow Furumark's order of classification (Furumark 1941a). Where possible, vases are also referred to by their shape number in Furumark's typological classification (hereafter, FS, for Furumark Shape+ shape number; Furumark 1941a: 585-336). However, as will also be seen, there are several open and closed shapes which were unknown to Furumark, and others that are unique to the Koukounaries assemblage. Furthermore, several closed shapes, specifically the jug, stirrup jar, and alabastron, seem to occur in three sizes: small, medium and large; the collar-necked jar and lentoid flask occur in large and medium sized versions; there is also a small flask. These closed vessels, therefore, are also classified by size. The painted motifs are classified wherever possible following Furumark's typology and nomenclature (hereafter, FM, for Furumark Motif + motif number; Furumark 1941a: 1941: 236-429).

Each shape in the catalog begins with the most complete examples, followed by rims, bases, and body sherds. For open shapes, such as the deep bowl or kylix, monochrome interiors come first, followed by linear and UP interiors. On the exterior, monochrome comes first, followed by patterned, and linear decoration. Undecorated versions come last. Closed shapes are presented similarly, with complete profiles followed by diagnostic sherds: rims, bases, and features specific to certain shapes, such as the disc and handles on stirrup jars; body sherds are last. Like the open shapes, monochrome painted closed vases are followed by patterned, linear, and undecorated examples. For both closed and open shapes, body sherds with patterned motifs are listed according to the numerical sequence of Furumark motifs (Furumark 1941a: 236-439). Where multiple motifs occur on the same vase, they are noted either in the order of their FM number or, if one is

clearly predominant, that one is mentioned before the others.

All catalog sequence numbers are in boldface; specimens which are illustrated in color, in addition to black and white (see below), are written in boldface italics. Each catalog entry begins with its sequence number followed in parenthesis by the excavation inventory number: K(=Koukounaries)+number/P(=Pottery)+number/PM(=Paros Museum)+number, for vases that are registered with the Paros Archaeological Museum (e.g., K146/P75/PM2113). Next, the shape is identified, and its state of preservation is described. When it is possible to tell, the likely position of body sherds is noted, e.g., shoulder, belly, lower body. Measurements are then given (in centimeters): height, rim diameter, base diameter; for body sherds, maximum height and width. The ware is identified, inclusions are noted, and the clay and ware are described using Munsell Soil Color Charts (1975 edition): clay (both the color below the slip and the core); slip; paint. Because much of the Mycenaean FB pottery is homogeneously fired, the clay below the slip and the core are usually indistinguishable and hence in those cases, the core is not given a separate number.

The surface treatment follows: first the interior, then the exterior, from top to bottom. In cases where the interior is unpainted, especially on closed shapes, the description of the decoration will refer only to the exterior, unless indicated otherwise, e.g., interior rim bands on jugs. In describing banded decoration, which is common on Mycenaean pottery, it should be assumed that bands are circum-current unless otherwise indicated, such as on the contours of handles or along the edge of spouts. Thus, it may be assumed that motifs which are described after banded decoration are positioned below the band. As for the distinction between a line and a band, lines are usually between 1.0-3.0 mm thick whereas bands are wider than 3.0 mm. Bands in the range of 3.0-5.0 mm are described as 'narrow bands,' whereas lines near 3.0 mm are described as 'thick lines.' These usually occur on rims.

Next, the find context for each cataloged vase is cited by grid square and stratum number. Two grid squares separated by a slash refer to baulks which were occasionally excavated, notably baulk C1/D1, which ran north-south through the middle of Storeroom 1. It should be recalled that stratum numbers were assigned by the original supervisor of that context. Comments then follow for some vases. These may include physical observations, such as traces of over-firing and secondary burning, or special features, such as incised decoration and appliques. Possible imports and unique specimens are identified. Comparisons are made here to vases from other sites, noting the site name and, in some cases, its local phase or stratigraphic context, and bibliographic

reference. Frequent reference is made to parallels that appear in the volumes by Mountjoy (1986, 1999a), as these are often the only published profile drawings of a vase and are readily accessible to the scholarly public. Finally, bibliographic citations to previous publications of the cataloged vase are provided.

1.5 Illustrations of pottery

Every cataloged specimen is illustrated by a black and white photograph and a profile drawing. The B side of **256** is shown in a rollout, while **539** is shown in a profile drawing and a reconstruction of its decorated zone. As noted above, some are also illustrated with a color photograph, indicated with a catalog number written in boldface italics in Chapters 2 and 3. Photographs normally show only the exterior view. When both the interior and exterior views are shown, the caption for the image is marked with EX (exterior) and IN (interior). If only the interior is shown, it is marked as such for clarity (e.g. **236**).

Whenever possible for drawings, handles and profiles are illustrated on the right and decoration on the left. Interior decoration, including monochrome, is also indicated on the right, profile side. In some cases, rim sherds which preserve enough to estimate their original diameter are illustrated in a restored drawing with a mirror image of the vase's contour. On some two-handled vessels which preserve only one handle, a second may be restored, notably on kylikes and deep bowls; this will be indicated in the text of the catalog entry. However, in general, a broken line indicates a restoration. The following fragmentary vases are depicted in full or partial reconstruction profile drawings: **91, 104, 157, 195, 249, 252, 255, 275, 298, 308, 313, 334, 349, 350, 397, 417, 422, 423, 496, 539, 555-557, 562, 563, 627, 656, 696, 703, 704, 756, 757, 758, 767, 835, 838, 875, 1092, 1094, 1137, 1139, 1140, 1179**. The carination or sharp angles, primarily on unpainted vases, are marked with a line on the left side of the drawing (e.g. **50, 59, 63**), although in some cases, where the carination is 'soft,' this line may be omitted (e.g. **51, 56-58, 64**). Lines on the left of unpainted vases may also indicate surface decorations, such as grooves (e.g. **66, 248**), or notches (e.g. **253**).