

The Late Helladic period

Background

At the end of the Middle Helladic and well into the earliest phase of the Late Helladic (henceforth LH) period, there was only one settlement in the entire Berbati Valley, situated at the Mastos (see Lindblom in this volume).¹ There are several previously studied Mycenaean monuments in relatively close proximity to the hill,² and archaeological remains datable to the Mycenaean period have also been documented on its southern slope.³ The main evidence for Late Helladic activity at the Mastos, however, comes from an area on the lower east slope of the hill, where Swedish archaeologists initiated investigations in 1934 (*Fig. 74*).⁴ In the Late Helladic II period a Middle Helladic burial ground was replaced by a potter's workshop, comprising a kiln with associated wasters and at

least one building.⁵ The workshop appears to have been in use only up to some point during LH IIIA1, when it ceased to function. In LH IIIB it was replaced by a larger building, covering the previous Mycenaean structures (*Fig. 75*).⁶ However, finds of wasters datable from LH IIIA2 to LH IIIB, suggest that pottery production was continuous even though no further kiln has so far been found. The site appears to have been abandoned peacefully during the later part of the LH IIIB period.⁷

The pottery

During the survey a total of almost 60,000 pottery and terracotta figurine fragments datable to the Late Helladic period were identified in the field. The LH material is more numerous than that of any other period, and also the most widely distributed, recognized in all the investigated units (*Figs. 76 and 78*).⁸ From the total material assemblage, a sample of 1,658 sherds and figurine fragments were brought into the museum for further study.⁹ As the main purpose of the survey was to pinpoint changes in the utilization pattern of the Mastos over a long-term perspective, no fine chronological subdivision was made within the pottery phases when classifying and counting the material in the field. The dating, analysis and cataloguing of the material are therefore based solely upon the sample, and, accordingly, the catalogued items are representative for the range of material recognized within the

¹ Wells 1996b, 456; Schallin 1996, 124.

² A.W. Persson excavated a tholos tomb situated about 400 m north of the Mastos in 1935; Persson 1935, 200–202; see also Santillo Frizell 1984, 25–44. The same year E. Holmberg investigated a single chamber tomb, situated northeast of the Mastos; Holmberg 1983. During 1936 and 1937 Holmberg also documented a chamber tomb cemetery, the so-called Western Necropolis, situated to the north of the hill; see Säflund 1965. For a detailed account of the LH sites and structures in the vicinity of the Mastos, see Schallin 1996, 125, fig. 1.

³ In 1937, when excavating an Early Helladic settlement in our units 31 and 32, G. Säflund came across some poorly preserved walls datable to the Late Helladic period; Säflund 1965, 96.

⁴ The excavation in the so-called Potter's Quarter area, found in our units 57–58, was initiated in 1935 by A.W. Persson, continued in 1937–1938 by Persson and Å. Åkerström, and resumed by Åkerström in 1953 and 1959. A final account of the results of these investigations still remains to be completed, and so far only the pictorial pottery has been extensively published; Åkerström 1987. In addition, a number of preliminary reports have appeared: Åkerström 1940, 296–298; Åkerström 1952, 32–46; Åkerström 1968, 49. At present however, a final publication is in preparation. The pottery from the Late Helladic period is being studied by A-L. Schallin, whose analysis of the material focuses on the repertoire of pottery production and the role of the workshop within the Mycenaean economic system. For a preliminary report on the work in progress, see Schallin 2002, 141–155. For the contextual role of the workshop within the Mycenaean economic system, see Schallin 1997, 73–88.

⁵ A paleomagnetic analysis has been carried out, but the results are not at hand.

⁶ Åkerström 1987, 24. According to the excavator, it is possible that the northwestern part of the building was constructed in LH IIIA2.

⁷ Åkerström 1987, 24.

⁸ It is worth stressing that the breakage pattern of Mycenaean fine ware may give misleading indications of high activity, as a single vessel often produces a very large number of fragments.

⁹ The sheer numbers of LH pottery fragments made representative sampling a necessity. However, all of the 112 figurine fragments were brought into the Nauplion Museum for study.

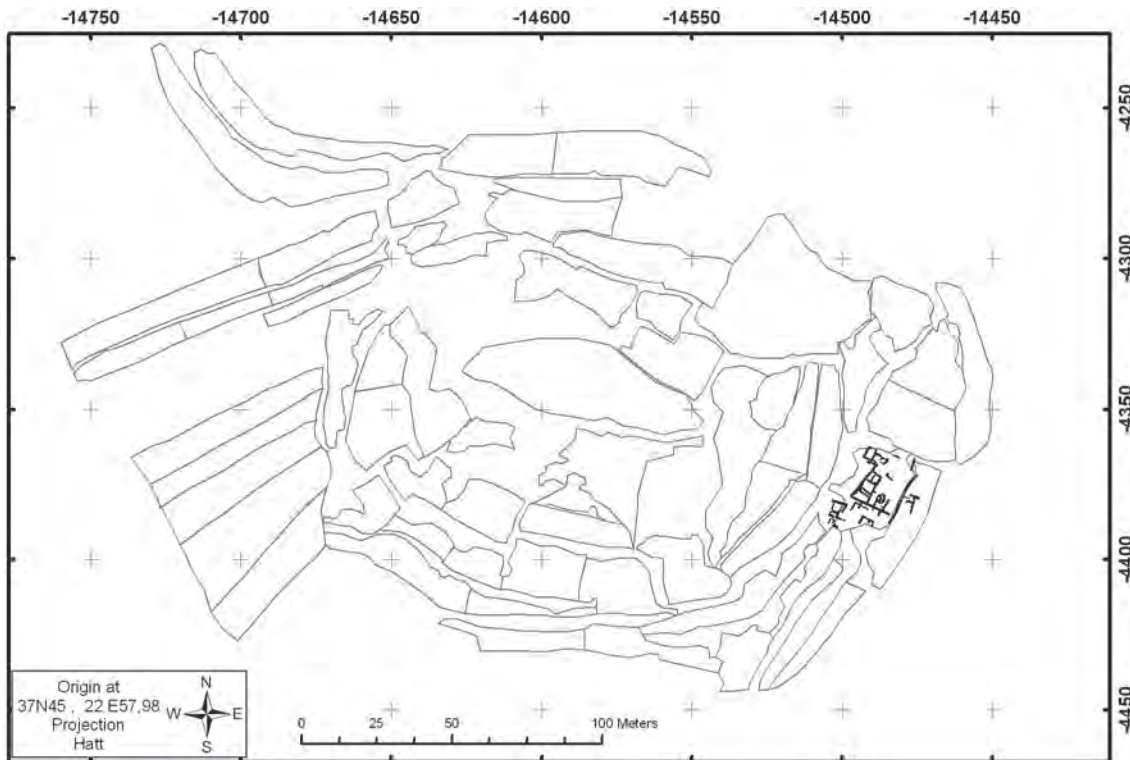


Fig. 74. Location of the excavated part of the Potter's Quarter in relation to the investigated units on the Mastos Hill. Illustration by E. Savini and M. Lindblom.



Fig. 75. View of the Potter's Quarter from the slope above and towards the east. The Late Helladic IIB/IIIA kiln is seen within the later IIIB architecture. Photograph in the Åke Åkerström Archive, the Swedish Institute at Athens.

sample. Of the more precisely datable material, a clear majority can be assigned to the LH IIIA and LH IIIB phases (Fig. 78), and only a small percentage to LH II (Fig. 76). Neither the lustrous, pattern-painted Mycenaean LH I pottery, nor the LH IIIC phase have been securely identified (for the lack of LH I Mycenaean sherds, see also Lindblom, this volume).

As far as possible, the material is presented in chronological order. Due to its quantity, the LH III material is further subdivided into groups of fine painted pottery (Figs. 79–81), fine unpainted pottery (Fig. 82), coarse wares/cooking pots (Fig. 83), and figurines (Fig. 84). Unless noted, all fine ware pottery is wheel-made, and of the standard, well levigated Mycenaean fabric. The descriptions of the pottery are, as far as applicable, based upon Furumark's classification of shapes and motifs,¹⁰ with the terminology used by Mountjoy.¹¹ The shape and decoration of the figurines are described according to the criteria established by French.¹² Colours of fabric, slip and paint refer to the predominant colour visible, and are described according to the *Munsell Soil Color Charts*.¹³

Distribution and analysis

Late Helladic I–II (Fig. 77)

The LH I period is represented exclusively by pottery produced within the Middle Helladic tradition, principally Argive Light Ware, Grey and Yellow Minyan, but also a few Aeginetan imports.¹⁴ The absence of lustrous, pattern-painted Mycenaean LH I pottery, may of course partly be a result of the difficulties in distinguishing LH I from LH II in non-stratified contexts, but the situation rather suggests that the local production of pottery manufactured in the Mycenaean manner did not begin until some point during LH II.¹⁵

The material assigned to the Late Helladic II phase comprises 403 pottery fragments collected primarily from the lower slopes on the east, west and south sides of the hill (Fig. 76). The majority was recovered from cultivated or recently grazed areas with good ground visibility, mainly units 6–8 and 25–29 on the west and southwest sides, unit 44 on the south side, and units 49–50 on the lower southeast slope,

which also produced the highest density of LH II material (*Fold-out 2*). This area, which is defined to the north by the so-called Potter's Quarter, yielded 146 pottery fragments distributed over an area of 542 m².

Areas producing small amounts of early Mycenaean material include the entire north side of the hill, where only a few, scattered sherds were found, and the top terrace, where no LH II material at all was recognized. As the northern side of the hill slopes rather steeply, it is possible that the small amount of material in these areas is a result of erosional processes, where material has been washed down the slope. The situation could also be explained by reduced ground visibility due to thick vegetation in the area.

The sampled LH II material consists mainly of very small pottery fragments, but surfaces are generally rather well preserved, which makes classification possible. Both LH IIA and LH IIB are represented by vessels of a pale, very fine, hard fabric, very homogenous in both composition and colour, suggesting a well controlled production process. With few exceptions the fabric used for both painted and unpainted ware is either very pale brown or reddish yellow in colour, occasionally with a thin "sandwich" core. When distinguishable, the slip is always very pale brown. The paint ranges in colour from red to dark reddish brown. The unpainted ware is dominated by drinking vessels, mainly cups or goblets with very tall everted, sometimes slightly hollowed, lips and burnished or well polished surfaces (194–196). The painted pottery comprises mainly small, open shapes. Especially well represented are variously shaped goblets with unpainted exterior and monochrome interior (197–199), but there are also other types of goblets (200–201) as well as a variety of cups (202–203). The very sparsely represented LH II closed shapes include two beaked jugs (Fig. 85, nos. 204–205).

Late Helladic III (Figs. 79–82)

The LH III material is represented by a total of 59,180 pottery and figurine fragments, a significant increase from the previous phase. The spatial distribution is rather consistent with that of the previous phase, as the material continued to be concentrated mainly to the east, west, and south lower slopes (Fig. 78). Especially distinct accumulations were recognized in units 5–8 on the western side, in units 25–29 on the southwest side, in unit 44 on the south side, and in units 49–50 on the southeast side, all representing areas with proportionately good ground visibility (*Fold-out 2*). Both the northern side of the hill and the top terrace continued to produce notably small amounts of material.

A clear majority of the sampled sherd material assigned to LH III derives from fine pottery of high quality, most likely locally produced. The fine wares continue to show a signifi-

¹⁰ Furumark 1941.

¹¹ Mountjoy 1986.

¹² French 1971.

¹³ *Munsell Soil Color Charts* 2000.

¹⁴ See Lindblom, this volume.

¹⁵ The complete lack of LH I pottery decorated in the Mycenaean manner was also observed in the survey of the entire Berbati Valley, see Schallin 1996, 169–170. It has been widely noted that at the beginning of the Late Helladic period there is a general scarcity of Mycenaean LH I pottery in use on the Greek mainland, see Davis 1979; Dickinson 1974; Rutter, 1989.

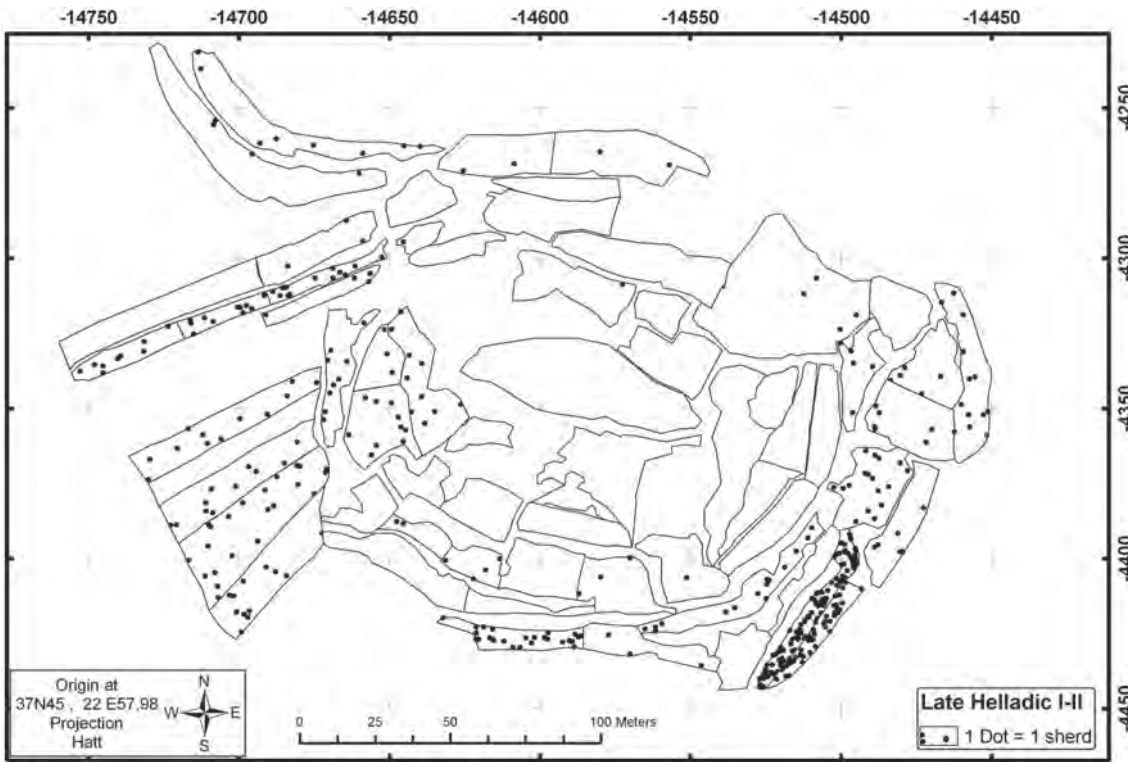


Fig. 76. Graphic (above) and tabular (below) distribution of Late Helladic I-II sherds between investigated units on the Mastos. Illustration by E. Savini.

Units	Area (m ²)	Sherds	Sherds/10 m ²	Units	Area (m ²)	Sherds	Sherds/10 m ²	Units	Area (m ²)	Sherds	Sherds/10 m ²
1	227	3	0.13	23	462	0	0.00	45	278	3	0.11
2	483	10	0.21	24	1357	0	0.00	46	265	0	0.00
3	555	10	0.18	25	624	12	0.19	47	434	15	0.35
4	374	9	0.24	26	463	0	0.00	48	188	0	0.00
5	189	4	0.21	27	663	11	0.17	49	319	103	3.23
6	176	14	0.80	28	999	22	0.22	50	223	43	1.93
7	161	11	0.68	29	647	12	0.19	51	326	0	0.00
8	254	9	0.35	30	18	0	0.00	52	268	0	0.00
9	400	3	0.07	31	218	0	0.00	53	322	0	0.00
10	623	0	0.00	32	340	0	0.00	54	329	0	0.00
11	967	4	0.04	33	321	0	0.00	55	745	0	0.00
12	670	8	0.12	34	157	0	0.00	56	222	0	0.00
13	263	0	0.00	35	406	1	0.02	57	500	17	0.34
14	457	2	0.04	36	230	0	0.00	58	392	6	0.15
15	659	2	0.03	37	135	2	0.15	59	521	6	0.12
16	92	1	0.11	38	181	4	0.22	60	400	5	0.13
17	184	0	0.00	39	711	0	0.00	61	525	13	0.25
18	500	1	0.02	40	409	0	0.00	62	339	0	0.00
19	254	0	0.00	41	417	3	0.07	63	284	5	0.18
20	510	0	0.00	42	170	0	0.00	64	1697	5	0.03
21	674	0	0.00	43	455	0	0.00				
22	186	0	0.00	44	279	26	0.93				

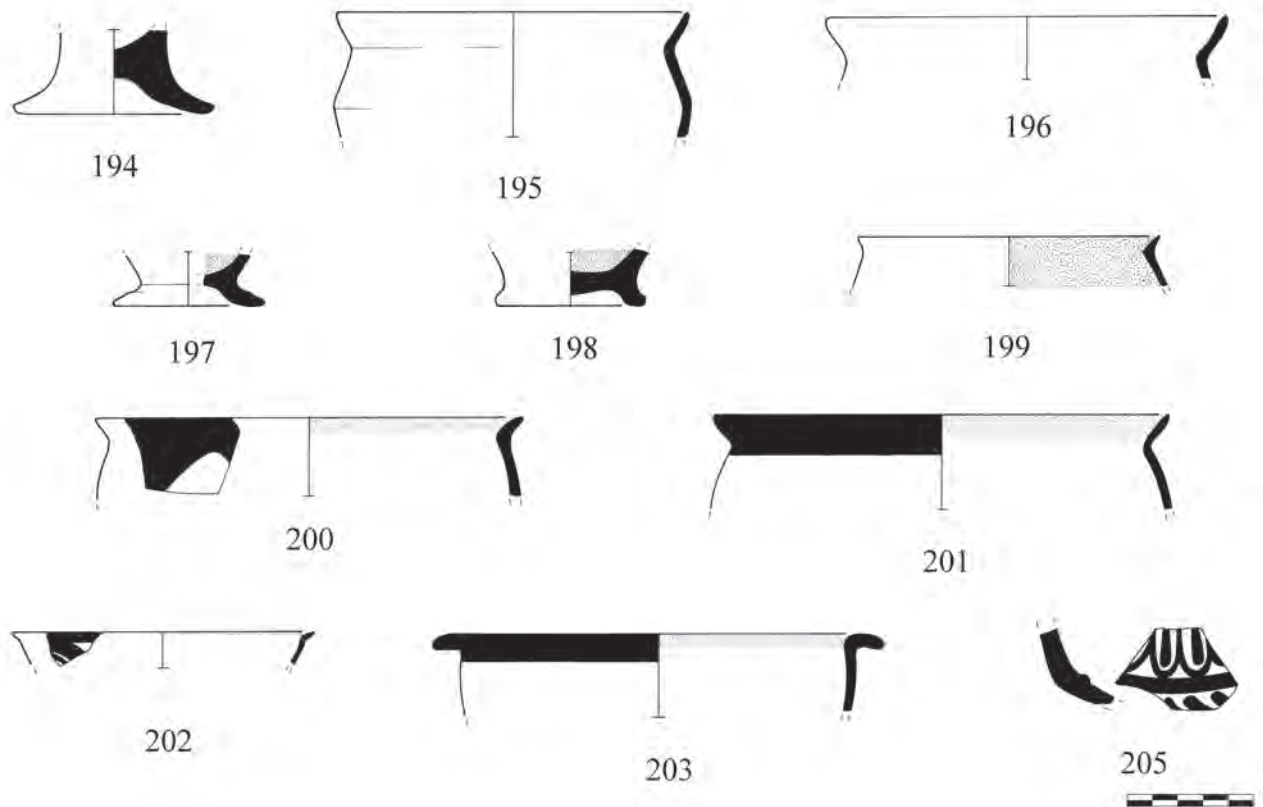


Fig. 77. Late Helladic I-II pottery (194–205). Drawings by L. Klintberg & A. Hooton.

cant degree of uniformity in both composition and colour of the fabric, commonly hard fired to an even, either very pale brown (10YR 8/3–4) or reddish yellow (5YR 6/6–7/6) colour, sometimes with a thin, pink, very pale brown or reddish yellow core. It is noteworthy that the sample comprises a slightly lower percentage of unpainted than of painted pottery, the latter category most commonly decorated with a lustrous red to reddish brown or yellowish red colour.¹⁶ When distinguishable, the slip, both on the unpainted and the painted wares, is usually very pale brown. A very wide range of shapes are represented, but the pattern established during the previous phase, with a higher frequency of open vessels, prevails. Small shapes, especially drinking vessels, the kylix being the most common, and the stemmed bowl the second most common, are far more prevalent than large ones. The large shapes are represented mainly by kraters and basins,

¹⁶ Contrary to the vast majority of unpainted Early and Middle Helladic sherds found in previous excavations and during the survey, the Late Helladic sherds are almost invariably of a finer fabric, wheel-thrown and thin-walled. Their distinct appearance thus suggests that the ratio between painted and unpainted LH III sherds is not the result of a recognition or sampling bias in the field.

while pouring and storage vessels continue to be rather underrepresented.

Most of the sampled LH III pottery is consistent with the standard Argive stylistic conventions of motifs and shapes, but the material also includes occasional, unusually shaped or uniquely decorated pieces unparalleled in the standardized repertoire of Mycenaean pottery (Figs. 81 and 85, no. 238). There is also a substantial amount of wasters, ceramic vessels damaged in the manufacturing process (Fig. 85, no. 252), as well as occasional sherds with a thick layer of excess clay smeared over the surface (Figs. 80 and 85, no. 231). These sherds are indicative of the pottery production at the site.¹⁷ Not surprisingly, a number of wasters were recovered in immediate proximity to the pottery workshop on the lower east slope, that is units 49–50, 52 and 57–59, but misfired pottery, ranging in date from LH IIIA1 to LH IIIB1, was collected also from units 25 and 28 on the southwest, lower slope (Fold-out 2). The sampled material further includes fragments from terracotta figurines, as well as pieces of semi-coarse, coarse and cooking wares.

¹⁷ Ceramic wasters are a characteristic feature when identifying pottery workshops; Tournavitou 1988, 453f.

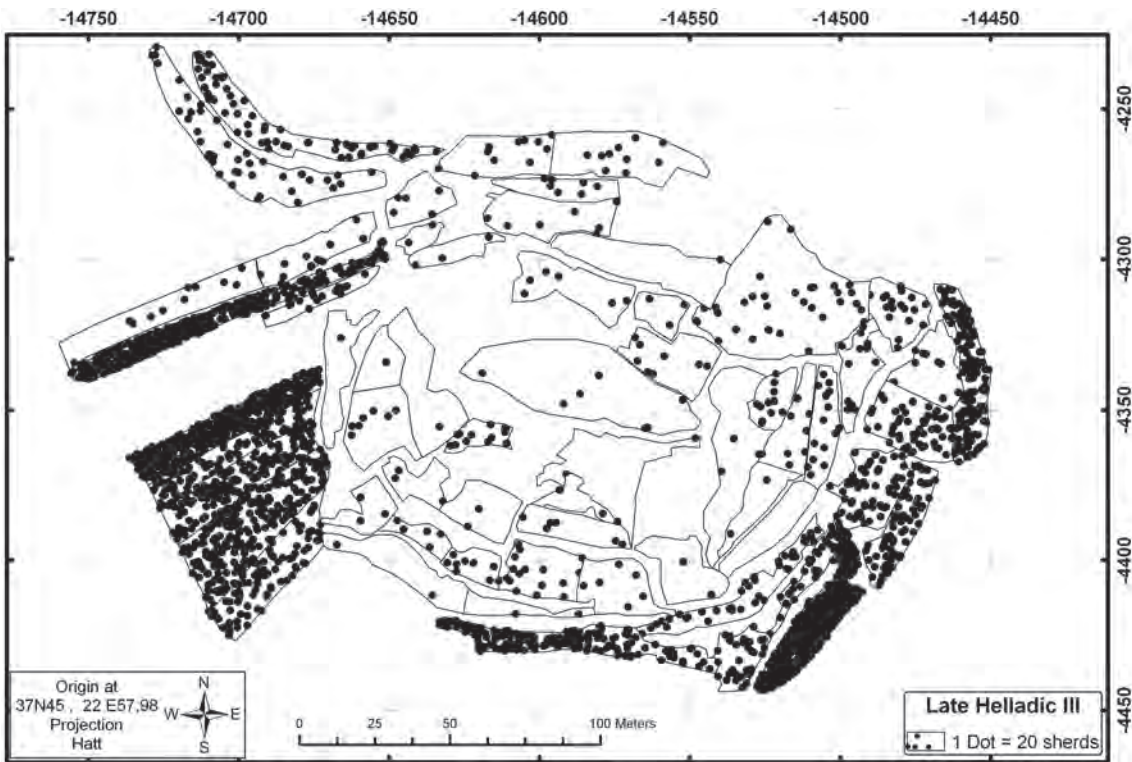


Fig. 78. Graphic (above) and tabular (below) distribution of Late Helladic III sherds between investigated units on the Mastos. Illustration by E. Savini.

Units	Area (m ²)	Sherds	Sherds/10 m ²	Units	Area (m ²)	Sherds	Sherds/10 m ²	Units	Area (m ²)	Sherds	Sherds/10 m ²
1	227	21	0.93	23	462	159	3.44	45	278	1014	36.47
2	483	144	2.98	24	1357	132	0.97	46	265	663	25.02
3	555	11	0.20	25	624	7652	122.63	47	434	786	18.11
4	374	26	0.70	26	463	1779	38.42	48	188	642	34.15
5	189	305	16.14	27	663	3155	47.59	49	319	5189	162.66
6	176	1400	79.55	28	999	4704	47.09	50	223	6088	273.00
7	161	3253	202.05	29	647	1740	26.89	51	326	9	0.28
8	254	4337	170.75	30	18	264	146.67	52	268	41	1.53
9	400	245	6.13	31	218	57	2.61	53	322	291	9.04
10	623	248	3.98	32	340	34	1.00	54	329	155	4.71
11	967	811	8.39	33	321	111	3.46	55	745	58	0.78
12	670	1290	19.25	34	157	60	3.82	56	222	215	9.68
13	263	102	3.88	35	406	45	1.11	57	500	1095	21.90
14	457	213	4.66	36	230	57	2.48	58	392	1342	34.23
15	659	201	3.05	37	135	97	7.19	59	521	1055	20.25
16	92	42	4.57	38	181	173	9.56	60	400	231	5.78
17	184	54	2.93	39	711	43	0.60	61	525	2759	52.55
18	500	111	2.22	40	409	317	7.75	62	339	384	11.33
19	254	142	5.59	41	417	114	2.73	63	284	239	8.42
20	510	133	2.61	42	170	33	1.94	64	1697	656	3.87
21	674	29	0.43	43	455	46	1.01				
22	186	50	2.69	44	279	2541	91.08				

Painted pottery

LH IIIA (Fig. 79)

In the material that can be safely dated to LH IIIA1, all the typical motifs for this phase, e.g. net, scale, stipple, and various forms of spirals are well represented. There is, however, a predominance of small, open shapes, mainly cups and goblets, decorated with stipple or scale pattern (206–208). Scale pattern also occurs on the closed vessel no. 209. As for the most common patterns in IIIA2, the whorl-shell and the flower, both occur frequently, particularly on kylikes (210–212). The shallow cup with a sunken interior base centre (213) belongs to LH IIIA2. Among the painted pottery attributable

to LH IIIA in general, but to no specific sub-phase, a significant amount comes from drinking vessels with monochrome coating (214–215). The coating, either streaky or solidly applied, ranges in colour from bright red through deep, reddish brown and brownish black to black, red being the most frequent variant.¹⁸ Further, open vessels assignable to LH IIIA include the carinated conical cup decorated with spiral pattern (216), and the kylikes (217–218), also decorated with spirals. The larger shapes are represented by the krater (219). Closed shapes from LH IIIA comprise two jugs with cutaway necks, decorated with curved stripes (220–221).

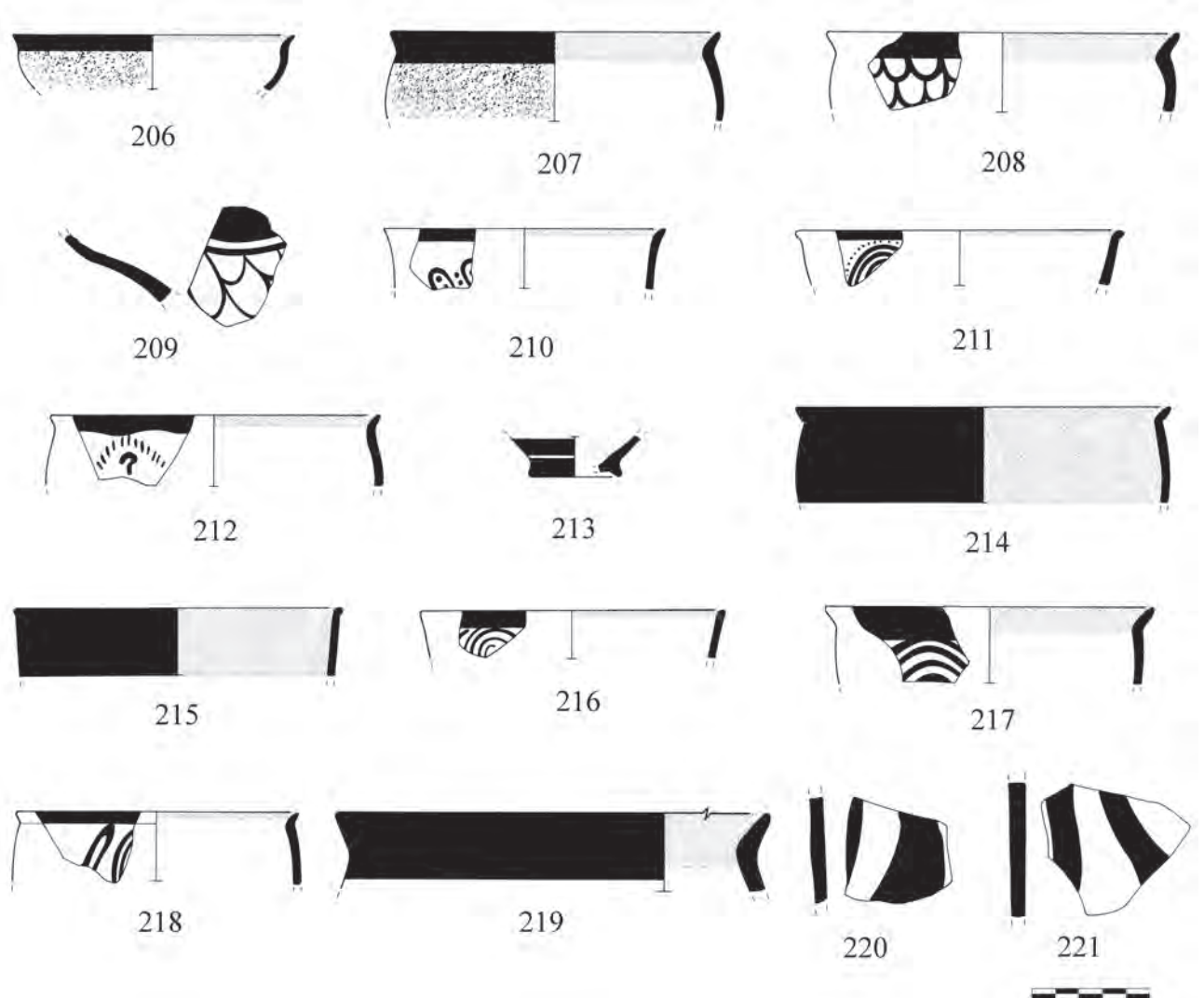


Fig. 79. Painted LH IIIA pottery (206–221). Drawings by L. Klintberg & A. Hooton.

¹⁸ The preliminary results of the studies of the LH material from the excavations in the Potter's Quarter during the 1930s and 1950s, suggest a specialized production of monochrome drinking vessels during LH IIB–IIIA. Dr A-L. Schallin pers. comm.

LH IIIB (Fig. 80)

This period is also dominated by small, open vessels. The most common shapes are different types of kylikes. A large percentage of the sampled material consists of banded bases or stems from kylikes that belong either to the LH IIIA2 or the LH IIIB phase (222–223), but there are also several examples of the typical IIIB1 kylix, the Zygouries type, most commonly decorated with whorl-shell (224). After the kylix, the second most frequent shape is the deep bowl (225–228). The main LH IIIB2 shapes, the rosette bowl and the Group B deep bowl, are represented by a single vessel only, a rosette bowl (229). The sample also includes several fragments from linear decorated basins (230–231), a shape which in most contexts does not seem to appear until LH IIIB2.¹⁹ However, rather than proposing a sudden preference for large, open vessels, in-

stead of the smaller shapes, in LH IIIB2, it seems more likely that the linear basin, either with monochrome or banded interior, is a shape that appears at Berbati at the beginning of the LH IIIB period, if not earlier.²⁰ The higher percentage of kylikes compared to deep bowls, and a sharp decrease in pottery datable to LH IIIB2, suggests a decreasing activity pattern at the site in LH IIIB2.²¹ The material datable to LH IIIB further includes a krater (233) and a small handmade bowl decorated with vertical wavy lines (232), a common vessel in both settlement groups and other contexts during the whole LH IIIB period.²²

LH IIIA–IIIB (Fig. 81)

Obviously, a substantial part of the LH III painted pottery cannot be precisely dated to any specific sub-phase. Mate-

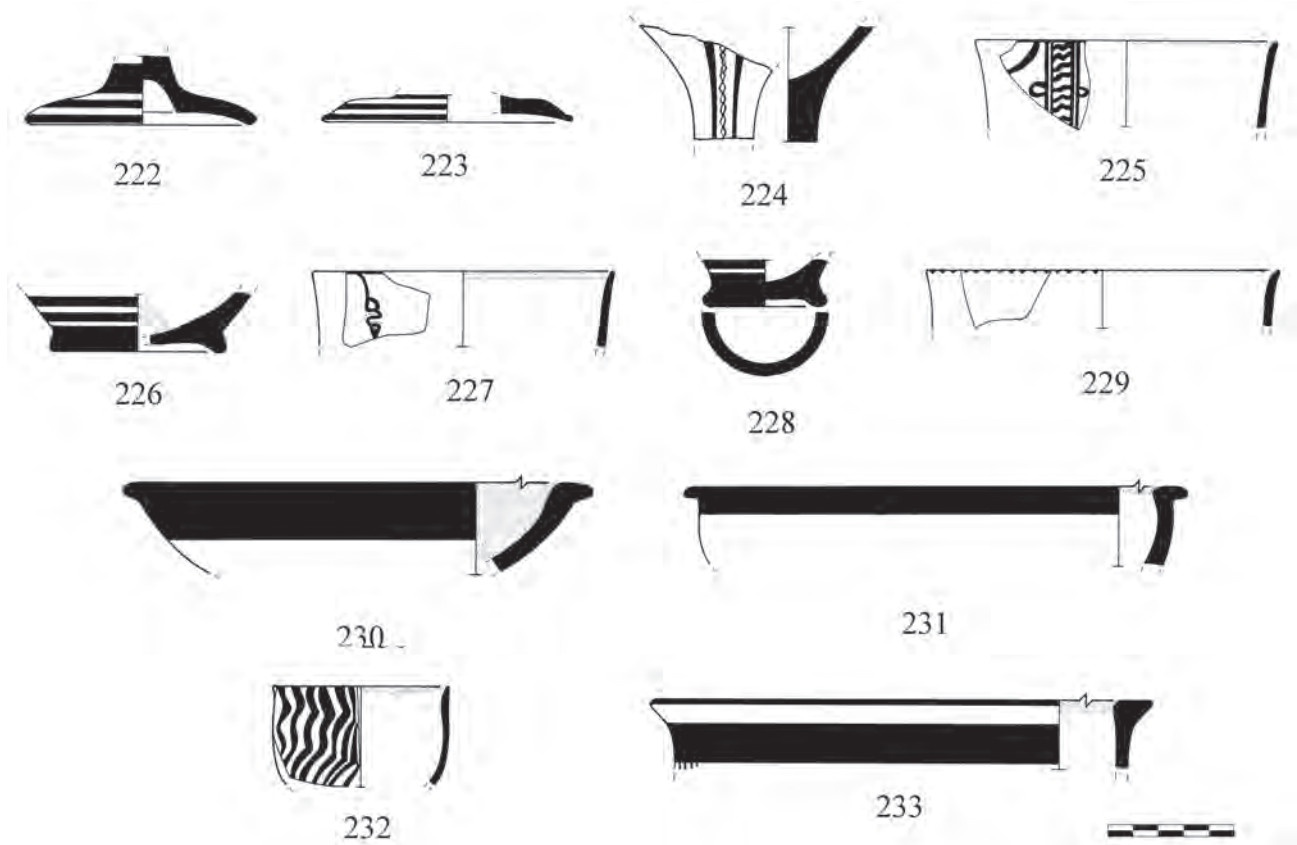


Fig. 80. Painted LH IIIB pottery (222–233). Drawings by L. Klintberg & A. Hooton.

¹⁹ Mountjoy 1986, 133.

²⁰ The previous find of a basin decorated in a manner typical of the LH IIIA2 phase indicates that the shape was already in use in the Berbati area during this phase. Schallin 1996, 168, cat. no. 91.

²¹ It has been widely noted, however, that the subdivision into LH IIIB1 and LH IIIB2 must be treated with caution. A further problem is the unknown relative duration of LH IIIB1 and LH IIIB2. LH IIIB1 may have lasted up to twice as long as LH IIIB2, which, if true, naturally affects the relative quantitative material distribution between the phases. See for example Morgan 1999, 244; Wardle 1973, 298.

²² Mountjoy 1986, 101.

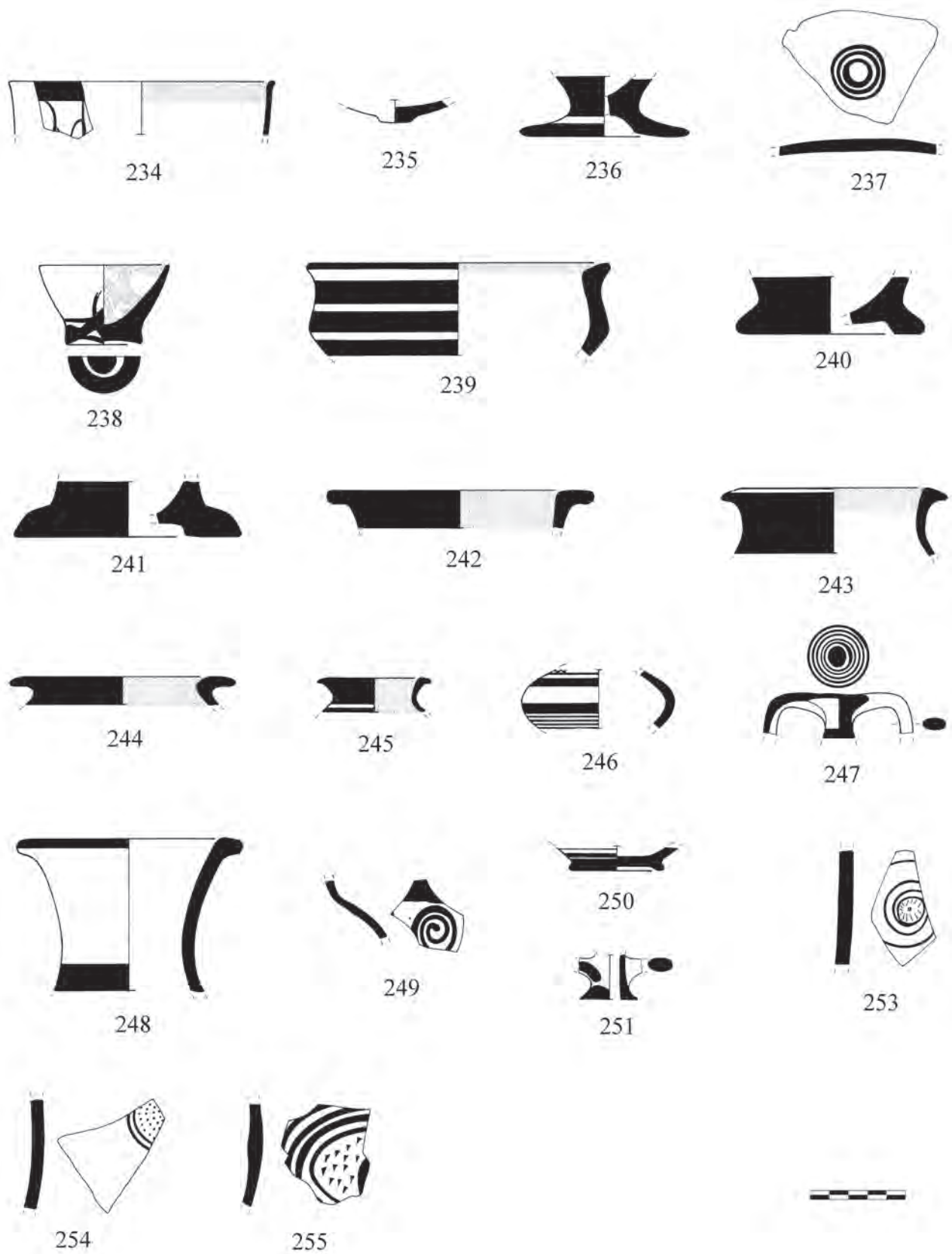


Fig. 81. Painted LH IIIA-B pottery (234–255). Drawings by L. Klintberg & A. Hooton.

rial datable to either LH IIIA or LH IIIB is represented in the catalogue by the mug decorated with vertical whorl-shell (234), the dipper (235), and the stemmed bowl (236). The small open shapes also include the lid (237), the handmade, irregularly painted bowl (Fig. 85, no. 238), and the banded bowl (239). The larger open shapes include two kraters (240–241). In the sampled material, closed vessels are much less frequent than open ones. Still, a wide variety of closed shapes are represented. Included in the catalogue are the piri-form jars (242–243), the alabastra (244–245), the stirrup jars (246–247), and the amphora/hydria/jug (248). Also among the closed shapes are the vessel decorated with running spiral (249), the stirrup jar or flask (250), the flask (251), the mis-fired jug/jar (252), and the rhyton (253). Although none of these vessels can be precisely dated, the majority most probably belong to the late IIIA–early IIIB period.

During LH IIIA–IIIB, the output of the pottery workshop at the Mastos seems to have included specialized production of pictorial vessels, aimed at an external market.²³ Still, the present material includes only two fragments likely to come from vessels decorated in the pictorial style (Fig. 85, nos. 254–255). One fragment was found in unit 48, immediately to the south of the pottery workshop area, the other fragment comes from unit 25 on the lower south slope (*Fold-out 2*).

Unpainted pottery (Fig. 82)

The unpainted pottery datable to LH III is slightly less frequent than the painted pottery from this period. The lower ratio of unpainted to painted wares is unusual, as the painted pottery in most domestic contexts generally comprises only a small part of the material assemblage.²⁴ Except for a slight concentration in the area covered by units 25–29 on the lower southwest slope, the unpainted pottery was evenly distributed over the areas producing an overall high density of LH III material. The sampled material comprises all the basic undecorated shapes, but, as is the case with the painted pottery, sherds from open shapes are far more common than those from closed ones, and small vessels, especially shapes associated with drinking, are much more prevalent than large ones. Feature sherds from rounded kylikes are slightly more common than those from angular ones.²⁵ Of the different types of finishing surface treatment defined by Wardle, “standard” is the most commonly encountered, followed by “rough”, while

“polished” occurs only rarely.²⁶ The catalogued vessels constitute a representative sample of the range of shapes and surface treatments recovered. Among the small, open shapes are the lipless bowls (256–257), the spouted, conical bowl (Fig. 85, no. 258), the shallow cup (259), the mug (260), the different types of kylikes (261–265), the stemmed bowl (266), and the bowls (267–268). The large open, unpainted shapes are represented by the krater (269), and the two bowls/basins (270–271). The more sparsely represented unpainted closed shapes include the jugs (272–273), the closed vessels (274–275), and the rhyton (276).

Coarse wares and cooking pots (Fig. 83)

Scattered fragments from coarse as well as semi-coarse wares were found over most of the investigated area. Many of these sherds are likely to have belonged to either the Middle Helladic or the Late Helladic period, but the lack of stratified evidence in addition to the general lack of comparative parallels makes definite classification to any specific period rarely possible. The coarse-tempered wares included in the LH sample comprise unpainted fragments of a very pale brown fabric with many brown and black, medium to large-sized inclusions and grits. However, due to the difficulties in distinguishing whether they should be classified as Middle Helladic or Late Helladic, none have been included in the catalogue.

The sampled cooking pots identified as Mycenaean are made of a sandy fabric, ranging in colour from yellowish red to reddish brown, normally with a distinct grey or reddish brown core, with many white, grey, brownish red and black inclusions and grits of varying size and shape. Occasional fragments also contain angular, dark grey volcanic and gold mica inclusions. The surfaces, most commonly smoothed, but sometimes covered with a very pale brown or yellowish red wash, occasionally show traces of fire. The range of shapes includes tripods, vessels with flat (277), flat raised (278), raised concave (279–280), or ring (281) bases and everted rims (282). Like the plain pottery, the sampled proportion of cooking vessels attributable to the Late Helladic period seems low for an ordinary domestic assemblage.²⁷

²³ Åkerström 1987, 116–122; Mommsen & Maran 2000–2001.

²⁴ For a discussion of the ratio of painted to unpainted fine ware pottery, see, for example, Morgan 1999, 249.

²⁵ Some of the fragments identified as angular kylikes might derive from shallow angular bowls.

²⁶ According to the surface treatment terminology established by Wardle 1969, 281, “rough” designates a rough finish with no attempt at smoothing, “standard” describes a smoothed, but still porous surface, and “polished” refers to a surface showing attempts at reducing its porosity.

²⁷ Mountjoy 1976, 94–103; Tournavitou 1992, 188–189. The vessels identified as LH cooking pots constitute only 2.8% of the sample. The reasons for this low percentage are unknown, but do not seem to be due to a sampling bias.

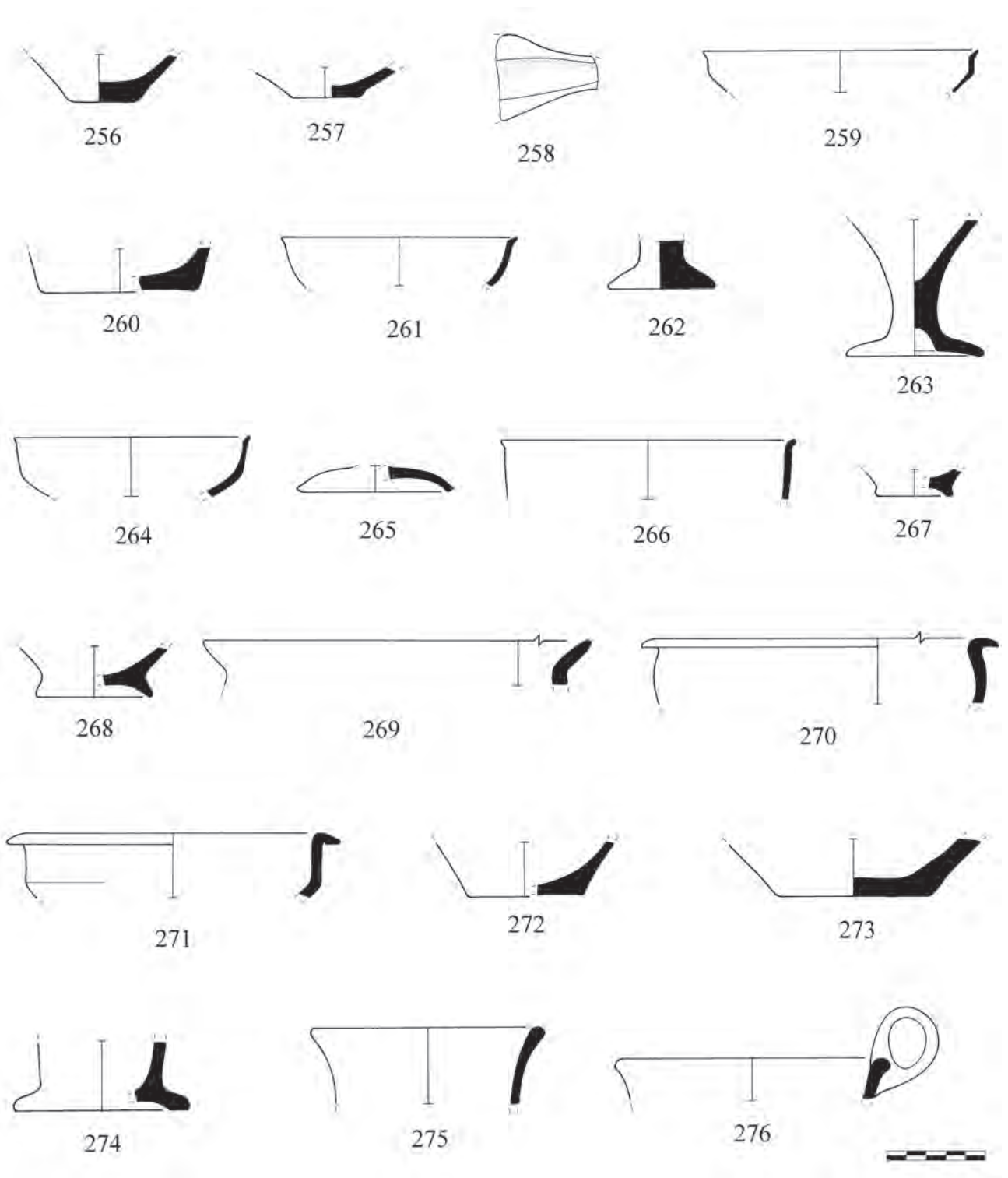


Fig. 82. Unpainted LH III pottery (256–276). Drawings by L. Klintberg & A. Hooton.

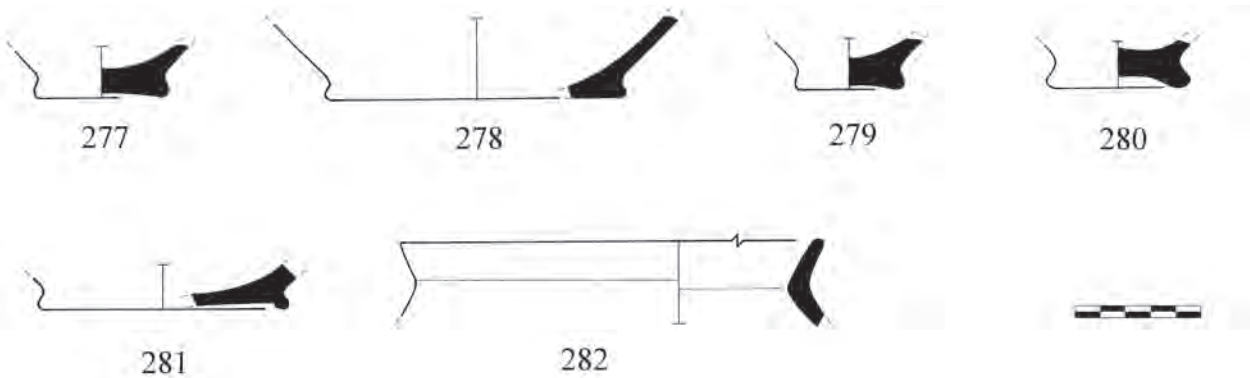


Fig. 83. Late Helladic Coarse wares and Cooking pots (277–282). Drawings by L. Klintberg & A. Hooton.

Figurines (Fig. 84)

The Late Helladic material also includes fragments from a total of 112 different terracotta figurines. Considering the relatively small size of the site, the number of figurines is very high.²⁸ Broadly speaking, the distribution of the figurine material corresponds with the pottery distribution, i.e. figurines were recovered mainly from the lower slopes on the south, east, and west sides of the hill. Concentrations also occurred, however, in unit 8, producing 14 fragments, in units 25–28, producing 34 fragments, and in units 49–50, where 24 fragments were found (*Fold-out 2*). In all areas, animal figurines, represented chiefly by bovines, are more prevalent than female ones.²⁹ As far as can be determined, the fabric and the paint of the figurines are more or less equivalent to those of the fine painted pottery, i.e. a medium to hard, very fine fabric with few impurities, well fired to an even, either very pale brown (10YR 8/3–4) or reddish yellow (5YR 6/6–7/6) colour, covered with a very pale brown slip and decorated with a red to reddish brown, lustrous paint. As is the case with the pottery, the figurine material represents a very wide variety of shapes and decoration. The material includes most of the typical shapes and features, like bovines and the various types of female figurines (283–286, 288–291), but there are also some unusual pieces, such as the head of an unidentified animal (*Fig. 85*, no. 287), and a fragment from a chariot group figurine (292). No warped, brittle or miscoloured fragments of pieces with excess clay attached to them were identified. It is reasonable to assume that the figurines, in one way or another, were related to the pottery manufacture, but that does not necessarily imply a production beyond local need.

²⁸ Roughly 250 figurine fragments were also found in the excavations of the Potter's Quarter during the 1930s and 1950s. The high number has led to the proposal that the specialised ceramic manufacture also included terracotta figurines; Weiberg 2009; Schallin 2002, 155.

²⁹ More female than animal figurines were found in the Potter's Quarter; Petrović 2009; Weiberg 2009.

The protective aspect of the figurines, especially when closely connected with the pottery production, should not be overlooked.³⁰

Site analysis

Architecture

Dispersed remains of walls which, judging by the size and shape of the stones as well as the building technique, should be attributed to the Mycenaean period were visible at several places on the lower slopes of the hill. None of the walls seem to derive from domestic structures, but most likely represent a system of artificial terracing or levelling, constructed in order to prevent erosion and create habitable areas on the sloping ground. The best preserved section is the strong retaining wall, running between unit 47 and unit 51, which was built to support a large terrace just above the workshop area on the lower east slope (*Fig. 86*). The wall is composed of medium to large, dressed, limestone boulders, varying in length from 0.30 to 1.0 m. with distinct facing and some interstitial rubble. The construction is similar to the Nichoria type 2 wall, which is most common during LH IIIA.³¹ The well-built wall, represented by two regular courses of dressed blocks, was reused and refurbished with smaller, irregularly shaped stones in later times. Less well-preserved portions of similar walls were also found in units 16 and 13 (*Fig. 87*), and on the border between units 38 and 40 (*Fig. 88*).³² The large, levelled area on the east slope, the area of the Potter's Quarter, has a parallel on the lower, west slope where a similar terrace, comprising units 1–2, is situated just above the units producing

³⁰ For suggested functions of the figurines, see Hägg 1981; Kilian 1990. See also French 1981, 173.

³¹ Walsh & McDonald 1992, 456.

³² As noted above, poor remains of Late Helladic walls have also previously been noted on the southern lower slope; Säflund 1965, 96.

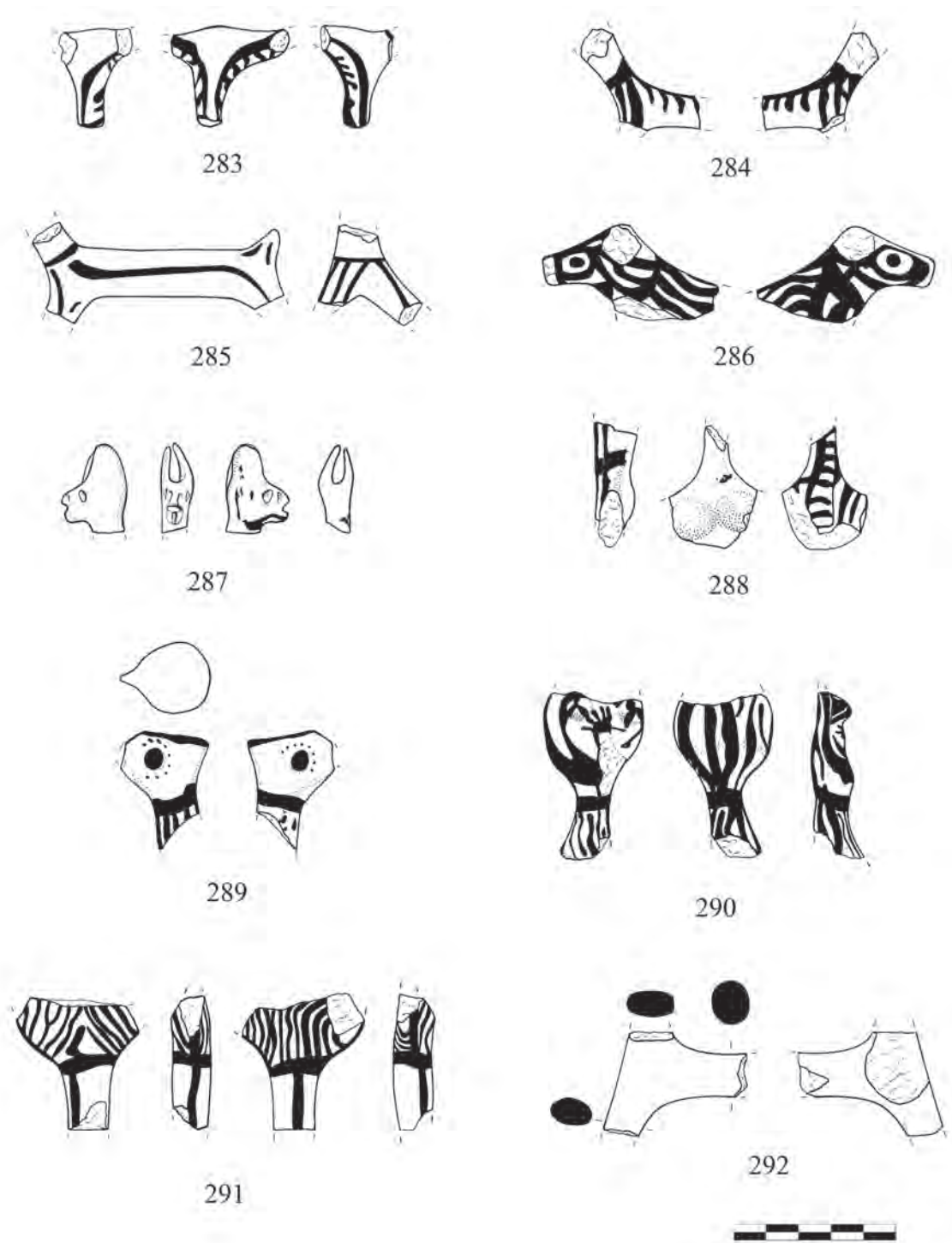


Fig. 84. Late Helladic terracotta animal (283–287), human (288–291) and group (292) figurines. Drawings by L. Klintberg & A. Hooton.

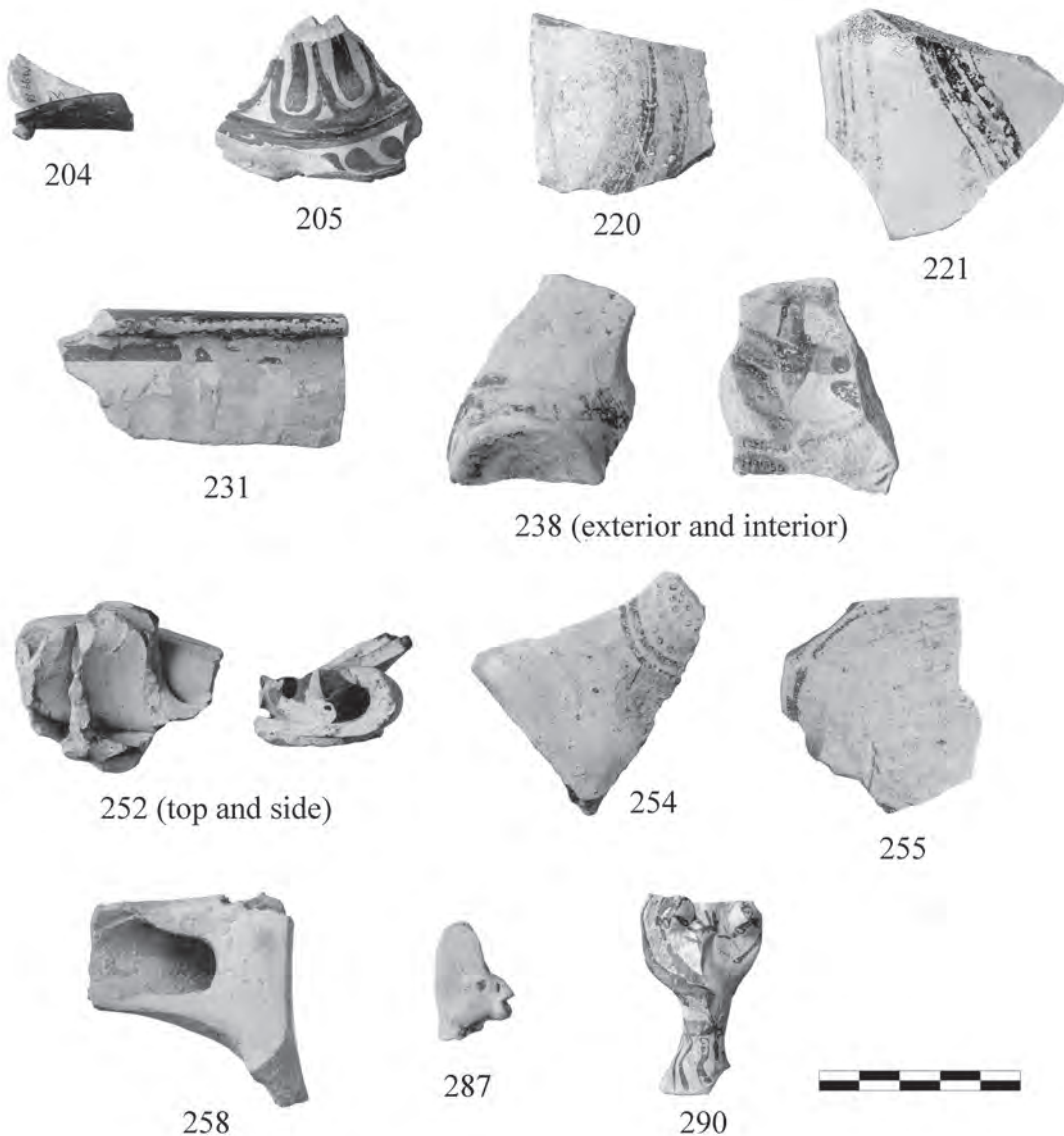


Fig. 85. Late Helladic pottery and terracotta figurines. Beaked jugs (204–205), jugs with curved stripes (220–221), basin (231), small handmade bowl (238), misfired waster (252), pictorial vessels (254–255), spouted conical bowl (258), animal figurine (287) and female Proto-Phi-type figurine (290). Photograph by C. Mauzy.

the highest density of Late Helladic material. The masses of pottery found below may have washed down from these artificial terraces.

The Late Helladic I–II period

Previous investigations have shown that, during the LH II period, a pottery kiln was situated in the so-called Potter's Quar-

ter on the lower east slope of the Mastos, most likely marking the beginning of specialized production of Mycenaean pottery at the site.³³ The early Mycenaean finds from the present survey comprise pottery from LH IIA–IIB, dominated by small, open vessels of high quality. The find composition is unusual for an ordinary domestic deposit, which suggests that the pottery workshop at Mastos from the very outset was directed towards a specialized production of fine ware drinking

³³ Åkerström 1987, 24; Wells 1992.



Fig. 86. Preserved Mycenaean terrace wall in unit 47 on the southeastern side of the Mastos Hill. Photograph by B. Wells.



Fig. 87. Preserved Mycenaean terrace wall in unit 13 on the northwestern side of the Mastos Hill. Photograph by B. Wells.

vessels.³⁴ The small quantity of LH II material, however, hints at a low level of activity during this phase, which points to a rather small community with a limited production level. It is thus possible that the kiln was not fully operational until towards the end of LH II.

As illustrated by the distribution of sherds in *Fig. 76*, early Mycenaean activity seems to have been focused on the lower east slope throughout the entire course of the period. Although noteworthy, the complete absence of early Mycenaean material at the top of the hill is no isolated phenomenon, and the location of the settlement on the lower slopes rather than the top terrace is a situation comparable to that of other, neighbouring, contemporary sites.³⁵ As suggested by the settlement pattern in the Nemea Valley, the primary

³⁴ See also the preliminary result of the ongoing analysis of the Late Helladic material from the workshop area, Schallin 2002, 153, no. 28.

³⁵ Wright *et al.* 1990, 635.



Fig. 88. Preserved Mycenaean terrace wall in unit 40 on the southern side of the Mastos Hill. Photograph by B. Wells.

factor determining site location in this area seems to have been proximity to natural routes of communication in order to control strategically important areas.³⁶ At the Mastos, the location of the early Mycenaean settlement may best be seen as related to the use of the area in the preceding period.

The Late Helladic III period

It has previously been shown that, in the entire Berbati-Limnes area, the LH IIIA2–LH IIIB1 period was characterized by increased settlement activity and intensified utilization of the land, with a number of new sites spreading out all over the valley (*Fold-out 1*).³⁷ The LH III finds from the present survey correspond well with the general pattern of development in the entire Berbati Valley during the period. There is both a dramatic quantitative increase in finds over the preceding phase as well as a substantial expansion of the activity areas, which have now spread to incorporate most of the hill. The large amount of early LH IIIA material, however, suggests that the intensified activity at the Mastos took off already in LH IIIA1 and then spread to the rest of the valley.³⁸

The distribution of LH III sherds further suggests a shift in the focal point of activity some time during the period. From the early Mycenaean period the material was more densely distributed along the east lower slope, while in LH

³⁶ Cherry & Davis 2001, 148.

³⁷ Schallin 1996, 170; Wells & Runnels 1996, 456–457.

³⁸ It should be noted that newly established LH III sites in the Berbati valley seem to have consisted mainly of small farmsteads. While the settlement at the Mastos covers 4.4 ha, there is no other site so far documented in the Berbati Valley with a core area exceeding 0.4 ha; Schallin 1966, 166. It is therefore highly likely that the Mastos remained the principal settlement in the area throughout the Late Helladic period.

III the highest densities are instead found on the west and southwest slopes (*Fig. 78*). The pattern suggests that some structural reorganisation of the activity areas took place at the beginning of LH III. Considering the amount of material along the lower west-southwest slopes, of wasters as well as fragments from vessels of unusual shape or decoration, it seems as though at least some of the pottery production was relocated to this part of the hill at some point in LH IIIA. The most obvious motive for such a structural alteration is that the organisation of the old workshop, as established in LH II, was no longer sufficient. A possible reason for this might have been that there was a change in the consumption pattern of the pottery produced at the Mastos at the beginning of LH III.

The large number of LH III sherds is a clear statement that the pottery production at the Mastos must have been extensive during the peak of the Mycenaean period. The emphasis on small, open shapes is not representative of an average domestic assemblage, but rather points to a specialized production directed towards a market beyond the local. Although there is little evidence for whether or not the palatial centres took an interest in the consumption and organisation of ceramic production, the organisational changes at the Mastos can be interpreted as a result of the local pottery production having become affected, in one way or another, by the contemporary consolidation of Mycenae's authority in LH IIIA. The situation fits nicely with the possible models for Mycenaean ceramic production and distribution within the Pylian political economy presented by Michael Galaty.³⁹ Galaty argues that the palace at Pylos probably obtained pottery from several regional workshops which, in some instances, specialized in the mass production of a certain valued ceramic type. Pottery workshops tied to the palace through state contracts may have provided the majority of the centre's fine wares. At Pylos the palace seems to have received most if its kylikes from one workshop, whereas coarse wares seem to have been procured from several different ones.

Though there is no firm evidence regarding the nature or intensity of political and economic interaction between the settlement at the Mastos and the ruling elite at contemporary Mycenae, there is little doubt that the pattern of development in the Berbati Valley must have been affected in one way or another by the development and decline of the nearby palatial centre. After the intense enterprise during LH IIIA2–IIIB1 there is a general drop in activity in the entire valley during the LH IIIB2 period.⁴⁰ The situation at the Mastos is no exception, and a gradual decline is clearly illustrated by the significant decrease of LH IIIB2 sherds recovered during the

1999 survey. As indicated by previous investigations, some Mycenaean activity seems to have continued in the Berbati Valley, at least during the initial phases of LH IIIC.⁴¹ In the present material, however, not one single LH IIIC sherd was identified. There is thus nothing to contradict the previous hypothesis of a peaceful abandonment of the settlement at the Mastos late in the IIIB2 period.⁴²

Catalogue

Late Helladic I–II (*Fig. 77*)

194. Goblet (FS 254). Base frag. D. 8.0. Unit 41.

Short, thick stem; shallow, domed base. Fine, pale brown fabric. Very pale brown slip. Unpainted; burnished.

LH II.

195. Goblet. Rim frag. D. 14.0. Unit 50.

Tall, slightly hollowed, everted lip; carinated wall. Fine, very pale brown fabric. Very pale brown slip. Unpainted; burnished.

LH II.

196. Goblet. Rim frag. D. 16.0. Unit 43.

Tall everted, hollowed lip. Fine, very pale brown fabric. Very pale brown slip. Unpainted; burnished.

LH II.

197. Goblet (FS 254). Base frag. Unit 25.

Short stem; hollowed base. Fine, very pale brown fabric with reddish yellow core. Thin, very pale brown slip. Yellowish red to dark reddish brown paint. Streaky, monochrome interior; unpainted exterior.

LH IIB; see Mountjoy 1986, fig. 55.

198. Goblet (FS 254). Base frag. D. 6.0. Unit 43.

Short stem; hollowed base. Fine, pink fabric with very pale brown "sandwich" core. Pale yellow slip. Yellowish red to dark reddish brown paint. Streaky, monochrome interior, unpainted exterior; smoothed.

LH IIB; see Mountjoy 1986, fig. 55.

199. Goblet (FS 254). Rim frag. D. 12.0. Unit 43.

Everted lip. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Red to dark reddish brown paint. Streaky, monochrome interior, unpainted exterior; smoothed-polished.

LH IIB; see Mountjoy 1986, fig. 55.

³⁹ Galaty 1999.

⁴⁰ Schallin 1996, 170.

⁴¹ Wells & Runnels 1996, 457.

⁴² Åkerström 1968, 50.

200. Goblet (FS 254). Rim frag. D. 17.0. Unit 59.

Everted lip. Fine, reddish yellow fabric with very pale brown “sandwich” core. Very pale brown slip. Dark reddish brown paint. Interior rim band; FM 32 Pendent rock pattern. LH IIB; see Mountjoy 1986, fig. 53:4.

201. Goblet (FS 254). Rim frag. D. 18.0. Unit 50.

Tall, everted lip; rounded wall. Fine, reddish yellow fabric with thin, very pale brown “sandwich” core. Very pale brown slip. Strong brown paint. Interior and exterior rim band. LH II; see Mountjoy 1986, fig. 53:4.

202. Shallow cup (FS 218). Rim frag. D. 12.0. Unit 25.

Everted lip. Fine, very pale brown fabric. Very pale brown slip. Dark reddish brown paint. Interior and exterior rim band; FM 46 Framed spiral. LH II; see Mountjoy 1986, fig. 32:1; Dickinson 1972, 105.

203. Cup with high handle (FS 262). Rim frag. D. 18.0. Unit 57.

Broad, sloping lip. Fine, very pale brown fabric with reddish yellow “sandwich” core. Thin, very pale brown slip. Yellowish red to reddish brown paint. Interior and exterior rim band. LH IIA; see Mountjoy 1986, fig. 35:2.

204. Beaked jug (FS 141). Not drawn. Spout frag. Max. L. 3.4. Unit 58.

Short spout with a nipple on the side. Fine, very pale brown fabric. Dark reddish brown to brown paint. Interior of lip lined with paint; streaky monochrome exterior. LH IIA; see Mountjoy 1986, fig. 27:3.

205. Beaked jug (FS 143). Neck frag. Max. H. 3.1. Unit 33.

Neck with a ridge at the base. Fine, pink fabric with light grey core. Very pale brown slip. Dark reddish brown paint. FM 64 Foliate band. LH IIB; see Mountjoy 1986, fig. 47:1.

Late Helladic IIIA (Fig. 79)

206. Shallow cup (FS 219). Rim frag. D. 12.0. Unit 44.

Everted lip. Fine, reddish yellow fabric. Very pale brown slip. Yellowish red paint. Interior and exterior rim band; FM 77 Stipple. LH IIIA1; see French 1964, fig. 2.12–13; Liakopoulou 1998, pl. 70:204.

207. Goblet (FS 255). Rim frag. D. 14.0. Unit 49.

Tall, everted lip. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Dark reddish brown paint. Deep interior and exterior rim band; FM 77 Stipple. LH IIIA1; see Mountjoy 1986, fig. 75.

208. Goblet (FS 255). Rim frag. D. 15.0. Unit 52.

Tall, everted lip. Fine, very pale brown fabric with light grey core. Very pale brown slip. Red to dark reddish brown paint. Interior and exterior rim band; FM 70 Scale pattern. LH IIIA1; see Mountjoy 1986, fig. 75.

209. Closed vessel. Shoulder frag. Max. H. 5.2. Unit 47.

Shallow ridge at base of neck. Fine, very pale brown fabric. Very pale brown slip. Very pale grey paint. FM 70 Scale pattern. LH IIIA.

210. Kylix (FS 256–257). Rim frag. D. 12.0. Unit 44.

Rounded lip; rounded wall. Fine, very pale brown fabric. Very pale brown slip. Dark reddish brown paint. Interior and exterior rim band; FM 23 Whorl-shell. LH IIIA; see French 1965, fig. 7:2–3; Mountjoy 1986, figs. 106–107.

211. Kylix (FS 256–257). Rim frag. D. 14.0. Unit 37.

Short, rounded lip. Fine, very pale brown fabric. Very pale brown slip. Reddish brown to black paint. Interior and exterior rim band; FM 18 Flower. LH IIIA; see French 1965, fig. 7:2–3; Mountjoy 1986, figs. 106–107.

212. Kylix (FS 257). Rim frag. D. 16.0. Unit 52.

Tall, rounded lip; rounded wall. Fine, reddish yellow fabric. Very pale brown slip, fired reddish brown on interior. Red paint. Interior and exterior, irregular rim band; FM 18 Flower. LH IIIA; see French 1965, fig. 7:2–3; Mountjoy 1986, fig. 107.

213. Shallow cup (FS 220). Base frag. D. 4.0. Unit 47.

Raised, concave base with sunken interior base centre. Fine, reddish yellow fabric. Very pale brown slip. Reddish brown paint. Banded. LH IIIA2; see Mountjoy 1986, fig. 100.

214. Kylix (FS 264). Rim frag. D. 16.0. Unit 40.

Short, everted lip with a groove under it; rounded wall. Fine, reddish yellow fabric. Red paint. Monochrome. LH IIIA–IIIB; see Mountjoy 1986, fig. 108.

215. Stemmed bowl (FS 304). Rim frag. D. 14.0. Unit 48.

Short, rounded lip. Fine, very pale brown fabric. Dark reddish brown paint. Streaky monochrome. LH IIIA–IIIB; see Mountjoy 1986, fig. 112:7.

216. Carinated conical cup (FS 230). Rim frag. D. 13.0. Unit 49.

Lipless rim. Fine, reddish yellow fabric. Reddish brown paint. Interior and exterior rim band; spiral pattern. LH IIIA–IIIB1; see Mountjoy 1986, fig. 74.

217. Goblet (FS 255). Rim frag. D. 14.0. Unit 40.
Tall, everted lip. Fine, very pale brown fabric with reddish yellow core. Very pale brown slip. Reddish brown paint. Deep interior and exterior rim band; Spiral pattern.
LH IIIA; see Mountjoy 1986, fig. 75.

218. Kylix (FS 256–257). Rim frag. D. 12.0. Unit 41.
Rounded lip; deep bowl. Fine, very pale brown fabric. Very pale brown slip. Dark reddish brown paint. Interior and exterior rim band; FM 49 Curve-stemmed spiral.
LH IIIA; see French 1965, fig. 7:2–3; Mountjoy 1986, figs. 106–107.

219. Krater (FS 7–9). Rim frag. D. 28.0. Unit 28.
Tall, everted lip. Fine, very pale brown fabric with pink “sandwich” core. Very pale brown slip. Yellowish red to reddish brown paint. Interior and exterior rim band.
LH IIIA.

220. Jug with cutaway neck (FS 132–133). Body frag. Max. H. 4.4. Unit 50.
Fine, pink fabric with very pale brown core. Very pale brown slip. Reddish yellow-dark reddish brown paint. FM 67 Curved stripes.
LH IIIA; see Mountjoy 1986, fig. 66:1, 87.

221. Jug with cutaway neck (FS 132–133). Body frag. Max. H. 5.5. Unit 64.
Fine, light reddish brown fabric. Very pale brown slip. Very dark grey paint.
FM 67 Curved stripes.
LH IIIA; see Mountjoy 1986, fig. 66:1, 87.

Late Helladic IIIB (Fig. 80)

222. Kylix (FS 256–257). Base frag. D. 9.2. Unit 40.
Domed base. Fine, light reddish brown fabric. Fine, light reddish brown slip. Yellowish red to red paint. Banded.
LH IIIA–IIIB.

223. Kylix (FS 256–257). Base frag. D. 10.0. Unit 33.
Domed base. Fine, light reddish brown fabric. Fine, light reddish brown slip. Red paint. Banded.
LH IIIA–IIIB.

224. Kylix (FS 258). Stem frag. Max. H. 5.1. Unit 28.
Fine, very pale brown fabric. Very pale brown slip. Greyish brown paint. FM 23 Whorl-shell with fill of FM 42 joining semi-circles.
LH IIIB1; see Mountjoy 1986, fig. 141.

225. Deep bowl (FS 284). Rim frag. D. 12.0. Unit 25.
Straight, lipless rim. Fine, very pale brown fabric. Very pale brown slip. Dark brown paint. Narrow exterior and interior rim band; FM 50 Antithetic spiral.
LH IIIB; see Mountjoy 1986, figs. 143, 160.

226. Deep bowl (FS 284). Base frag. D. 7.0. Unit 40.
Ring base. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Yellowish red paint. Group of fine bands on interior; banded exterior.
LH IIIA2–IIIB; see Mountjoy 1986, figs. 143, 160; Giering 1998, pl. 80.

227. Deep bowl (FS 284). Rim frag. D. 12.0. Unit 61.
Lipless rim. Fine, pink fabric. Very pale brown slip. Reddish brown paint. Interior rim bands; exterior rim band; FM 23 Whorl-shell.
LH IIIA2–IIIB; see Mountjoy 1986, figs. 143, 160; Giering 1998, pls. 78–79.

228. Deep bowl (FS 284?). Base frag. D. 5.0. Unit 52.
Ring base. Fine, very pale brown fabric. Very pale brown slip. Yellowish red paint.
LH IIIA–IIIB.

229. Rosette bowl (FS 284). Rim frag. D. 14.0. Unit 32.
Slightly flaring, lipless rim. Fine, very pale brown fabric. Very pale brown slip. Dull black paint. Dotted rim.
LH IIIB2; see Wardle 1973, fig. 10; Mountjoy 1986, fig. 162.

230. Basin (FS 294). Rim frag. D. 28.0. Unit 47.
Irregularly shaped, misfired. Heavy, incurving rim. Fine, very pale brown fabric. Very pale brown slip. Dark reddish brown paint. Monochrome interior; deep exterior rim band.
LH III; see Mountjoy 1986, fig. 163:1.

231. Basin (FS 294)/Large bowl. Rim frag. D. 35.0. Unit 50.
Irregularly shaped; interior and exterior smeared with surplus clay. Flat, T-shaped rim. Fine, reddish yellow fabric. Very pale brown slip. Reddish brown paint, fired black in places. Exterior rim band.
LH III.

232. Miniature handmade bowl (FS 126). Rim frag. D. 7.0. Unit 49.
Straight, lipless rim. Fine, very pale brown fabric. Very pale brown slip. Reddish brown paint. Irregular, vertical, wavy lines.
LH IIIB; see Mountjoy 1986, fig. 123:14.

233. Krater, ring-based (FS 281). Rim frag. D. 32.0. Unit 50. Short, everted lip. Fine, very pale brown fabric with pink “sandwich” core. Very pale brown slip. Black paint. Interior and exterior rim band; FM 75 panelled pattern. LH IIIB.

Late Helladic IIIA–IIIB (Fig. 81)

Painted

234. Mug (FS 226). Rim frag. D. 14.0. Unit 44. Straight, lipless rim. Fine, reddish yellow fabric. Very pale brown slip. Light red to dark brown to dark grey paint. FM 23 Whorl-shell. LH IIIA–IIIB1.

235. Dipper (FS 236). Base frag. D. 1.6. Unit 57. Raised base. Fine, very pale brown fabric with reddish yellow core. Red paint. Band around base. LH IIIA–IIIB; see French 1967, fig. 2:52–170.

236. Stemmed bowl (FS 304–305). Base frag. D. 9.0. Unit 25. Domed base with rounded edge; short stem. Fine, very pale brown fabric. Very pale brown slip. Very dark greyish brown paint. Banded. LH IIIA2–IIIB2; see Mountjoy 1986, figs. 146, 165.

237. Lid (FS 334). Body frag. Max. W. 7.5. Unit 35. Flat, pierced top. Fine, reddish yellow fabric. Very pale brown slip, fired reddish yellow in places. Yellowish red paint. Concentric circles. LH III.

238. Small, handmade bowl. Complete profile. Rim D. 6.7. Base D. 4.0. Unit 50. Straight, lipless rim; flaring wall; flat, concave base. Fine, very pale brown fabric. Very pale brown slip. Yellowish red to dark reddish brown paint. Irregularly applied paint on interior, exterior and underside of base. LH III.

239. Bowl. Rim frag. D. 16.0. Unit 28. Short, everted lip, carinated wall. Fine, very pale brown fabric with pink “sandwich” core. Very pale brown slip. Reddish brown paint. Interior rim band; banded. LH III.

240. Krater (FS 7–9). Base frag. D. 10.0. Unit 25. Torus base. Fine, pink fabric. Very pale brown slip. Red to black paint. Monochrome. LH IIIA–IIIB; see French 1965, fig. 10:9.

241. Krater (?). Base frag. D. 12.0. Unit 50. Torus base. Fine, very pale brown fabric. Very pale brown slip. Reddish brown paint. Monochrome. LH IIIA–IIIB.

242. Piriform jar. Rim frag. D. 14.0. Unit 40. Horizontal rim. Fine, white fabric. Very pale brown slip. Dark reddish brown paint. Monochrome. LH III.

243. Piriform jar (?). Rim frag. D. 12.0. Unit 38. Short neck; sloping lip. Fine, very pale brown fabric. Very pale brown slip. Dark yellowish brown paint. Interior rim band; monochrome neck; reserved band on lip. LH III.

244. Alabastron, rounded. Rim frag. D. 12.0. Unit 50. Low neck; spreading lip. Fine, very pale brown fabric with pink core. Very pale brown slip. Yellowish red to dark reddish brown paint. Monochrome. LH III.

245. Alabastron. Rim frag. D. 6.0. Unit 50. Low neck; short, sloping lip. Fine, reddish yellow fabric. Very pale brown slip. Red to black paint. Monochrome with reserved band on shoulder. LH III; see French 1965, fig. 8:6.

246. Stirrup jar, squat. Body frag. Max. W. 8.0. Unit 46. Fine, very pale brown fabric. Very pale brown paint. Red paint. Banded; FM 60 N-pattern on shoulder. LH IIIA2–IIIB1; see Mountjoy 1986, figs. 94, 130.

247. Stirrup jar. Handle and mouth frag. Mouth D. 3.2. Unit 50. Flat, false mouth. Fine, very pale brown fabric. Very pale brown slip. Strong brown to black paint. LH III.

248. Amphora/Hydria/Jug. Rim and neck frag. D. 12.0. Unit 25. Tall neck; short, down-sloping rim. Fine, very pale brown fabric. Very pale brown slip. Dark reddish brown paint. Banded. LH III.

249. Closed vessel. Shoulder frag. Max. H. 3.9. Unit 49. Fine, very pale brown fabric with reddish yellow core. Very pale brown slip. Dark brown paint. Spiral pattern. LH III.

250. Stirrup jar (FS 171 or 173)/Horizontal flask (FS 190 or 192). Base frag. D. 5.0. Unit 26.

Ring base. Fine, reddish yellow with very pale brown core. Very pale brown slip. Red paint. Banded.

LH IIIA2–IIIB1; see Mountjoy 1986, figs. 92–93, 96, 128–129, 132.

251. Flask (FS 188–190 or 192). Neck and handle frag. Neck D. 1.8. Unit 49.

Narrow neck; oval handle from mid neck. Fine, very pale brown fabric. Very pale brown slip. Strong brown to black paint. Banded neck; monochrome handles.

LH IIIA2–IIIB2.

252. Spouted closed vessel. Not drawn. Spout frag. Max. H. 2.7. Unit 12.

Misfired. Fine, miscoloured, pale grey fabric.

LH IIIA–IIIB.

253. Rhyton, conical (FS 199). Body frag. Max. H. 6.1. Unit 52.

Fine, very pale brown fabric. Very pale brown slip. Dark brown to black paint. Spiral pattern.

LH IIIA–IIIB.

254. Open vessel. Body frag. Max. H. 5.9. Unit 48.

Miscoloured, probably misfired. Semi-fine, very pale yellow fabric. Very pale yellow slip. Very dark greyish brown paint. Pictorial.

LH IIIA–IIIB.

255. Open vessel. Body frag. Max. H. 5.2. Unit 25.

Fine, very pale brown fabric. Very pale brown slip. Dark greyish brown paint. Pictorial.

LH IIIA–IIIB.

Unpainted (Fig. 82)

256. Lipless bowl. Base frag. D. 3.8. Unit 43.

Flat, cut-off base. Fine, pink fabric. Unpainted; rough.

LH III.

257. Lipless bowl. Base frag. D. 3.6. Unit 43.

Flat, cut-off base. Fine, reddish yellow fabric. Thick, pinkish white slip. Unpainted; rough.

LH III.

258. Spouted, conical bowl (FS 300–301). Spout frag. Max. L. 5.3. Unit 38.

Short, bridged spout. Fine, very pale brown fabric. Very pale brown slip. Unpainted; polished interior; rough exterior.

LH III.

259. Shallow cup. Rim frag. D. 14.0. Unit 49.

Short, everted lip; carinated wall. Fine, reddish yellow fabric. Very pale brown slip. Unpainted; standard to rough.

LH III.

260. Mug (FS 225–226). Base frag. D. 8.0. Unit 25.

Slightly convex base. Fine, reddish yellow fabric. Very pale brown slip. Unpainted; polished.

LH III; see Mountjoy 1976, fig. 12:143.

261. Kylix. Rim frag. D. 12.0. Unit 47.

Rounded rim; rounded wall. Fine, reddish yellow fabric. Very pale brown slip. Unpainted; polished.

LH III; see Mountjoy 1976, fig. 13:165.

262. Kylix. Base frag. D. 5.6. Unit 25.

Flat, cut-off base. Fine reddish yellow fabric. Unpainted; rough.

LH III; see Mountjoy 1971, fig. 12:147; Wardle 1969, fig. 10:98.

263. Kylix. Base and stem frag. D. 7.0. Unit 52.

Misfired. Average tall, slightly concave stem; domed base. Fine, reddish yellow fabric. Very pale brown slip. Unpainted; standard.

LH III.

264. Kylix/Shallow angular bowl. Rim frag. D. 12.0. Unit 58.

Lipless rim, carinated wall. Fine, very pale brown fabric with pink core. Very pale brown slip. Unpainted; standard.

LH III; see Mountjoy 1976, fig. 12.

265. Kylix. Base frag. D. 8.0. Unit 40.

Convex base. Fine, very pale brown fabric. Very pale brown slip. Unpainted; standard to smooth.

LH III.

266. Stemmed bowl (?). Rim frag. D. 15.0. Unit 48.

Short, rounded lip, rounded wall. Fine, very pale brown fabric. Very pale brown slip. Unpainted; polished.

LH III.

267. Bowl. Base frag. D. 4.0. Unit 24.

Ring base. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Unpainted; standard.

LH III.

268. Bowl (?). Base frag. D. 6.0. Unit 52.

Short stem, concave base. Fine, very pale brown fabric. Reddish yellow slip. Unpainted; standard.

LH III.

269. Krater. Rim frag. D. 32.0. Unit 44.
Tall, everted lip. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Unpainted; standard.
LH III.

270. Bowl/Basin (?). Rim frag. D. 26.0. Unit 61.
Everted lip; rounded wall. Fine, very pale brown fabric. Very pale brown slip. Unpainted; polished.
LH III.

271. Bowl (?). Rim frag. D. 17.0. Unit 61.
Sloping lip; carinated wall. Fine, very pale brown fabric with thin, grey core. Very pale brown slip. Unpainted; standard.
LH III.

272. Jug. Base frag. D. 6.0. Unit 50.
Flat, concave base. Fine, very pale brown fabric. Very pale brown slip. Unpainted; polished.
LH III.

273. Jug. Base frag. D. 8.0. Unit 48.
Flat base. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Unpainted; standard.
LH III.

274. Closed vessel. Base frag. D. 9.0. Unit 58.
Torus base. Fine, very pale brown fabric with light grey core. Thin, very pale brown slip. Unpainted; standard.
LH III.

275. Closed vessel. Rim and neck frag. D. 12.0. Unit 26.
Tall neck. Fine, very pale yellow fabric. No visible slip. Unpainted; standard.
LH III.

276. Rhyton, conical. Rim and handle frag. D. 14.0. Unit 19.
Thick, rounded lip; loop handle. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Unpainted; standard.
LH III.

Coarse wares and Cooking pots (Fig. 83)

277. Cooking vessel. Base frag. D. 5.0. Unit 48.
Flat, splaying base. Coarse, yellowish red fabric with reddish brown core and many white, brown and black grits and inclusions of varying shape.
LH; see Mountjoy 1976, fig. 11:121; Mountjoy 1995, no. 958.

278. Cooking vessel. Base frag. D. 12.0. Unit 43.
Flat, raised base. Yellowish red fabric with grey core and many small black and white inclusions, occasional mica and some large white grits. Smoothed surface.
LH.

279. Cooking vessel. Base frag. D. 4.2. Unit 50.
Raised, concave base. Coarse, yellowish red fabric with dark grey core and many medium to large white, black and dark reddish brown grits and inclusions of varying shape. Reddish yellow wash.
LH.

280. Cooking vessel. Base frag. D. 5.4. Unit 57.
Raised concave base. Coarse, reddish yellow fabric with grey to greyish brown core and many white, grey, black and reddish brown grits and inclusions of varying shape.
LH.

281. Cooking vessel. Base frag. D. 10.0. Unit 44.
Ring base. Coarse yellowish red fabric with dark grey core and many grey and white grits of varying size and shape. Sandy surface fired black in places.
LH.

282. Cooking vessel. Rim frag. D. 22.0. Unit 50.
Everted lip. Hard, coarse, reddish yellow fabric with many small to medium white, black and pink inclusions of varying shape.
MH/LH; see Mountjoy 1995, no. 947.

Figurines (Fig. 84)

283. Bovine figurine. Max. H. 2.1; L. 3.1; Th. 1.0. Unit 47.
Ladder Type. Head with cylindrical, flattened muzzle. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Dark red paint. One thin, horizontal band between horns, ladder pattern from each horn down muzzle.
LH III; see French 1971, 157–158.

284. Bovine figurine. Max. H. 3.7; L. 3.8; Th. 1.3. Unit 49.
Spine Type 1. Fine, pink fabric. Very pale brown slip. Dark reddish brown paint. Non-parallel rib lines from spine. Thick neckband.
LH IIIA2; see French 1971, 156.

285. Bovine figurine. Max. H. 2.8; L. 7.7; Th. 1.5. Unit 45.
Linear Type 1. Cylindrical, elongated body. Short, flat, applied tail. Fine, reddish yellow fabric. Reddish yellow slip. Red paint. Narrow, very slightly wavy line from neckband along body; narrow, vertical lines down the legs.
LH IIIA2–IIIB; see French 1971, 154–155.

286. Animal figurine. Max. H. 3.1; L. 5.4; Th. 2.1. Unit 50.
Cylindrical body, flattened muzzle, moulded and painted eyes. Fine, very pale brown fabric. Very pale brown slip. Reddish brown to dark reddish brown paint. Lines from neckband to muzzle, framing the eyes. Horizontal, wavy lines on head and body. Neckband.
LH III.

287. Animal figurine. Max. H. 2.9; W. 2.0. Unit 50.
Head with upright long, flattened ears. Incised eyes, mouth and nose. Fine, reddish yellow fabric with very pale brown core. Thin, very pale brown slip. Traces of red paint all over.
LH III.

288. Female Phi-type figurine. Max. H. 3.6; L. 2.6; Th. 1.4. Unit 61.
Disc body with large, flattened, moulded breasts. Applied plait. Fine, reddish yellow fabric. Thin, very pale brown slip. Red paint. Horizontal dashes on plait. Vertical lines from neckband down back of body.
LH IIIA2–IIIB; see French 1971, 116–123.

289. Female figurine. Head frag. Max. H. 3.8; L. 2.2, Th. 1.3. Unit 50.
Head with rounded polos. Pinched nose. Fine, very pale brown fabric. Very pale brown slip. Dark reddish brown paint. Painted eyes framed by dots. Noseband. Narrow stripes down neck from broad neckband.
LH IIIA2–IIIB; see French 1971, 144–146.

290. Female, Proto-phi-type figurine. Max. H. 4.9; W. 3.3. Unit 49.

Disc body tapering downwards to low waistline. Short stem with concave sides and flaring base. Applied breasts. Plastic, lower part of right arm. Fine, reddish yellow fabric with very pale brown core. Very pale brown slip. Dark reddish brown paint. Painted left hand between the breasts, highlighted with stripes. Right arm solidly painted. Vertical wavy lines on upper body and down stem.

LH IIIA–IIIB1; see French 1971, 112–116.

291. Female, Psi- or Phi-type B figurine. Max. H. 4.3; W. 3.6. Unit 40.

Normal waistline. Columnar stem. Fine, very pale brown fabric. Very pale brown slip. Dark red paint. Stem decorated with three vertical lines; vertical wavy lines down back of body; diagonal lines on front.

LH IIIA2–IIIB; see French 1971, 116–121, 128–131.

292. Horse from chariot group figurine. Max. H. 3.5; L. 4.4; Th. 1.4. Unit 25.

Fine, very pale brown fabric with grey core. No visible slip or paint.

LH III.