

BAYERISCHE AKADEMIE DER WISSENSCHAFTEN

PHILOSOPHISCH-HISTORISCHE KLASSE

ABHANDLUNGEN · NEUE FOLGE, HEFT 89

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PENELOPE A. MOUNTJOY

# Orchomenos V

Mycenaean Pottery  
from Orchomenos, Eutresis  
and other Boeotian Sites

MÜNCHEN 1983

VERLAG DER BAYERISCHEN AKADEMIE DER WISSENSCHAFTEN  
IN KOMMISSION BEI DER C.H. BECK'SCHEN VERLAGSBUCHHANDLUNG MÜNCHEN





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Mit einem Nachwort von  
Emil Kunze

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Athens, 1979

## ABBREVIATIONS

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>AAA</i>	<i>Athens Annals of Archaeology</i>
<i>AD</i>	Ἀρχαιολογικὸν Δελτίον
<i>AE</i>	Ἀρχαιολογικὴ Ἐφημερίς
<i>AJA</i>	<i>American Journal of Archaeology</i>
<i>AM</i>	<i>Mitteilungen des deutschen archäologischen Instituts: Athenische Abteilung</i>
<i>Asine</i>	<i>Excavations in the Barbouna Area at Asine Boreas 4. 2 Part III</i>
<i>BCH</i>	<i>Bulletin de Correspondence Hellénique</i>
<i>BSA</i>	<i>Annual of the British School at Athens</i>
<i>Eutresis</i>	H. Goldman <i>Excavations at Eutresis in Boeotia</i> (Harvard University Press, 1931)
<i>FM</i>	Furumark Motif Number <i>MP</i> 236ff
<i>FS</i>	Furumark Shape Number <i>MP</i> 585ff
<i>Gazetteer</i>	R. Hope Simpson <i>A Gazetteer and Atlas of Mycenaean Sites</i> (London, 1965)
<i>Kadmeia I</i>	S. Symeonoglou <i>SIMA XXXV Kadmeia I</i> (Göteborg, 1973)
<i>Kythera</i>	J. Coldstream and G. Huxley (editors) <i>Kythera. Excavations and Studies conducted by the University of Pennsylvania Museum and the British School at Athens</i> (London, 1972)
<i>MP</i>	A. Furumark <i>The Mycenaean Pottery Analysis and Classification</i> (Stockholm, 1941)
<i>Op. Arch.</i>	Opuscula Archaeologica
<i>PAE</i>	Πρακτικά τῆς ἐν Ἀθῇναις Ἀρχαιολογικῆς Ἑταιρείας

## FOREWARD

There is an imbalance in the excavation, study and publication of Mycenaean material in different parts of the Mycenaean world. The Argolis, owing to excavations at sites such as Tiryns and Mycenae,<sup>1</sup> is well documented; Attica, too, is becoming known through publications of sites like Perati,<sup>2</sup> and the Athenian agora.<sup>3</sup> Light has been shed on Euboea primarily by the excavations at Lefkandi,<sup>4</sup> although there is little Mycenaean before LH III C. Boeotia, on the other hand, in relation to its obvious importance, has been poorly published.<sup>5</sup> The growing interest in the evidence for or against regionalism necessitates a study of Mycenaean pottery from this area in order to contribute to the picture of the Mycenaean world.

Three important settlements of Mycenaean date, Thebes, Gla and Haliartos, have been excavated in Boeotia in addition to the two major sites, Eutresis and Orchomenos, which will be considered here.

Haliartos is a Mycenaean acropolis whose fortification walls enclose a large settlement. It was excavated by R. P. Austin in 1926 and 1931; he published several reports on the excavations<sup>6</sup> but did not illustrate any pottery.

Gla was a strongly fortified acropolis on the north-east side of Lake Copais. It was first excavated by de Ridder<sup>7</sup> and Noack<sup>8</sup> and more recently by Dr. I. Threpsiades.<sup>9</sup> His work demonstrates that the site was occupied in LH III A-B and that the south and south-east gates were destroyed by fire near the end of LH III B when the site was abandoned. Sherds were scarce and no pottery is illustrated except for a few pieces found near the gates which come from kylikes and a stemmed bowl of LH III B date.<sup>10</sup>

Thebes has been more thoroughly investigated. As well as many chamber tombs (including the cemeteries of Kolonaki (south of the town)<sup>11</sup> and the Ismenion (east of the town)<sup>12</sup> and the cist tombs by the Electra Gate<sup>13</sup> the town and palace sites have been investigated at

<sup>1</sup> Tiryns: see the excavation reports *I-VIII* and *AA* 1978, 449ff., 471ff.; 1979, 379ff., 412ff.; 1981, 149ff., 194ff. Mycenae: see E. French *BSA* 59 (1964) 241-61, 60 (1965) 159-202, 61 (1966) 216-38, 62 (1967) 149-93, 64 (1969) 71-92, K. Wardle *BSA* 64 (1969) 261-297, P. A. Mountjoy *BSA* 71 (1976) 77-111.

<sup>2</sup> S. Iakovides *Περατή τό νεκροταφείον* (Athens, 1969-70).

<sup>3</sup> S. Immerwahr *Agora XIII The Neolithic and Bronze Ages* (Princeton, 1971). See also F. Stubbings *BSA* 42 (1947) 'The Mycenaean Pottery of Attica' 1-75 and M. Pantelidou *Αἱ Προϊστορικοὶ Ἀθῆναι* (Athens, 1975).

<sup>4</sup> *BSA* 66 (1971) 333-352; see also G. Papavasileiou *Περὶ τῶν ἐν Εὐβοίᾳ ἀρχαίων τάφων* (Athens, 1910) 20ff.

<sup>5</sup> For a list of Mycenaean sites in Boeotia see Syriopoulos 'Ἡ Προϊστορία τῆς Στερεᾶς Ἑλλάδος' (Athens, 1968), Hope Simpson *Gazeteer* 113-29 and D. H. French *Notes on Prehistoric Pottery Groups from Central Greece* (Athens, 1972). See also R. Hope Simpson and J. F. Lazenby *The Catalogue of Ships in the Homeric Iliad* (Oxford, 1970) and P. Ålin *Das Ende der Mykenischen Fundstätten auf dem griechischen Festland* (Lund, 1962).

<sup>6</sup> *BSA* 27 (1925-6) 81-91, *Ibid* 28 (1926-7) 128-40, *Ibid* 32 (1931-2) 180-213.

<sup>7</sup> *BCH* 18 (1894) 271ff.

<sup>8</sup> *AM* 19 (1894) 405ff.

<sup>9</sup> See *Ergon* (1955-61). This material is the subject of an impending monograph by Professor S. Iakovides.

<sup>10</sup> *Ergon* (1960) 38 fig. 52.

<sup>11</sup> *AE* (1910) 209-51.

<sup>12</sup> *AD* III (1917) 80-98, 99-122.

<sup>13</sup> *Ibid.* 25-32.

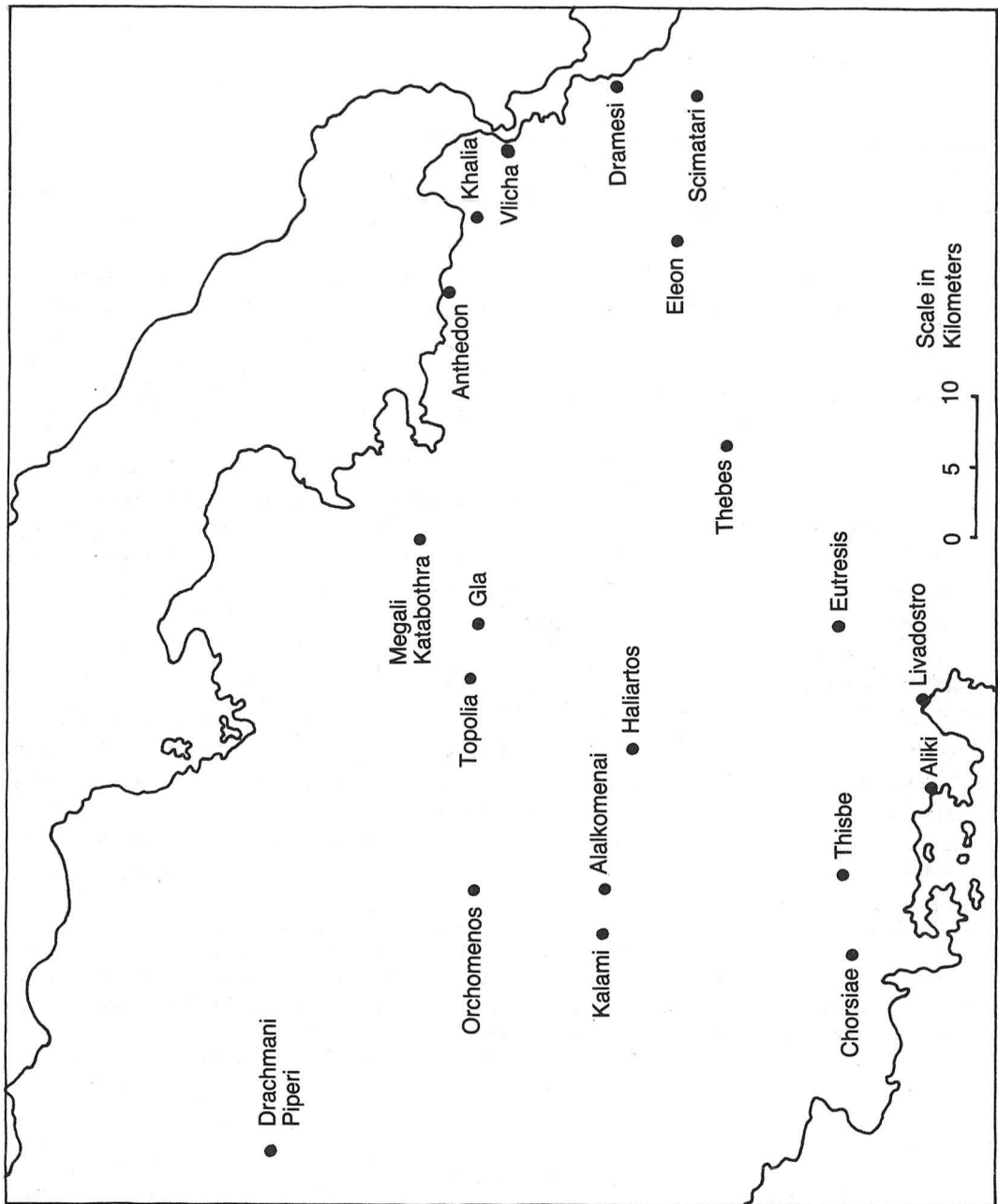


Figure 1. Distribution of Sites



several points. Much of the palace was excavated by A. Keramopoulos<sup>14</sup> while subsequent work has revealed three jewellers' workshops,<sup>15</sup> an archive room,<sup>16</sup> an oil depot<sup>17</sup> and a room with a collection of bronzes, ivories and Linear B tablets.<sup>18</sup> These excavations have also demonstrated that there were possibly two palaces at Thebes, the first on a north-east to south-west alignment and the second on a north-south one. There has been much discussion over the date of the destruction of the first palace, the 'House of Kadmos'. It has been summarised by S. Symeonoglou<sup>19</sup> who convincingly assigns to it a date in early LH III A 2 and suggests a date in mid-LH III B for the end of the later palace. The oil depot, the room with the bronzes, etc. and one of the jeweller's workshops<sup>20</sup> belong to the 'House of Kadmos' as well as the rooms excavated by Keramopoulos, while the other two jeweller's workshops and the archive room belong to the later palace. The tomb evidence shows that some occupation continued into LH III C and sub-Mycenaean times.<sup>21</sup>

Although much excavation has taken place at Thebes relatively little pottery has been published. Keramopoulos has illustrated a fair amount, especially a nice group of closed LH II vases,<sup>22</sup> while more recently K. Demakopoulou-Papantoniou and T. Spyropoulos have presented some LH III B pottery<sup>23</sup> and S. Symeonoglou some LH III A 2 – III B material,<sup>24</sup> but these groups of pottery offer by no means a complete picture of Mycenaean pottery from Boeotia. They are supplemented by material published from excavations at the cemetery at Tanagra<sup>25</sup> and from the chamber tombs at Kallithea<sup>26</sup> but, as is normal with grave material, this pottery consists mostly of closed shapes. There is, therefore, a great need for more pottery from settlements to be published, especially as there is also so little illustrated from Haliartos and Gla, and for periods such as LH III A 1 and LH III C to be better represented. It is hoped that this study will fill the need.

Recently I have had the opportunity of examining settlement pottery from three Mycenaean occupation sites in different parts of Boeotia. It is the purpose of this study to present the Mycenaean pottery from these unpublished or partly published excavations. The main excavation to be considered is that of Orchomenos carried out in 1903 and 1905 by Professor H. Bulle on behalf of the Bavarian Academy. An account of the stratigraphy was published in *Orchomenos I* by Professor Bulle<sup>27</sup> while the Neolithic and Early Helladic material was published by Professor E. Kunze in *Orchomenos II – III*.<sup>28</sup> The other excavations dis-

<sup>14</sup> *AE* (1909) 56–122, *AD III* (1917) 308–41.

<sup>15</sup> *AD* 19b (1964) 194–5, 20b (1965) 230–32, 21b (1966) 177–80; *AAA VII* (1974) 162–73; *Kadmeia I* passim.

<sup>16</sup> *AAA III* (1970) 322–27 and T. Spyropoulos and J. Chadwick *Minos Supplement* 1975 'The Thebes Tablets II' passim.

<sup>17</sup> *AAA I* (1968) 241–44.

<sup>18</sup> *AD* 19b (1964) 197ff., 20b (1965) 233–5.

<sup>19</sup> See *Kadmeia I* 72–5 for discussion and references.

<sup>20</sup> That of N. Platon and E. Touloupa *AD* 19b (1964) 194–5, 20b (1965) 230–32, 21b (1966) 177–80.

<sup>21</sup> V. Desborough *Last Mycenaeans and their Successors* (Oxford, 1964) 121.

<sup>22</sup> See *AD III* (1917) passim.

<sup>23</sup> *AAA VII* (1974) 162–73, *AAA III* (1970) 322–27.

<sup>24</sup> *Kadmeia I* passim.

<sup>25</sup> *AAA II* (1969) 20–25, *Ibid.* *III* (1970) 184–97.

<sup>26</sup> *AAA III* (1970) 328–31.

<sup>27</sup> H. Bulle *Orchomenos I Die älteren Ansiedlungsgeschichten* (Abh. München 1907).

<sup>28</sup> E. Kunze *Orchomenos II Die neolithische Keramik* (Abh. München 1931); *Orchomenos III Die Keramik der Frühen Bronzezeit* (Abh. München 1934). For the earlier excavation of H. Schliemann see *JHS* 2 (1881) 122–63. Many sherds from this excavation were taken to Berlin but have been lost since World War II. I thank Dr. H. Döhl for this information. For more recent excavations see T. Spyropoulos *AAA VII* (1974) 313–25.

cussed are those of Eutresis carried out by Professor H. Goldman in 1924–27 and published in *Excavations at Eutresis*<sup>29</sup> and Scimatari by A. C. Brown in 1905 for which a plan is published.<sup>30</sup> The pottery from the excavations of G. Soteriades at Drachmani-Piperi in 1909 has also been included to expand the picture of North Boeotian Mycenaean given by the material from Orchomenos, although this site does not lie within Boeotia but just over the border in Phthiotis. A preliminary report has been published.<sup>31</sup> A few pots and sherds from Dramesi<sup>32</sup> and a selection of sherds from the sherd collection of the British School at Athens has been added to illustrate shapes and motifs not previously shown.

The study is hindered by a lack of documentation: excavation notebooks are available only from Orchomenos and these, while designating the area in which a piece of pottery was found, contain no information concerning stratigraphy. Moreover, the pottery from Scimatari was in the same boxes as that from Dramesi and some of the LH II sherds published as from Dramesi may in fact belong to Scimatari. Taken as a whole, however, the pottery from the sites discussed is comprehensive in its range of decoration and shapes. Therefore, as so little Mycenaean settlement material from Boeotia has been published, it seems worthwhile to present this material in greater detail than would be customary. The pottery has been dated stylistically according to Argive criteria although allowance has been made for local deviations and there are problems for the LH III C phase in that little of this period has been published even from the Argolid. Tables showing the relationship of shapes and motifs have been included for the LH III B period from Orchomenos and Eutresis, while a further table shows the unpainted material from Orchomenos. The amount of pottery from the remaining periods at these sites and from Drachmani-Piperi and Scimatari is too small to make such a breakdown worthwhile but a few statistics have been included in footnotes.

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<sup>29</sup> H. Goldman *Excavations at Eutresis in Boeotia* (Harvard University Press, 1931).

<sup>30</sup> *BSA* 12 (1905–06) 94–5. See also D. Fimmen, *Die kretisch-mykenische Kultur* 6, H. Elias.

<sup>31</sup> *PAE* (1909) 127–8, (1910) 160f. Cf. D. Fimmen, *L. c.* 5, Drachmani 2.

<sup>32</sup> *Hesperia Supplement* 8 (1949) 41 pl. 7.

## CHAPTER I

### ORCHOMENOS

An account of the architecture of this excavation has been published by Professor Bulle<sup>33</sup> but the stratigraphy is not discussed and, as mentioned above, the notebooks are not very helpful in this respect. A large number of sherds are in existence, especially linear and unpainted ones, and a few whole pots. All the pottery is in the museum at Chaeronea except for an inscribed stirrup jar and a few other vases and sherds which are in the National Museum.<sup>34</sup>

The pottery runs from LH I – LH III C. LH I is represented by a few sherds from Vaphio cups and a complete piriform jar; LH II A and LH II B by about a hundred sherds from a small variety of shapes while LH III A 1 contains a large number of sherds from goblets. In LH III A 2 there is less material, most of it coming from bowls. The majority of the kept sherds belong to LH III B, the deep bowl being the commonest shape of the decorated pieces, followed by the kylix, of which there are a large number of linear sherds. All the deep bowls are decorated in the 'open style' or Group A; there is not a single example of the deep bowl of Group B which defines LH III B 2 in Argive terms.<sup>35</sup> There are, however, sherds from large bowls or basins, a shape which begins in LH III B 2 in the Argolid. The spiral in all its forms is the most used motif while many other patterns are scantily represented. It is difficult to define the LH III C material as no stratified LH III C pottery from Boeotia has been published; however, recent excavations at Lefkandi<sup>36</sup> have done much towards filling this gap, as well as at Tiryns<sup>37</sup> and some sherds from Orchomenos can now be singled out; they include a fair number of deep bowls.

The unpainted material includes much LH II and LH III A, but only a few pieces which could be LH III B or LH III C. The rounded kylix is the commonest shape, followed by the goblet. Polished fabric is the most frequent but many of the kylikes are of rough fabric which has been smoothed.

The clay is generally a well-levigated buff colour with a smooth surface which has been hard-fired buff or pink-buff; there are also a number of pieces with a deep orange core. The paint is often red or orange but varies to brown and black.

#### LH I FIG 2

Four Vaphio cups with a rough interior<sup>38</sup> belong to this period. 1 is decorated with matt paint and is probably transitional MH III – LH I. The piriform jar 4 appears to be a squat version of FS 20. The lack of decoration round the neck is a Middle Helladic tradition and suggests a date in LH I rather than LH II.<sup>39</sup>

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<sup>33</sup> See fn. 27.

<sup>34</sup> Sakellariou-Papathanassopoulos National Archaeological Museum *Prehistoric Collections* (Athens, 1965) Case 46, bottom shelf.

<sup>35</sup> *BSA* 64 (1969) 87.

<sup>36</sup> *BSA* 66 (1971) 333–352.

<sup>37</sup> *AA* (1978) 449ff.

<sup>38</sup> *BSA* 69 (1974) 114.

<sup>39</sup> I am grateful to Dr O. Dickinson for this information.



Figure 2. Orchomenos: LH I (1-4), LH II A (5-18), LH II B (19-30). Scale 1:3

- 1 Vaphio cup. *FS* 224 Buff;<sup>40</sup> pale yellow slip, matt black paint. D. rim 9. Wavy band
- 2 Vaphio cup. *FS* 224 Pale yellow; black paint with added white
- 3 Vaphio cup. *FS* 224 Buff; red-brown paint. D. base 6
- 4 Piriform jar. A squat version of *FS* 20. Buff; black to brown paint. D. rim 9.8, D. base 5.5, H. 12.5. *FM* 63, hatched loop. Plate 1 a.

## LH II A FIG 2

The sherds of this period belong to squat and tall alabastra, jars and jugs, Vaphio cup and goblet.<sup>41</sup> Patterns represented are cross 5, hatched loop 7, double-axe, curved stripes 10, spiral with disc fill 12, rock pattern, zigzag and wavy band 16. 17, a small bowl with a high swung handle, is paralleled by an example from Tiryns;<sup>42</sup> 18 is a flat, slightly concave base from an unknown shape. It has a monochrome interior.

- 5 Jug/ewer. Buff; orange paint. *FM* 54, cross
- 6 Jug/ewer. Buff; black paint. Miscellaneous decoration
- 7 Alabastron, squat. *FS* 83 Buff; pale yellow slip, black to brown paint. *FM* 63, hatched loop. See also p. 45, 377
- 8 Alabastron, squat. *FS* 83 Buff; red-brown paint. Miscellaneous decoration
- 9 Alabastron, squat. Buff; brown paint. Miscellaneous decoration on base outlined in white, probably an elaborate version of *FM* 68, wavy-spoked wheel
- 10 Alabastron, tall. Buff; pale yellow slip, black paint. *FM* 67, curved stripes
- 11 Hole mouth jar. *FS* 100 Yellow; buff slip, dark brown paint. D. rim 11. Edge of decoration with added white
- 12 Hole mouth jar. *FS* 100 Buff; pale yellow slip, black paint. *FM* 46, running spiral with disc fill
- 13 Vaphio cup. *FS* 224 Pink-buff; orange paint. D. rim 14. *FM* 46, framed running spiral
- 14 Vaphio cup. *FS* 224 Pale yellow; black to brown paint
- 15 Vaphio cup. *FS* 224 Buff; black to brown paint. D. base 6
- 16 Goblet. *FS* 254 Buff; pale yellow slip, lustrous brown-orange paint. D. rim 10, D. base 5, H. 9.6. Wavy band. Plate 1 b
- 17 Bowl. Buff; black to red paint. D. rim 7.2, D. base 3.5, H. 2.3. *FM* 64, foliate hand. Plate 1 c-d.
- 18 ?shape. Buff; black paint. D. base 4.5. Monochrome interior

## LH II B FIG 2

This period is also represented by only a few shapes.<sup>43</sup> 19, 20 are from jugs or ewers, possibly decorated in the open Ephyraean style, 21-22 are from squat alabastra, 23 from a Vaphio cup and 24-30 from goblets, 24-27 being Ephyraean. 21, 22 are decorated with versions of rock pattern; 23 is ornamented with foliate band while the goblets are decorated with argonaut, rosette, triple spiral and rock pattern. The shorter rim of 30 could indicate a date early in LH III A 1.

- 19 Jug/ewer. Buff; brown paint. *FM* 64, edge of foliate band round neck
- 20 Jug/ewer. Buff; shaded-brown paint. Miscellaneous decoration

<sup>40</sup> The first colour always refers to clay. All measurements are in centimetres.

<sup>41</sup> There are 51 sherds from closed shapes and 22 from open ones.

<sup>42</sup> *Tiryns VI* pl. 50. 1 left.

<sup>43</sup> There are 31 sherds from closed shapes and 14 from open ones.

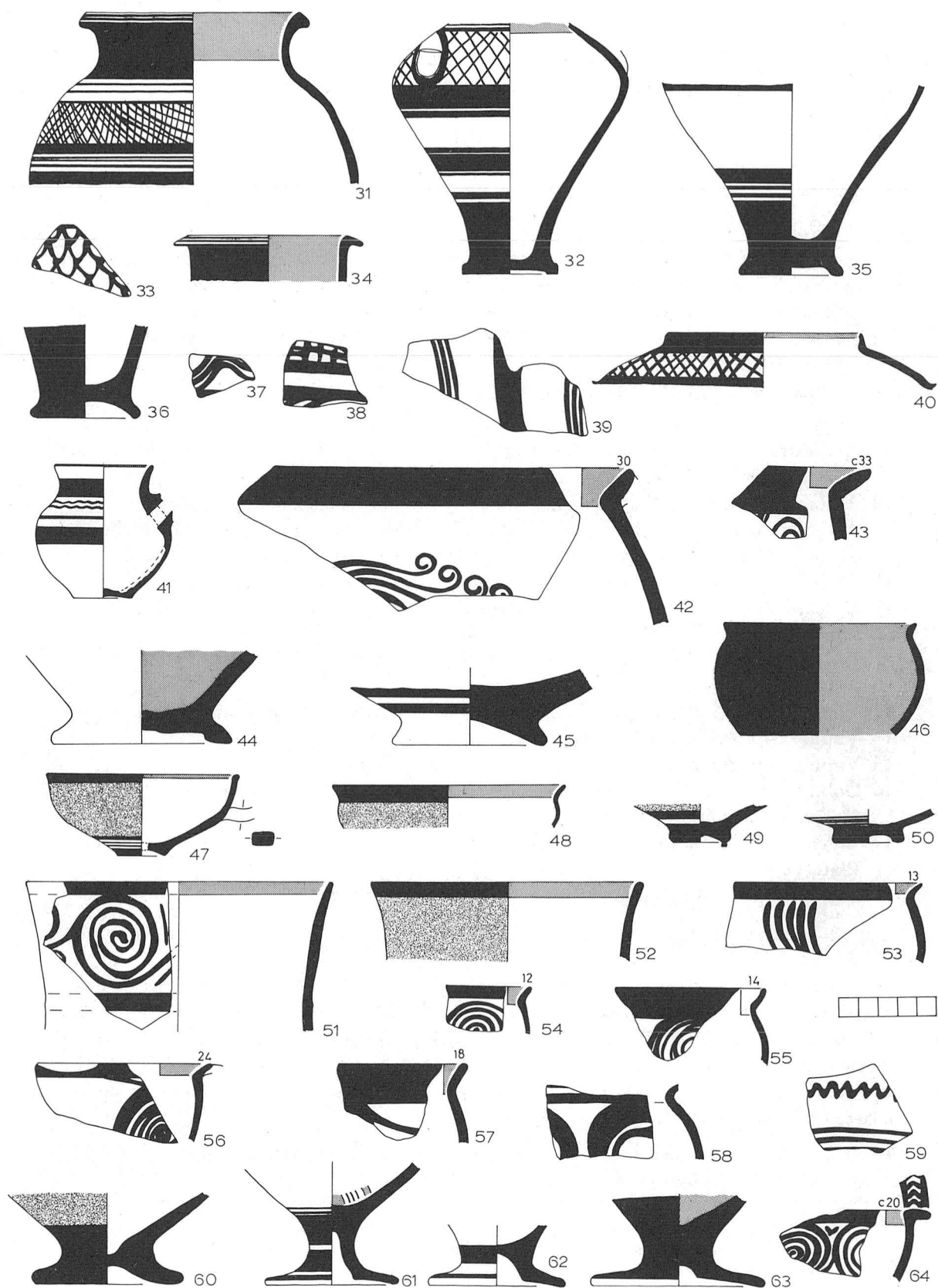


Figure 3. Orchomenos: LH III A 1 (31-64). Scale 1:3

- 21 Alabastron, squat. *FS* 82 Buff; pale yellow slip, black to brown paint. *FM* 32, rock pattern
- 22 Alabastron, squat. Buff, chocolate paint. *FM* 32, rock pattern
- 23 Vaphio cup. *FS* 224 Grey; black paint, burnt. D. rim 9.8. *FM* 64, foliate band
- 24 Goblet, Ephyraean. *FS* 254 Buff; pale yellow slip, black to brown paint. D. rim 18. *FM* 22, argonaut
- 25 Goblet, Ephyraean. *FS* 254 Buff; red paint. Edge of? argonaut
- 26 Goblet, Ephyraean. *FS* 254 Buff; red-brown paint. Edge of? *FM* 17, rosette
- 27 Goblet, Ephyraean. *FS* 254 Brown; buff slip, orange paint. *FM* 47, triple spiral
- 28 Goblet. *FS* 254 Buff; black paint. D. rim 19. *FM* 32, rock pattern
- 29 Goblet. *FS* 254 Buff; chocolate paint. D. rim 18. *FM* 32, rock pattern
- 30 Goblet. *FS* 254 Buff; brown to black paint. *FM* 46, running spiral

### *LH III A 1 FIG 3*

There are just over a hundred sherds from this period, most of them belonging to the goblet but there are also examples from piriform jars, kraters, jugs, cups, alabastra, etc. There is a miscellaneous bowl 64 and one unidentifiable shape 40 which seems to be a type of collar-necked jar. The usual LH III A 1 patterns are represented, namely net 31, 32, 40, scale 33, stipple 47-49, 52, 60 and spiral 51, 54-56, 64 as well as examples of curved stripes 39, 53, wavy band 41, 59, multiple stem 37, octopus 58 and papyrus 42. There is one example of a monochrome deep semi-globular cup 46. 61 has an unusual interior decoration of concentric circles round the base of the bowl and also a very high dome inside the stem.

- 31 Piriform jar. *FS* 31 Buff; pale yellow slip, shaded-brown paint. D. rim 12. *FM* 57, net
- 32 Piriform jar. *FS* 31 Buff; shaded-brown paint. D. base 5. *FM* 57, net. Plate 2a.
- 33 Piriform jar. Orange; buff slip, shaded-brown paint. *FM* 70, scale pattern
- 34 Piriform jar. Buff; red paint. D. rim 10
- 35 Piriform jar. Orange; buff slip, orange-brown paint. D. base 5.3
- 36 Piriform jar. Buff; black paint. D. base 5.4
- 37 Alabastron, squat. Buff; black to brown paint. *FM* 19, multiple stem
- 38 Alabastron, squat. Buff; shaded-brown paint. Miscellaneous decoration
- 39 Jug. Buff; pale yellow slip, shaded-brown paint. *FM* 67, curved stripes
- 40 ? shape. Buff; orange paint. D. rim 10. *FM* 57, net
- 41 Feeding bottle. *FS* 159 Buff; black to brown paint. D. rim 5.1, D. base 3.1. Wavy band. Plate 2b
- 42 Krater. *FS* 7 Grey fired orange; buff slip, orange paint. D. rim 30. *FM* 11, papyrus
- 43 Krater. *FS* 7 Buff; shaded brown to black paint D. rim c. 33. *FM* 49, curved stemmed spiral
- 44 Krater. Grey; buff slip, red-brown paint. D. base 9.3. Monochrome interior
- 45 Krater. Buff; red to orange paint. D. base 8
- 46 Cup, deep semi-globular. *FS* 213 Orange; black paint. D. rim 10
- 47 Cup, shallow. *FS* 219 Buff; orange paint. D. rim 10, D. base 2.5, H. 4.3. *FM* 77, stipple
- 48 Cup, shallow. *FS* 219 Orange; buff slip, orange paint. D. rim. 12. *FM* 77, stipple
- 49 Cup, shallow. *FS* 219 Orange; buff slip, orange paint. D. base 2.8. *FM* 77, stipple
- 50 Cup, shallow. *FS* 219 Buff; shaded-brown paint. D. base 3.5



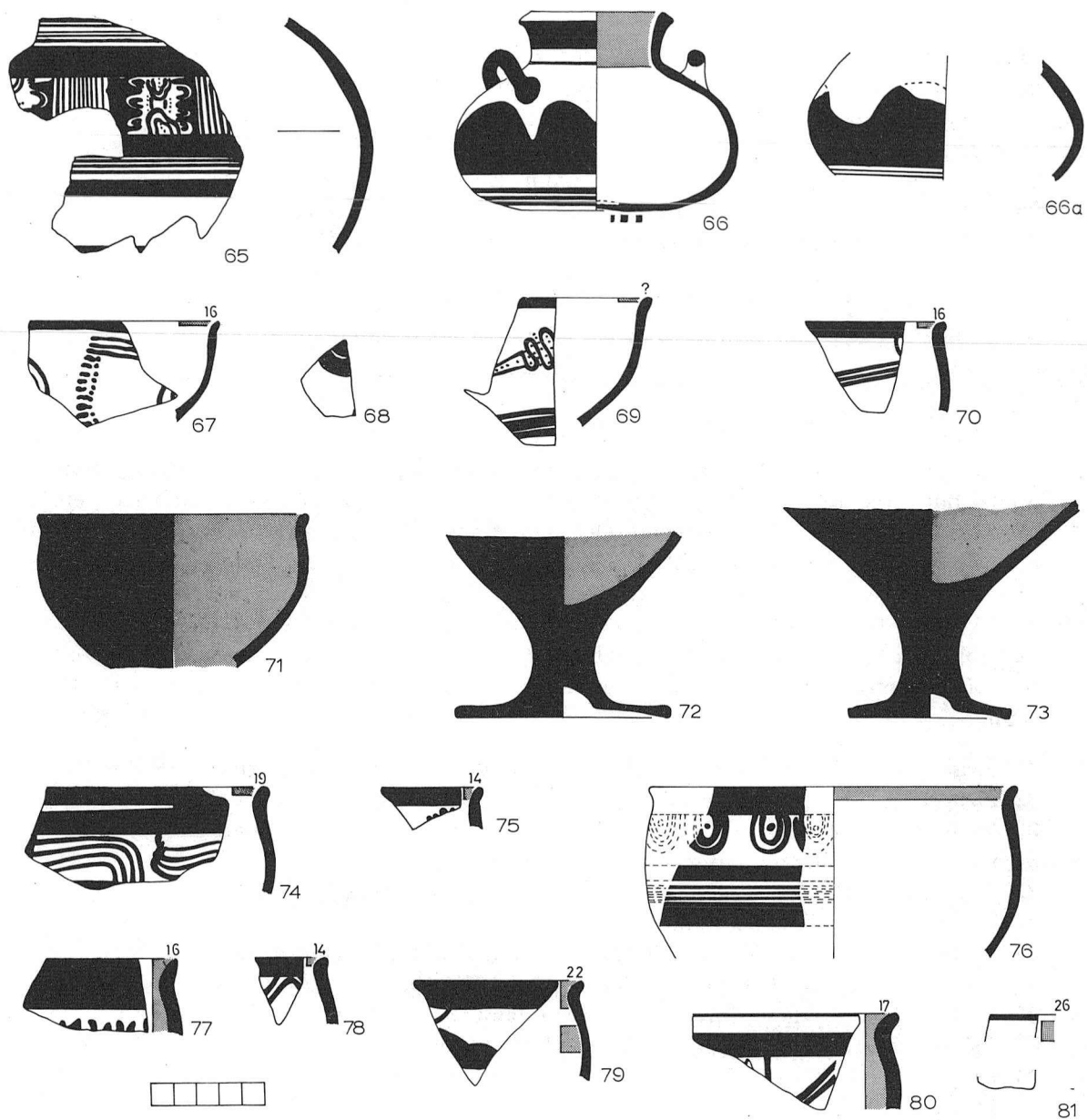


Figure 4. Orchomenos: LH III A 2 (65-81). Scale 1:3



- 51 Mug. *FS* 226 Buff; pale yellow slip, orange-brown paint. D. rim 16. *FM* 46, running spiral with fill
- 52 Mug. *FS* 226 Orange; buff slip, orange paint. D. rim 14. *FM* 77, stipple
- 53 Goblet. *FS* 255 Orange; buff slip, brown to orange paint. D. rim 13. *FM* 67, curved stripes
- 54 Goblet. *FS* 255 Buff; red-brown paint. D. rim 12. Spiral
- 55 Goblet. *FS* 255 Orange; buff slip, brown to orange paint. D. rim 14. Spiral
- 56 Goblet. *FS* 255 Buff; red-brown paint. D. rim 24. Spiral
- 57 Goblet. *FS* 255 Buff; black paint. D. rim 18. Edge of decoration
- 58 Goblet. *FS* 255 Orange; buff slip, brown paint. *FM* 20, octopus
- 59 Goblet. *FS* 255 Buff; pale yellow slip, shaded-brown paint. Wavy band
- 60 Goblet. Grey fired orange; pinkish slip, red-brown paint. D. base 7.4. *FM* 77, stipple
- 61 Goblet. *FS* 255 Buff; shaded-brown paint. D. base 7
- 62 Goblet. Buff; shaded-brown paint. D. base 7
- 63 Goblet. Buff; black paint. D. base 8.7
- 64 Bowl. Buff; pale yellow slip, brown paint. D. rim c. 20. *FM* 46, running spiral with fill

### *LH III A 2 FIG 4*

Only four shapes seem to be represented in this period: the piriform jar, alabastron, kylix and stemmed bowl. There is one example of the piriform jar decorated with panels and wavy border 65, two twin alabastra decorated with rock pattern 66, 66*a* and a few kylix sherds decorated with flower 67, octopus 68 and whorl-shell 69 as well as a number painted solid such as 71–73. There are a small number of patterned bowl sherds and a large number of monochrome ones, although the latter could belong to LH III A 1 goblets. These bowl sherds presumably belong to the canonical LH III A 2 stemmed bowl<sup>44</sup> and have been catalogued as such but no stem has been preserved and it is possible that they could belong to bowls with a flat base such as examples from Asine and Tiryns.<sup>45</sup> The shape has a very distinctive lip below which the belly swells out so that its greatest diameter is often wider than that of the lip. 77, 80 have the monochrome interior which is typical of LH III A 2 while 74, 76, the only examples with a belly extant, have a very narrow decorated zone. 76 has a particular form of belly banding which appears on other stemmed bowls of this period from Eutresis 46 and Scimatari 30 and will henceforth be called the Boeotian Stripe. It consists of several narrow belly bands between two wider ones, a form of decoration which generally appears on closed shapes such as strirrup and piriform jars.

- 65 Piriform jar. Buff; brown paint. *FM* 75, panelled with *FM* 65, wavy border with fill of isolated semi-circles
- 66 Alabastron, squat. *FS* 85 Orange; buff slip, red-orange paint. D. rim 7, H. 8.2. *FM* 32, rock pattern. Plate 2c.
- 66*a* Alabastron, squat. *FS* 85 Orange; buff slip, red-brown paint. *FM* 32, rock pattern
- 67 Kylix. *FS* 257 Buff; orange-brown paint. D. rim 16. *FM* 18, flower
- 68 Kylix. Buff; red-brown paint. *FM* 21, octopus with added white
- 69 Kylix. *FS* 257/258 Buff; brown to orange paint. *FM* 23, whorl-shell
- 70 Kylix. Buff; pale yellow slip, red-brown paint. D. rim 16. Miscellaneous decoration

<sup>44</sup> *BSA* 60 (1965) 167 fig. 4.

<sup>45</sup> *Asine* 84 fig. 70. 114; *Tiryns VI* pl. 69. 3, 5.

- 71 Kylix. Buff; red-brown paint. D. rim 12. Monochrome in and out
- 72 Kylix. Buff; red-orange paint. D. base 9.4. Monochrome in and out
- 73 Kylix. Buff; red-orange paint. D. base 7. Monochrome in and out
- 74 Stemmed bowl. *FS* 304 Buff; pale yellow slip, black to orange paint. D. rim 19. *FM* 19, multiple stem
- 75 Stemmed bowl. *FS* 304 Buff; orange paint. D. rim 14. ? *FM* 19, multiple stem
- 76 Stemmed bowl. *FS* 304 Buff; yellow slip, black to shaded-brown paint. D. rim 16. *FM* 43, pendent isolated semi-circles
- 77 Stemmed bowl. *FS* 304 Buff; black paint. D. rim 16. *FM* 60, N pattern, monochrome interior
- 78 Stemmed bowl. *FS* 304 Buff; red-brown paint. D. rim 14. *FM* 62, tricurved arch
- 79 Stemmed bowl. *FS* 304 Buff; shaded-brown paint. D. rim 22. Miscellaneous decoration
- 80 Stemmed bowl. *FS* 304 Buff; orange-brown paint. D. rim 17. Miscellaneous decoration
- 81 Stemmed bowl. *FS* 304 Buff; black to brown paint. D. rim 26. Wavy band

### *LH III B TABLE I*

The majority of the decorated sherds belong to this period. A large number of different shapes are represented of which the commonest is the deep bowl; it is decorated with a wide variety of motifs. There are also a fair number of kylix sherds, especially linear ones, and quite a few patterned krater sherds. Other shapes include jugs, jars, stirrup jars, alabastra, mugs and kraters. The spiral in its many forms is the commonest decorative motif, while many other motifs are also present in small numbers.

#### *Piriform Jar FS 36, 48 FIG 5*

It is difficult to separate sherds belonging to this shape from those of the jar or jug. 82 is decorated with running spiral and 83 with vertical wavy lines.

- 82 Buff; pale yellow slip, red-brown paint. *FM* 46, running spiral
- 83 Buff; shaded-brown paint. Miscellaneous decoration

#### *Amphora FS 69, 70 Hydria FS 128 Linear FIG 5*

Many fragments from these shapes are present but, as no complete profiles can be restored, it has not been possible to distinguish between one-handled globular jugs (*FS* 105, 106), two-handled amphora (*FS* 69, 70) and belly handled hydria (*FS* 128) except in a few cases (86, 89) so the sherds have all been counted in with the last two shapes. 86, 87 have thickened lips and 85 is very slightly thickened. 86, 89 are neck-handled and belong to *FS* 70; 87 has a wavy line down the handle and 88 one round the neck. Three bases are illustrated: 90 which is raised flat, 91 low ring and 92 raised concave.

- 84 Grey fired pink; grey slip, black paint. D. rim 14
- 85 Grey fired orange; grey slip, black paint. D. rim 12
- 86 Grey fired pinkish; grey slip, black paint. D. rim 13.4
- 87 Buff; chocolate brown paint. Wavy line down handle
- 88 Orange; buff slip, black paint. *FM* 53, wavy line on neck
- 89 Buff; red-brown paint
- 90 Orange; buff slip, orange-brown paint. D. base 7.7
- 91 Buff; black paint. D. base 9
- 92 Orange; red-brown paint. D. base 15

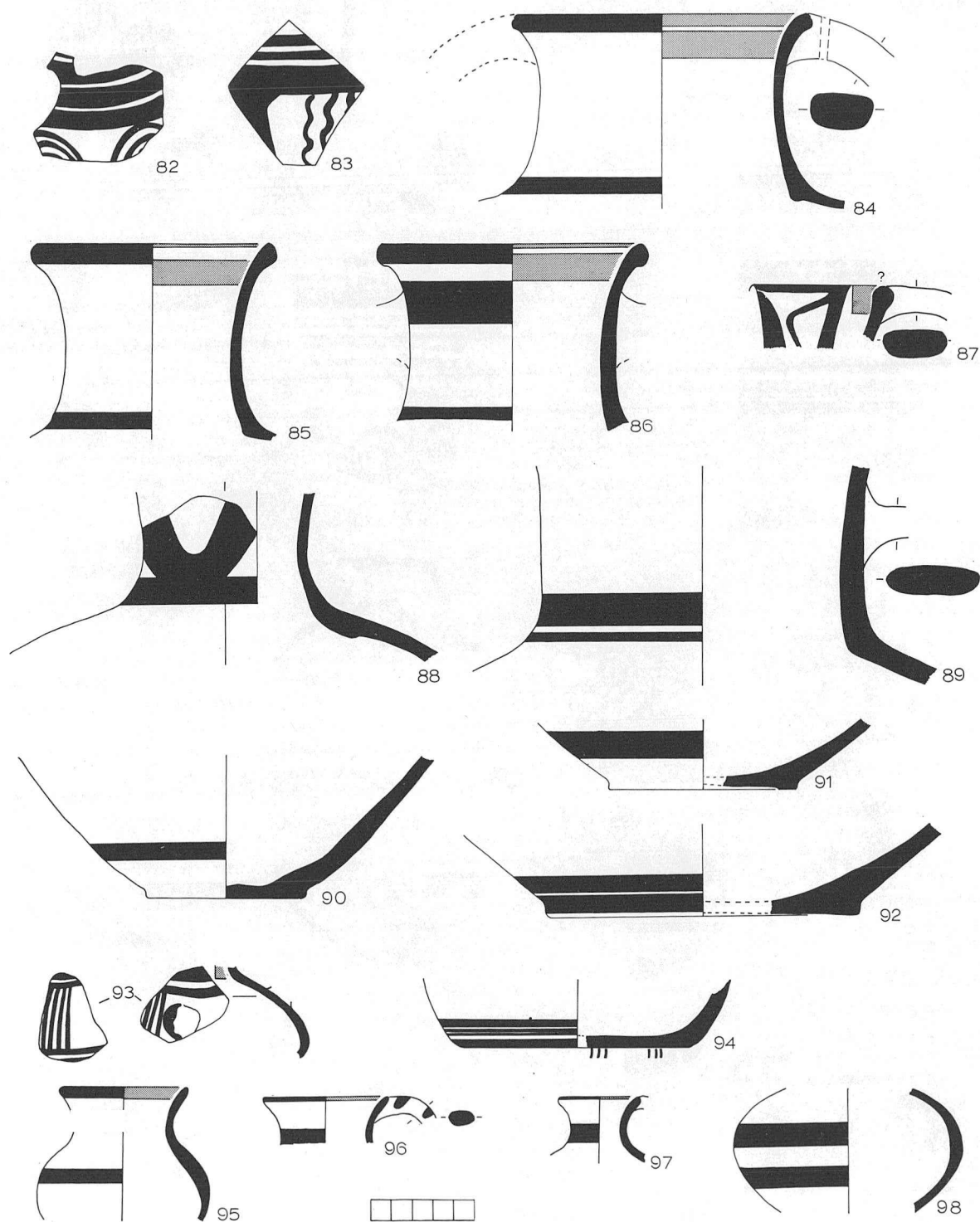


Figure 5. Orchomenos: LH III B (82-98). Scale 1:3

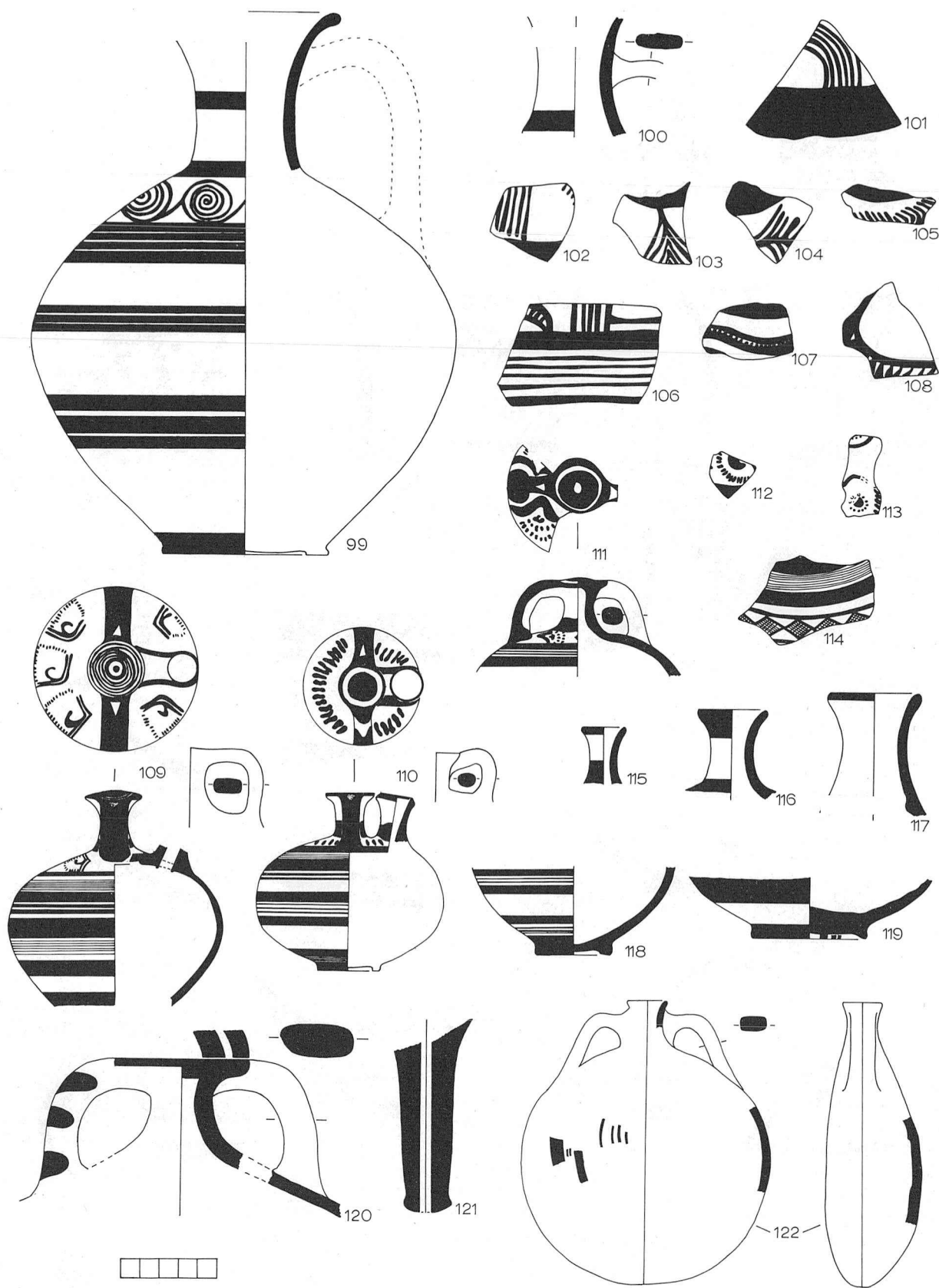


Figure 6. Orchomenos: LH III B (99-122). Scale 1:3

*Alabastron FS 85 FIG 5*

There are two sherds from a vase of this shape 93 decorated with panel pattern.

93 Orange; buff slip, red-brown paint. *FM* 75, panelled

*Alabastron FS 96, 98 FIG 5*

There is one base which could belong to either of these shapes (although it is curving very sharply outwards) 94 and two other sherds, one decorated with isolated semi-circles (not illustrated).

94 Buff; brown paint. D. base 12

*Small Globular Jug FS 114 FIG 5*

A few sherds are assigned to this shape. 95 perhaps belongs to a feeding bottle as there is no evidence for the type of handle it had.

95 Orangy-pink; buff slip, orange paint. D. rim 6

96 Buff; orange paint. D. rim 6

97 Buff; red-brown paint. D. rim 4

98 Orange; buff slip, orange paint

*Jug FS 110, 120, 123, etc. FIG 6*

Apart from the complete example 99 and the sherd 100 the material is too fragmentary for shapes to be determined and any possible linear pieces have been counted in with the amphora owing to the confusion noted above. Patterns used are spiral, multiple stem, wavy line and chevron.

99 Buff; greenish slip, black to brown paint. *FS* 120 D. rim 10, D. base 8.4, H. 28.3.  
*FM* 46, running spiral. Plate 2d

100 Buff; black to brown paint. *FS* 120

101 Orange; buff slip, orange paint. *FM* 19, multiple stem

102 Buff; pale yellow slip, orange paint. *FM* 58, edge of chevron with panel

103 Buff; shaded-brown paint. *FM* 58, chevron

104 Pinkish; buff slip, chocolate-brown paint. *FM* 58, horizontal chevron

105 Buff; black to brown paint. *FM* 58, horizontal chevron

106 Pink; buff slip, orange-brown paint. *FM* 75, panelled with miscellaneous decoration

107 Buff; grey slip, black paint. Miscellaneous decoration

108 Buff; black to brown paint. Miscellaneous decoration

*Stirrup Jar FS 171, 173 FIG 6*

One complete and one almost complete profile can be restored from this shape; there are also 58 linear fragments and a few patterned ones. The examples all seem to have a small, globular body either *FS* 171 or *FS* 173 except 120 which is from a large coarse stirrup jar; its false mouth is decorated with concentric circles and there are three splashes down the handle.<sup>46</sup> The shoulder zones preserved are all decorated with flower except 110

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<sup>46</sup> Compare *BSA* 71 (1976) 83 fig. 3.9.

which has a foliate band while the extant body zone 114 is decorated with lozenge. 110 is very untidily painted, which suggests a LH III B 1 date rather than LH III A 2. Two bases are illustrated 118, 119, 119 with concentric circles beneath it, and three spouts of varying sizes 115–117.

- 109 Buff; shaded-brown paint. *FS* 171 D. false mouth 3, H. ex. 11.2. *FM* 18, flower on shoulder. Plate 3a
- 110 Buff; yellow slip, shaded-brown paint. *FS* 171 D. false mouth 2.5, D. spout 1.7, D. base 3.2, H. 9. *FM* 64, foliate band on shoulder. Plate 3b–c
- 111 Buff; chocolate paint. *FM* 18, flower on shoulder
- 112 Buff; black-brown paint. *FM* 18, flower on shoulder
- 113 Grey; buff slip, shaded-brown paint. *FM* 18, flower on shoulder
- 114 Buff; orange paint. *FM* 73, lozenge on belly
- 115 Buff; red-brown paint. D. spout 2.3
- 116 Buff; black paint. D. spout 3.6
- 117 Pink; buff slip, orange paint. D. spout 4.8
- 118 Buff; shaded-brown paint. D. base 3.9
- 119 Orange; buff slip, orange paint. D. base 5.8
- 120 Coarse buff; black to brown paint. D. false mouth 7

#### *Funnel FS 198 FIG 6*

The lower half of a vase of this shape has been kept 121. There are traces of paint.

- 121 Grey fired buff; red-brown paint. Traces of paint

#### *Flask FIG 6*

There is one very worn flask 122 whose paint has completely disappeared; however, traces of concentric circles can just be made out. This vase, which is made from two saucers of unequal depth, does not correspond to any exact Furumark shape as it has no base.

- 122 Buff; greenish slip, orange fugitive paint. Made from two unequal saucers. D. mouth 2.1, H. 14.8. Concentric circles. Plate 3d.

#### *Krater FS 7–9, 281, 282 FIG 7*

There are 26 decorated sherds and 59 linear ones but no complete profile from this shape can be restored. Of the rims illustrated 124 probably belongs to *FS* 7–9 as it has a very everted rim while the remaining rims are probably from *FS* 281, 282. 127 could be *FS* 10. Of the body sherds 135 also belongs to *FS* 281, 282 as the beginning of the horizontal handle is just apparent. A variety of patterns are in use. A large LH III B 1 piece 128 is decorated with an animal, probably a stag, looking back over its shoulder, while other pieces are decorated with panels, spirals and isolated semi-circles. 123 is decorated with sacral ivy, 124 with a whorl-shell while 137 could be figure style. Three bases are illustrated, 138–140, 138 from *FS* 7–9 and 139–140 from *FS* 281, 282. 127, 131, 132, 140 have monochrome interiors and could be LH III C, but the monochrome interior need not be a criterion of this period as it is in the Argolid. 126 has a mend hole.

- 123 Grey fired orange; buff slip, orange paint. *FS* 281, 282. D. rim 27. *FM* 12, sacral ivy
- 124 Orange; buff slip, orange paint, *FS* 7–9 D. rim c. 27. *FM* 23, whorl-shell

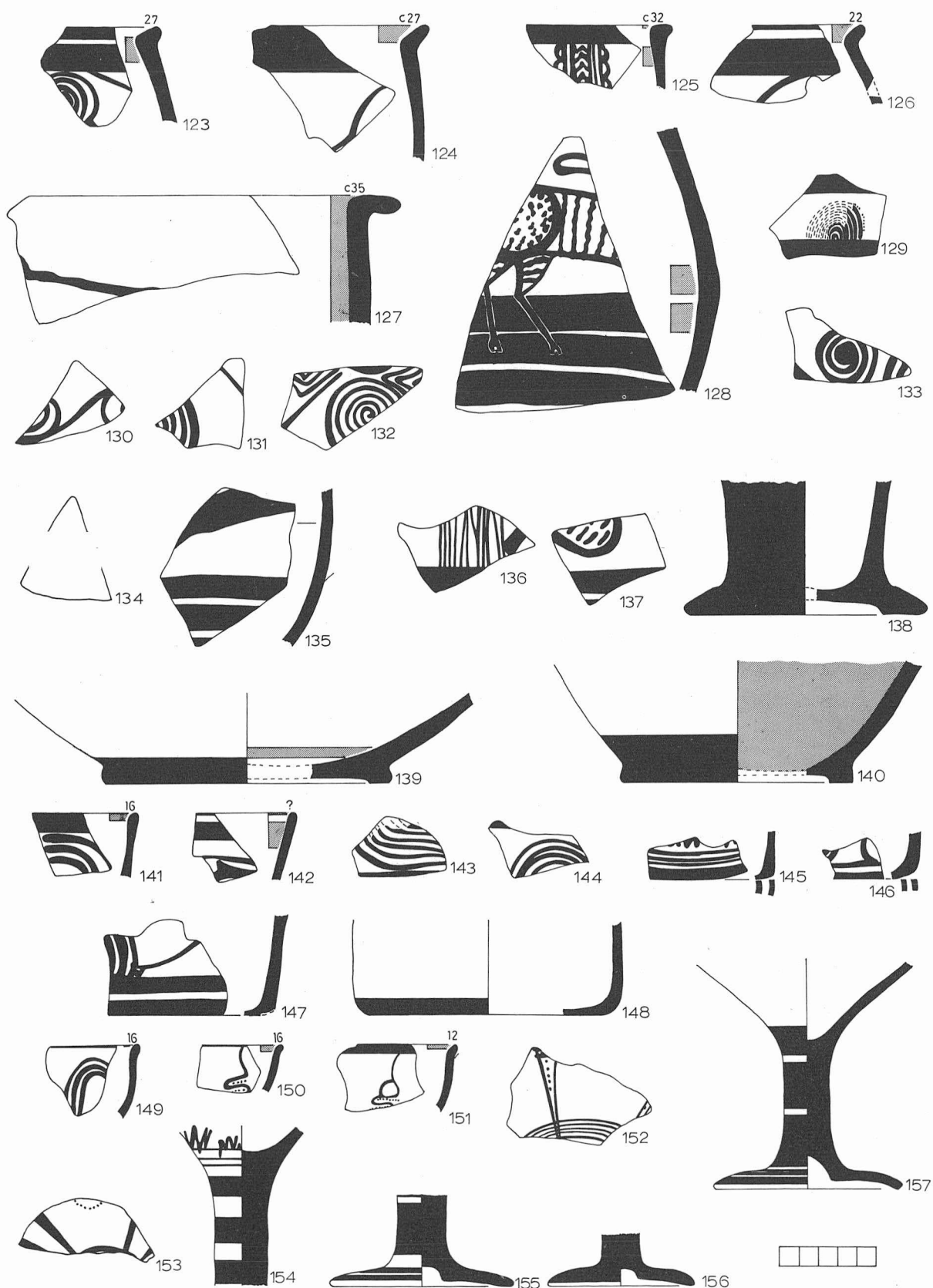


Figure 7. Orchomenos: LH III B (123-157). Scale 1:3



- 125 Buff; orange paint. *FS* 281, 282. D. rim c. 32. *FM* 75, panelled
- 126 Orange; buff slip, orange paint.? *FS* 281, 282. D. rim 22. Miscellaneous decoration. Old mend
- 127 Grey fired buff; orange paint. D. rim c. 35. Miscellaneous decoration, monochrome interior
- 128 Buff; brown paint. *FM* 5, stag. Plate 4a
- 129 Buff; red-brown paint, burnt inside. *FM* 43, pendent isolated semi-circles
- 130 Buff; brown paint. *FM* 46, running spiral
- 131 Orange; buff slip, brown paint. *FM* 46, running spiral, monochrome interior
- 132 Buff; shaded-brown paint. Spiral with fill
- 133 Orange; buff slip, brown to orange paint. Spiral, monochrome interior
- 134 Buff; orange to brown paint. *FM* 53, wavy line
- 135 Pink-buff; buff slip, red-brown paint. *FS* 281, 282. *FM* 53, wavy line
- 136 Grey; brown paint, burnt. *FM* 75, panelled with edge of decoration
- 137 Buff; orange-brown paint. Figure style
- 138 Buff; brown paint. *FS* 7-9 D. base 13
- 139 Grey fired buff; red-brown paint. D. 14.8
- 140 Pink; buff slip, orange to black paint. D. base 12

*Mug FS 226 FIG 7*

A few fragments belong to this shape. There are no examples of the LH III A 2 – III B 1 grooved rims, bases and waists except 143, where the edge of a groove at the waist can be made out. Motifs represented are multiple stem, spiral and N pattern.

- 141 Buff; brown paint. D. rim 16. *FM* 19, multiple stem
- 142 Buff; shaded-brown paint. Miscellaneous decoration
- 143 Grey fired orange; pale yellow slip, orange-brown paint. *FM* 19, multiple stem; edge of groove at waist
- 144 Orange; buff slip, brown paint. Spiral
- 145 Orange; buff slip, orange paint. D. base 8. *FM* 60, N pattern
- 146 Buff; black to brown paint. D. base 20. Miscellaneous decoration
- 147 Grey; pale yellow slip, black to brown paint. D. base c. 20. Miscellaneous decoration.
- 148 Buff; red paint. D. base 14

*Dipper FS 236*

There are two handles belonging to this shape, one linear and one with blobs across it.

*Kylix FS 258, 259 FIG 7*

A few patterned sherds from this shape are present and many linear ones, especially stems and bases. Patterns used include multiple stem and whorl-shell, while 154 has a scribble decoration. Three bases are included, 155-157, all with the canonical interior dome. 153 has a monochrome interior and could be LH III C but decorated kylikes in this period are not usual, although there is an example from Lefkandi<sup>47</sup>, and it should be taken into account that monochrome interiors may begin earlier in Central Greece than in the Argolid.

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<sup>47</sup> *BSA* 66 (1971) 341 fig. 5. 3.



- 149 Buff; shaded-brown paint. D. rim 16. *FM* 19, multiple stem
- 150 Orange; pale yellow slip, orange to brown paint. D. rim 16. *FM* 23, whorl-shell
- 151 Buff; yellow slip, shaded-brown paint. D. rim 12. *FM* 23, whorl-shell
- 152 Buff; pale yellow slip, shaded-brown paint. *FM* 23, whorl-shell
- 153 Buff; orange paint. ? *FM* 23, whorl tails with rosette fill, monochrome interior
- 154 Buff; pale yellow slip, black paint. Miscellaneous decoration
- 155 Buff; cream slip, red-brown paint. D. base 9.3
- 156 Grey fired orange; red-brown paint. D. base 7.5. Reserved edge
- 157 Buff; orange paint. D. base 9.8

*Deep Bowl FS 284 FIG 8*

There are a number of decorated and linear sherds belonging to this shape, which is the commonest in the sherd material. Unfortunately there is no whole profile but several half profiles can be restored on paper. The average rim diameter is 14–16 but there are also larger examples, 158, 164. The shape of the Boeotian deep bowl is similar to the standard Argive one, i. e. it has a flaring rim, straight sides and a globular body, while the bases are generally ring. The open style of decoration is used and the patterns which appear here are no different from those of the Argolid.<sup>48</sup> The material kept is insufficient to form any idea of the popularity of the different patterns. Motifs employed include multiple stem, running, stemmed and antithetic spirals, V pattern, N pattern, tri-curved arch and panelled patterns. 167 shows an unusual joining fill, 170 has been classed as N pattern but 'scribble' might be a better definition, 176 has an odd form of panelling and 177 an unidentifiable decoration perhaps based on the quirk. 165, 168, 172, 174 all have monochrome interiors and would be classed as LH III C in the Argolid; 168 possibly has an entirely monochrome lower body which would also not be out of place in this period; but the difficulties of assigning material to LH III C have been pointed out above. There does seem to be a difference in the linear arrangement of the Orchomenos deep bowls from those of the Argolid; Argive deep bowls generally have several narrow belly bands or one or two wider ones<sup>49</sup> and a band round the base but no other on the lower body. Of the Orchomenos material 176 is decorated with the Boeotian Stripe, i. e. narrow bands between two wider ones, an arrangement more often seen on stirrup jars; moreover 179, 180 both have groups of lines on the lower body above the base band. Most rims have a band over and often a second band below inside. The characteristic deep bowls of LH III B 2, such as rosette bowls and bowls of Group B, are entirely lacking. 158, an exceedingly large monochrome example, is early LH III B and could have been stemmed.

- 158 Orange; red paint. D. rim. 22. Monochrome
- 159 Buff; orange paint. D. rim 14. *FM* 75, panelled with *FM* 43, pendent semi-circles
- 160 Orange; buff slip, orange-brown paint. D. rim 14. *FM* 50, antithetic spiral
- 161 Buff; orange paint. D. rim 15. ? *FM* 50, antithetic spiral
- 162 Orange; buff slip, orange paint. D. rim 15. *FM* 51, stemmed spiral
- 163 Grey fired orange; buff slip, brown paint. D. rim 16. *FM* 51, stemmed spiral
- 164 Buff; pale yellow slip, shaded-brown paint. D. rim 18. *FM* 62, tri-curved arch with fill of isolated semi-circles
- 165 Buff; shaded-brown paint. Miscellaneous decoration, monochrome interior

<sup>48</sup> *BSA* 64 (1969) 273–5, 71 (1976) 87–9.

<sup>49</sup> *Ibid.* 87.

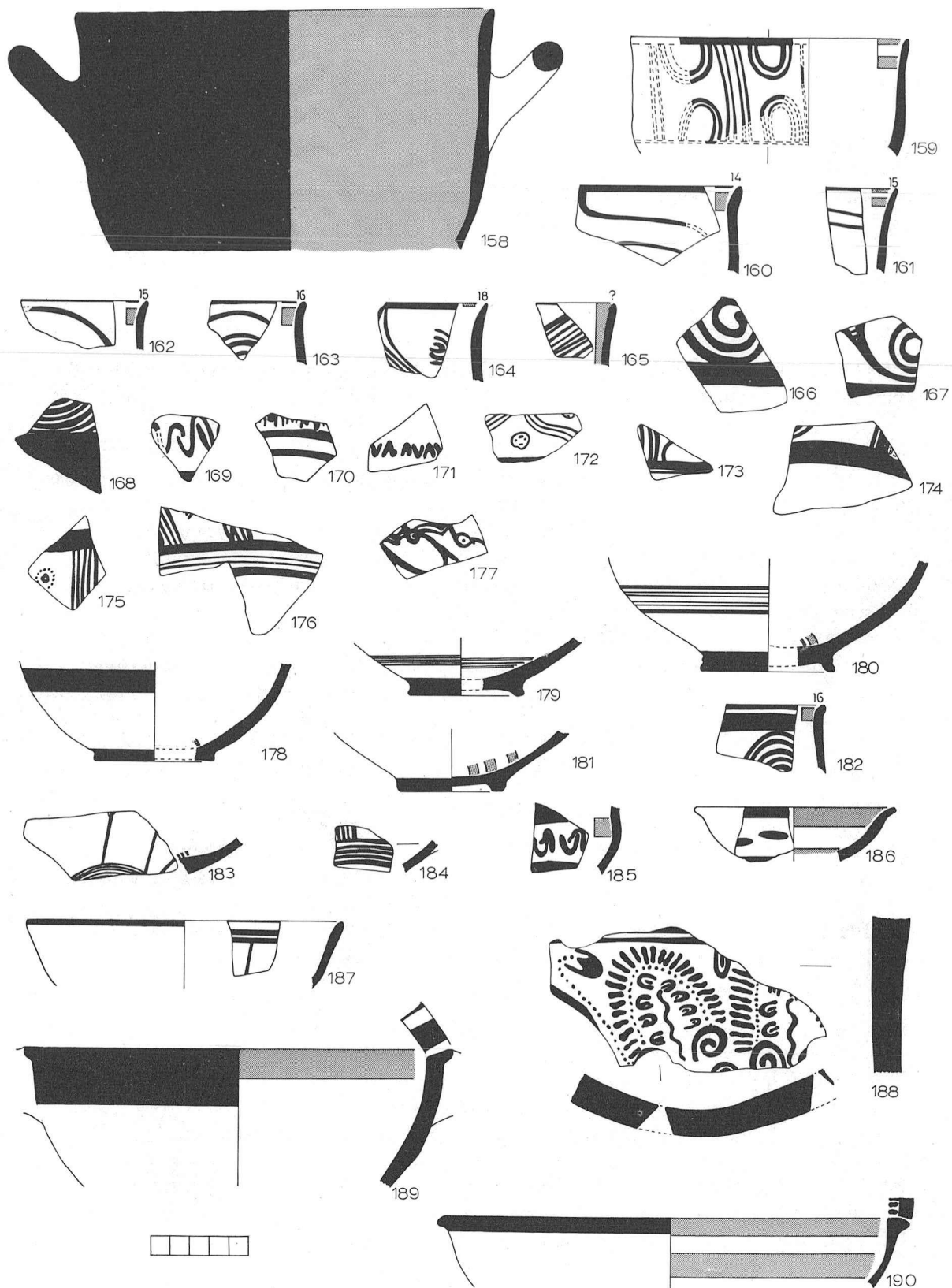


Figure 8. Orchomenos: LH III B (158-190). Scale 1:3

- 166 Orange; buff slip, orange paint. Spiral
- 167 Buff; brown to black paint. ? spiral with fill
- 168 Buff; brown to black paint. Spiral, monochrome interior
- 169 Buff; orange-brown paint. *FM* 48, quirk
- 170 Buff; shaded-brown paint. ? *FM* 60, N pattern
- 171 Buff; pale yellow slip, red-brown paint. *FM* 59, V pattern
- 172 Buff; shaded-brown paint. *FM* 62, tricurved arch with fill, monochrome interior
- 173 Orange; buff slip, orange-brown paint. *FM* 75, panelled with ? antithetic spiral
- 174 Orange; buff slip, orange paint. *FM* 75, panelled with edge of stemmed spiral, monochrome interior
- 175 Buff; shaded-brown paint. *FM* 75, panelled with rosette fill
- 176 Buff; orange paint. ? *FM* 75, panelled with miscellaneous decoration
- 177 Buff fired orange, buff slip, shaded-brown paint. Miscellaneous decoration based on quirk
- 178 Buff; orange-brown paint. D. base 6
- 179 Buff; orange paint. D. base 5.4
- 180 Buff; orange-brown paint. D. base 6.8
- 181 Buff; shaded-brown paint. D. base 5.1

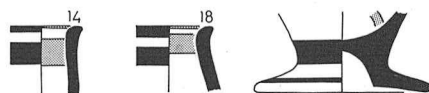


Figure 8a. Orchomenos: LH III B stemmed bowls. Scale 1:3

*Stemmed Bowl FS 305 FIG 8, 8a*

There are three linear rims, a base and a rim sherd decorated with spiral 182 belonging to this shape. The linear sherds are shown in Fig. 8a. The rim sherds show the customary second exterior band below the rim and the straighter profile of LH III B.<sup>50</sup>

- 182 Grey fired orange; pink slip, red-pink paint. D. rim 16. Spiral

*Cup FIG 8*

Of the cup sherds illustrated 184 is decorated with panel and 183 with whorl-shell; both examples belong to LH III B 1.

- 183 Buff; orange-brown paint. *FM* 23, whorl-shell
- 184 Orange; buff slip, orange paint. *FM* 75, panelled

*Bowl FIG 8*

There is one example decorated with quirk 185 and one with splodges of paint 186; another sherd (not illustrated) is decorated with a stemmed spiral.

- 185 Buff; shaded-brown paint. *FM* 48, quirk
- 186 Buff; red-brown paint. D. rim 10

<sup>50</sup> See BSA-64 (1969). 91 fig. 8 for comparison.

*Plate FIG 8*

There is one sherd 187 with decoration on the interior. It is lipless and has a slight carination.

187 Orange; pale yellow slip, orange paint. D. rim 16. Miscellaneous decoration inside

*Stand FS 336 FIG 8*

There is one large piece from the leg of a stand decorated with a group of three flowers. The left and half of the centre flower are preserved. There are two large mend holes at the bottom edge of the sherd which are shown in the section drawing underneath.

188 Grey fired orange; pale yellow slip, orange-brown paint. *FM* 18, flower. Plate 4b.

*Large Bowl or Basin FIG 8*

There are two examples of this shape which begins in LH III B 2 in the Argolid.<sup>51</sup>

189 Buff; black paint. D. rim 22. Squares on rim

190 Orange; buff slip, orange paint. D. rim 24. Blobs on rim

*LH III C FIGS 9-10*

It is difficult to assign sherds to this period with any certainty as no stratified LH III C from Boeotia has been published and criteria from the Argolid, such as monochrome interiors to deep bowls, may not be valid for Central Greece where monochrome interiors could have begun in LH III B. Therefore, great caution has been exercised in the selection of the LH III C material and there may well be material classified as LH III B which belongs to this period.

There is one hollow jar rim 194 and three elongated ones 191-193; the last two are not much lengthened and could be late LH III B but there are no parallels for this feature so far published in LH III B 2 in the Argolid or elsewhere. There is, however, a marked difference between these rims and the LH III B examples 84-86 which are rounded or thickened as is usual in LH III B.<sup>52</sup> A few krater rims have been tentatively put into this period 195-199, 195 having a ridge below the rim which is a LH III C feature, while 199 has squares on the rim similar to the large bowl 189. 200-202 are all decorated in a manner which could belong to LH III C. More certain examples of this period are the conical kylix 203 with a monochrome interior comparable to examples from Lefkandi,<sup>53</sup> the medium band cups 205-209, another small cup with a high base 204 and the monochrome and linear deep bowls 215-225. 215 is early LH III C comparable to an example from Lefkandi Phase 1b;<sup>54</sup> 216 is similar to another example from the same phase;<sup>55</sup> 221 could be the base of a bowl such as an example from Lefkandi Phase 2<sup>56</sup> although it has no reserved centre; 219, 223, which have an unpainted exterior and monochrome inter-

<sup>51</sup> *BSA* 64 (1969) 75, 84 fig. 10.

<sup>52</sup> Even 84-86 are not canonical as they have an extra interior band below the rim. This is a frequent LH III C feature but these sherds have been classed as LH III B on account of the shape of the rim.

<sup>53</sup> *BSA* 66 (1971) 341 fig. 5. 4.

<sup>54</sup> *Ibid.* 335 fig. 1. 3.

<sup>55</sup> *Ibid.* 335 fig. 1. 1.

<sup>56</sup> *Ibid.* 339 fig. 4. 1.

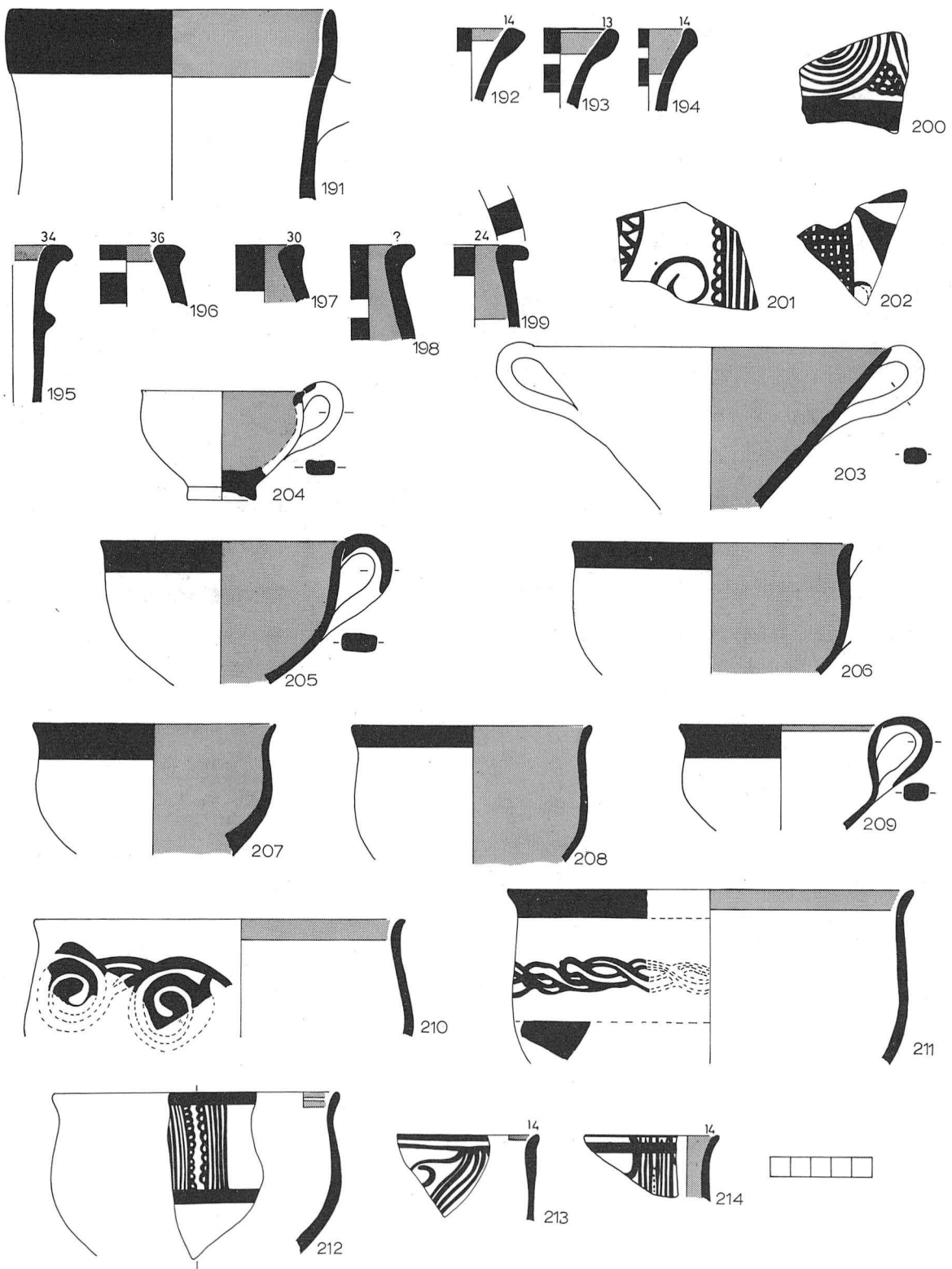


Figure 9. Orchomenos: LH III C (191-214). Scale 1:3

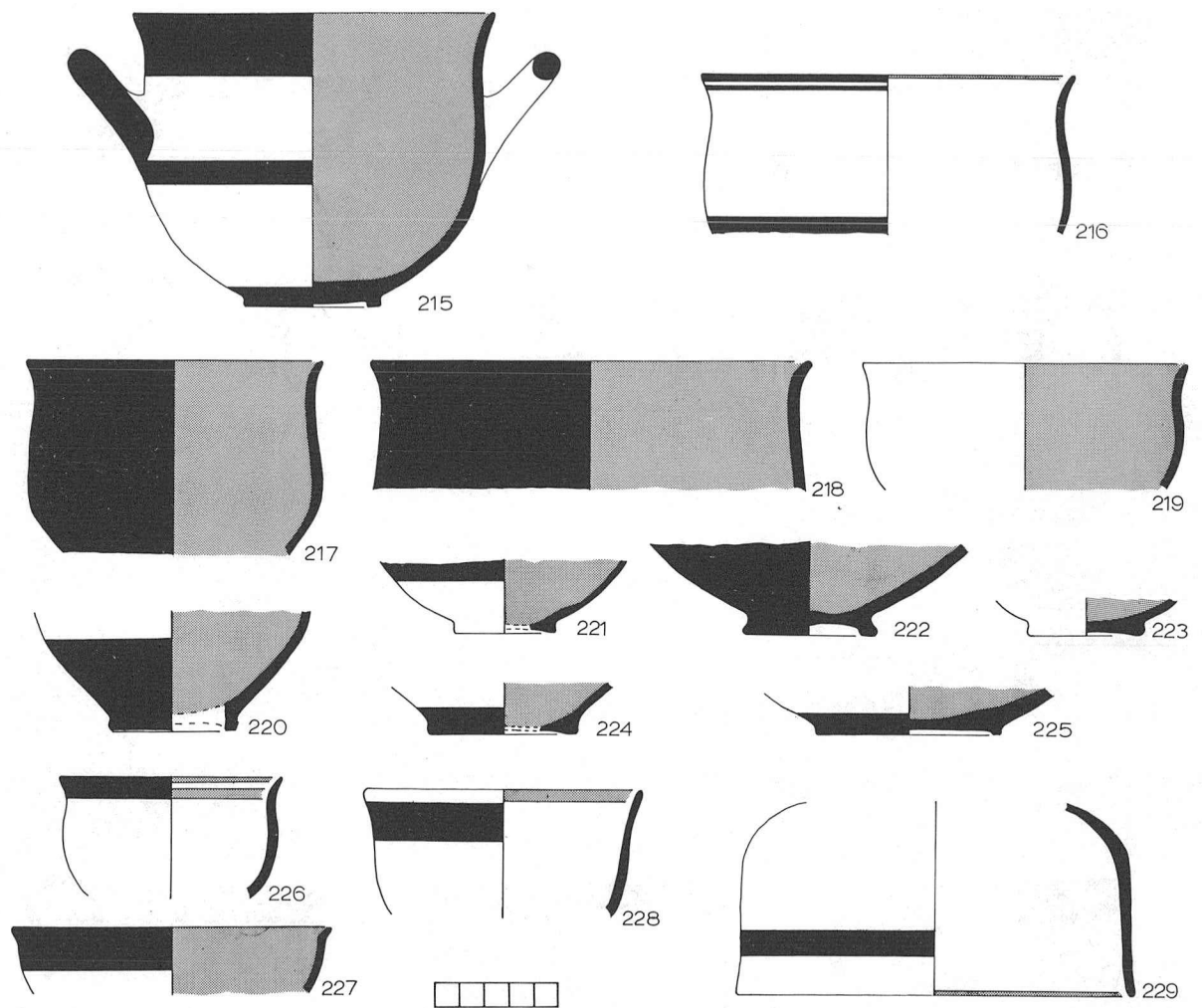


Figure 10. Orchomenos: LH III C (215-229). Scale 1:3

ior, are comparable to a small group of vases recently excavated at Phylakopi;<sup>57</sup> 224, 225 are possibly bases from medium band cups, as this shape does exist with a linear base.<sup>58</sup> Five decorated deep bowl pieces are included 210–214 on the criterion of their shape, that is a profile which is very concave below a flaring rim and which then swells out into the belly. 214 also has a monochrome interior, an Argive criterion of this period. It is similar to a LH III B example from Eleon BSA 36 in that both have decoration which continues through the lower rim band. 210 shows a running spiral with an unusual joining fill, 213 has an inner bulge below the lip identical to an example from Thebes BSA 29 and a second narrow band below the rim outside similar to examples from Kalami BSA 31, 33, 34, Thebes 29 and Eutresis 139, 140. Some miscellaneous bowl sherds and a lid are included 226–229. 226 compares well with an example from Tiryns.<sup>59</sup>

- 191 Jar. Buff; black to brown paint. *FS* 70/128. D. rim 16
- 192 Jar. Orange; buff slip, red-brown paint. D. rim 14
- 193 Jar. Orange; buff slip, red-brown paint. D. rim 13
- 194 Jar. Orange; buff slip, red-brown paint. D. rim 14
- 195 Krater. Pinkish; red-brown paint. D. rim 34
- 196 Krater. Buff; red-brown paint. D. rim 36
- 197 Krater. Buff; black to brown paint. D. rim 30
- 198 Krater. Orange; buff slip, black to orange paint
- 199 Krater. Buff; red-black paint. D. rim 24. Squares on rim
- 200 Krater. Grey fired orange; buff slip, orange-brown paint. *FM* 46, running spiral with scale fill
- 201 Krater. Buff; brown paint. *FM* 75, panelled with miscellaneous decoration
- 202 Krater. Grey fired buff; brown paint. *FM* 75, panelled with *FM* 59, diagonal pattern
- 203 Kylix. *FS* 274 Buff; red-orange paint. D. rim 18. Plate 3e
- 204 Cup. Buff fired orange; orange paint. D. rim 8, D. base 3.3, H. 5.4
- 205 Cup, deep semi-globular. *FS* 215 Orange; buff slip, orange paint. D. rim 12. Medium band
- 206 Cup, deep semi-globular. *FS* 215 Buff; black to red paint. D. rim 14. Medium band
- 207 Cup, deep semi-globular. *FS* 215 Buff; red paint. D. rim 12. Medium band
- 208 Cup, deep semi-globular. *FS* 215 Buff; red-brown paint. D. rim 12. Medium band
- 209 Cup, deep semi-globular. *FS* 215 Buff; red-orange paint. D. rim 10. Medium band over lip
- 210 Deep bowl. *FS* 284 Orange; buff slip, orange paint. D. rim 16. *FM* 46, running spiral
- 211 Deep bowl. *FS* 284 Orange; buff slip, orange paint. D. rim 20. *FM* 48, quirk
- 212 Deep bowl. *FS* 284 Buff; shaded-brown paint. D. rim 14. *FM* 75, panelled
- 213 Deep bowl. *FS* 284 Buff; shaded-brown paint. D. rim 14. *FM* 62, tricurved arch
- 214 Deep bowl. *FS* 284 Orange; buff slip, orange paint. D. rim 14. *FM* 75, panelled with antithetic spiral, monochrome interior
- 215 Deep bowl. *FS* 284 Orange; buff slip, red-orange to maroon paint. D. rim 14.6, D. base 5.5, H. 11.8 Plate 4c
- 216 Deep bowl. *FS* 284 Orange; orange paint. D. rim 19
- 217 Deep bowl. *FS* 284 Buff; black paint. D. rim 12
- 218 Deep bowl. *FS* 284 Buff; black paint. D. rim 17.8

<sup>57</sup> Report of the excavations at Phylakopi 1974–77 Forthcoming.

<sup>58</sup> I am indebted to Dr E. French for this information.

<sup>59</sup> *AA* (1978) 479 fig. 30. 2.



- 219 Deep bowl. FS 284 Buff; red-orange paint. D. rim 13  
 220 Deep bowl. FS 284 Buff; brown to black paint. D. base 5  
 221 Deep bowl. FS 284 Buff; red to black paint. D. base 4  
 222 Deep bowl. FS 284 Buff; orange paint. D. base 5.4  
 223 Deep bowl. FS 284 Orange; pink-buff slip, orange paint. D. base 4.5  
 224 Deep bowl. FS 284 Buff; red-brown paint. D. base 6  
 225 Deep bowl. FS 284 Buff; black paint. D. base 7.4  
 226 Bowl. Buff; red paint D. rim 9  
 227 Bowl. Buff; black to red paint. D. rim 14. Monochrome interior  
 228 Bowl. Buff; red-brown paint. D. rim 11  
 229 Lid. Grey; buff slip, orange paint. D. rim 16



Figure 11. Orchomenos: Inscribed stirrup jar. Scale 1:6

*Inscribed Stirrup Jar FIG 11*

This vase, which is in the National Museum, Athens, has been catalogued separately as it cannot be dated with any certainty.<sup>60</sup>

- 230 Grey with grits; pink-buff slip, black to red paint. Complete except for spout, pick hole in shoulder. D. false mouth 6.7, D. base 9.8, H. 41.5. Band round edge of false mouth, band encircling spout, handles and back of neck, bands round shoulder and lower belly. Inscription on belly (not drawn to scale).

*The Unpainted Material TABLE II*

1250 unpainted sherds have been kept, all in fine wares, but there are very few whole profiles and only a few half profiles can be restored on paper. Interpretation of the sherd material is difficult owing to the fact that there is little comparative material; moreover Middle Helladic forms continue, especially in the case of the goblet, rendering an exact

<sup>60</sup> For a discussion of the date of the inscribed stirrup jars see *Archaeometry* 8 (1965) 11–16. See also A. Sacconi *Incunabula Graeca LVII* 119 pl. xxiii. See also DAI Negative Orchomenos 306, 307.



TABLE I TO SHOW RELATION OF SHAPES AND PATTERNS IN LH III BAT ORCHOMENOS

[illegible]

account of the early Mycenaean difficult. There is one shape, the deep semi-ovoid cup, which has not been recorded from the Argolid so far and which could be peculiar to Central Greece. The majority of the sherds are early Mycenaean and there is some LH III A, but there is little to go with the LH III B-C painted material apart from a krater fragment, two spouted cups, some dippers and shallow cups, all of which could be LH III B. The rounded kylix is by far the commonest shape, followed by the goblet. The three qualities of fabric noted from Mycenae<sup>61</sup> are all present, i. e. polished, standard and rough. The polished type is very frequent, confirming the fact that the material is mostly early Mycenaean, but the kylikes and lipless bowls are nearly all of rough fabric.

*Hole Mouth Jar FS 100 FIG 12*

There is one closed base 231 which could belong to this shape. It is polished.

231 Buff, polished. D. base 3.7

*Amphorae, Jugs, Jars, etc. FIG 12*

33 feature sherds all in fine ware have been kept as well as a large number of closed body sherds. Three rims are illustrated 232-234, of which 232 is lipped, 233 squared and 234 heavy thickened, and four bases, 235, 238 which are flat concave, 237 which is flat and 236 which is raised flat. 238 could be the base of a small handleless jar FS 77.

232 Grey fired orange; pink-buff slip, polished. D. rim 10

233 Orange; buff, rough smoothed. D. rim 16.6

234 Buff, polished. D. rim 13

235 Grey fired pinkish, polished. D. base 5.2

236 Buff, rough. D. base 8.2

237 Orange; pinkish slip, standard. D. base 5

238 Pink fired buff, standard. D. base 3.8

*Lipless Conical Bowl FS 204 FIG 12*

There are 23 pieces from this shape and these include a whole profile 240. As with LH III B deposits<sup>62</sup> nearly all the pieces are of rough fabric. One polished piece 239 is illustrated here; it has a very thin section.

239 Buff, polished. D. rim 12

240 Buff, rough. D. rim 15.7, D. base 5.4, H. 6.3

*Lipless Conical Bowl with high handles FIG 12*

There are two certain examples of this shape, both in rough fabric, but other pieces may not have been identified owing to confusion with the rims of FS 204.

There is no evidence of spouts as at Nichoria where blackened rims indicate that this shape was used as a lamp.<sup>63</sup>

<sup>61</sup> BSA 64 (1969) 281.

<sup>62</sup> BSA 71 (1976) 95.

<sup>63</sup> I am indebted to Dr O. Dickinson for this information.

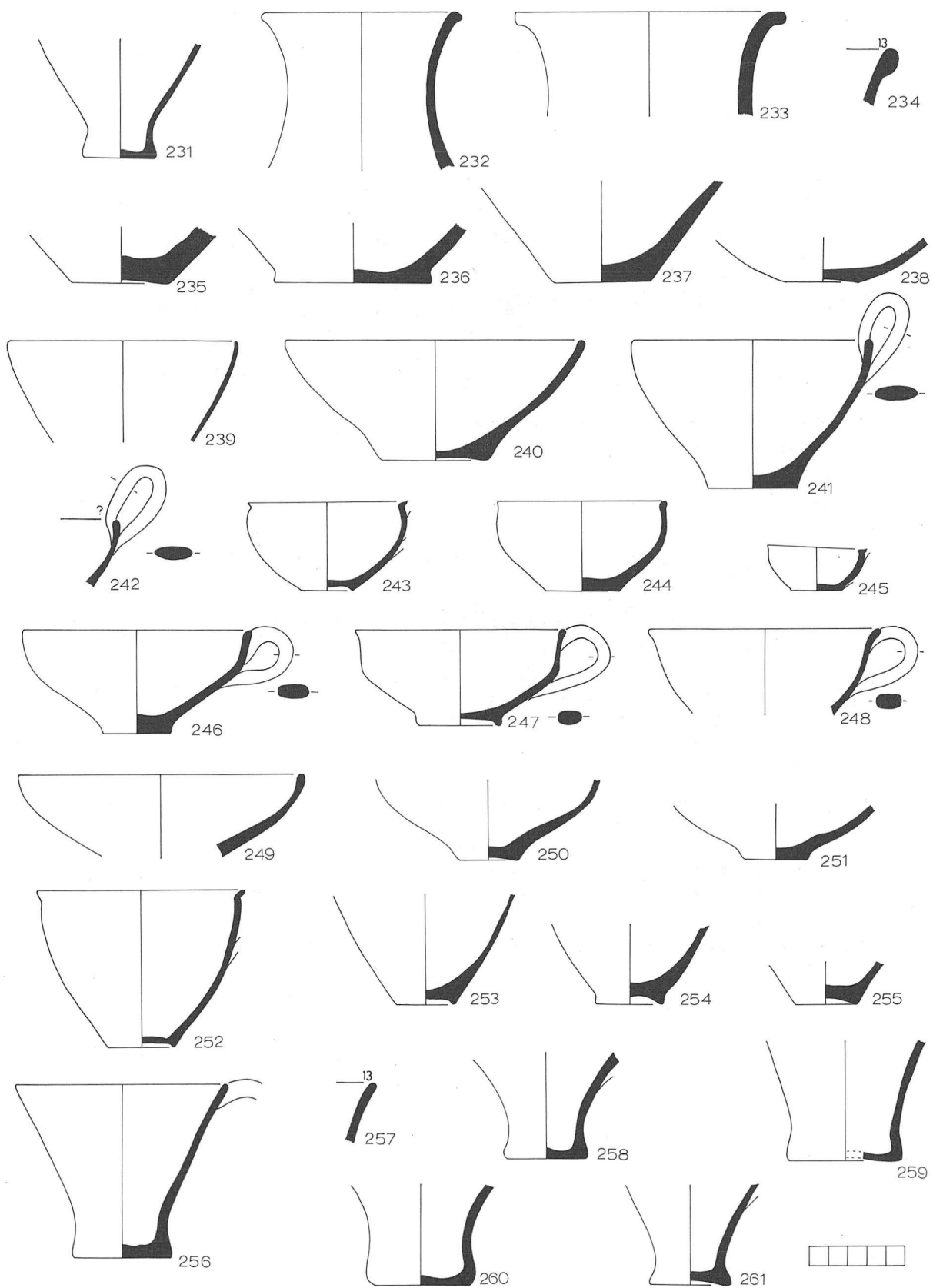


Figure 12. Orchomenos, LH unprinted pottery: hole mouth jar, jar, conical bowl, semi-globular cup, shallow cup, semi-ovoid cup Vaphio cup (231–261). Scale 1:3

241 Orange; pink-orange slip, rough. D. rim 12.5, D. base 4.8, H. 7.7

242 Orange; pinkish slip, rough

*Semi-globular Cup FS 211 FIG 12*

There are three examples of this shape, all with a complete profile except for the handle. It has a slightly everted rim, a flat concave base and a strap handle, except 245 which has a flat base and a flattened rim. 243–44 are polished and 245 standard.

243 Buff, polished. D. rim 8.3, D. base 2.6, H. 4.6

244 Buff, polished. D. rim 8.9, D. base 3.9, H. 4.7

245 Buff, standard. D. rim 5–5.3, D. base 2.7, H. 2.1–4. Miniature

*Shallow Cup FS 218 FIG 12*

There are two whole profiles, ten rims and sixty-five base fragments. The rims are very similar to those of the rounded kylix and there may be more which have not been identified; all doubtful rims have been counted with the kylix. The large number of base fragments is probably due to the fact that a thick base sherd preserves much better than a fragile rim fragment. The rim is flaring with a slight lip except for 246 which is flattened and lipless; the handles are oval. 246 has a raised flat base, 250 a raised concave 251 a flat and 247 a ring base. 246–7, 249–50 are rough, 251 standard and 248 is burnt.

246 Buff, rough smoothed. D. rim 12–12.3, D. base 3.5, H. 5.4. Swirl on base. Plate 4d

247 Buff, rough. D. rim 11–11.5, D. base 4.4, H. 5. Plate 4e

248 Buff; grey surface, burnt. D. rim 12

249 Orange; pink surface, rough. D. rim 15

250 Pink, rough. D. base 3.2

251 Buff, standard. D. base 3.2

*Deep Semi-Ovoid Cup FIG 12*

There are eight pieces from this shape which does not appear in Furumark and could possibly be local to Central Greece. It has a deep semi-ovoid body with a slightly everted rim and a flat concave base. The handle is strap; in no case is any example complete enough to ascertain the presence of a second handle and the possibility of this should not be excluded. All the illustrated examples are polished except 255 which is standard; most of the unpublished examples are also polished, which indicates that the shape is LH I–II. The shape usually has a rim diameter of 10.5–11 and a base of 3–3.5.<sup>64</sup>

252 Buff, polished. D. rim 10.6, D. base 3.6, H. 8.2

253 Pink, polished. D. base 3.1

254 Orange; buff slip, polished. D. base 3.5

255 Buff, standard. D. base 3.2

*Vaphio Cup FS 224 FIG 12*

A rim and ten bases are present as well as a complete example 256 which is so highly polished as to be almost burnished. The rim is lipless and flaring, the base bevelled and

<sup>64</sup> Dr O. Dickinson has handled examples similar to this shape in a LH I deposit at Nichoria.

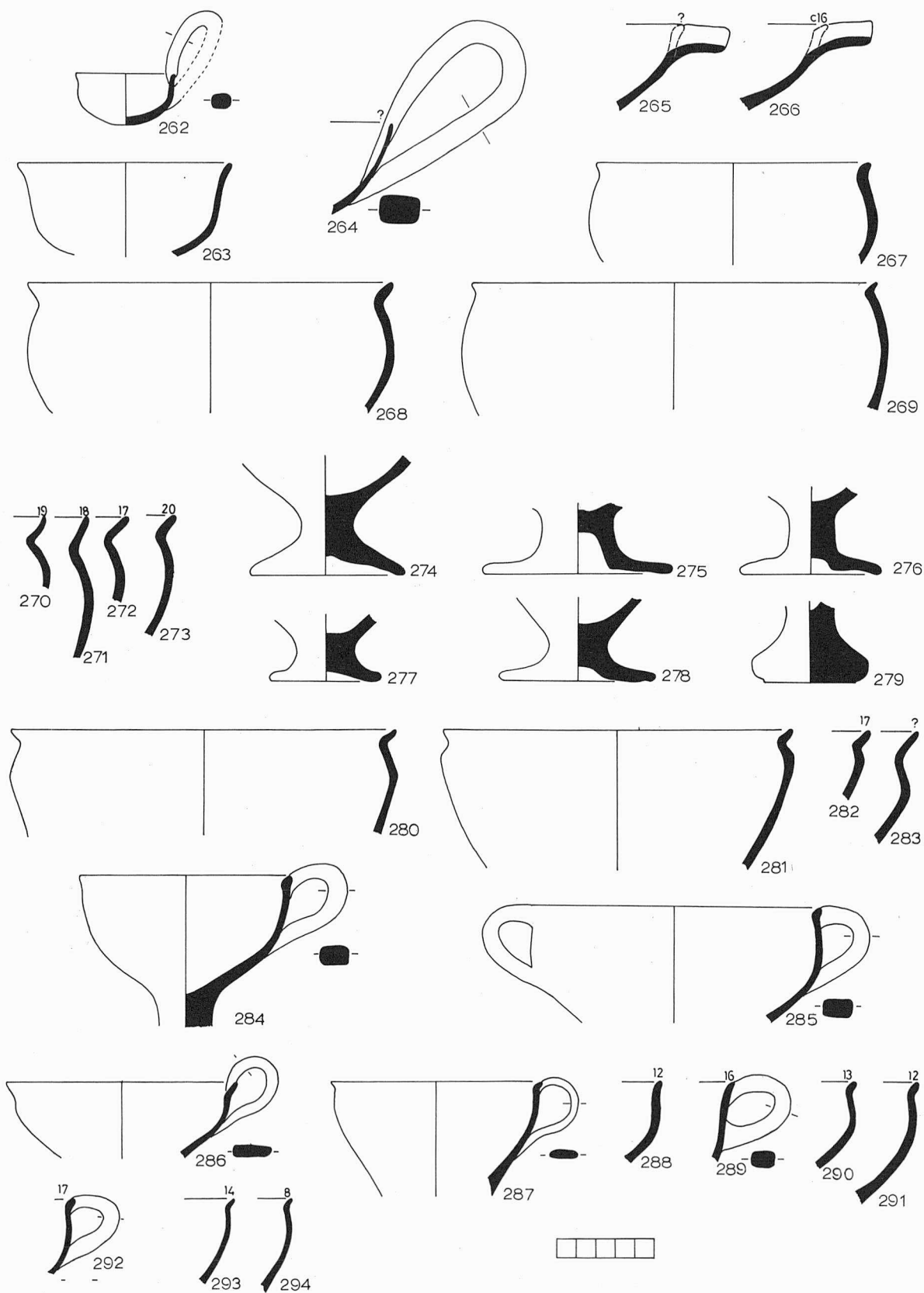


Figure 13. Orchomenos, LH unpainted pottery: dipper, spouted cup, globlet, rounded kylix (262–291).  
Scale 1:3

flat except 259, 261 which are concave. Apart from 256 all the examples are standard except for 259 which is polished. There is no rib on any of the pieces although painted examples exist with this feature.

- 256 Orange; pink slip highly polished almost burnished. D. rim 11, D. base 5.2, H. 9
- 257 Grey fired orange; buff, polished. D. rim 13
- 258 Buff, standard. D. base 4.4
- 259 Orange; buff slip, polished. D. base 6
- 260 Buff; pinkish slip, standard. D. base 4.8
- 261 Orange; buff slip, standard. D. base 4.4

*Dipper FS 236 FIG 13*

There is one miniature example 262 and two rims 263–64, 264 with a very thin section and a high square handle. 262, 264 are rough, 263 standard.

- 262 Grey fired orange; buff slip, rough. D. rim 5.1, H. 5.85. Miniature. Plate 4f
- 263 Buff, standard. D. rim 11
- 264 Pinkish, rough smoothed

*Spouted Cup FS 250 FIG 13*

There are two rims belonging to this shape, 265 with a rounded and 266 with an everted lip. They could both be LH III B.

- 265 Grey fired pink, rough smoothed
- 266 Pink; buff slip, standard. D. rim c. 16

*Goblet FS 263 etc. FIG 13*

This is the second most common of the kept shapes, nearly all the examples being polished. A few rims and bases are illustrated: 268, 270–73 have a very everted lip, 270 a slight hollowing, while 269 has a slight eversion and 267 a rounded lip. The last two examples are probably LH III A 1 while those with the long everted lips are probably earlier. Some of the bases have a short stem 275–76 while others such as 274, 277–78 flare smoothly from the base into the bowl. The interior of the base is generally raised concave but 275–76 are domed while 279, an oddity, has a completely flat base with bevelled edges. All the examples illustrated are polished except 275, 277, 279.

- 267 Buff; pale yellow slip, polished. D. rim 14
- 268 Buff, polished. D. rim 19
- 269 Grey; buff slip, polished. D. rim 21
- 270 Orange; buff slip, polished. D. rim 19
- 271 Orange fired buff, polished. D. rim 18
- 272 Orange; orange-buff slip, polished. D. rim 17
- 273 Orange; buff slip, polished. D. rim 20
- 274 Buff, polished. D. base 8
- 275 Buff, standard. D. base 9.6
- 276 Buff, polished. D. base 7
- 277 Grey fired orange, standard. D. base 5.7

278 Grey fired pink-buff, polished. D. base 7.7

279 Orange fired pink; buff slip, rough smoothed. D. base 4.8

Four examples of a carinated goblet are included 280–83. On 281–82 the carination is just below the rim while on 280, 283 it is lower down the body. The rims are all everted and 280–81 exhibit a slight hollowing. These examples are either Middle Helladic or belong to a Middle Helladic form which continues in early Mycenaean. Dickinson has suggested that they belong to a krater with a low stemmed foot.<sup>65</sup>

280 Orange; pink slip, polished. D. rim 20

281 Orange; buff slip, polished. D. rim 18

282 Pinkish; buff slip, polished. D. rim 17

283 Buff, polished

### *Kylix*

This is the commonest of the kept shapes with no less than 117 bases and 154 stems. There is difficulty in separating the rounded rim from those of the cup and the carinated from those of the shallow angular bowl; all doubtful sherds have been counted with the kylix. Most of the bases and stems cannot be allotted either to the carinated or to the rounded kylix so they have been dealt with under a general heading, but almost certainly the majority belong to the rounded kylix as there are many more rounded rims than carinated.

### *Kylix, rounded FS 264 FIG 13*

There are 115 rims belonging to this shape but no complete example. The half profiles illustrated have a semi-globular body with a thickened, slightly everted rim, except 288–89 which are lipless. There are 86 lipped rims and 29 lipless, suggesting that most of the material belongs to LH III A rather than LH III B. Most of the sherds are of standard fabric. The average rim diameter is 11–13 cms but there are larger 292 and smaller 294 examples, although the latter with a diameter of only 8 cms could be a cup.

284 Orange; grey slip, rough. D. rim 11

285 Buff, rough. D. rim 16

286 Grey, standard. D. rim 12

287 Grey fired buff, polished. D. rim 11

288 Buff, rough polished. D. rim 12

289 Buff; pale yellow slip, polished. D. rim 16

290 Pink, rough. D. rim 13

291 Pink, rough. D. rim 12

292 Pinkish; buff slip, rough smoothed. D. rim 17

293 Orange; buff slip, polished. D. rim 14

294 Buff, polished. D. rim 8

### *Kylix, carinated FS 267 FIG 14*

There are 23 carinated rims. Lipped and lipless rims are present in equal proportions; those illustrated are all lipless except 296, 300. In many cases the upper part of the vessel

<sup>65</sup> Communication to the author.

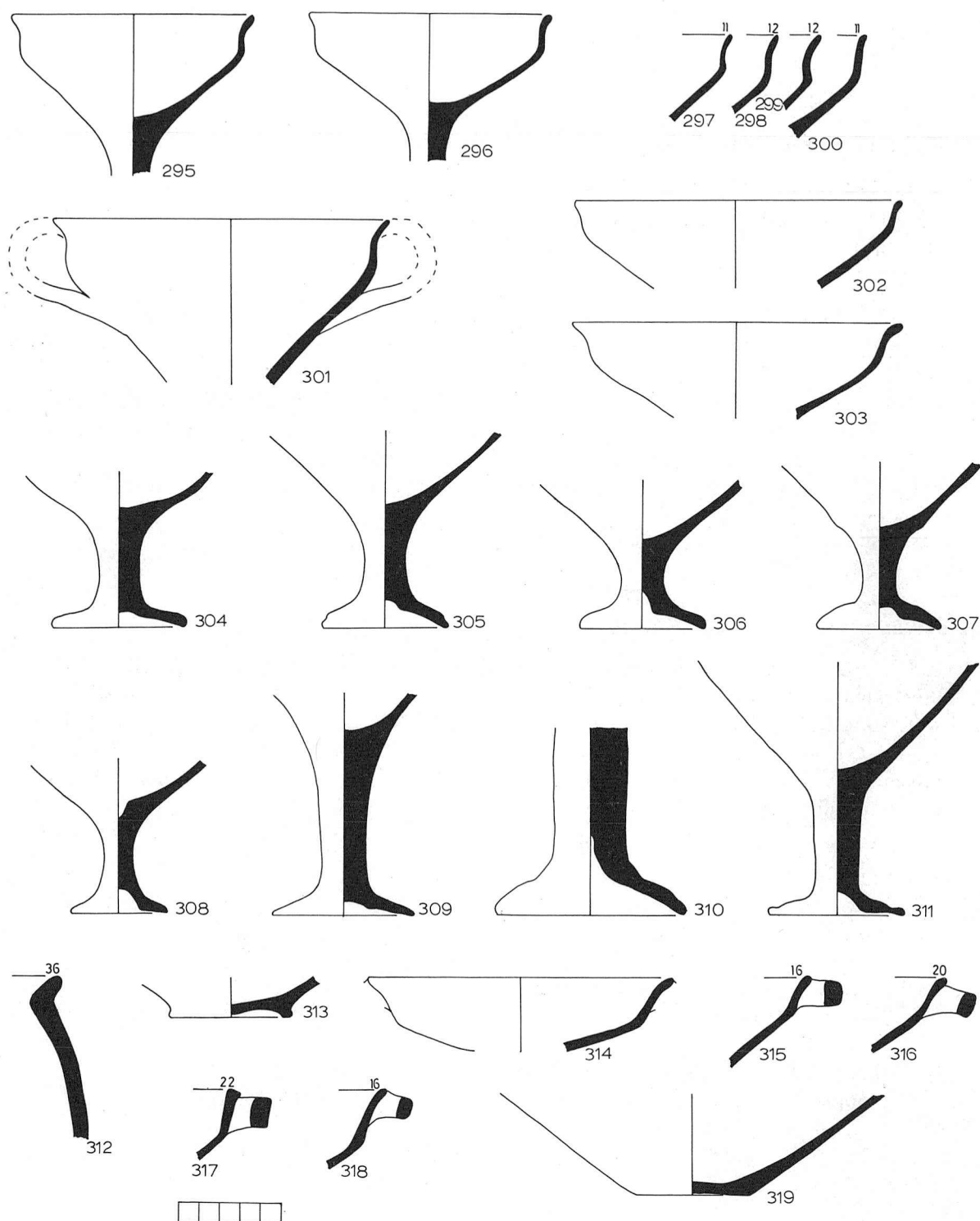


Figure 14. Orchomenos, LH unprinted pottery: carinated and conical kylix, krater, deep bowl, shallow angular bowl (295-319). Scale 1:3



is very shallow above the carination and fairly concave, which would indicate that they are LH III A 295–99 and not LH III B which has a straighter rim 300.<sup>66</sup> 297–98 are of standard fabric but the remaining rims illustrated are all in rough fabric, as indeed are most of the pieces kept.

- 295 Buff, rough. D. rim 12
- 296 Pink, rough. D. rim 12
- 297 Pink, standard. D. rim 11
- 298 Pink; buff slip, standard. D. rim 12
- 299 Buff, rough smoothed. D. rim 12
- 300 Buff, rough. D. rim 11

*Kylix, rounded-conical FS 274 FIG 14*

There are three examples of this shape which belongs to LH III B–C. The average diameter is 16 cms, larger than the 11–12 cms of the carinated kylix.

- 301 Orange; buff slip, rough smoothed. D. rim 16.6
- 302 Buff, rough. D. rim 16
- 303 Grey fired orange; pink-buff slip, rough smoothed. D. rim 16

*Kylix, stems and bases FIG 14*

There is much variety in the shape of the lower body of the kylix. All the bases are domed but many have a short thin stem 306–08, a medium 304–305, 311, 297 or a very large one 309–310. The short and medium stems could belong to carinated or to rounded kylikes but the large ones can only belong to large rounded or rounded-conical shapes. There are a few polished pieces and quite a lot of standard ones but most of the sherds are rough smoothed.

- 304 Orange fired pink, rough. D. base 6.5
- 305 Grey fired orange; pinkish slip, rough. D. base 6.2
- 306 Buff; pinkish slip, rough smoothed. D. base 6.1
- 307 Orange; buff slip, rough. D. base 5.8
- 308 Buff, polished. D. base 4.7
- 309 Buff, polished. D. base 6.8
- 310 Grey fired pink; pink-buff slip, rough smoothed. D. base 9.3
- 311 Pinkish; buff slip, standard. D. base 6.5

*Krater FS 281, 282 FIG 14*

There are two rim fragments, one of which is illustrated 312, and five body sherds.

- 312 Grey; buff slip, standard. D. rim 36

*Deep Bowl FS 284 FIG 14*

There is one base which could belong to this shape 313 or to a cup, and one rim too fragmentary to draw.

- 313 Pink, standard. D. base 5.8

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<sup>66</sup> See *BSA* 71 (1976) 99 fig. 12.

*Shallow Angular Bowl FS 295 FIG 14*

Eighteen rims, six handles and seven bases of this shape could be identified but the confusion of rim sherds with those of the carinated kylix may mean that the numbers for this shape are actually larger. The base illustrated 319, which is larger than that of a cup, is flat concave. The shallowness of the bowl of 314–317 suggests that these examples belong to LH III A rather than to LH III B, while 318, which is deeper, could be LH III B. All the examples illustrated are of standard fabric except 316, which is rough.

- 314 Buff, standard. D. rim 15
- 315 Orange; buff slip, standard. D. rim 16
- 316 Pinkish, rough. D. rim 20
- 317 Orange; buff slip, standard. D. rim 22
- 318 Pinkish; buff slip, standard. D. rim 16
- 319 Pink, standard. D. base 5.4

*Miscellaneous Bowl FIG 15*

Five bowls are included here. 320–22 have a Middle Helladic appearance and are probably transitional MH – LH; 320 indeed has a polish so heavy it is almost a burnish. 323 is possibly a cup, while 324 is a shallow bowl with high handles attached to the rim.

- 320 Pink, polished almost burnished. D. rim 14
- 321 Buff; polished. D. rim 16
- 322 Buff; polished. D. rim 19
- 323 Pinkish; standard. D. rim 10, D. base 2.8, H. 4.9
- 324 Pink; buff slip, polished. D. rim 12

*Deep Conical Bowl FIG 15*

There is one base which could belong to this shape or to a mug. It is of standard fabric.

- 325 Orange; buff slip, standard. D. base 12

*Brazier FS 315 FIG 15*

There is one example in rough fabric.

- 326 Pinkish, rough. D. rim 10.3, D. base 2.3, H. body 10.5. Plate 4g.

*Figurines Plates 5–6*

Sixteen of the extant figurine fragments are included here 327–342. 327–30 are Proto-Phi, 331 is Phi A,<sup>67</sup> 332–33 are Phi B, 334 is a polos head, 335 is Psi, 336–37 Late Psi A and 338 early Psi. 339–42 belong to animals: 339 is Spine Type 1, 341 Linear Type 1, 340 Linear Type 2 and 342 Wavy Type 2.

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<sup>67</sup> See *BSA* 66 (1971) 119 for a discussion of this piece.

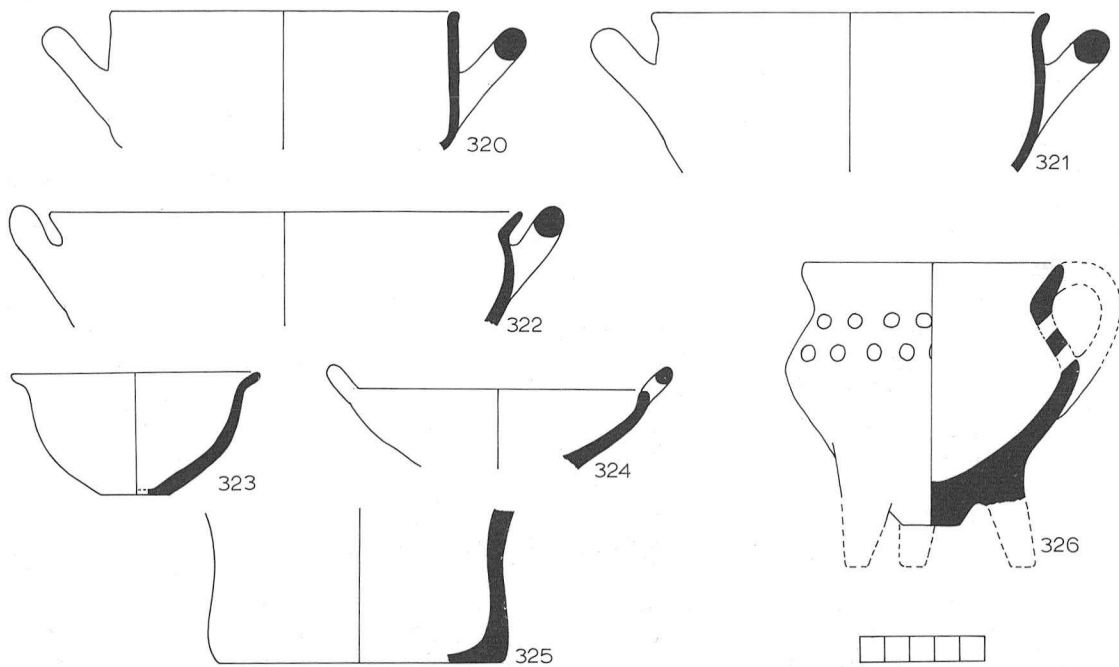


Figure 15. Orchomenos, LH unpainted pottery: bowl, basin, brazier (320–326). Scale 1:3

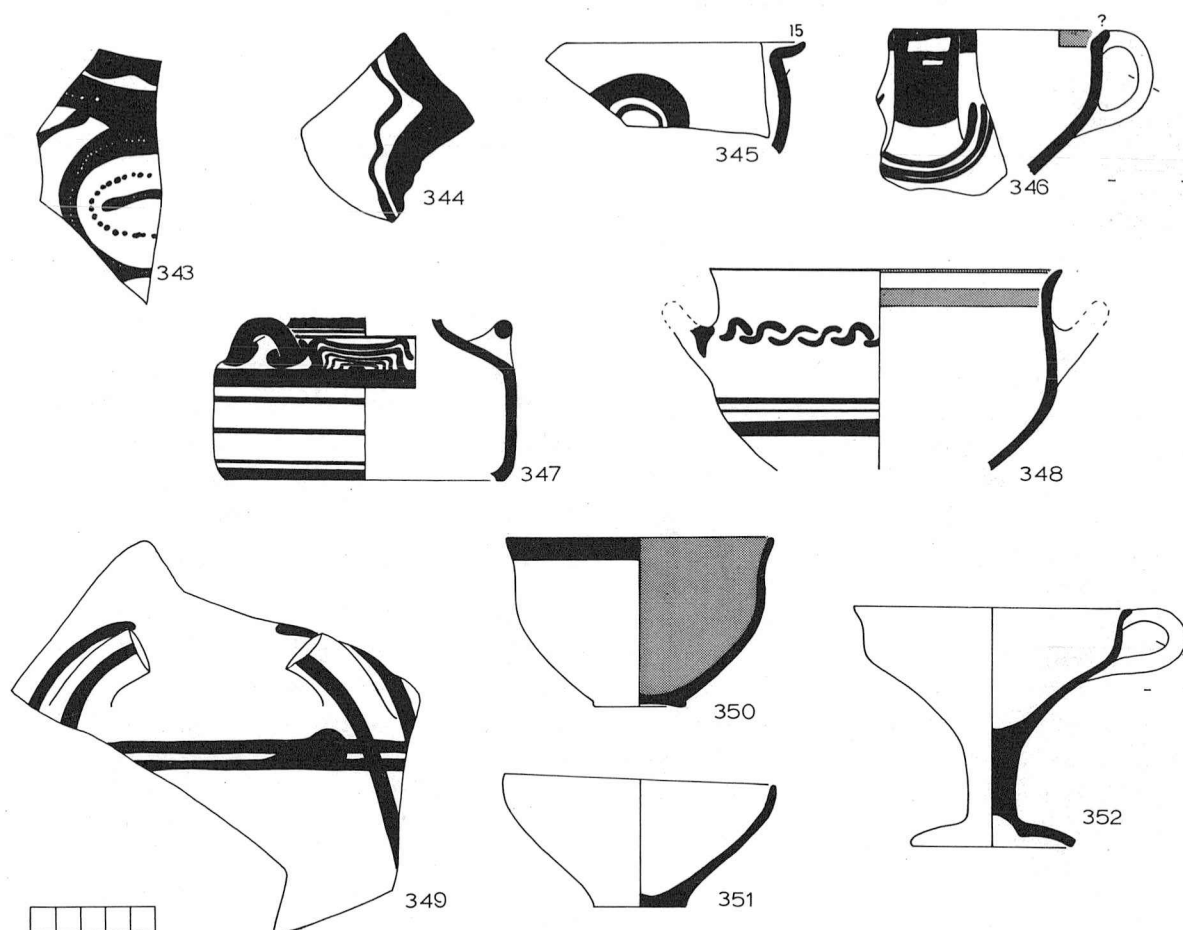


Figure 16. Orchomenos: LH pottery in the National Museum, Athens: LH II A (343), LH II B (344–346), LH III A (347), LH III C (348–350), LH III unpainted (351–352). Scale 1:3

*MATERIAL IN THE NATIONAL MUSEUM, ATHENS FIG 16*

The following pieces, stored in the National Museum, include a very fine LH II A sherd decorated with added white 343, three pieces belonging to LH II B which come from a closed shape decorated with shield 344, an Ephyraean goblet 345 and a goblet with stems under its handle 346. There is a LH III A straight-sided alabastron 347 with decoration similar to a very fragmentary piece in Chaeronea Museum. A deep bowl 348 decorated with quirk has a LH III C flaring profile and the medium band cup 350 and hydria handle 349 with a stripe across it also belong to this period. There are three unpainted whole pots 351–53 all of rough fabric and two askoi 354–55.

- 343 Closed shape. Buff; deep yellow slip, lustrous black paint with added white. Miscellaneous decoration
- 344 Closed shape. Buff; lustrous brown paint. *FM* 37, shield
- 345 Goblet, Ephyraean. *FS* 254 Buff; pale yellow slip, brown paint. D. rim 15. Edge of ? argonaut
- 346 Goblet. *FS* 254 Buff; pale yellow slip, brown paint. Stems under handle
- 347 Alabastron, straight-sided. *FS* 93 Buff; brown paint. D. base 12. *FM* 19, multiple stem variant
- 348 Deep bowl. *FS* 284 Orange; buff slip, shaded-brown paint. D. rim 13.6. *FM* 48, quirk
- 349 Hydria. *FS* 128 Orange; deep buff slip, lustrous brown paint
- 350 Cup, deep semi-globular. Orange; orange paint. D. rim 10.7, D. base 3.6, H. 6.8. Medium band
- 351 Lipless conical bowl. *FS* 204 Orange, rough. D. rim 10.9 – 11.3, D. base 3.6, H. 5.1
- 352 Kylix, carinated. *FS* 267 Grey fired orange; orange slip, rough. D. rim 11, D. base 6.3, H. 9.5 – 9.7
- 353 Kylix, carinated. *FS* 267 Orange, rough. D. rim 11.6, D. base 6.2, H. 10.5. Not illustrated
- 354 Askos. *FS* 194 Buff; shaded-brown paint. D. mouth 3.1 by 2.1, D. base 3 by 2.6, Length 12.8. Plate 7a
- 355 Askos. *FS* 194 Orange; orange paint. D. mouth 3 by 2.2, Length ex. 9. Plate 7b.

*Figurines Plates 7c–g, 8a–i, 9a–g*

Twenty-one figurines are stored in the National Museum. One was too fragmentary to illustrate but the rest are shown here. There is one Proto-Phi 356 as well as four Phi 357–60 and one Late Psi A 361. There are also five Tau type 362–66 and three polos heads 367–69. The animal figurines consist of three heads 370, 373, 375, one Wavy Type 2 371 and a spine 372, presumably one of a pair as there is an attachment on the inside. The selection is completed by a throne 374 and a miscellaneous piece 376. They date from LH III A to LH III C.

*Addendum Plate 9 h–i*

Two vases 377–78 cannot be found but it has been possible to make photographs from old negatives (377 DAI Phot. Orchomenos 169). 377 is a LH II squat alabastron *FS* 83 similar to Orchomenos 7 and Dramesi 3. It is decorated with an untidily drawn double-axe *FM* 35. 378 is the only extant example of a small handleless jar *FS* 77; it is decorated with stipple pattern *FM* 77 and belongs to LH III A 1.

TABLE II TO SHOW NUMBERS  
OF DIFFERENT TYPES OF UNPAINTED WARE FROM ORCHOMENOS

	Whole pot	Rim	Stem	Base	Handle	Body Sherd
<i>FS</i> 100, Hole Mouth Jar				1		
Amphora, Jug, Jar, etc.		13		14	6	370
<i>FS</i> 204, Lipless conical bowl	1	22				
Lipless conical bowl with high handle	1	1				
<i>FS</i> 211, Semi-globular cup	2	1				
<i>FS</i> 218, Shallow Cup	2	10		65	1	
Deep Semi-ovoid Cup	1	2		5		
<i>FS</i> 224, Vaphio Cup	1	1		10		
<i>FS</i> 236, Dipper	1	2				
<i>FS</i> 250, Spouted Cup		2				
<i>FS</i> 263, etc. Goblet		82	6	28	17	
Carinated Goblet		6				
<i>FS</i> 264, Kylix		115				
<i>FS</i> 267, Kylix		23	154	117	37	65
<i>FS</i> 274, Kylix		3				
<i>FS</i> 281, 282, Krater		2				5
<i>FS</i> 284, Deep Bowl		1		1		
<i>FS</i> 295, Shallow Angular Bowl		18		7	6	
Miscellaneous Bowl	1	5			5	
Deep Conical Bowl				1		
<i>FS</i> 315, Brazier	1					
Cooking Pot		8		1		
TOTAL	11	317	160	250	72	440
Total number of sherds						1250

## CHAPTER II

### DRACHMANI-PIPERI

This site lies on a low mound about half a kilometre north-west of the village of Drachmani on property which belonged to Piperi-Yannakopoulos.

The material, except for 40 which is associated with a 1910 date,<sup>68</sup> comes from Soteriades' excavations at the site in 1909.<sup>69</sup> A small pavement and several pithos fragments were excavated at the same level as the Mycenaean sherds suggesting the presence of a settlement.<sup>70</sup> The bulk of the material is LH III A 2 but there are a few fragments from other periods. These include a couple of pieces from LH I, a fair number from LH II A, including a sherd from a bell cup, which is not a common shape on the Mainland, and closed shapes such as jugs and alabastra as well as several cups. LH II B and LH III A 1 are not well represented but the LH III A 2 pieces include a number of shapes. LH III B and LH III C are sparsely present. There are no unpainted sherds but thirteen unpainted whole pots have been kept, nearly all of rough fabric. Apart from one earlier goblet they all seem to be LH III A 2. The clay is a well levigated buff or orange colour hard-fired buff or orange. The paint varies from red and orange to brown and black.

#### LH I FIG 17

Two Vaphio cups with a rough interior belong to this period. 1 is decorated with matt paint and is late Middle Helladic or transitional MH III-LH I. It compares very well with Orchomenos 1.<sup>71</sup>

- 1 Vaphio cup. Buff; greenish slip, black matt paint. D. rim 7. 9, D. base 5. 5, H. 5. 8. Panelled Style
- 2 Vaphio cup. *FS* 224. Buff; black to brown paint, rough interior. Edge of rib. *FM* 78, tortoise-shell ripple

#### LH II A FIG 17

A few shapes are represented. They include jug and jar, squat alabastron and cup. There is one example of a pear rhyton 12 and one sherd from a bell cup 16. There are also two goblet fragments 17, 18 decorated with ivy and spiral respectively, which have a high rim and a carination on the belly; this is a Middle Helladic form which carries on into Late Helladic. The small bowl 20 is similar to an example from Eutresis 8. The bell cup 16 is decorated in the Alternating Style<sup>72</sup> which was in vogue on Crete, the islands and the Mainland at a late stage of LM I B.

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<sup>68</sup> *The Bronze Age in Thessaly and its Environs with special reference to Mycenaean Culture* A. Hunter (Oxford B. Litt. 1953) 109.

<sup>69</sup> See fn. 31.

<sup>70</sup> See Hunter *Ibid.* 109.

<sup>71</sup> See *AJA* 82 (1978) 220 for a discussion of the Mainland Panelled Style on Vaphio cups. Both Piperi 1 and Orchomenos 1 are decorated in this style.

<sup>72</sup> See *Kythera* 302-03 for a definition of the Alternating Style and *Kythera and the Southern Peloponnese in the LM I Period* 396-400 in *Thera and the Aegean World I* (London, 1978).

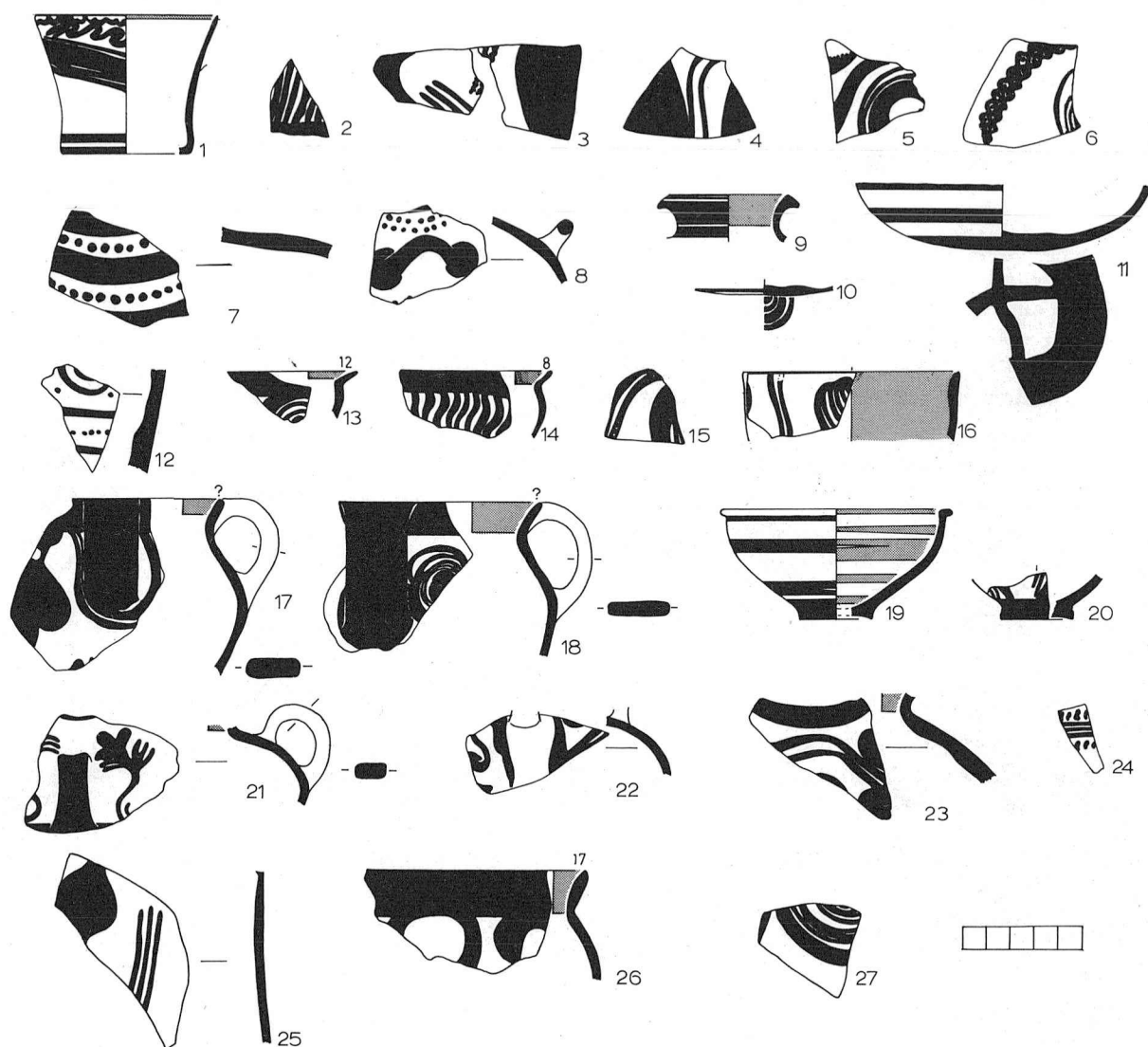


Figure 17. Drachmani-Piperi: LH I (1-2), LH II A (3-20), LH II B (21-27). Scale 1:3



- 3 Jug/ewer. Buff; black paint. *FM* 14, palm I
- 4 Jug/ewer. Buff; black paint. *FM* 35, double-axe
- 5 Jug/ewer. Greenish; black fugitive paint. Miscellaneous decoration
- 6 Jug/ewer. Buff; black to brown paint with added white. *FM* 14, palm I
- 7 Jug. Buff; pale yellow slip, black paint. Blobs round neck
- 8 Alabastron, squat. Greenish fired buff; pale yellow slip, black paint. Miscellaneous filling decoration
- 9 Alabastron, squat. Orange; buff slip, black to brown lustrous paint. D. rim 6
- 10 Alabastron, squat. Pinkish; pale yellow slip, red-brown paint. Concentric circles on base
- 11 Alabastron, squat. Pale yellow; black to brown paint. Cross on base
- 12 Rhyton, pear. *FS* 202. Pink; pale yellow slip, brown paint. Spiral
- 13 Cup, semi-globular. *FS* 218. Orange; pale yellow slip, orange paint. D. rim 12 Spiral
- 14 Cup, semi-globular. *FS* 218. Buff; pale yellow slip, black to brown paint. D. rim 8. *FM* 78, tortoise-shell ripple
- 15 Cup, semi-globular. *FS* 218. Buff; red-brown paint. *FM* 46, running spiral with dots in added white
- 16 Cup, bell. Orange; pale yellow slip, black to orange paint. D. rim 9. *FM* 10, hatched crocus, monochrome interior
- 17 Goblet. Buff; black to shaded-brown paint. *FM* 12, sacral ivy
- 18 Goblet. Orange; pale yellow slip, orange paint. Spiral
- 19 Bowl. Orangy-pink; yellow slip, red-brown paint. D. rim 9.8, D. base 3, H. 4.7
- 20 Bowl/cup, miniature. Buff; whitish slip, shaded-brown paint. D. base 3. Miscellaneous decoration

#### *LH II B FIG 17*

Only a handful of sherds can be assigned to LH II B. They belong to piriform jar, alabastron, goblet and Vaphio cup; motifs used include argonaut, date palm, foliate band, stipple and triple spiral. The fabric and appearance of 24 suggest it is an Argive import; 25 belongs to an unknown shape, possibly a mug, but if so, it is a very rare example of the shape in this period; 26 is a goblet with a high rim, similar to 17, 18 of LH II A, but the decoration of this sherd suggests a date in LH II B.

- 21 Piriform jar. Greenish; black to brown fugitive paint. *FM* 14, palm I
- 22 Piriform jar. Grey; black paint, burnt. Miscellaneous decoration
- 23 Alabastron, squat. Pink-buff; pale yellow slip, black to red paint. *FM* 12, sacral ivy
- 24 Vaphio cup. *FS* 224. Buff; warm lustrous buff slip, shaded-brown paint. *FM* 64, foliate band
- 25 ? mug. Buff; black paint. *FM* 14, palm I
- 26 Goblet. Orange; pinkish slip, orange paint. D. rim 17. *FM* 22, argonaut
- 27 Goblet, Ephyræan. *FS* 254. Orange; buff slip, red-orange to black paint. *FM* 46, triple spiral
- 28 Goblet. *FS* 254. Buff; shaded-brown paint. *FM* 77, stipple. No drawing

#### *LH III A 1 FIG 18*

There are also only a few fragments from this period. Piriform jar, small handleless jar, krater, goblet, cup and rhyton are represented. 37 is an exceptionally fine piece decorated with an intricate lily; the decoration of 29 may also comprise a lily. Other patterns used



Figure 18. Drachmani-Piperi: LH III A 1 (29-39), LH III A 2 (40-49). Scale 1:3

include net 30, scale 31, running spiral 38, double-axe 39 and stipple on a small handleless jar too fragmentary to illustrate.

- 29 Piriform jar. Orange; buff slip, black to brown paint. *FM* 9, lily
- 30 Piriform jar. Orange; buff slip, shaded-brown paint. *FM* 57, net
- 31 Piriform jar. Buff; red-brown paint. *FM* 70, scale
- 32 Piriform jar. Buff; black paint. D. base 8
- 33 Piriform jar. Orange; buff slip, orange paint. D. base 5
- 34 Piriform jar. *FM* 28. Grey inside, buff outside; shaded-brown paint. Edge of ? spiral
- 35 Rhyton, conical. *FS* 199. Buff; red-brown paint, vertical wavy lines
- 36 Rhyton, conical. *FS* 199. Buff; shaded-brown paint
- 37 Krater. *FS* 6-7. Buff; black to brown paint. D. rim 28. *FM* 9, lily. Plate 10a
- 38 Cup. *FS* 213. Orange; pale yellow slip, brown to orange paint. *FM* 46, running spiral
- 39 Goblet. *FS* 255. Buff; pale yellow slip, black paint. D. rim 14. *FM* 35, double-axe

### *LH III A 2 FIG 18-19*

This is by far the best represented period. Shapes used include piriform jar, krater, stirrup jar, kylix and stemmed bowl. There is one example of a spouted bowl 70 and one miscellaneous bowl 71. The piriform jar 41 has a very narrow decorated zone similar to that of some stemmed bowls from Orchomenos 74, 76 and Scimatari 30. The stirrup jars 42, 43 are both late in LH III A 2 while the krater 46 is early in the period or possibly LH III A 1; 50 is a cup with miscellaneous decoration. There is a good selection of kylikes decorated with whorl-shell, flower, spirals and tri-arch as well as some monochrome examples. A few bowls, presumably stemmed<sup>73</sup> are present, most of them having the monochrome interior which is a sign of LH III A 2;<sup>74</sup> 66 is also decorated with a wavy band which is a LH III A 2 motif. 69 is decorated with an unusual pattern, perhaps grasses. 64 with an almost lipless rim is similar to examples from Eutresis 53 and Vlichia BSA 8; the latter also has a monochrome interior while the former has a similar band below the rim and narrow decorated zone.

### *Jar|Collar-necked jar*

- 40 Orange; buff slip, black to brown paint. *FM* 49, curve stemmed spiral. 1910. Plate 10b.

### *Piriform Jar FS 47*

- 41 Buff; brown paint. *FM* 62, tri-curved arch

### *Stirrup Jar*

- 42 Buff; orange paint. *FM* 18, flower on shoulder
- 43 Buff; black to shaded-brown paint. Edge of *FM* 18, flower on shoulder, *FM* 58, chevrons on belly
- 44 Buff; shaded-brown paint. D. base 3.8
- 45 Fine buff clay; orange-brown paint. D. false mouth 7.4

<sup>73</sup> See discussion under Orchomenos LH III A 2 and fn. 45.

<sup>74</sup> *BSA* 60 (1965) 177.

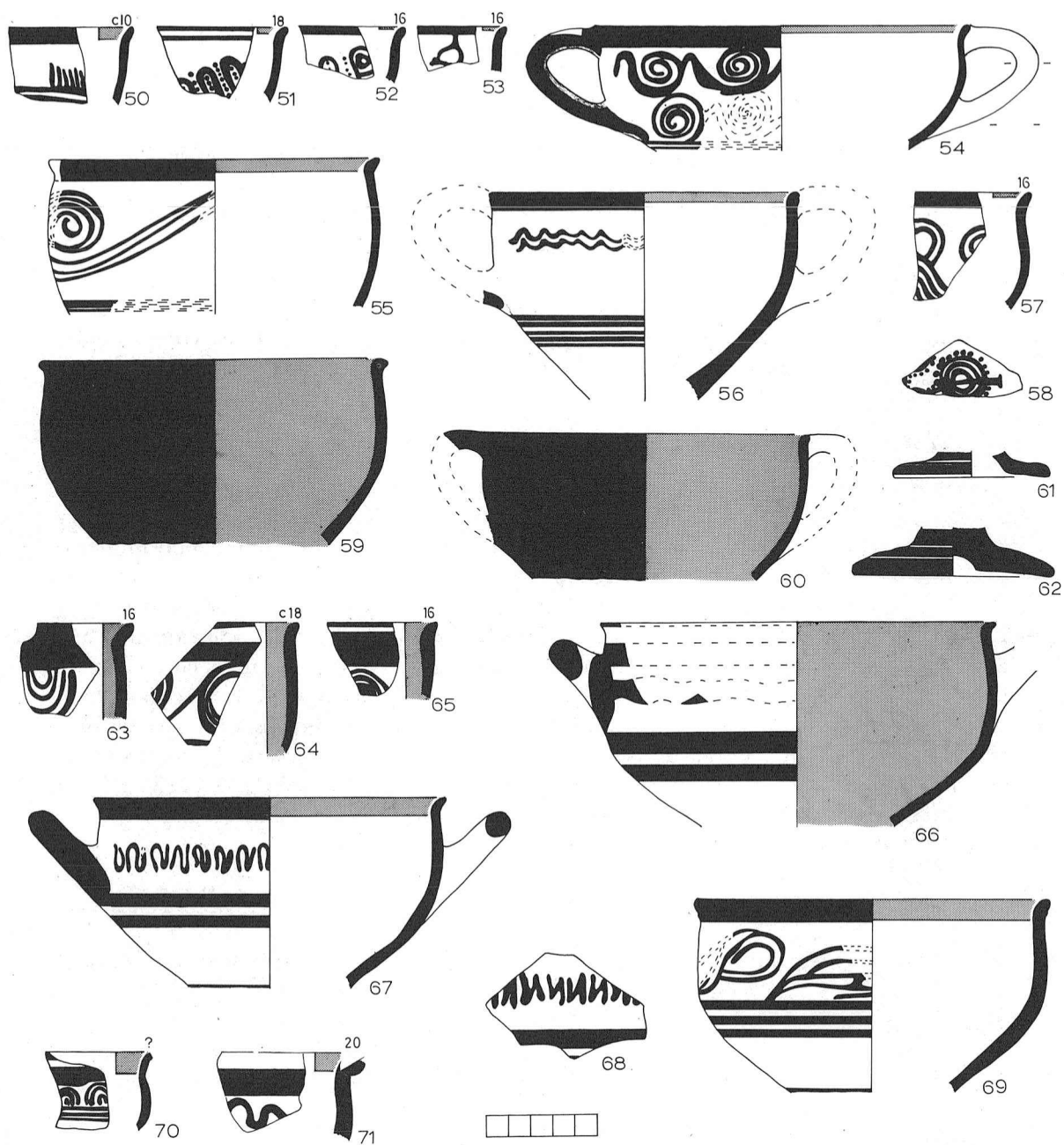


Figure 19. Drachmani-Piperi: LH III A 2 (50-71). Scale 1:3

*Krater FS 7*

- 46 Grey fired orange; buff slip, shaded-brown paint. D. rim 28. *FM* 46, running spiral with fill. Plate 10c
- 47 Buff; shaded-brown paint. Spiral
- 48 Buff; red-brown paint. *FM* 62, tri-curved arch with fill
- 49 Buff; red-brown paint. *FM* 62, tri-curved arch

*Cup FS 214*

- 50 Orange; buff slip, orange paint, D. rim c. 10. Miscellaneous decoration

*Kylix FS 257*

- 51 Buff; shaded-brown paint. D. rim 18. *FM* 23, whorl-shell
- 52 Buff; shaded-brown paint. D. rim 16. *FM* 23, whorl-shell
- 53 Orange; pale yellow slip, red-brown paint. D. rim 16. *FM* 23, whorl-shell
- 54 Orange; buff slip, orange paint. D. rim 17. *FM* 46, double row of running spiral. Plate 10d
- 55 Orange fired buff; shaded-brown paint. D. rim 15. Spiral
- 56 Orange; buff slip, orange paint. D. rim 14. Wavy band
- 57 Greenish; shaded-brown paint. D. rim 16. *FM* 62, tri-curved arch
- 58 Orange; buff slip, red-brown paint. *FM* 18, hybrid flower
- 59 Buff; black to brown streaky paint. D. rim 16. Monochrome
- 60 Orange; red paint. D. rim 15. Monochrome
- 61 Orange; yellow slip, orange paint. D. base 7
- 62 Buff; whitish slip, black paint. D. base 9

*Stemmed Bowl FS 304*

- 63 Buff; red-brown paint. D. rim 16. *FM* 43, pendent semi-circles, monochrome interior
- 64 Orange; pale yellow slip, red-brown paint. D. rim c. 18. *FM* 46, running spiral, monochrome interior
- 65 Buff; pale yellow slip, brown to black paint. D. rim 16. ? spiral, monochrome interior
- 66 Buff; pale yellow slip, orange paint. D. rim 18. Wavy band, monochrome interior
- 67 Buff; red-brown paint. D. rim 16. *FM* 60, N pattern. Plate 11a
- 68 Orange; buff slip, orange paint. *FM* 60, N pattern, monochrome interior
- 69 Orange; buff slip, pale brown paint. D. rim 16. Miscellaneous decoration

*Miscellaneous Bowl*

- 70 Buff; shaded-brown paint. *FM* 43, isolated semi-circles. Probably spouted
- 71 Orange; buff slip, orange paint. D. rim 20. Miscellaneous decoration

*LH III B FIG 20*

There are only a few sherds which can be assigned to this period and of those illustrated only 73–76 are certain. 72, a jug with a neck handle could be earlier while the bases 77–82 pose a problem in that they seem to be deep bowl bases but there are no deep bowl rims to go with them except 89 which is classed as LH III C. It may be due to the fact that the rims were not kept or it is perhaps possible that these are the bases of the ‘stemmed bowls’ of

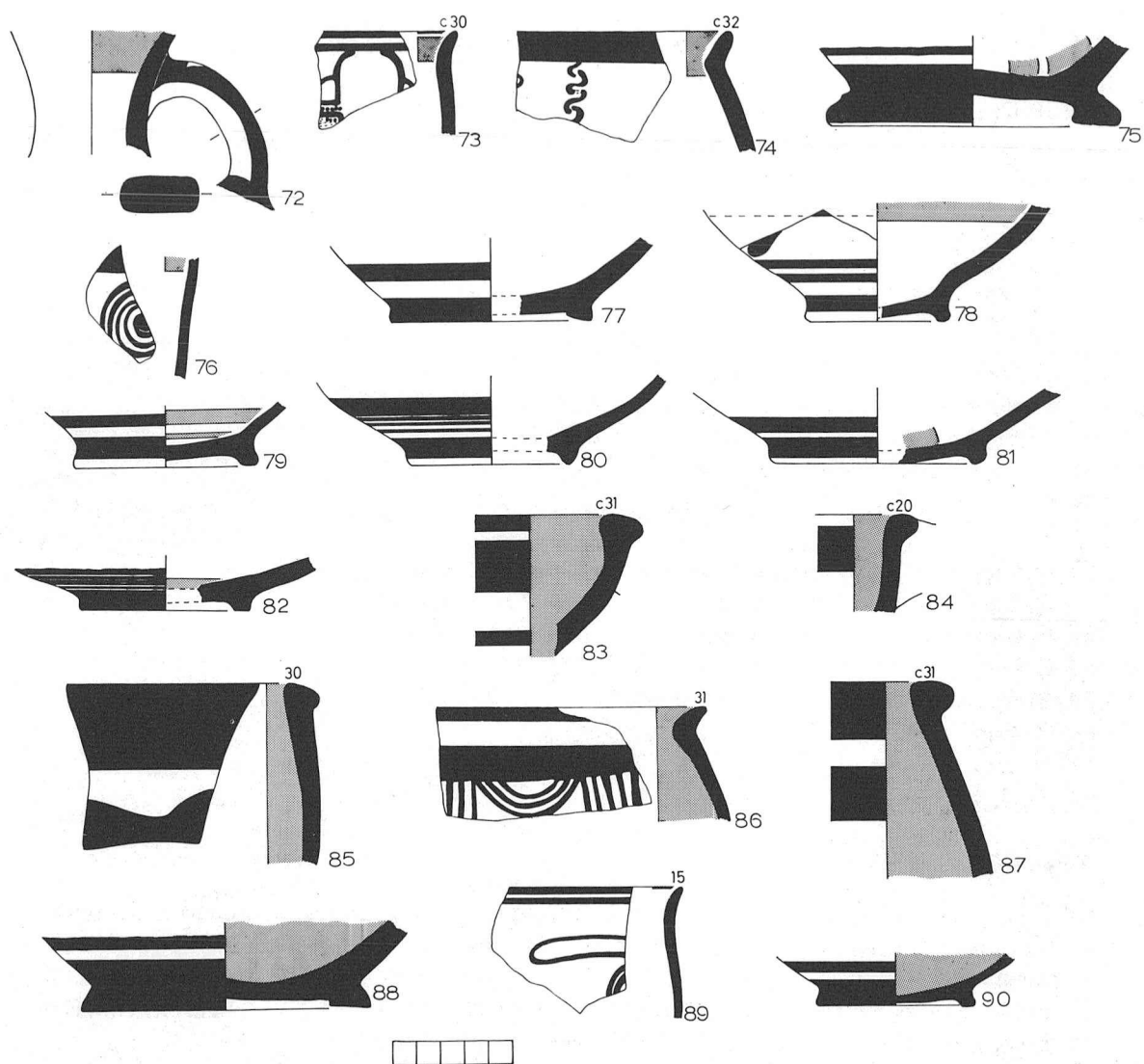


Figure 20. Drachmani-Piperi: LH III B (72-84), LH III C (85-90). Scale 1:3

LH III A 2 (see above), although in some cases this is not possible, as the lower belly is obviously closing into a stem, while these bases 77–82 are on the whole very wide; indeed, 82 could well be a cup base. They differ from Argive deep bowls in having one or more bands above the base while the base band itself is not always on the base 78–81. 80 exhibits the Boeotian Stripe, i. e. the stirrup jar arrangement of narrow bands enclosed between two wide ones: compare with Orchomenos 76. 73–74 are LH III B 1 kraters while 76 is a LH III B 1 mug. 83, 84 are from large bowls or basins, a shape which begins in LH III B 2 in the Argolid.

### *Jug*

72 Buff; red-brown paint. Band down each side of handle

### *Krater FS 9*

73 Buff; shaded-brown paint. D. rim c. 30. *FM* 23, whorl-shells

74 Buff; pale yellow slip, brown paint. D. rim c. 32. *FM* 48, quirk

75 Buff; yellow slip, black to brown-maroon paint. D. base 12

### *Mug FS 226*

76 Buff; orange paint. Spiral

### *Deep Bowl FS 284*

77 Buff; red-brown paint. D. base 8.4

78 Buff; orange paint. D. base 5.5

79 Orange; buff slip, orange paint. D. base 7.6

80 Buff; shaded-brown paint. D. base 6.6

81 Buff; red-brown paint. D. base 9

82 Buff; red-brown paint. D. base 7.7

### *Large Bowl or Basin*

83 Orange; buff slip, orange paint. D. rim c. 31. Monochrome interior

84 Buff; black paint. D. rim c. 20. Monochrome interior

### *LH III C FIG 20*

Six sherds have been assigned to this period. The kraters 85–88 have been called LH III C because of their profile and decoration, apart from the fact that they have a monochrome interior. 89, a deep bowl, is placed in this period because of the tulip shape of the bowl, while 90 is included because of its monochrome interior, although it could well belong to LH III B.

### *Krater FS 10, 281–2*

85 Buff; orange-brown paint. D. rim 30. *FM* 53, wavy line, monochrome interior

86 Buff; pale yellow slip, shaded-brown paint. D. rim 31. *FM* 75, panelled with *FM* 43, pendent semi-circles, monochrome interior

87 Buff; red-brown paint. D. rim c. 31. Monochrome interior

88 Buff; shaded-brown paint. D. base 12.8

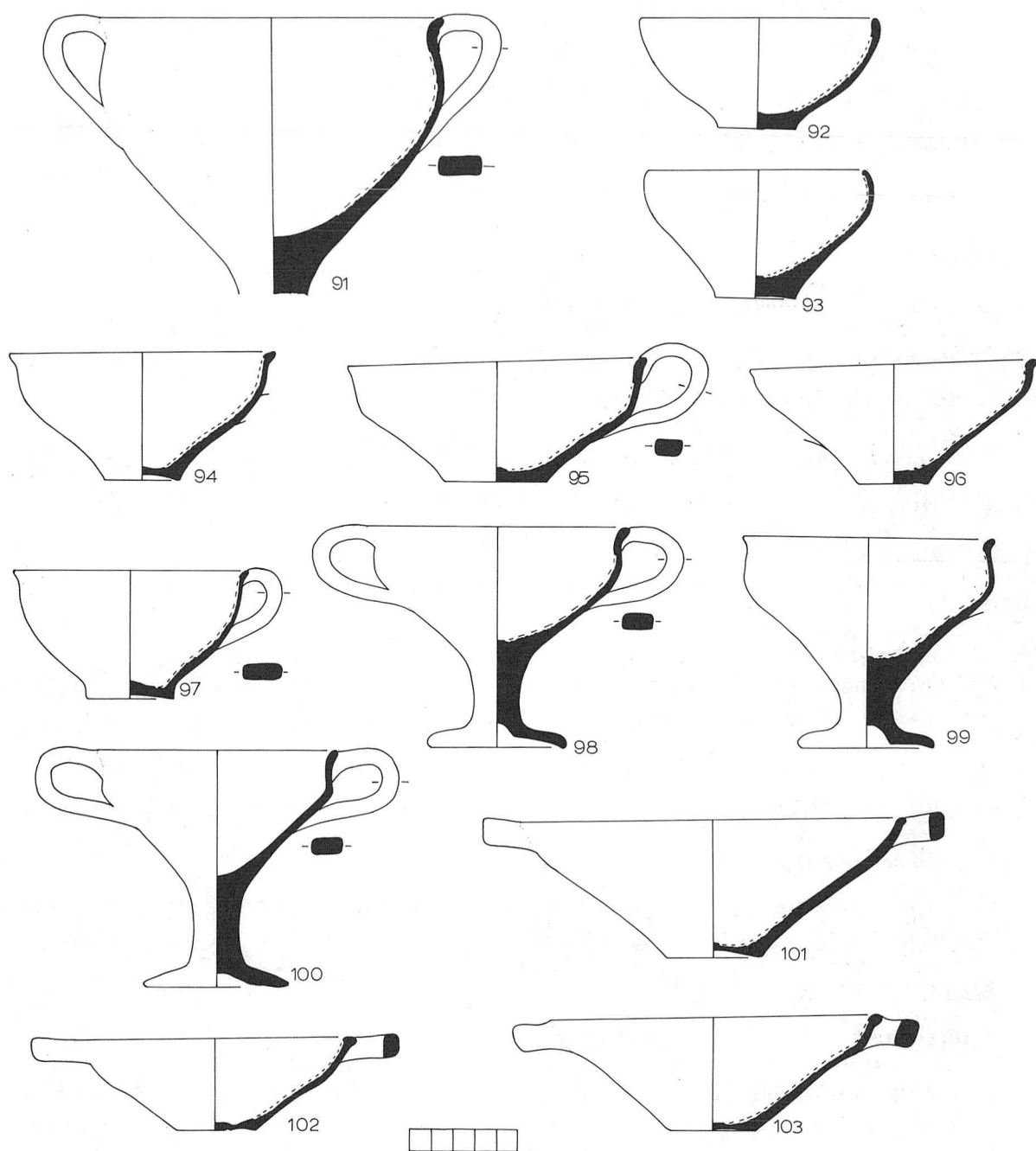


Figure 21. Drachmani-Piperi, LH unpainted pottery: goblet, conical bowl, shallow cup, rounded and carinated kylix, shallow angular bowl (91-103). Scale 1:3



*Deep bowl FS 284*

- 89 Buff; red-brown paint. D. rim 15. *FM* 50, antithetic spiral  
 90 Orange; buff slip, orange paint. D. base 6.4. Monochrome interior

*The Unpainted Material FIG 21*

Thirteen whole or almost complete profiles have been preserved but no sherd material seems to have been kept. The shapes represented include goblet, carinated and rounded kylix, lipless conical bowl, shallow angular bowl and cup. The profiles suggest that they are all LH III A 2 except for the goblet 91 which is LH II–III A 1. The kylikes, cups and shallow angular bowls are all lipped and the rounded kylikes and the shallow angular bowls have a shallow upper body which is consistent with a LH III A 2 date. The carinated kylix 100 has only a very slight lip and is perhaps late in LH III A 2 or early in LH III B 1. All the shapes are badly made and lopsided and all are of rough fabric except 97 which is polished. The cups are all pressed in by the handle. The material is a good supplement to that of Orchomenos.

- 91 Goblet. *FS* 264. Orange, rough smoothed out. D. rim 15.8–17. Plate 11 b  
 92 Lipless conical bowl. *FS* 204. Pink, rough. D. rim 10.8–11.2, D. base 3.6, H. 5.1–2. Plate 11 c  
 93 Lipless conical bowl. *FS* 204. Pink, rough. D. rim 10–10.2, D. base 3.7, H. 5.8–6.1  
 94 Shallow cup. *FS* 220. Pink, rough smoothed. D. rim 12–12.6, D. base 3.5, H. 5.8–6. Plate 11 d  
 95 Shallow cup. *FS* 220. Buff; rough. D. rim 13.8, D. base 4.6–7, H. 5.3–8. Plate 11 e  
 96 Shallow cup. *FS* 220. Orange, rough. D. rim 13.2, D. base 3.2, H. 5.3–8. Plate 12 a  
 97 Shallow cup. *FS* 220. Orange, polished. D. rim 10.9, D. base 4, H. 6. Plate 12 b  
 98 Kylix, rounded. ?*FS* 264. Buff, rough. D. rim 11.4–8, D. base 6.2, H. 9.7. Plate 12 c  
 99 Kylix, carinated. *FS* 267. Orange, rough. D. rim 11.5–12.2, D. base 6.4–6, H. 10.3–4. Plate 12 d  
 100 Kylix, carinated. *FS* 267. Orange, rough. D. rim 11.1, D. base 6.6, H. 11–11.4. Plate 13 a  
 101 Shallow angular bowl. *FS* 295. Orange, rough. D. rim 17.8, D. base 4.4, H. 6.3–5. Plate 13 b  
 102 Shallow angular bowl. *FS* 295. Orange, rough. D. rim 13–13.3, D. base 3.6–7, H. 4.2–3. Plate 13 c  
 103 Shallow angular bowl. *FS* 295. Orange, rough. D. rim 15.4, D. base 3.8–4, H. 5.1–3. Plate 13 d.

## CHAPTER III

### DRAMESI – HYRIA AND SCIMATARI

#### *Dramesi – Hyria*

The pottery described below comes from a tomb, not a settlement, but it is included here to supplement the LH II pieces already illustrated. It was confiscated in 1945 by Dr Threpsiades, Ephor of Boeotia, from villagers who had been carrying out illegal excavations on the site and is now in Thebes Museum. Some of it has been published by Blegen.<sup>75</sup> It was found at the entrance of what Blegen took to be a tholos tomb but could more likely be a large rectangular built tomb of a type frequently found in Central Greece, for example at Medeon and Eleusis.

The material includes a small askos which is transitional MH III – LH I and a sherd from a cup or ladle belonging to LH I; the remaining pieces are LH II A and LH II B. The complete pots include a shallow cup decorated with spirals and a fragmentary twin vase, an alabastron decorated with papyrus, a piriform jar with ivy and a beaked jug with a very stylised foliate band. The few unpainted pieces include a complete goblet and half of a second. There are also three spear heads which have been illustrated by Blegen<sup>76</sup> and a marble cup. Some LH III C material from Dramesi is illustrated in Chapter V.

#### *MH III – LH I FIG 22*

A miniature askos published by Blegen<sup>77</sup> belongs to this transitional period.

- 1 Askos. Core not visible; brown paint, much mica on surface. H. ex. 4.8. Monochrome. Plate 14a.

#### *LH I FIG 22*

One piece can be assigned to this period. It belongs to a cup or ladle and has a rough interior.

- 2 Cup/ladle. Orange; orange-buff slip, orange-red paint. D. rim c. 20. Miscellaneous decoration

#### *LH II A FIG 22*

Most of the pottery belongs to this period. There are fragments from a hole mouth jar, ewer, Vaphio cup and shallow cup and there is also a complete example of a shallow cup and alabastron.

#### *Alabastron FS 83*

There is one example which Blegen has published<sup>78</sup> decorated with a papyrus leaf.

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<sup>75</sup> *Hesperia Supplement* 8 (1949) 41 pl. 7.

<sup>76</sup> *Ibid.* pl. 7. 5.

<sup>77</sup> *Ibid.* pl. 7. 2.

<sup>78</sup> *Ibid.* p. 7. 3.

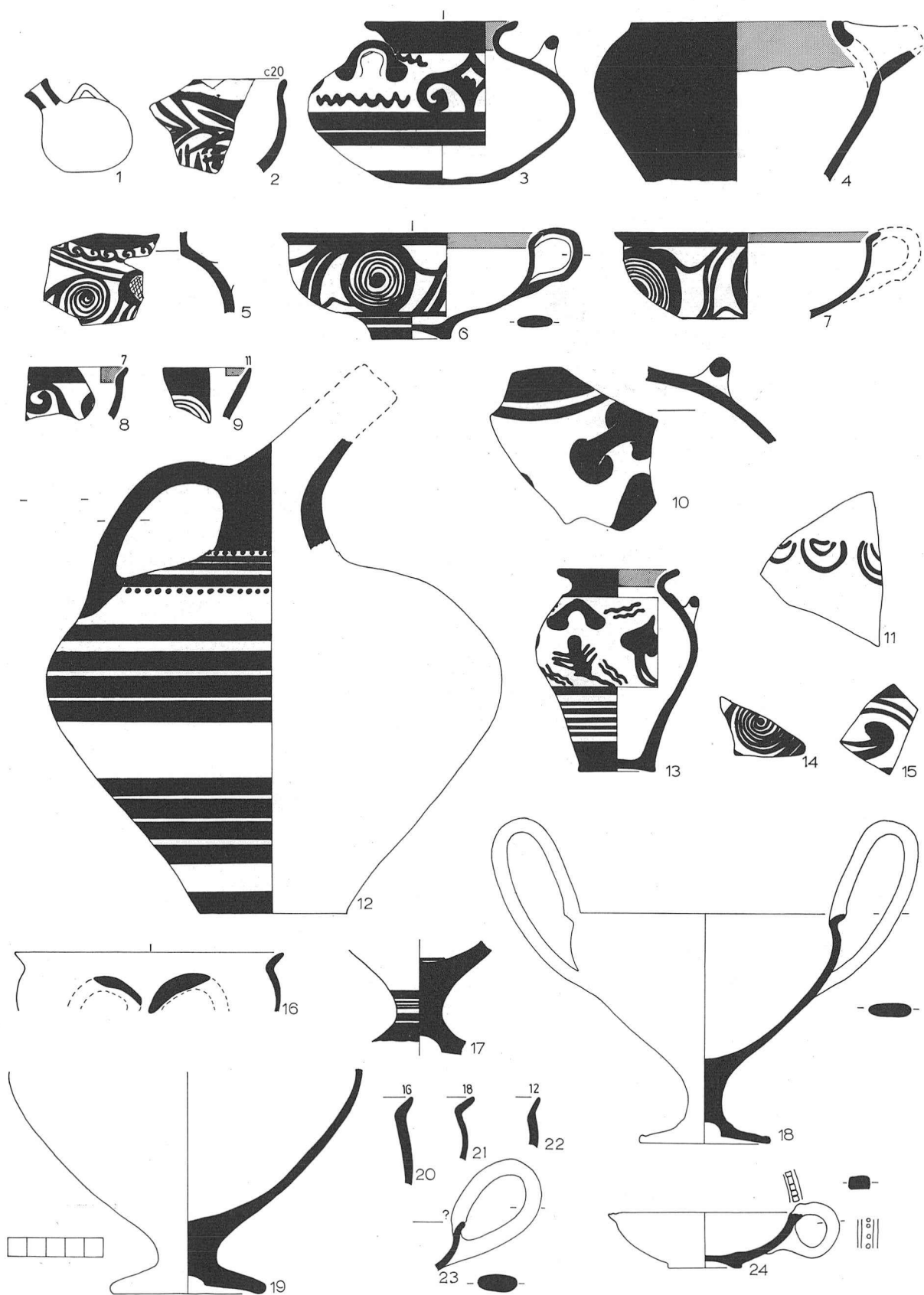


Figure 22. Dramesi-Hyria: MH III/LH I (1), LH I (2), LH II A (3-9), LH II B (10-23), marble cup (24).  
Scale 1:3

- 3 Orange; pale yellow slip, red-brown paint. D. rim 8, H. 8.5. *FM* 11, papyrus, horizontal wavy line under and above handle, swirl on base. Plate 14b.

*Hole Mouth Jar FS 100*

There is one rim with fugitive paint. It seems to have been monochrome although this is rather unusual for this shape.

- 4 Pinkish-grey; fugitive black paint. D. rim 11.

*Ewer FS 117*

There is a neck decorated with running spiral on the shoulder.

- 5 Greenish; black lustrous paint. *FM* 46, running spiral on shoulder with scroll above

*Shallow Cup FS 218*

There is one complete example published by Blegen<sup>79</sup> decorated with framed running spiral, part of a twin cup 7 and a sherd from a small cup decorated with running quirk 8.

- 6 Pinkish; pale yellow slip, red-brown paint. D. rim 13.6, D. base 4.2, H. 5.6. *FM* 46, running spiral. Plate 14c  
7 Pinkish; buff slip, black to red-brown paint. D. rim 14. *FM* 46, running spiral  
8 Pinkish; pale yellow slip, black to red-brown paint. D. rim 7. Running quirk

*Vaphio Cup FS 224*

There is one rim from this shape decorated with spiral.

- 9 Buff; lustrous black paint. D. rim 11. Spiral

*LH II B FIG 22*

There is one whole vase and a few sherds from this period.

*Alabastron FS 82*

There is one sherd decorated with rock pattern.

- 10 Grey fired orange; buff slip burnt black, orange-brown paint. *FM* 32, rock pattern

*Beaked Jug FS 143*

There is one body sherd decorated in the open Ephyraean Style with arcades.

- 11 Greenish fired pale yellow; black paint. Arcades

*Beaked Jug FS 144*

There is one example of this shape which could belong to LH II B or LH III A 1 as the foliate band decoration is very stylised.

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<sup>79</sup> Ibid. pl. 7. 4.

- 12 Greenish slip, worn black paint. D. base 7.7, H. ex. 26.5. Stylised foliate band *FM* 64 at base of neck and on shoulder. Plate 14d.

### *Piriform Jar*

A whole vase is decorated with ivy and palms 13 and two body sherds with spiral 14 and miscellaneous decoration 15.

- 13 Buff; black paint. D. rim 6.3, D. base 4, H. 10.8. *FM* 14, palm alternating with *FM* 12, ivy. Plate 15a  
 14 Orange; pale yellow slip, red-brown paint. Spiral  
 15 Orange; deep yellow slip, orange paint. Miscellaneous decoration

### *Goblet FS 254*

There is one example of Ephyraean type decorated with argonaut 16 and one stem which could be LH III A 1 17.

- 16 Pale yellow; black paint. D. rim 13.8. *FM* 22, argonaut  
 17 Pinkish; pale yellow slip, red-orange paint

### *The Unpainted Material FIG 22*

One whole profile, one half profile and a few sherds make up the corpus of this material. All the pieces belong to the goblet except 23 which possibly comes from a cup with a high handle.

- 18 Buff, standard. *FS* 271. D. rim 14.7, D. base 6.9, H. 12  
 19 Orange, polished. D. base 8.2. *FS* 263  
 20 Orange, standard. D. rim 16  
 21 Pink; whitish slip, polished. D. rim 18  
 22 Orange; whitish slip, polished. D. rim 12  
 23 Orange, worn  
 24 Cup, marble. D. rim 10, D. base 3.8, H. 2.9. Raised concave base, stud at top of handle, incised circles down handle, incised squares on rim. Plate 15b.  
 I can find no parallels for this piece.

### *Scimatari*

In 1905 A. C. Brown, Student of the British School at Athens, conducted a small excavation in Boeotia on the hill of Prophetes Elias near Scimatari. He uncovered the ruins of a small Mycenaean house and published a short report and a plan<sup>80</sup> in which he described the house as 'of the usual Mycenaean (Ialisos, Tell el Amarna) period' and the floor of the house as 'thickly strewn with fragments of Mycenaean pottery'.

The material, which is stored in Thebes Museum, consists of a few pieces of LH III A 2, including a small group of stemmed bowls, quite a few sherds belonging to LH III B,

<sup>80</sup> See p. 10 fn. 30.

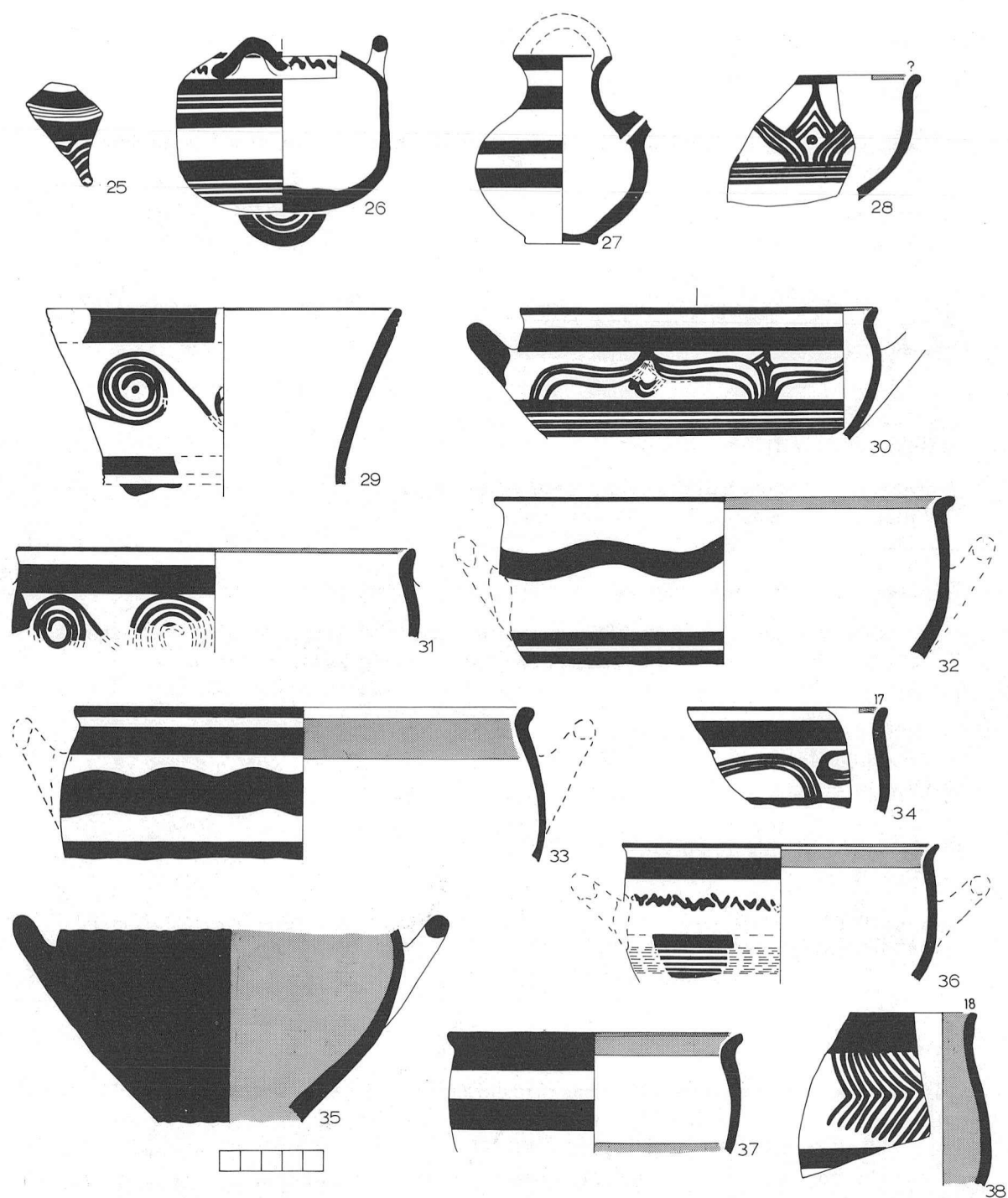


Figure 23. Scimatari: LH III A 2 (25-38). Scale 1:3

and a little LH III C. The deep bowl is the commonest of the few shapes represented and, as in the case of Orchomenos, all the examples belong to Group A. Other shapes include the stirrup jar, kylix and krater and there are pieces from two large bowls or basins. A few pieces can be assigned to LH III C including the upper half of a jar decorated with antithetic streamers, a complete collar-necked jar, a complete medium band deep cup and a few deep bowl sherds. Some unpainted material is present, mostly sherds from the carinated kylix. The fabric is generally standard or rough. The clay varies from deep orange to pinkish and from buff to grey. It is well levigated and hard-fired and generally has a buff surface which is decorated with orange, red, black or shaded-brown paint.

### *LH III A 2 FIG 23*

A few pieces can be assigned to this period. They include a piriform jar fragment 25 decorated with multiple stem, a mug 29 with a grooved rim and waist decorated with running spiral, a kylix 28 ornamented with tri-curved arch, a linear feeding bottle 27 complete except for the handle and tip of the spout and a straight-sided alabastron 26 with N pattern on the shoulder. As with the material from the other sites discussed there are a fair number of stemmed bowls in relation to the remaining LH III A 2 material. 32, 33 are decorated with the wavy band which is characteristic of LH III A 2 as is the solid surface of 35; 30, 34 have the narrow decorative zone commented on (*infra*) and 30 has the Boeotian Stripe round its belly. The rims of 31, 34 are not as lipped as those of the other examples, suggesting that they could be LH III A 2 – LH III B 1. Three miscellaneous bowls are included 36–38 of which 36 also has a narrow decorative band and a Boeotian Stripe round its belly.

- 25 Piriform jar. Greenish; shaded-brown paint. *FM* 19, multiple stem
- 26 Alabastron, straight-sided. *FS* 94. Pale yellow; shaded-brown paint. D. base 4.5, H. ex. 7.4. *FM* 60, N pattern on shoulder
- 27 Feeding Bottle. *FS* 160. Orange; whitish slip, red-orange paint. D. rim 4.7, D. base 3.5, H. 9. Plate 15c
- 28 Kylix. *FS* 257. Buff; pale yellow slip, red-brown paint. *FM* 62, tri-curved arch
- 29 Mug. *FS* 226. Buff with small grits fired orange; orange slip, orange paint. D. rim 17.3. Grooved at rim and waist. *FM* 46, running spiral
- 30 Stemmed bowl. *FS* 304. Pinkish; buff slip, black to red-brown paint. D. rim 17. *FM* 13, ogival canopy
- 31 Stemmed bowl. *FS* 304. Greenish; pale yellow slip, red-brown paint. D. rim 19. *FM* 46, running spiral
- 32 Stemmed bowl. *FS* 304. Pinkish; yellow-buff slip, red-brown paint. D. rim 22. Wavy band
- 33 Stemmed bowl. *FS* 304. Buff; white to pale yellow slip, red to black paint. D. rim 22. Wavy band
- 34 Stemmed bowl. *FS* 304. Buff; black to brown lustrous paint. D. rim 17. *FM* 19, multiple stem
- 35 Stemmed bowl. *FS* 304. Buff; black paint. Monochrome in and out
- 36 Bowl. Pale orange; yellow slip, red-brown paint. D. rim 15. *FM* 59, V pattern
- 37 Bowl. Buff; orange-brown paint. D. rim 14
- 38 Bowl. Orange; buff slip, orange paint. D. rim 18. *FM* 58, horizontal chevron, monochrome interior



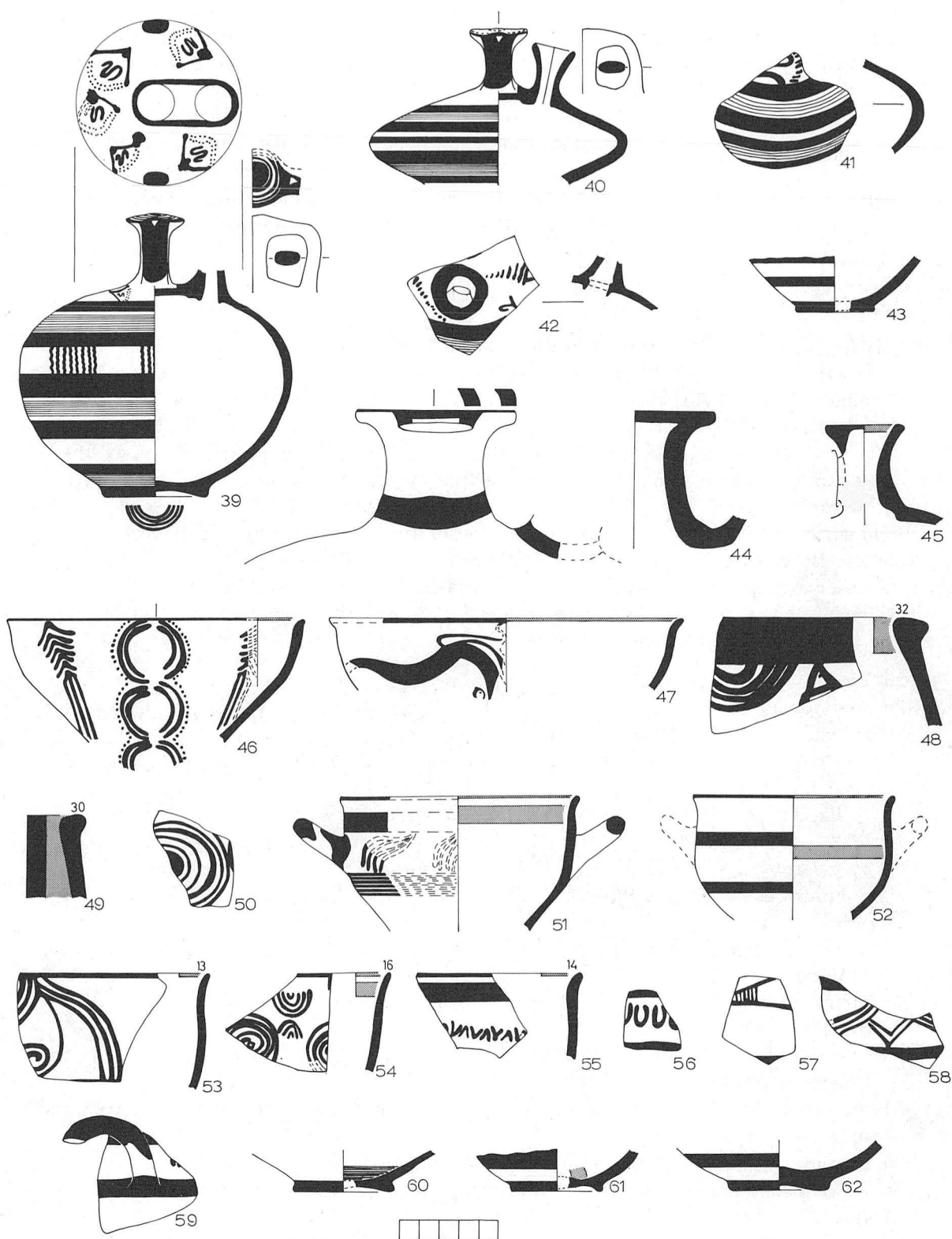


Figure 24. Scimatari: LH III B (39-62). Scale 1:3



*LH III B FIG 24*

Most of the kept sherds belong to this period.

*Stirrup Jar FS 171, 173, 183*

Two vessels of this shape can be partially restored 39, 40. 39 is made up of two large fragments and can only be restored on paper; it is possibly an import from the Argolid as it has a deep buff slip and a lustrous paint in comparison to the other sherds; it has a globular body *FS* 171 or *FS* 173. 40, lacking a base, has a squat conical body *FS* 183; 44 is from a large coarse jar and shows the false neck with the edge of the spout; a base is included 43 and a spout 45 which seems to have been attached to the false neck.

- 39 Pinkish; warm buff slip, black to shaded-brown paint. *FS* 171/173. D. disc 3, D. base 5.1. Alternate bands and zones of fine lines with groups of vertical wavy lines on body and *FM* 18, hybrid flower on shoulder. Spiral on disc. Plate 15d
- 40 Buff; very worn orange paint. *FS* 183. D. disc 2.9, D. mouth 2.4, D. max. 13. Plate 16a
- 41 Grey surface; burnt orange-red paint. *FM* 18, flower on shoulder
- 42 Pinkish; pale yellow slip, red-orange paint. *FM* 18, flower on shoulder
- 43 Grey fired orange; pale yellow slip, red-brown paint. D. base 4
- 44 Coarse green-buff; black paint. D. disc 8.3. Concentric circles on disc
- 45 Orange; buff slip, black paint. D. mouth 4. Band at lip and base of neck. Mouth joined to false neck. Miscellaneous decoration on shoulder

*Kylix FS 258, 259*

There are two kylix rims, 46 decorated with an unusual form of hybrid flower and 47 with octopus. Both pieces have a very shallow upper body.

- 46 Orange; pale cream slip, orange-red paint. D. rim 15. *FM* 18, hybrid flower flanked by *FM* 58, chevrons
- 47 Pinkish; pale yellow slip, orange-red paint. D. rim 18. *FM* 21, octopus

*Krater FS 7-9, 281, 282*

There are three sherds from the krater 48-50. The two rims are both heavy rounded and probably belong to *FS* 281, 282.

- 48 Grey fired pink; buff slip, red-brown paint. D. rim 32. *FM* 43, pendent isolated semi-circles
- 49 Orange; black paint. D. rim 30. Monochrome in and out
- 50 Grey fired pale orange; yellow slip, red-brown paint. Spiral

*Deep Bowl FS 284*

Two half profiles belong to this shape as well as a number of sherds. The average rim diameter is 13-14 cms but there is one example with a diameter of 10 cms 52 (although this could be a cup), and one with 16 cms 54. The shape has a flaring rim, straight sides and a globular body; 51 has a slight kink just below the rim. The open style of decoration is used, motifs employed including multiple stem and tongue 51, 53, isolated semi-circles 54, V pattern 55, U pattern 56, antithetic spiral 57, tri-curved arch 58. 51, 56, 58, 59 all

have narrow zones of decoration and could belong to LH III A 2. Of the bases present 61, 62 have a band above the base band, although this area is generally unpainted up to the belly band on Argive deep bowls; it is possible that they belong to vases which have linear decoration only; they also compare well with examples from Piperi 77-82.

- 51 Pinkish; pale yellow slip, red-orange paint. D. rim 12. *FM* 19, multiple stem
- 52 Pinkish; buff slip, red-orange paint. D. rim 10
- 53 Buff; greenish-buff slip, black to brown paint. D. rim 13. *FM* 19, multiple stem and tongue
- 54 Buff; pale yellow slip, shaded-brown paint. D. rim 16. *FM* 19, multiple stem and tongue with fill of isolated semi-circles
- 55 Buff; greenish slip, black paint. D. rim 14. *FM* 59, V pattern
- 56 Buff; shaded-brown paint. *FM* 45, U pattern
- 57 Buff; brown paint. *FM* 50, antithetic spiral
- 58 Orange; red paint. *FM* 62, tri-curved arch
- 59 Pale orange; pale yellow slip, red-brown paint. Edge of decoration
- 60 Pale orange; buff slip, shaded-brown paint. D. base 5
- 61 Greenish fired buff; pale yellow slip, black to brown paint. D. base 4.6
- 62 Buff; red-brown paint. D. base 4

#### *Large Bowl or Basin FIG 25*

There are two examples of this shape which begins in LH III B 2 in the Argolid. 63 has a linear interior, everted rim and bridged spout while 64 has a monochrome interior and a heavy, rounded-angular rim with a band over.

- 63 Coarse grey fired buff; pale yellow slip, red to purple paint. D. rim 32
- 64 Orange-buff; yellow slip, orange-red paint. D. rim 34

#### *LH III C FIG 25-26*

A few pieces belong to this period. They include the upper half of a jar decorated with antithetic streamers 65; it has a rolled handle and a hollow rim and is very similar to a piece from Eleon-Arma-Dritsa BSA 20. A second jar rim also has a hollow lip 66. A collar necked jar decorated with streamers 67 has been assigned to this period as well as a large krater fragment which has a LH III C profile 68, a medium band cup 70 similar to examples from Orchomenos and Eutresis and a kylix stem 69 with a monochrome interior and an unpainted exterior. There is also a kalathos sherd 75 and four deep bowls 71-74, 72, 74 with a reserved decorative zone, 73 with a wide band over the rim and possibly an unpainted lower body; all three have a monochrome interior. The fourth deep bowl 71 is very unusual in that the upper half of the vase is not slipped, the lustrous red paint being put directly onto the orange clay and consequently being rather difficult to see. It has a very globular shape with a flaring rim, pronounced ring base and a monochrome interior; it is very tidily painted with a panel, quatrefoil and large handle band. A deep bowl from Krisa<sup>81</sup> is decorated with a similar larger quatrefoil and a large handle band, although it is painted in the normal manner. This use of a quatrefoil and large handle band is not otherwise known to me and could be a Boeotian characteristic.

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<sup>81</sup> L. Dor, H. Jannoray, H. & M. van Effenterre *Kyrrha*, (Paris, 1960) pl. 34e.

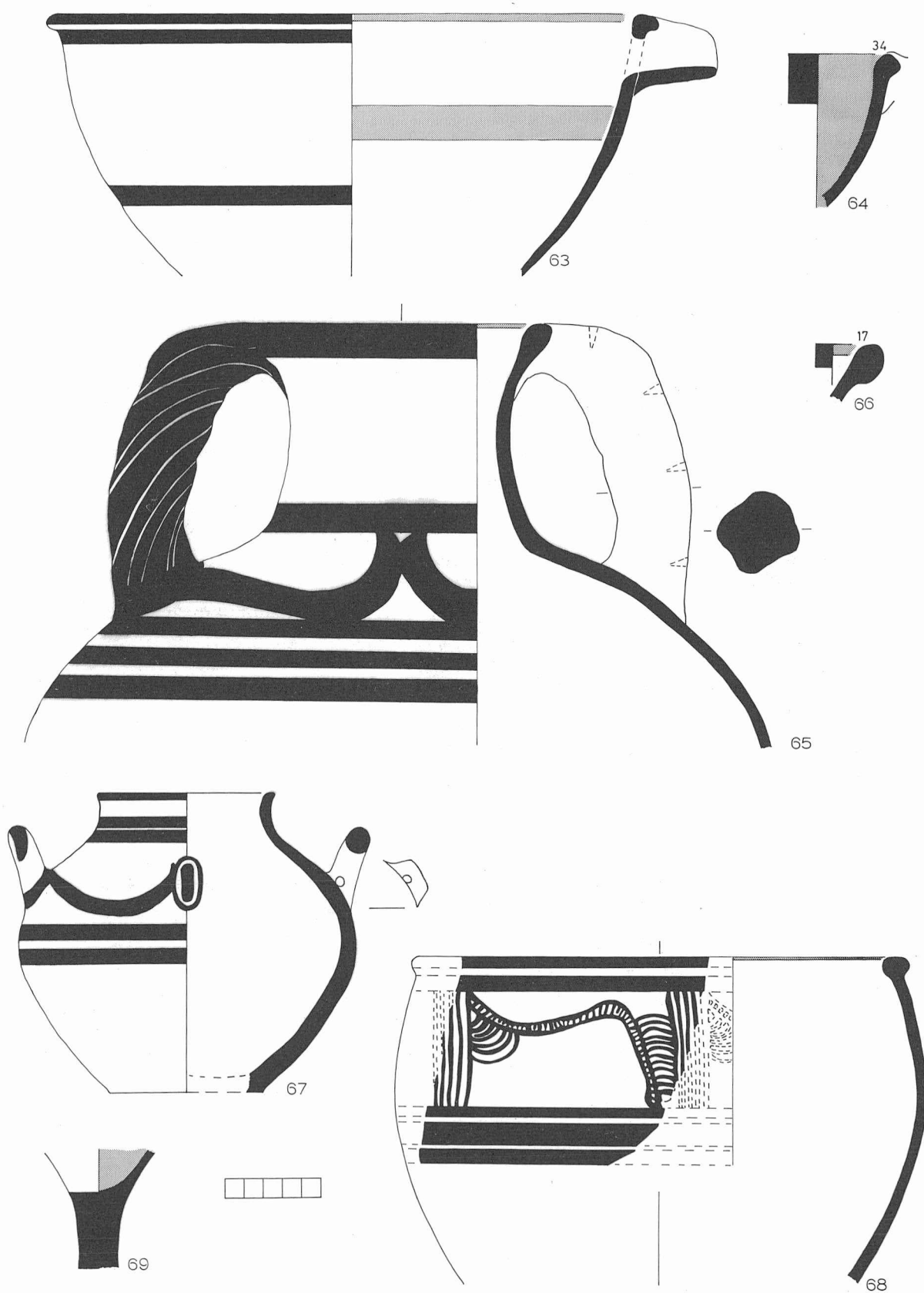


Figure 25. Scimatari: LH III B (63-64), LH III C (65-69). Scale 1:3

- 65 Amphora. *FS* 69. Orange; deep cream slip, red-brown paint. Second handle restored. D. rim 15.5. Antithetic streamers. Plate 16b
- 66 Amphora. Orange; deep cream slip, red-brown paint. D. rim 17
- 67 Collar necked jar. Pinkish; greenish surface, black to brown mattish paint. D. rim 9, D. base 8, H. 15.6. Lug in centre of each side. Streamer between each lug and handle. Plate 16c
- 68 Krater. *FS* 281, 282. Orange; yellow slip, orange paint. D. rim 26. *FM* 75, panelled. Plate 16d
- 69 Kylix *FS* 273, 274. Pinkish; black paint. H. ex. 6.1
- 70 Cup, deep semi-globular. *FS* 215. Orange; yellow slip, orange-red paint. D. rim 14, D. base 5, H. 9. Medium band over rim, monochrome interior. Plate 17a
- 71 Deep bowl. *FS* 284. Orange; lustrous orange-red paint inside with black streaks, upper half not slipped outside but orange slip below belly band to base, lustrous red paint outside. D. rim 13.6, D. base 6, H. 9.8. *FM* 75, panelled with quatrefoil fill, monochrome interior. Plate 17b
- 72 Deep bowl. *FS* 284. Orange; yellow slip, orange-red paint. D. rim 17. Reserved decorative zone, monochrome interior. Plate 17c
- 73 Deep bowl. *FS* 284. Orange; buff slip, lustrous purple-red paint. D. rim 14. Deep band over rim, monochrome interior
- 74 Deep bowl. *FS* 284. Orange; buff slip, black to red paint. D. rim 16. Reserved zone, monochrome interior
- 75 Kalathos. Pale orange; pale yellow slip, red-brown to black paint. Linear out, miscellaneous decoration in

#### *The Unpainted Material FIG 27*

There are 56 sherds including some larger fragments which make restoration on paper possible.

#### *Cooking Pot*

There are three sherds from closed shapes. They include 76 an everted rim with a closing neck and two bases, 78 which is flat and 77 which is raised concave.

- 76 Orange with grits; orange slip
- 77 Grey with grits fired orange; orange-red slip. D. base 8
- 78 Orange with grits. D. base 11.7

#### *Jar*

There is one heavy rounded rim in rough fabric 79.

- 79 Orange; buff slip, rough. D. rim 13

#### *Dipper FS 236*

There is one dimple base belonging to this shape.

- 80 Orange; buff-orange slip, standard

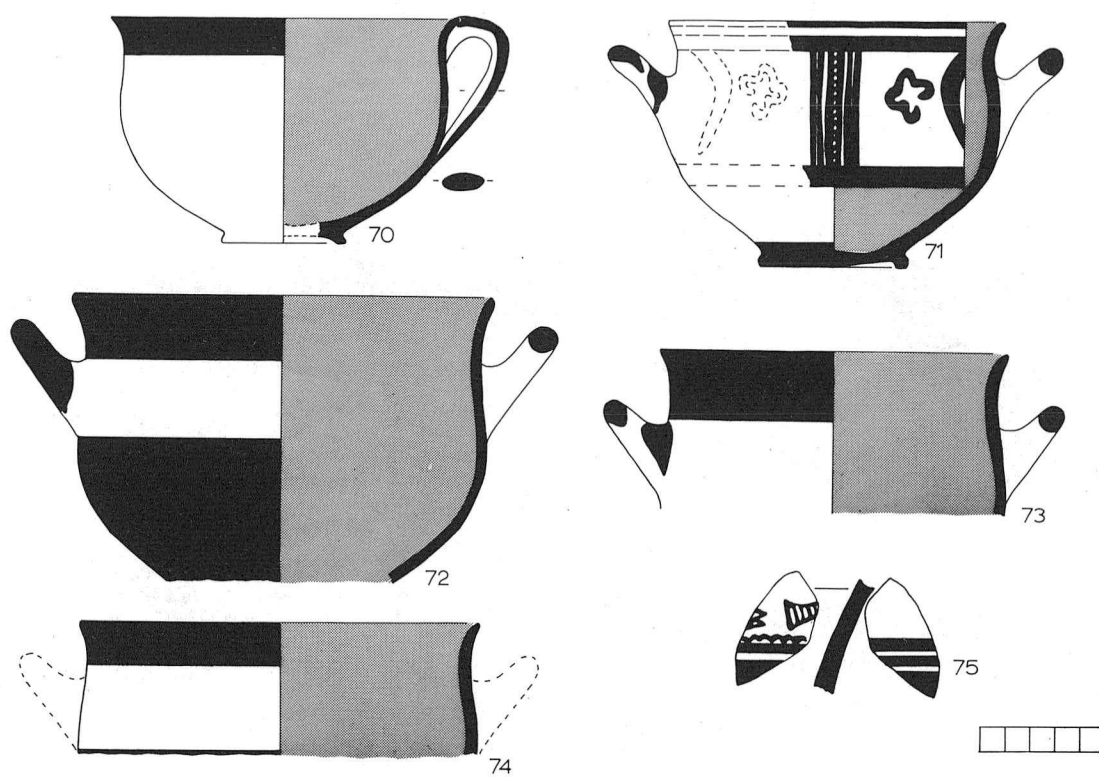


Figure 26. Scimatari: LH III C (70-75). Scale 1:3

*Kylix, carinated FS 267*

It has been possible to restore four half profiles on paper 81–84. They exhibit the standard conical lower bowl with a concave upper portion. 82 is unusual because it has a very concave upper portion and consequently a very flaring lip suggesting that it might belong to LH III C. Four of the examples illustrated are lipped 81, 83, 86–7: the bases preserved are all domed as 84. Rough, standard and polished fabric is present in equal proportions.

- 81 Buff; pale white to yellow slip, polished. D. rim 14
- 82 Pinkish; buff slip, standard. D. rim 15
- 83 Pink; standard. D. rim 12.2
- 84 Buff, rough. D. base 6.3
- 85 Pinkish; buff slip, polished. D. rim 12
- 86 Pink; buff slip, rough. D. rim 10
- 87 Buff, standard. D. rim 14
- 88 Buff, rough. D. rim 11

*Kylix, rounded FS 265*

There is one lipped rim from a rounded kylix.

- 89 Buff, standard. D. rim 17

*Bowl*

There is one complete bowl 90 of rough fabric with an everted lip and a flat raised base with a swirl on the bottom.

- 90 Buff, rough smoothed. D. rim 8.1, D. base 3.6, H. 6.3

*MATERIAL IN THE NATIONAL MUSEUM, ATHENS*

The following material from Scimatari came to light in the National Museum, Athens shortly before this work went to press and it has not been possible to catalogue it in with the material stored in Thebes Museum. It was made available to the author through the kindness of Dr. C. Doumas. It consists of 546 Mycenaean sherds, six pieces of Grey Minyan ware, one Mainland Polychrome sherd, three pieces of clay pipe, two pieces of lead, a psi figurine and one Black Glaze rim. Most of the pottery is LH III B but there are a few pieces of LH III A 2 and LH III C.

*LH III A 2 FIG 28*

A small amount of material belongs to this period. There is a jug neck 91 decorated with V pattern and a few pieces from stemmed bowls 94–97. 94 is an almost complete profile and shows that below the Boeotian Stripe the body was left unpainted down to the stem. This is the only example from the pottery studied which has its lower body preserved, the scarcity of other examples probably being due to the fact that the lower body sherds, being unpainted, were thrown away together with the unpainted material. Unfortunately, there is still no base preserved so we cannot know whether it was linear or also left unpainted. 97 is also decorated with the Boeotian Stripe as is also a miscellaneous bowl

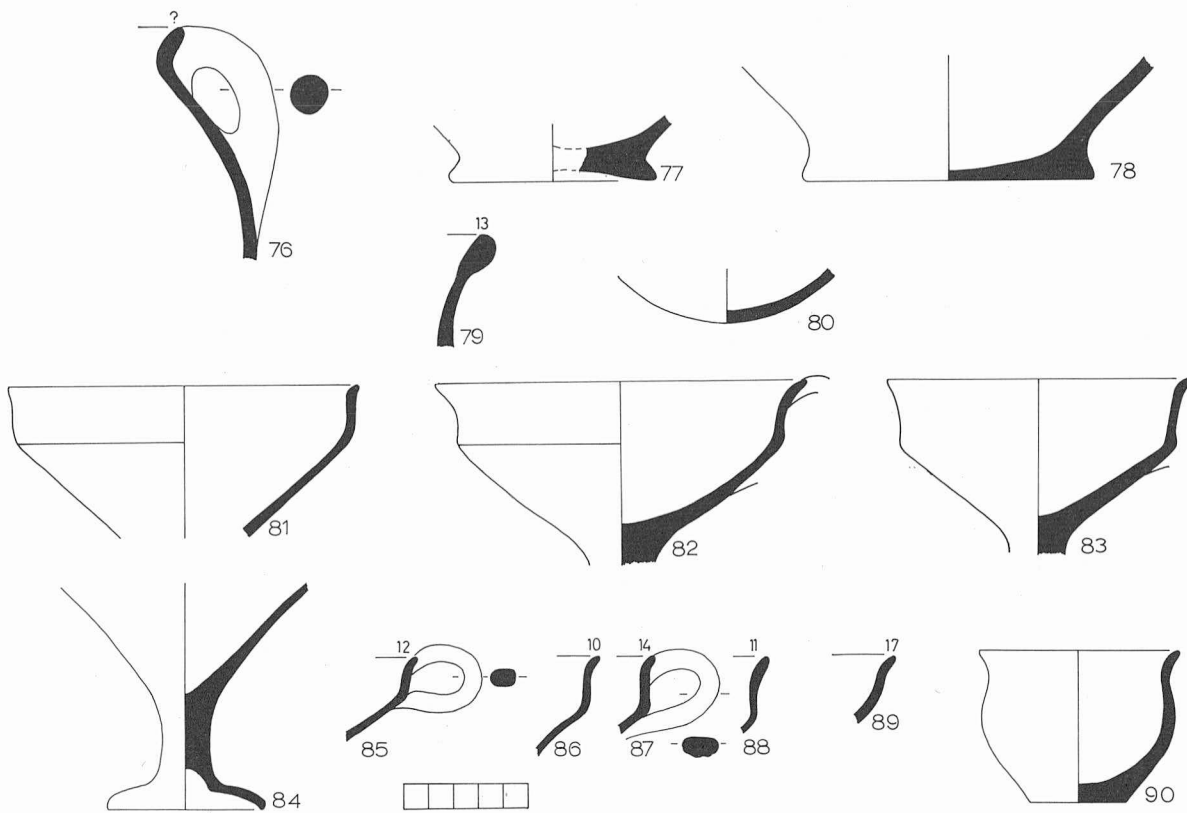


Figure 27. Scimatari, LH unpainted pottery: cooking pot, jar, dipper, rounded and carinated kylix, bowl (76-90). Scale 1:3

sherd 98. Two other pieces illustrated here 92, 93 are kraters. The length of the everted rims suggests a date in LH III A.

- 91 Jug. *FS* 120/136 Buff; pale yellow slip, shaded-brown paint. *FM* 59, V pattern
- 92 Krater. *FS* 7 Buff; brown paint. D. rim over 30. Miscellaneous decoration by handle band
- 93 Krater. *FS* 7 Orange; whitish slip, orange-brown paint. D. rim 30. Joined spirals
- 94 Stemmed bowl. *FS* 304 Buff; pink-buff slip, orange paint. D. rim 17. *FM* 9, lily, poorly drawn. No banding on lower body either inside or outside
- 95 Stemmed bowl. *FS* 304 Whitish; pale brown paint. D. rim 15. *FM* 13, ogival canopy
- 96 Stemmed bowl. *FS* 304 Grey fired buff; buff to whitish slip, brown paint. D. rim 17. Wavy band
- 97 Stemmed bowl. *FS* 304 Buff; whitish slip, orange paint. D. rim 13. Wavy band
- 98 Bowl. Buff; whitish slip, black paint. D. rim 15. *FM* 64, foliate band

### *LH III B FIG 29-30*

Most of the material belongs to this period. There are four patterned fragments belonging to closed shapes and many linear sherds including three jar handles, two with 'S' down them and one with a wavy line. Open shapes are chiefly represented by the deep bowl with a few sherds from the krater, kylix, and stemmed bowl and single examples of the mug and cup.

### *Alabastron FS 85*

There is one piece 99 decorated with rock pattern.

- 99 Orange with grits; yellow-buff slip, red-brown paint. *FM* 32, rock pattern

### *Jar*

A jar neck is present 100 decorated with the edge of a spiral and several large body sherds from a three-handled jar which could possibly be collar-necked 101. It is decorated with tri-curved arch.

- 100 Buff; pale yellow slip, shaded-brown paint. Edge of spiral
- 101 Buff; whitish slip, black to brown paint. *FM* 62, edge of tri-curved arch by three small horizontal handles with splashes across

### *Stirrup Jar FS 181, 183*

There is one shoulder fragment 102.

- 102 Buff; whitish slip, brown paint. Miscellaneous decoration on shoulder

### *Krater FS 9*

There is one piece belonging to this shape 103. It is recognisable by a nonjoining sherd which portrays part of the handle band and is unfortunately too fragmentary to include in the illustration.

- 103 Orange; pale yellow slip, orange-brown paint. Joined spirals



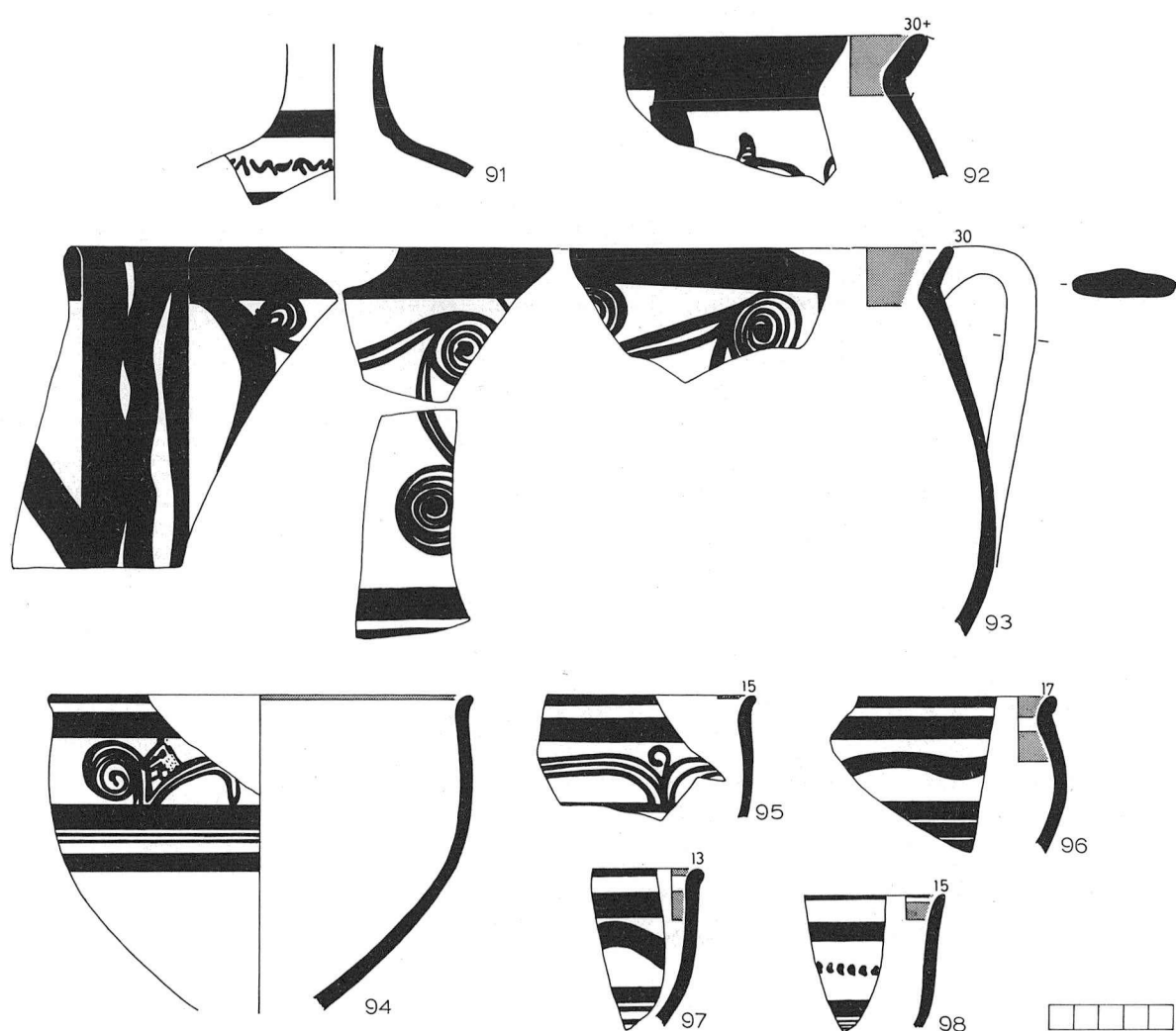


Figure 28. Scimatari: LH III A 2 (91-98). Scale 1:3

*Krater FS 281*

There are a few pieces from this form. 104–05 have spiral decoration while 106 portrays tri-curved arch. Three bases are included 107–09.

- 104 Buff; pale yellow slip, orange-brown paint. D. rim 27. Spiral with fill
- 105 Buff; pale yellow slip, orange-brown paint. D. rim 30. Edge of spiral
- 106 Buff; pale yellow slip, fugitive black paint. *FM* 62, tri-curved arch
- 107 Buff; greenish slip, fugitive black paint. D. base 11
- 108 Pinkish; pale yellow slip, orange-brown paint. D. base 12
- 109 Buff with grits; pale yellow slip, red-orange paint. D. base 14

*Cup*

There is one small linear example 110.

- 110 Buff; whitish yellow slip, orange-brown paint. D. rim 8

*Mug FS 226*

There is a linear example in a small size 111.

- 111 Buff; orange paint. D. rim 8

*Kylix FS 258, 259*

There are three pieces decorated with quirk 112, hybrid flower 113 and panel 114. 113 could belong to a Zygouries type.

- 112 Buff; pale yellow slip, shaded-brown paint. D. rim 17. Quirk
- 113 Buff; pale yellow slip, brown paint. *FM* 18, hybrid flower
- 114 Buff; whitish slip, red-brown paint. Panelled

*Deep bowl FS 284*

There are 12 more patterned deep bowl sherds and a number of linear ones. 115 shows tri-curved arch with chevron fill and 116, a very elegant piece although somewhat irregularly made, an elaborate panel with tongues. 117 is a very early LH III B piece portraying a carelessly drawn hybrid flower and a whorl shell with a filled stem. 118 is decorated with antithetic spiral and 119 with N pattern. The rim of the latter has a kink just below it similar to Scimatari 51; both these pieces could perhaps belong to a stemmed bowl but as no base is extant it has seemed best to include them with the deep bowl. Tri-curved arch is shown 120 and foliate band 121. The last piece has a narrow decorative zone and a fairly flaring lip suggesting that it could belong to LH III C. 122–26 show panelled patterns, with antithetic spiral 124, 126. Finally four bases are included to show the variety of form: 128, 130 have a ring base, 128 being very small, while 129, 131 are raised concave, 131 being very fine.

- 115 Buff; pale yellow to whitish slip, orange-brown paint. D. rim 15. *FM* 62, tri-curved arch with fill
- 116 Buff; pale yellow slip, orange-brown paint. D. rim 12.8–20 (oval), D. base 5.2. *FM* 75, elaborate panel with *FM* 19, elaborate tongues

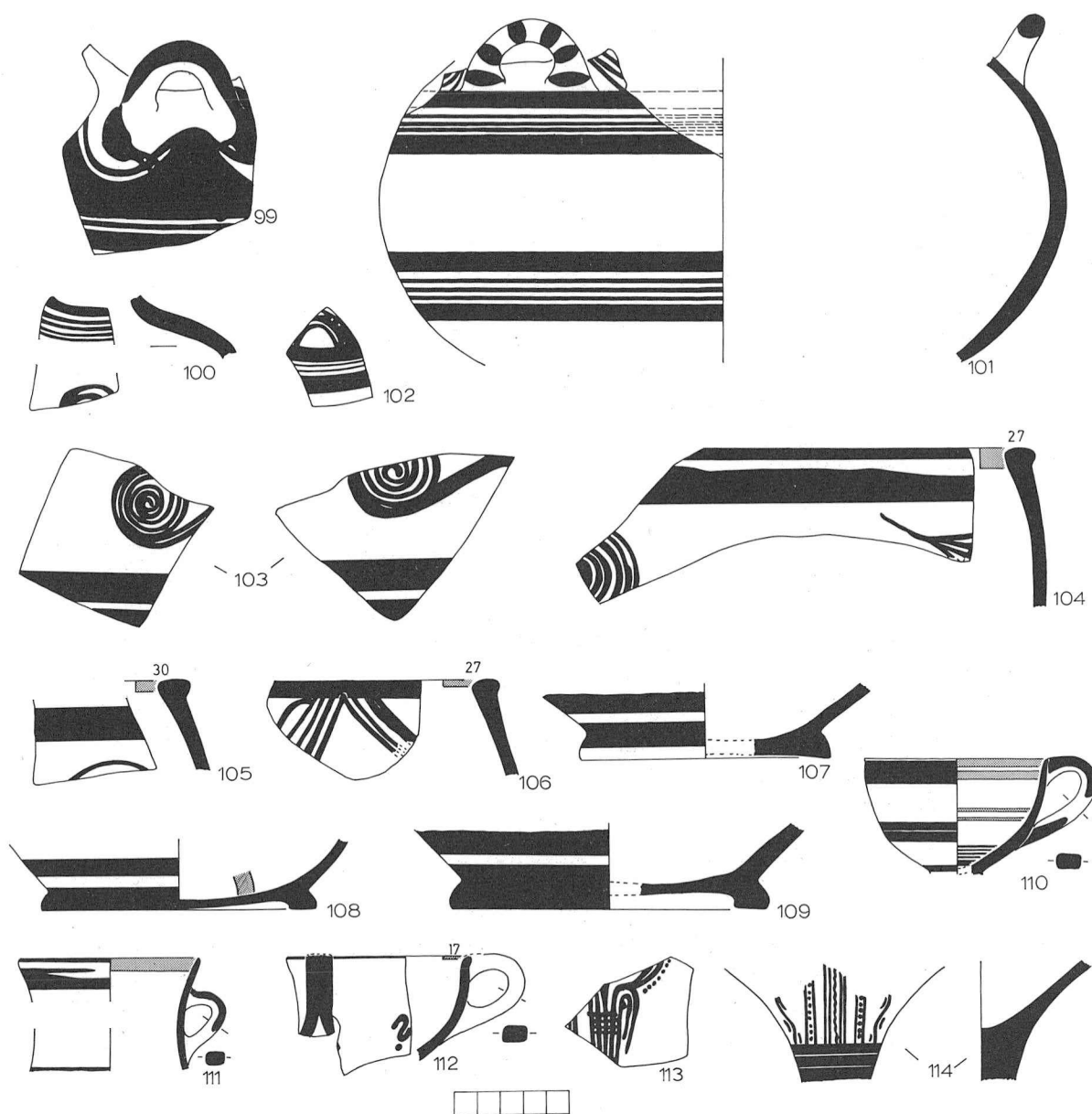


Figure 29. Scimatari: LH III B (99-114). Scale 1:3

- 117 Pale brown; whitish-yellow slip, orange-brown fugitive paint. D. rim 16. *FM* 18, hybrid flower with *FM* 23, whorl-shell
- 118 Buff; pale yellow to whitish slip, brown paint. D. rim 16. *FM* 50, antithetic spiral
- 119 Orange; whitish to pink slip, red-orange paint. D. rim 13. *FM* 60, N pattern
- 120 Buff; orange paint. *FM* 62, tri-curved arch
- 121 Buff; orange paint. D. rim 16. *FM* 64, foliate band
- 122 Buff; whitish-yellow slip, brown paint. D. rim 16. *FM* 75, panel
- 123 Greenish; fugitive brown paint. D. rim 16. *FM* 75, panel
- 124 Buff; whitish slip, orange-brown paint. D. rim 18. *FM* 75, panelled with *FM* 50, antithetic spiral
- 125 Buff; yellow slip, red-orange paint. D. rim 17. *FM* 75, panelled
- 126 Greenish; fugitive brown paint. *FM* 75, panelled with *FM* 50, antithetic spiral
- 127 Greenish; fugitive brown paint. *FM* 58, chevron
- 128 Buff; orange paint. D. base 3.5
- 129 Buff; whitish slip, black to brown paint. D. base 6.2
- 130 Buff; shaded-brown paint. D. base 3.6
- 131 Buff; whitish slip, shaded-brown paint. D. base 5.2

#### *Stemmed Bowl FS 305*

There are two examples belonging to this period. 132 is decorated with an elaborate panel and the edge of an antithetic spiral or isolated semi-circle and 133 with the edge of a panel.

- 132 Buff; pale yellow slip, orange paint. D. rim 16.8. *FM* 75, panelled, with antithetic spiral or isolated semi-circles
- 133 Whitish; worn orange-brown paint. D. rim 18. *FM* 75, panelled

#### *LH III C FIG 31*

A few pieces can be assigned to this period. They include two piriform jar necks 134, 135, 134 with bars across, two kraters 136, 137 decorated with spiral, 136 being spouted, two linear cups 138, 139, three kylix stems with a monochrome interior 140-42, a deep bowl with a flaring rim decorated with spiral 143 and a few monochrome deep bowl sherds not illustrated.

- 134 Piriform jar. Orange with grits and inclusions; pale yellow slip, orange-brown paint. D. rim 17.2. Groups of 14 bars across rim
- 135 Piriform jar. Orange with grits; whitish surface, mattish black paint. D. rim 14.6
- 136 Krater. *FS* 282 Pinkish; pale yellow slip, red-brown to black paint. Spiral
- 137 Krater. *FS* 282 Buff; yellow slip, orange-brown paint. *FM* 46, running spiral with fill
- 138 Cup. Orange; buff slip, orange paint. D. rim 14
- 139 Cup. Orange fired buff; pale yellow slip, brown paint. D. rim 13
- 140 Kylix, conical. Buff; orange paint, brown inside. D. base 6.8
- 141 Kylix, conical. Buff; pale yellow slip, black to purple paint. D. base 6.2
- 142 Kylix, conical. Buff; pale yellow slip, orange paint
- 143 Deep bowl. *FS* 284 Pinkish fired buff; whitish slip, red-brown paint. D. rim 17. Spiral

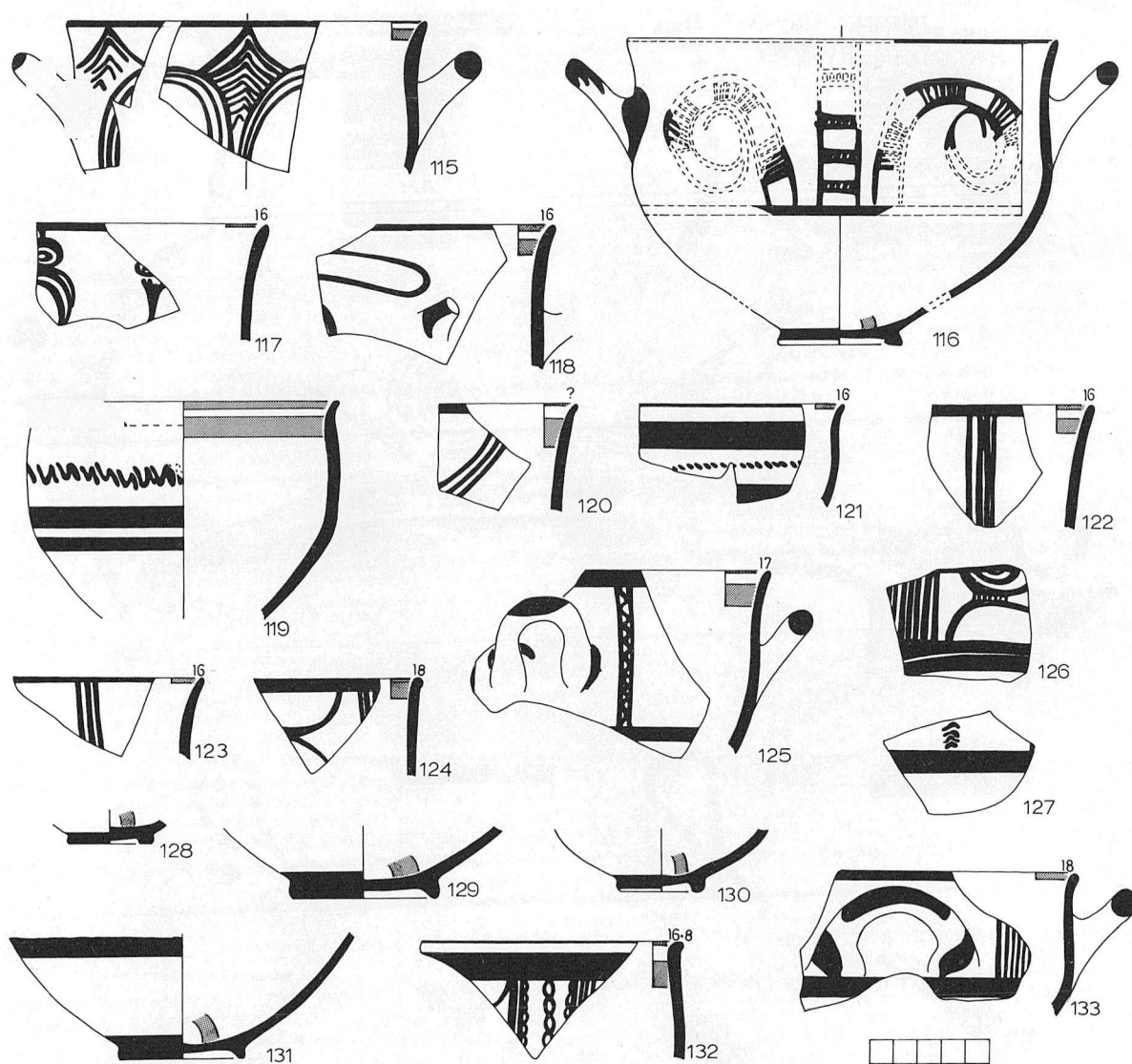


Figure 30. Scimatari: LH III B (115-133). Scale 1:3

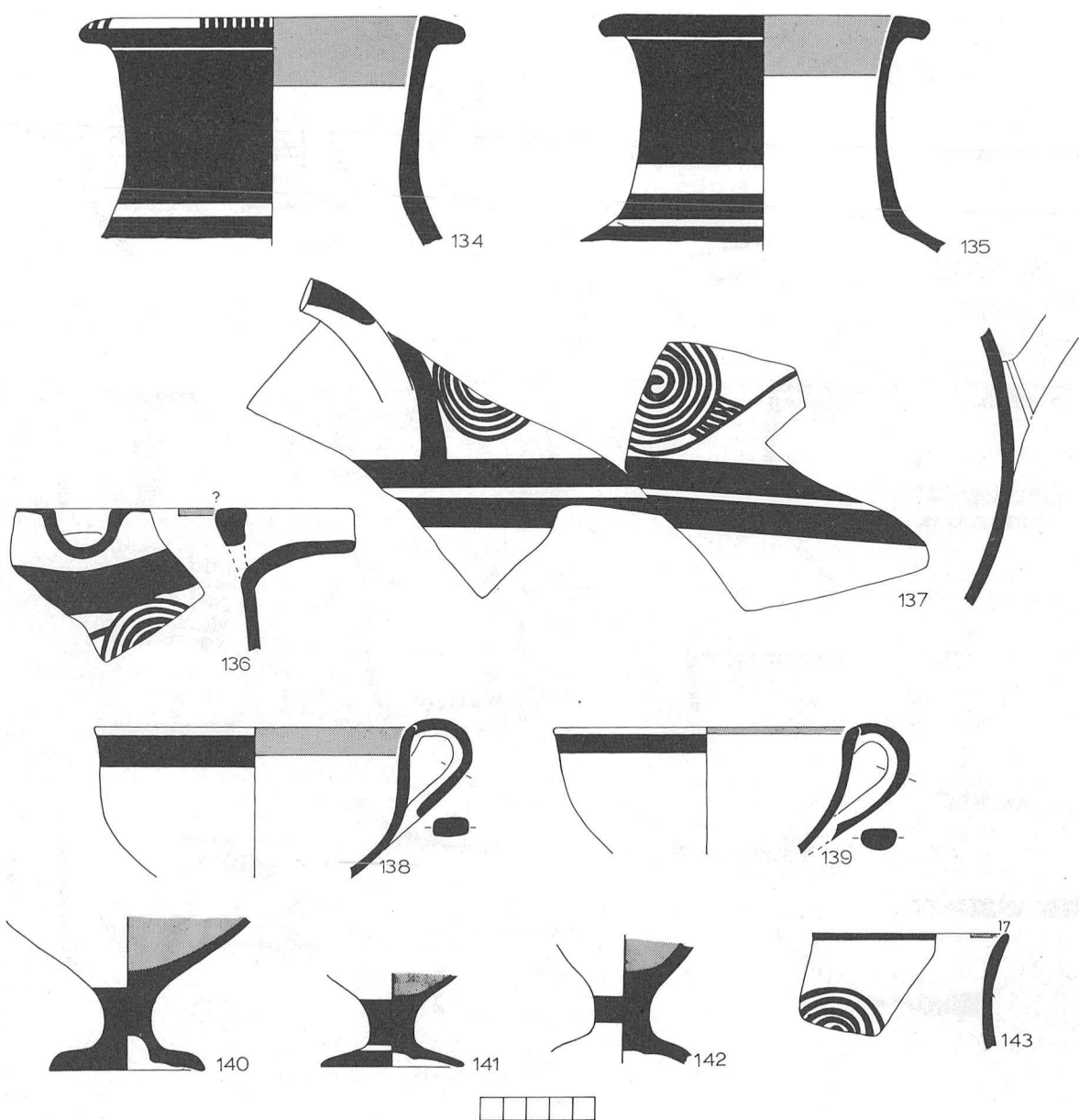


Figure 31. Scimatari: LH III C (134-143). Scale 1:3

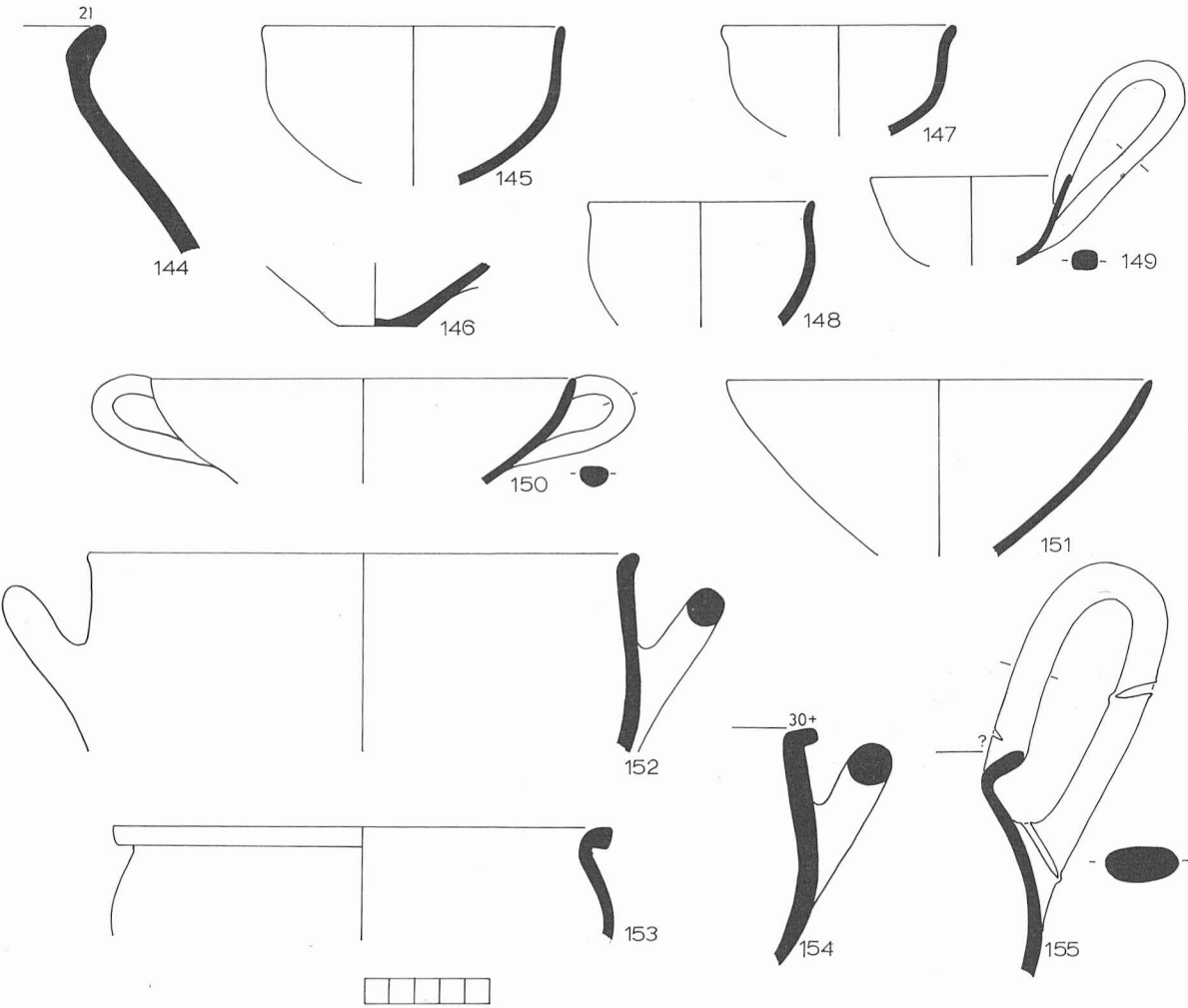


Figure 32. Scimatari: LH unpainted pottery (144–155). Scale 1:3

*The Unpainted Material FIG 32*

There are 25 pithos sherds including one rim and two pieces with impressed decoration and 67 cooking pot sherds including a few oval tripod feet, many body sherds and a few everted rims and raised bases. As these are similar to those already illustrated only one more rim has been included here 144. Likewise only the few restorable half profiles are shown from the fine unpainted ware in order to avoid repetition. They include a cup rim and base 145-46, three dippers 147-49, including one miniature 149, two conical kylikes 150-51 and four large coarse bowls with everted rims 152-55, 155 with a heavy high swung handle carelessly pierced for firing.

- 144 Cooking pot. Orange with grits, brown surface. D. rim 21
- 145 Cup. Brown; buff slip, standard. D. rim 12
- 146 Cup, shallow. *FS* 222 Orange; buff slip, rough smoothed. D. base 3.2
- 147 Dipper. *FS* 236 Buff; whitish slip, standard. D. rim 9.4
- 148 Dipper. *FS* 236 Pink-buff; buff slip, rough. D. rim 9
- 149 Dipper. *FS* 236 Orange; buff slip, standard. D. rim 8
- 150 Kylix, conical. *FS* 274 Buff; whitish, rough but surface gone. D. rim 17
- 151 Kylix, conical. *FS* 274 Buff; whitish, standard. D. rim 17
- 152 Bowl. Buff with grits and inclusions; pale yellow slip, rough. D. rim 22
- 153 Bowl. Buff; whitish slip, standard. D. rim 20
- 154 Bowl. Orange; whitish wash with orange showing through. D. rim over 30
- 155 Bowl. Buff with grits and inclusions; yellowish, rough.



## CHAPTER IV

### EUTRESIS

Eutresis was excavated in 1924–27 by Professor H. Goldman and published by her in 1931.<sup>82</sup> Her description of the architecture includes four Mycenaean houses and the circuit wall<sup>83</sup> while some Mycenaean pottery is also illustrated. The material is now stored in Thebes Museum. The sherds from the circuit wall have been stored separately and are published separately here, but some mixing must have occurred as *Eutresis* 187 fig. 258 contains circuit wall sherds which have been stored with the remainder of the pottery. Much of the material carries markings consisting of letters, numbers, Roman numerals or dates. Unfortunately no stratigraphy can be worked out as the excavation note-books cannot be traced: a search at the American School of Classical Studies in Athens, at Bryn Mawr, Princeton (Institute for Advanced Study and Arts Museum) and Harvard (Fogg Art Museum) has drawn a blank. Mrs D. B. Thompson, who took part in the excavations, remembers that a Roman numeral was used for a quadrant while the numbers on the sherds denote depths but the letters on them cannot be interpreted. Therefore, the catalogue entries also include the markings on the sherds in the hope that the note-books may one day turn up.

The only Mycenaean pottery whose stratigraphy is mentioned in Goldman's report is a group of vases found on and just above the floor of House V.<sup>84</sup> These are dated by Furumark<sup>85</sup> to early LH III C and by Alin<sup>86</sup> to late LH III B. Of the eight vases two cannot be found, two unpainted ones are not closely datable, while a collar-necked jar and a medium band deep cup are early LH III C types. The only vases which might seem to throw Furumark's dating into doubt are the stirrup jar and the krater, both of which are stylistically akin to pottery found in LH III B contexts. However, the publication of some LH III C pottery from Tiryns<sup>87</sup> demonstrates that the LH III B form of the stirrup jar continues into LH III C; therefore, on balance the LH III C dating seems the more plausible.<sup>88</sup> Other LH III C sherds suggest a date early in this period for the end of Eutresis.

There is very little early Mycenaean material present: it was found as is usual with much Yellow Minyan.<sup>89</sup> LH III A 1 is also represented by only a few pieces. There is the usual group of stemmed bowls, in this case a very large group, from LH III A 2 as well as a few kylikes, but most of the pottery belongs to LH III B. A variety of shapes is represented, the commonest being the deep bowl of Group A; the spiral in its various forms is the most frequently used motif followed by the panelled pattern. A few pieces have been classed as LH III C. The clay is a well levigated pink or buff colour, or sometimes orange. It is hard-fired buff and painted with red, orange, black or brown paint.

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<sup>82</sup> See fn. 29.

<sup>83</sup> Ibid. 64–75.

<sup>84</sup> Ibid. 189 fig. 263.

<sup>85</sup> A. Furumark *Mycenaean Pottery II Chronology* (Stockholm, 1941) 72.

<sup>86</sup> P. Alin *Das Ende der Mykenischen Fundstätten auf dem griechischen Festland* (Lund, 1972) 123.

<sup>87</sup> *AA* (1978) 493.

<sup>88</sup> These vases are treated separately in the text according to shape.

<sup>89</sup> *Eutresis* 124.

*LH I FIG 33*

There is one sherd from a Vaphio cup which belongs to this period.

- 1 Vaphio cup. *FS* 224. Grey fired pink; lustrous black paint. *FM* 78, tortoise-shell ripple. 8. 1. 20

*LH II A FIG 33*

Ten sherds from this period are illustrated by Goldman<sup>90</sup> but there are a few more, some of which are published below. The sherds come from rounded and Vaphio cups, alabastra and Palace Style jars and include a Marine Style piece which has been analysed.<sup>91</sup> It depicts an argonaut of the rare Type A<sup>92</sup> 2. The other sherds illustrated here are an alabastron sherd decorated with rock pattern and with a field filled with variegated stone pattern 3, a piece from a conical rhyton 4, rounded cups 5–7 decorated with palm or spirals and a miniature example 8 with a rosette and, finally, a couple of Vaphio cups 9–10, of which 9 is decorated with spirals, and the goblets 11–14.

- 2 Jar. Grey fired pink; buff slip, shaded-brown paint. *FM* 22, argonaut Type A
- 3 Alabastron, squat. Buff; pale yellow slip, lustrous black to brown paint. *FM* 32, rock pattern with fill of variegated stone pattern. 8 1. 15, 3 2. 70
- 4 Rhyton, conical. *FS* 199. Buff; pale yellow slip, brown paint. Miscellaneous decoration. N. S. Cutting # 15
- 5 Cup, shallow. *FS* 218. Buff; black paint. D. rim 11. *FM* 14, palm. XI *Eutresis* 188 fig. 260. 10
- 6 Cup, shallow. *FS* 218. Buff; black paint. D. rim 14. *FM* 14, palm. 8 G III *Eutresis* 188 fig. 260. 6
- 7 Cup, shallow. *FS* 218. Buff; shaded-brown paint. *FM* 46, running spiral with added white. 8 B 80–100
- 8 Cup, miniature. Buff; black paint. D. rim 6.8, D. base 2.5, H. 3.3. *FM* 27, rosette. *Eutresis* 188 fig. 261. 1
- 9 Vaphio cup. *FS* 224. Pink fired buff; red-brown paint. D. rim 12. *FM* 46, running spiral. AS 1. 15 – 1. 25 + YM and ASI. 20. *Eutresis* 188 fig. 260. 12
- 10 Vaphio cup. *FS* 224. Buff; black paint. 'Rivet' at top of handle. P (e) II
- 11 Goblet. *FS* 254. Buff; greenish-buff slip, black to brown paint. D. rim 16. Running quirk, monochrome interior. 3 M 5 4
- 12 Goblet. *FS* 254. Pale yellow; black paint. D. rim 15.3(M) 10
- 13 Goblet. *FS* 254. Grey fired pink; red paint. D. base 7.2. 26
- 14 Goblet. *FS* 254. Pink; red paint. D. base 6.7. Underside of base also solid. 3 B – 80

*LH II B FIG 33*

The few sherds belonging to this period include pieces from jars 15–16 and a cup 18 decorated with ivy, from an alabastron with rock pattern 17 and a Vaphio cup with foliate band 19. There are also a few goblet sherds 20–25, 20–23 being of Ephyraean type.

<sup>90</sup> Ibid. 188 fig. 261. 4, 6, 8, 9, 10, 12.

<sup>91</sup> *BSA* 73 (1978) Sample no. 6.

<sup>92</sup> Ibid. 146.

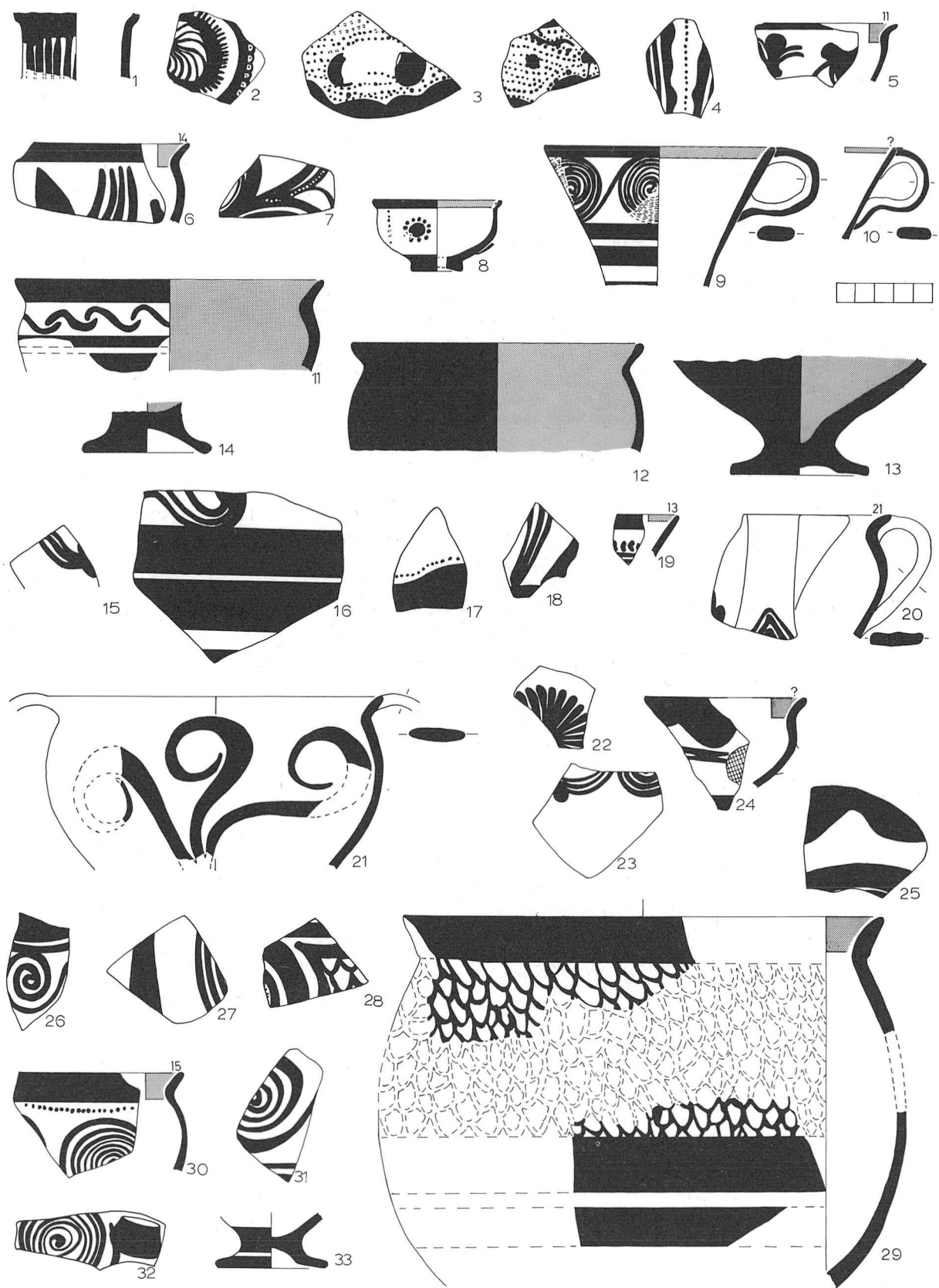


Figure 33. Eutresis: LH I (1), LH II A (2-14), LH II B (15-25), LH III A 1 (26-33). Sayle 1:3

- 15 Piriform jar. Pale orange; pale yellow slip, shaded-brown paint. *FM* 12, ivy
- 16 Jar. Orangy; buff to yellow slip, red-brown paint. *FM* 12, ivy
- 17 Alabastron, squat. Buff; black paint. *FM* 32, rock pattern. 1-8.
- 18 Cup, shallow. *FS* 218. Buff; pale yellow slip, black paint. ? Ivy. XXVIII
- 19 Vaphio cup. *FS* 224. Buff; black to brown paint. D. rim 13. *FM* 64, foliate band. 25
- 20 Goblet, Ephyraean. *FS* 254. Pink-buff; buff slip, black to brown paint. D. rim 21. Chevrons below handle, edge of decoration. 3 (E) Oct 1. 20 - 1. 40. *Eutresis* 188 fig. 260. 11
- 21 Goblet, Ephyraean. *FS* 254. Buff; red-brown paint. D. rim 17.5, H. ex. 9. *FM* 22, argonaut. *Eutresis* 188 fig. 262. Plate 17d
- 22 Goblet, Ephyraean. *FS* 254. Buff; black paint. *FM* 17, rosette
- 23 Goblet, Ephyraean. *FS* 254. Buff; brown paint. Arcades
- 24 Goblet. *FS* 254. Pink; buff slip, orange paint. *FM* 32, rock pattern with wavy line
- 25 Goblet. *FS* 254. Pale orange; pale yellow slip, brown paint. *FM* 32, rock pattern, monochrome interior. 3 (K) 100

### *LH III A 1 FIG 33*

There is very little identifiable LH III A 1 material. The sherds illustrated include some pieces from a jug and piriform jar 26, 27, from a krater decorated with an untidy form of scale pattern 29, a sherd from a second krater 28 and four goblet sherds 30-33.

- 26 Piriform jar. Buff; pale yellow slip, black paint. *FM* 46, running spiral
- 27 Jug. Grey; pale yellow slip, chocolate brown paint. *FM* 67, curved stripes. 3-50
- 28 Krater. *FS* 7. Pinkish; grey-green slip, red-brown paint. Miscellaneous decoration
- 29 Krater. *FS* 7. Grey fired pink; pink-buff slip, black paint. D. rim 25. *FM* 70, scale pattern. 8 (D) 50-80, 8 D 1. *Eutresis* 187 fig. 258. 3, 5
- 30 Goblet. *FS* 255. Pink-buff; orange paint. D. rim 15. *FM* 46, running spiral
- 31 Goblet. *FS* 255. Pinkish; buff slip, brown paint. *FM* 46 running spiral. 3 Q - 3
- 32 Goblet. *FS* 255. Pinkish; buff slip, orange-brown paint. Spiral
- 33 Goblet. *FS* 255. Buff; black to brown paint. D. base 5.5

### *LH III A 2 FIG 34*

There are a couple of sherds from piriform jars 34, 35, a large piece from a krater decorated with octopus with added white 36 and some mug and kylix sherds 38-40, 41-45, belonging to this period as well as a large group of stemmed bowls 46-59. Three half profiles 46-48 can be restored: the body is globular and the lip rounded but no base is extant. Goldman has published one sherd<sup>93</sup> 46. The decoration of this shape mostly consists of a continuous zone which suggests a LH III A 2 or transitional LH III B 1 date as in the Argolid LH III B 1 stemmed bowls are mostly decorated with panelled patterns.<sup>94</sup> Most sherds have a band below the rim outside and sometimes an interior one too, but some have only one wide band over the rim. eg. 49, 51, 54. Patterns used include multiple stem and tongue 46, 49, 50, running spiral 47, 51, 59, quirk 52, zigzags vertical 54 and horizontal 53, 55, tri-curved arch 48 and wavy line 56, 57. There are no monochrome interiors as with the examples from Piperi and Orchomenos. 46 has the narrow decorative

<sup>93</sup> *Eutresis* 188 fig. 260. 2. Fig. 260. 3 probably also belongs to a stemmed bowl but this sherd is missing.

<sup>94</sup> *BSA* 71 (1976) 88.

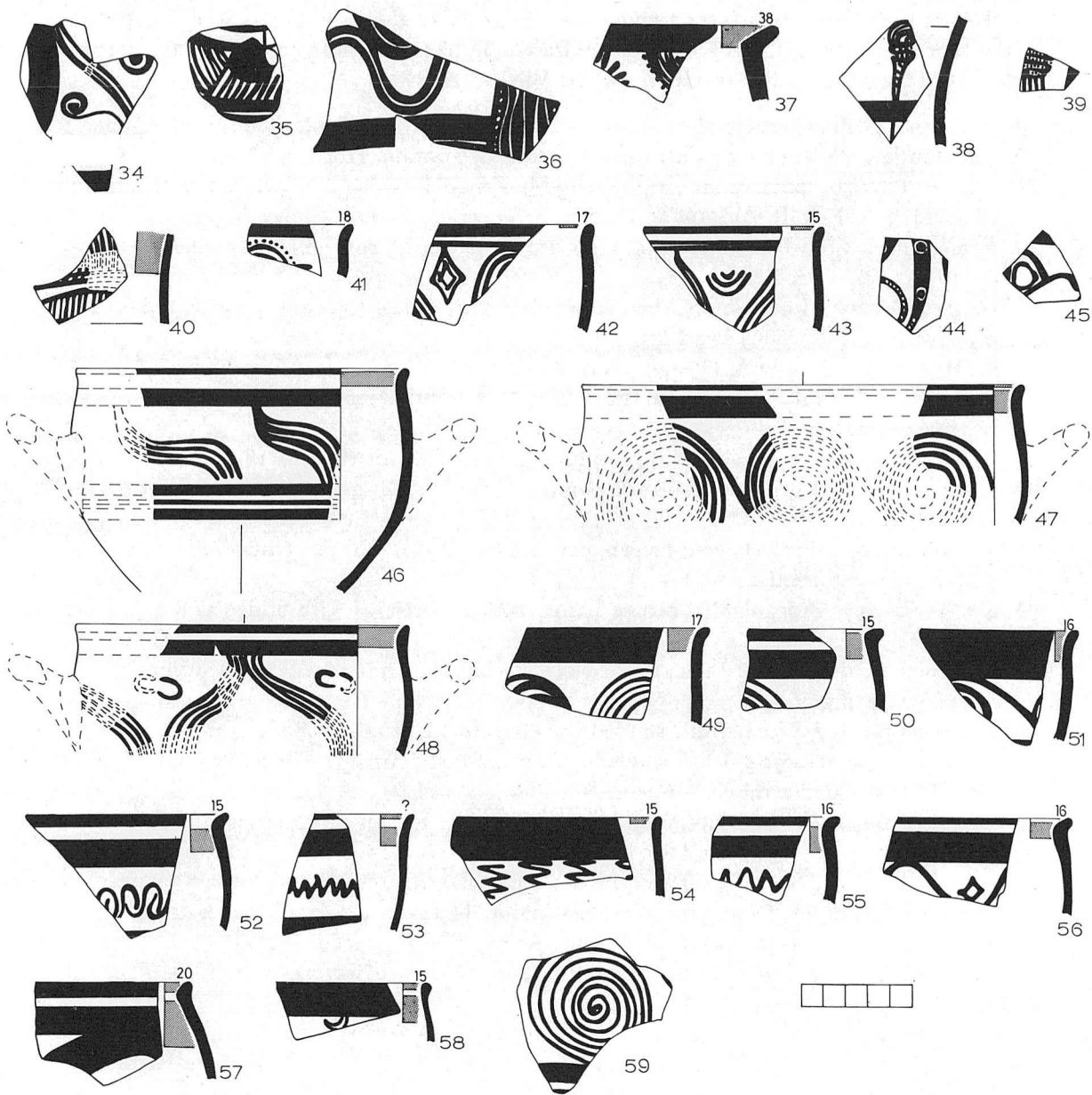


Figure 34. Eutresis: LH III A 2 (34-59). Scale 1:3

zone similar to pieces from the other sites and the Boeotian Stripe on its belly. Unfortunately it is the only example kept which reaches as far as the belly bands so comparisons with other sherds from this site cannot be drawn. 53 has an almost lipless rim and a narrow decorative zone similar to Piperi 64 and Vlichia BSA 8.

- 34 Piriform jar. Pink; cream slip, red-brown paint. *FM* 19, multiple stem and tongue
- 35 Piriform jar. Pink; black paint. Miscellaneous decoration. Horizontal handle
- 36 Krater. Pinkish; pale yellow slip, orange-brown paint. *FM* 21, octopus with added white. T 3-6, P & R - 1. 40
- 37 Krater. Pink fired buff; buff slip, deep brown paint. D. rim 38. Miscellaneous decoration
- 38 Mug. *FS* 226. Pinkish-buff; shaded-brown paint. Three grooves at waist. *FM* 23, whorl-shell with curious head fill
- 39 Mug. *FS* 226. Pink-buff; orange paint. *FM* 23, whorl-shell with ?handle band
- 40 Mug. *FS* 226. Pink; pale yellow slip, red-brown paint. Deep band in over lip. Miscellaneous decoration
- 41 Kylix. *FS* 257. Orange; buff slip, red-brown paint. D. rim 18. *FM* 18, flower
- 42 Kylix. *FS* 257. Buff; shaded-brown paint. D. rim 17. *FM* 19, multiple stem with lozenge fill. XI-2
- 43 Kylix. *FS* 257. Pinkish; red-brown paint. D. rim 15. *FM* 62, tri-curved arch with *FM* 43, isolated semi-circles
- 44 Kylix. *FS* 257. Buff; shaded-brown paint. *FM* 21, octopus with added white. T. 3-6
- 45 Kylix. *FS* 257. Pale orange; buff slip, orange paint. *FM* 23, horizontal whorl-shell
- 46 Stemmed bowl. *FS* 304. Pink; shaded-brown paint. D. rim 15. *FM* 19, multiple stem. *Eutresis* 188 fig. 260. 2
- 47 Stemmed bowl. *FS* 304. Buff; shaded-brown paint. D. rim 20. *FM* 46, running spiral
- 48 Stemmed bowl. *FS* 304. Buff; shaded-brown paint. D. rim 15. *FM* 62, tri-curved arch with fill of isolated semi-circles
- 49 Stemmed bowl. *FS* 304. Buff; shaded-brown paint. D. rim 17. *FM* 19, multiple stem
- 50 Stemmed bowl. *FS* 304. Buff; red-brown paint. D. rim 15. *FM* 19, multiple stem
- 51 Stemmed bowl. *FS* 304. Buff; red-brown paint. D. rim 16. *FM* 46, running spiral
- 52 Stemmed bowl. *FS* 304. Greenish; black paint. D. rim 15. *FM* 48, quirk
- 53 Stemmed bowl. *FS* 304. Buff; red-brown paint. *FM* 61, zigzag
- 54 Stemmed bowl. *FS* 304. Orange; pinkish slip, orange paint. D. of rim 15. *FM* 61, vertical zigzags
- 55 Stemmed bowl. *FS* 304. Pinkish; red-brown paint. D. rim 16. *FM* 61, zigzag
- 56 Stemmed bowl. *FS* 304. Buff; shaded-brown paint. D. rim 16. Wavy band with lozenge fill
- 57 Stemmed bowl. *FS* 304. Buff; shaded-brown paint. D. rim 20. Wavy band
- 58 Stemmed bowl. *FS* 304. Buff; shaded-brown paint. D. rim 15. Miscellaneous decoration
- 59 Stemmed bowl. *FS* 304. Orange; red-brown paint. *FM* 46, running spiral

### *LH III B TABLE III*

Most of the decorated sherds belong to this period, the majority being from deep bowls. Other shapes represented include mug, kylix, krater, stirrup jar, stemmed bowl, cup, jar and jug. A wide variety of patterns are used of which the spiral is the commonest, especially on deep bowls, while the whorl-shell appears particularly on the kylix.





Figure 35. Eutresis: LH III B (60-77, 79-88, 91). Scale 1:3

*Amphora FS 69, Globular jug FS 105 FIG 35*

There is one rim with an 'S' down its handle 60 and one handmade rim and neck 61, as well as a large number of linear body sherds.

60 Coarse pinkish-buff; purple-brown paint. 'S' down handle

61 Coarse grey fired orange; black to brown paint. D. rim c. 10. Handmade

*Jug, Jar FS 110, 120, 123 etc FIG 35*

There are a few closed vessel sherds which are too small to be assigned to a given shape except 62–64 which are from jugs, either with cut-away neck *FS* 136 or with a neck handle *FS* 120. There is one sherd decorated with running spiral 65 and two with N pattern 66–67; the last two are from small vessels, the decoration on 67 being in added white. 68–73 are from large shapes and have miscellaneous forms of decoration.

62 Pinkish; black paint. *FS* 120/136. x-y (U ζ)

63 Buff; shaded-brown paint. *FS* 120/136. *FM* 58, chevrons on shoulder

64 Buff; shaded-brown paint. *FS* 120/136. *FM* 58, chevrons on shoulder. Fl. 10

65 Pinkish; red-brown paint. *FM* 46, running spiral. N. S. Cutting July 2

66 Buff; shaded-brown paint. *FM* 60, N pattern

67 Buff; shaded-brown paint. *FM* 60, N pattern, reserved

68 Pink; shaded-brown paint. Group of lines on shoulder with blob

69 Pinkish; greenish slip, orange paint. Miscellaneous decoration

70 Pink-orange; purple-brown paint. Miscellaneous decoration. H. 60–100

71 Coarse buff; black to brown paint. Miscellaneous decoration. XVIII

72 Coarse orange-buff; red paint. Miscellaneous decoration. X 5. o ?H. H. *Eutresis* 187 fig. 258. 8

73 Pinkish; brown paint. Miscellaneous lines on shoulder. June 3

*Stirrup Jar FS 171, 173, 183 FIG 35*

There is one whole vessel of this shape 74. It comes from the floor deposit of House V. There are a few other sherds all from fine jars. Where the shape can be determined all the examples are from the globular *FS* 171, 173 apart from two linear sherds from the angular *FS* 183. The shoulder zones preserved are decorated with flower 74–75 while 76 has a miscellaneous decoration. The base 77 could belong to a stirrup jar or to a small closed jar.

74 Green; buff slip, black to brown paint. *FS* 173. D. disc 3.2, D. mouth 2.7, D. max. 13.5, H. ex. 15.3. Alternate bands and zones of fine lines with groups of wavy vertical lines on the body zone; *FM* 18, flower on shoulder, spiral on disc, band at base of neck. *Eutresis* 189 fig. 263. 3. For date see discussion on p. 81. Plate 18a

75 Pinkish; buff slip, black paint. *FM* 18, flower on shoulder

76 Buff; black paint. Miscellaneous decoration on shoulder

77 Buff fired pink; red paint. D. base 3. 3 (K) 100

*Krater FS 7–9, 281 FIG 35–36*

There are 23 sherds belonging to this shape including one almost complete pot 78 which comes from the group on the floor of House V. A variety of rims are represented: flaring 81, sharply everted 79 and rounded 82. 80–81 have an incurving upper body and 79 a straight



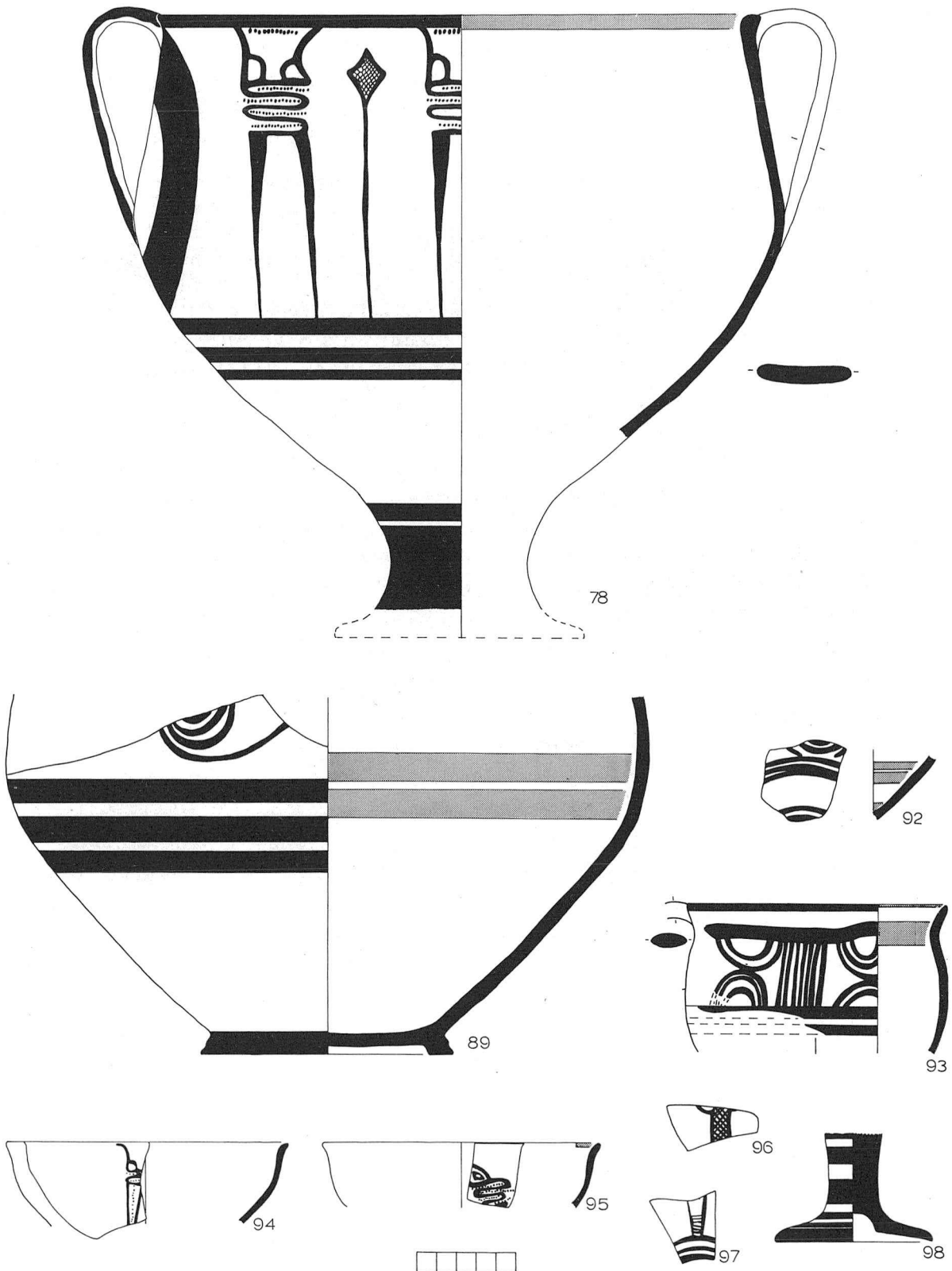


Figure 36. Eutresis: LH III B (78, 89, 92-98). Scale 1:3

one. There is one base belonging to *FS* 281, 89 decorated with spiral on the belly, 90 is an unusual torus and 91 from a small *FS* 7-9 or a large stemmed bowl. Several motifs are used including scale pattern 84, spirals 83, 89, whorl-shells 78, 79 and various miscellaneous decorations. Several of the sherds have monochrome interiors but this cannot be taken as a criterion of LH III C, as in the Argolid, and, although the decoration of 80, 85-88 has a LH III C appearance, it seems better to assign all these sherds to LH III B until stratified LH III C is available from Boeotia.

- 78 Grey fired buff; red-brown paint. *FS* 7-9. D. rim 30.4, H. ex. 29.8. *FM* 23, three groups of vertical antithetic whorl-shells with tailed lozenge between them. *Eutresis* 189 fig. 263. 5. For possible LH III C date see discussion on p. 81. Plate 18b-c
- 79 Buff fired pink; yellow-buff slip, orange paint. *FS* 7-9. D. rim 28. *FM* 23, antithetic whorl-shell with edge of handle band. *Eutresis* 187 fig. 258. 1
- 80 Pink fired buff; shaded-brown paint. D. rim 34. Miscellaneous decoration, monochrome interior
- 81 Pink; deep brown paint. D. rim 28. Miscellaneous decoration. 8 D 50, 8 A 1 - 1. 20 *Eutresis* 187 fig. 258. 2
- 82 Orange; buff slip, orange paint. D. rim 30. Monochrome interior
- 83 Pink; orange paint. *FM* 46, running spiral in two rows, monochrome interior
- 84 Buff; shaded-brown paint. *FM* 70, scale pattern with isolated semi-circle fill. ABN IV
- 85 Pink; red-brown paint. Miscellaneous decoration, monochrome interior
- 86 Orange; buff slip, orange paint. Miscellaneous decoration
- 87 Pink; orange-brown paint. Miscellaneous decoration, monochrome interior
- 88 Pale orange; buff slip, red-brown paint. *FS* 281/282. Miscellaneous decoration, edge of handle band. E. 100
- 89 Pinkish; red-brown paint. D. base 12.8. *FS* 281/282. *FM* 46, running spiral. Plate 18d
- 90 Buff; orange-brown paint. D. base 16. *FS* 7-9. 8 90-100
- 91 Pink fired buff; brown paint. D. base 9.6. *FS* 7-9

### *Cup FIG 36*

There are only two examples of this shape. 93 is very unusual and perhaps had a spout; it is difficult to date and the possibility should not be excluded that it belongs to LH III C.

- 92 Pinkish; red-brown paint. Miscellaneous decoration. A P E V
- 93 Buff; orange paint. D. rim 13. *FM* 75, panelled with *FM* 43, isolated semi-circles. T. 1

### *Kylix FS 258, 259 FIG 36*

There are a few fragments belonging to this shape of which five are illustrated here. Two of the fragments are of the Zygouries type 94, 96; 94 decorated with a vertical whorl-shell placed antithetically and 96 with the stem of a hybrid flower. The other two fragments illustrated are also decorated with whorl-shell; in the Argolid this is one of the commonest motifs on this shape and it would seem that this is also so in Boeotia, although the numbers of sherds are small for definite conclusions to be drawn.

- 94 Zygouries type. Buff; pale brown paint. D. rim 14. *FM* 23, antithetic whorl-shells with no interior head fill. 25
- 95 Buff; shaded-brown paint. D. rim 14. *FM* 23, antithetic whorl-shells. XI-2

- 96 Zygouries type. Buff; brown paint. *FM* 18, hybrid flower stem. T 3-6  
 97 Buff; shaded-brown paint. ? *FM* 23, antithetic whorl stems joined at base by cross bars. T 2  
 98 Pink-buff; black to brown paint. D. base 8. XXIII.

*Deep Bowl FS 284 FIG 37*

There are a large number of sherds from this shape in comparison to those from other shapes, although many linear ones have probably been thrown. No whole profile can be restored but a few half profiles can be reconstructed on paper. The rim diameter varies from 13-17 cms and the shape is that of the standard Argive deep bowl, ie. a bowl with a flaring rim, straight sides and a globular body. The open style of decoration is used, panelled patterns and spirals being the most frequent motifs. Triglyphs generally consist of horizontal chevrons between vertical lines 99, 107, 108, 111, although 108 is flanked by a half rosette. Rims with an extra band inside are less common than those without, but it does not seem that sherds without this band belong to bowls which are not divided into panels;<sup>95</sup> however, the numbers are rather small to draw conclusions. All the sherds have several belly bands, narrow or wide, except two which may or may not have had a second band. Patterns include hybrid flower 100, multiple stem and tongue 101, whorl-shell 102, running spiral 103, antithetic spiral 99, 110, tri-curved arch 104, panelled pattern 105-108, 111, figure style 112 and a form of scroll 114. 114 is unusual because it has a narrow decorative zone, which is not an Argive feature on deep bowls; there is a second example from Eutresis 137. A few bases are included 116-119, 118 is possibly LH III C as it has a high ring foot while 119 is from an unusually large bowl; 117, 118 have a reserved lower edge similar to Piperi 78-81.

- 99 Pink; shaded-brown paint. D. rim 17. *FM* 75, panelled; central triglyph *FM* 58, chevrons flanked by *FM* 50, antithetic spiral. AW II 2 *Eutresis* 188 fig. 260. 13  
 100 Buff; brown paint. D. rim 17. *FM* 18, flower. F. I. 10 *Eutresis* 188 fig. 260. 14  
 101 Orange; buff slip, orange paint. D. rim 15. *FM* 19, multiple stem and tongue. 60-90  
 102 Buff; red-brown paint. D. rim 13. *FM* 23, vertical whorl-shells. T. 3-6 *Eutresis* 188 fig. 260. 5  
 103 Orange; white slip, red-orange paint. D. rim 15. *FM* 46, running spiral  
 104 Buff; shaded-brown paint. D. rim 16. *FM* 62, tri-curved arch  
 105 Pinkish-buff; red-brown paint. D. rim 13. *FM* 75, panelled  
 106 Pink; red-brown paint. D. rim 14. *FM* 75, panelled, untidy  
 107 Buff; black to brown paint. D. rim 13. *FM* 75, panelled; central triglyph of chevrons flanked by half-rosettes, accessory triglyph of diagonal lines. *Eutresis* 188 fig. 260. 7  
 108 Pinkish-buff; shaded-brown paint. D. rim 13. *FM* 75, panelled; central triglyph with chevrons flanked by half-rosettes. XI - 2  
 109 Buff; orange-brown paint. *FM* 75, panelled, flanked by *FM* 50, antithetic spiral  
 110 Grey fired orange; grey slip, orange paint. *FM* 50, antithetic spiral with lozenge fill. F. I. 10  
 111 Buff; black to brown paint. *FM* 75, panelled; central triglyph *FM* 58, chevrons. T. 3-6, X - 1 e  
 112 Orange; brown-orange paint. *FM* 58, chevrons in ? figure style. B. 80

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<sup>95</sup> Ibid. 85.

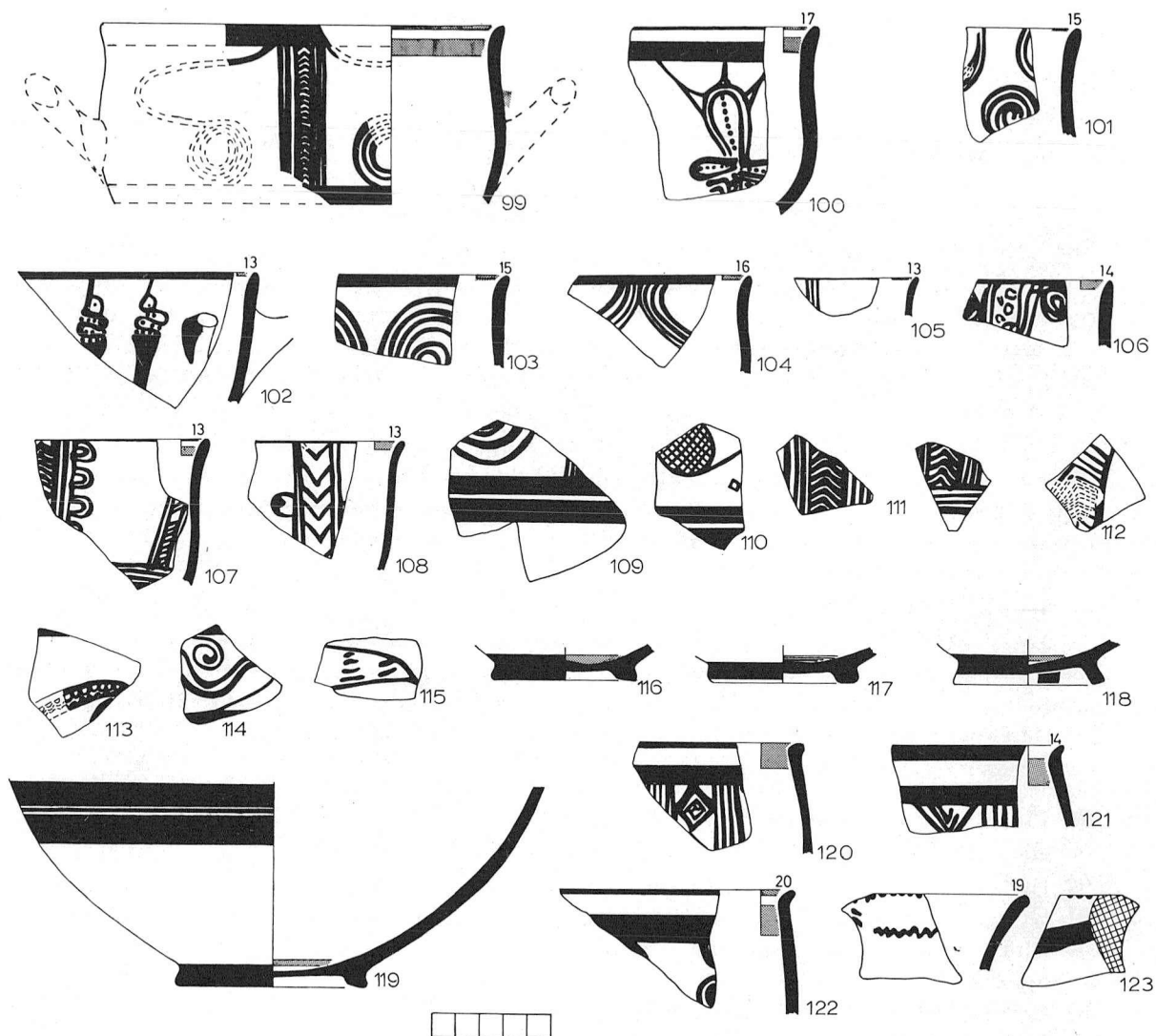


Figure 37. Eutresis: LH III B (99-123). Scale 1:3

- 113 Pink; shaded-brown paint. Miscellaneous decoration
- 114 Buff; pale yellow slip, shaded-brown paint. Scroll
- 115 Buff; shaded-brown paint. Figure style ? bird's wing
- 116 Buff; pale yellow slip, red-brown paint. D. base 6.3. T. 3-6
- 117 Buff; brown paint. D. base 6.1. S
- 118 Buff; black to brown paint. D. base 6. XVIII
- 119 Buff; red-brown paint. D. base 8. 3P - 3.

*Stemmed Bowl FS 305 FIG 37*

There are three sherds which probably belong to LH III B 1 rather than LH III A 2 120-122 because of the panelled decoration of 120, 121 and the straight profile of 122.

- 120 Pink; red-brown paint. *FM* 75, panelled with lozenge fill
- 121 Buff; red-brown paint. D. rim 14. *FM* 75, panelled with miscellaneous decoration
- 122 Buff; black to brown paint. D. rim 20. Edge of handle band and of decoration

*Miscellaneous Bowl FIG 37*

One sherd is illustrated 123 decorated in and out. The stub of a large horizontal handle is extant.

- 123 Pink-buff; red-brown paint. D. rim 19. Wavy line out, blobs on rim, wavy line in with edge of ? vertical blobs. Below Myc. Walls.

*LH III C FIG 38*

A few pieces have been cautiously assigned to this period. They include a piece from a stirrup jar 125 with rows of wavy lines round the belly, a jar rim 124 which is hollowed, a collar-necked jar 126 and krater rims 127-130, of which 128 has a ridge below the rim and 130 is carinated. 129 could belong to a large basin *FS* 294. There are also two medium band cups 131, 132 comparable to those from Orchomenos 205-208 and Scimatari 70. The deep bowls 133-145 have been classed as LH III C because of the rim profile and 146 because of its decoration and monochrome interior. All these profiles are tulip shaped: this is best shown by the almost complete example 133 which has a flaring lip and is very concave below the lip before bulging out again into the belly. 135 has a very straight upper body which flares at the rim and a monochrome interior while 137 has an unusually narrow decorative zone. None of the examples are monochrome inside except 135, 146, but several 134, 137, 142, 143 have the second interior band below the rim band which is a LH III C feature at Tiryns and Phylakopi<sup>96</sup> although it also appears in LH III B.<sup>97</sup> 136 has a spiral similar to Orchomenos 210 but without any fill; 139, 140 have a second narrow band below the exterior rim similar to examples from Kalami BSA 31, 33, 34 etc. There is one miscellaneous bowl 147. It has the profile of a lid and perhaps demonstrates the use of lids as bowls.

- 124 Jar, coarse. Pinkish-buff; purple-brown paint. 'S' down handle
- 125 Stirrup jar. Buff; shaded-brown paint. Bands round body containing horizontal wavy line. XI - 2

<sup>96</sup> *AA* (1978) 475 fig. 28. 6, 8, 12. Excavations at Phylakopi 1974-77 forthcoming.

<sup>97</sup> *BSA* 71 (1976) 88-9 figs. 6-7.

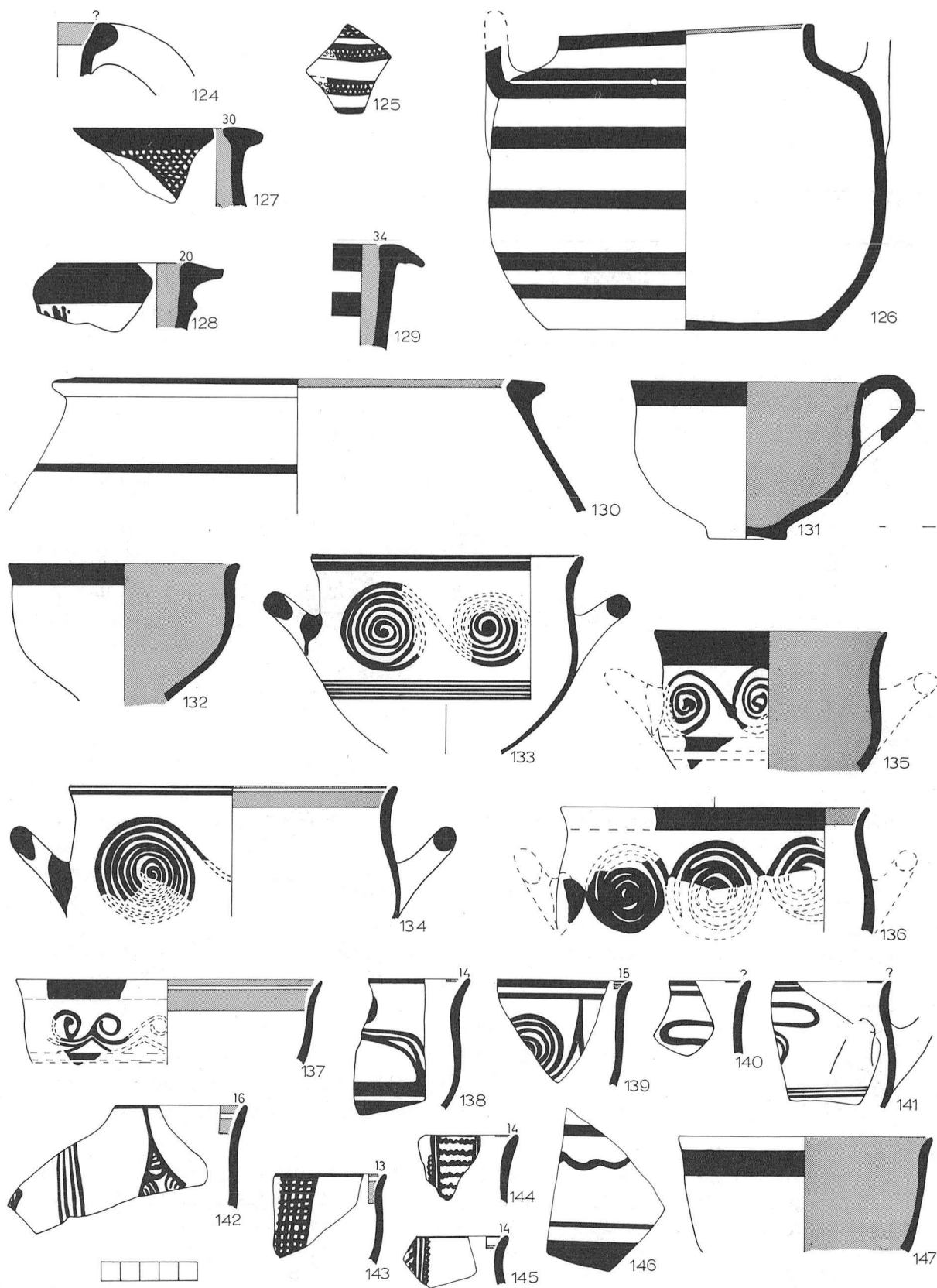


Figure 38. Eutresis: LH III C (124-147). Scale 1:3



- 126 Collar-necked jar. *FS* 98. Pinkish; black to brown paint. D. rim 13.2, D. base 14.4, H. 15.2 – 16.0 *Eutresis* 189 fig. 263. 1. House V. Plate 19a
- 127 Krater. Pink; orange paint. D. rim 30. Pendent triangle filled with scale pattern
- 128 Krater. Buff; purple-brown paint. D. rim 20. Edge of decoration. Monochrome interior, ridge below rim out, edge of decoration
- 129 Krater. Pink fired buff; black paint. D. rim 34. Monochrome interior
- 130 Krater, carinated. Orange; orange-buff slip, orange paint. D. rim 26
- 131 Cup, deep demi-globular. *FS* 215. Grey; orange-brown paint. D. rim 12.1, D. base 4.1, H. 8. Medium band. *Eutresis* 189 fig. 263. 8. House V. Plate 19b
- 132 Cup, deep semi-globular. *FS* 215. Buff; black paint. D. rim 12. Medium band. H + 3–50
- 133 Deep bowl. *FS* 285. Orange-buff; orange-brown paint. D. rim 14. *FM* 46, running spiral. *Eutresis* 188 fig. 260. 1. H + Jon 0–50
- 134 Deep bowl. *FS* 285. Buff; shaded-brown paint, burnt. D. rim 17. *FM* 46, running spiral. T. 1
- 135 Deep bowl. *FS* 284. Pink; red-brown paint. D. rim 12. *FM* 46, running spiral, monochrome interior
- 136 Deep bowl. *FS* 285. Pinkish-grey, burnt; chocolate-brown paint. D. rim 16. *FM* 46, running spiral. T. 1
- 137 Deep bowl. *FS* 284. Buff; black paint. D. rim 16. Scroll. Narrow decorative zone
- 138 Deep bowl. *FS* 285. Buff; light-brown paint. D. rim 14. *FM* 19, multiple stem. XI – ?I
- 139 Deep bowl. *FS* 284. Buff; shaded-brown paint. D. rim 15. *FM* 49, curve-stemmed spiral. P (e) 2
- 140 Deep bowl. *FS* 284. Grey-green, burnt; fugitive paint. *FM* 50, antithetic spiral
- 141 Deep bowl. *FS* 285. Pink; red-brown paint. *FM* 50, antithetic spiral
- 142 Deep bowl. *FS* 284. Buff; red-brown paint. D. rim 16. *FM* 75, panelled with fill of *FM* 73, lozenge. IX 2
- 143 Deep bowl. *FS* 284. Buff; black paint. D. rim 13. *FM* 75, panelled; triglyph of chequer pattern. T 3–6
- 144 Deep bowl. *FS* 284. Buff; shaded-brown paint. D. rim 14. *FM* 75, panelled; central triglyph of horizontal wavy lines flanked by vertical joining semi-circles. R III 90 + pavement B
- 145 Deep bowl. *FS* 284. Buff; shaded-brown paint. D. rim 14. *FM* 75, panelled; central triglyph with chevrons flanked by vertical joining semi-circles. Wae x–y U ζ
- 146 Deep bowl. *FS* 284. Buff; brown paint. *FM* 53, wavy line, monochrome interior
- 147 Bowl. Buff; orange paint. D. rim 13. Band below rim out, monochrome interior

### *The Unpainted Material FIG 39*

There is very little unpainted ware preserved; indeed, apart from an almost complete tripod cooking pot, two LH III A 1 goblet rims and a deep bowl handle, the kylix is the only shape represented in the sherd material. There is also a spouted bowl with a complete profile 165.

### *Tripod Cauldron FS 320*

A tripod foot and a complete pot 148 are extant, the latter from the group on the floor of House V.

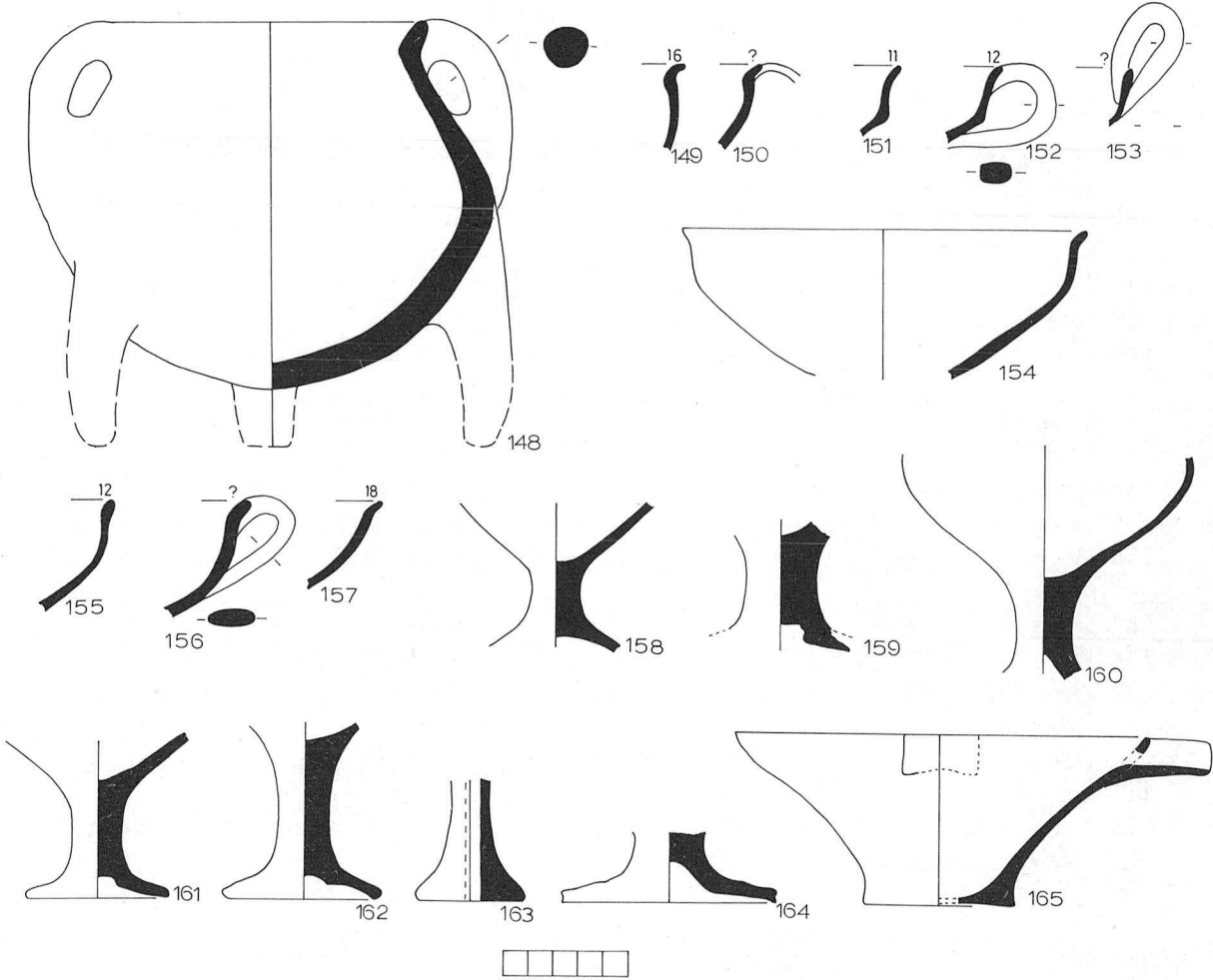


Figure 39. Eutresis, LH unpainted pottery: cooking pot, goblet, kylix, conical bowl. (148–165). Scale 1 : 3



TABLE III TO SHOW RELATION OF SHAPES AND PATTERNS IN LH III B AT EUTRESIS

Orchomenos V											
Jug/Jar	Amphora Stirrup	Total closed sherds	Total open sherds	Krater	Dipper	Kylix	Deep bowl	Stemmed bowl	Cup	Miscellaneous bowl	
	<i>FS 69/70</i> Jar			<i>FS 7-9, 281, 282</i>	<i>FS 236</i>	<i>FS 258, 259</i>	<i>FS 284</i>	<i>FS 305</i>			
	Globular <i>FS 171, 173</i>										
	Jug <i>FS 105</i>										
	Hydria <i>FS 128</i>										
	Shoulder <i>FS 128</i>										
	3	3	2			1	1				
Flower <i>FM 18</i>											
Multiple stem <i>FM 19</i>			1				1				
Whorl Shell <i>FM 23</i>			9	2		6	1				
Isolated semi-circles <i>FM 43</i>			2	1					1		
Running spiral <i>FM 46</i>	1	1	9	2			7				
Miscellaneous spiral			4				4				
Antithetic spiral <i>FM 50</i>			6	1			5				
Wavy line <i>FM 53</i>			1							1	
Chevrons <i>FM 58</i>	2	2	2		1		1				
N pattern <i>FM 60</i>	2	2	1				1				
Tricurved arch <i>FM 62</i>			2				2				
Scale pattern <i>FM 70</i>			1								
Panelled patterns <i>FM 75</i>	1	1	9	1			6	2			
Figure Style			1				1				
Miscellaneous	7	8	14	8			4	1	1		
Total patterned sherds	13	17	64	16	1	7	34	3	2	1	
Percentage of total patterned sherds	16%	21%	79%	19.75%	1.2%	8.7%	42%	3.1%	2.5%	1.2%	
Linear only	3	101	51	7		8	33			3	

- 148 Red-brown burnt red-black. D. rim 12.5. Globular shape with short, everted neck, round base, round vertical handles from rim to shoulder, oval vertical legs. *Eutresis* 189 fig. 263. 6. Plate 19c.

*Goblet FS 255*

There are two LH III A 1 goblet rims.

- 149 Grey fired pink, polished. D. rim 16

- 150 Pink; buff slip, standard. 32

*Kylix FS 265, 267*

Three rims belong to the carinated kylix 151–153; all are lipless and 153 has a high swung handle. 154–157, 160 belong to the rounded kylix, the rims all being lipped. There are no sherds from the conical kylix. All the stems and bases illustrated 158–164 are domed except 163 which is flat and has a pierced stem. The fabric of all these sherds is pink to pink-buff except 151 which is greenish and 162 which is whitish. 153, 160, 162 are of rough fabric, 152, 154, 156–158 are polished and the remaining sherds are standard.

- 151 Green; white slip, standard. *FS* 267. D. rim 11  
 152 Pinkish; buff slip, polished. *FS* 267. D. rim 12. Below Myc. Wall  
 153 Pinkish; whitish slip, rough. *FS* 267. High swung handle  
 154 Buff, polished. *FS* 265. D. rim 16  
 155 Pinkish, standard. *FS* 265. D. rim 12. 28  
 156 Pale orange fired white, polished. *FS* 265  
 157 Pink; buff slip, polished. *FS* 265. D. rim 18. XXVIII  
 158 Grey fired pink, polished. AS 1: 5  
 159 Pink-buff, standard  
 160 Pinkish; buff slip, rough. *FS* 265. 26  
 161 Pinkish, standard. D. base 5.8. 8 50  
 162 Whitish, rough. D. base 6.8. XVIII  
 163 Pink-buff, worn. D. base 4. Pierced. 3 PK 106  
 164 Grey fired pink-buff, standard. D. base 8.6. AS 1. 15

*Lipless Conical Bowl FS 301*

There is one profile from a lipless conical bowl with a spout and the remains of a strap handle. It belongs to the group from the floor of House V and is similar to a linear example from Asine.<sup>98</sup>

- 165 Buff fired pink; buff slip, standard. D. rim 16.3, D. base 6, H. 6.9. One third of vase only. Conical, lipless with bridge spout and raised concave base; edge of horizontal strap handle on rim at break. Myc. Hse. *Eutresis* 189 fig. 263. 4 Plate 19d.

*THE CIRCUIT WALL FIG 40*

The sherds described below were found in a separate drawer labelled 'Sherds from fill of Circuit Wall'; none of them are marked and it has seemed better to keep them separate

<sup>98</sup> *Asine* 84 fig. 72.

from the marked and unmarked sherds found in the other drawer. There are 536 sherds. The latest pottery is LH III B confirming Goldman's opinion that the wall was constructed during this period.<sup>99</sup>

### *LH II A*

There is a sherd from a closed shape decorated with stone pattern 166.

166 Buff; black to brown paint. *FM* 76, variegated stone pattern with ? rock-work

### *LH III A 2*

*Kylix FS 257, Stemmed Bowl FS 304*

There are again a number of sherds belonging to this form. 167–171 are decorated with wavy band, which is typical of this period as is the monochrome interior of 167, 172. There are two bases 173–174 and three monochrome kylix rims 175–177.

167 Buff; shaded-brown to black paint. D. rim 20. Wavy band, monochrome interior

168 Buff; black to red paint. D. rim 13. Wavy band

169 Buff; red-brown paint. Wavy band

170 Buff; black to red paint. D. rim 14. Wavy band

171 Buff; black paint. Wavy band

172 Buff; red-orange paint. Miscellaneous decoration, monochrome interior

173 Buff; black to brown paint. D. base 5.9. Monochrome interior

174 Buff; orange paint. D. base 6.6

175 Buff; black to red paint. D. rim 15. Monochrome

176 Buff; black paint. D. rim 12. Monochrome

177 Buff; red-brown paint. D. rim 12. Monochrome

### *LH III B*

There are quite a few linear and a few decorated sherds from this period.

*Amphora FS 69, Globular Jug FS 105*

There are six sherds of which three rims are illustrated; 178, 180 are rounded, 179 heavy angular.

178 Buff; black to brown paint. D. rim 12

179 Buff; black to red paint. D. rim 11

180 Buff; fugitive paint. 'S' down handle

*Jug FS 120, 136*

There is one piece 181 which could belong to either of these shapes. It is a shoulder fragment decorated with the central panel which appears opposite the handle.

181 Buff; shaded-brown paint. Central panel opposite handle

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<sup>99</sup> *Eutresis* 68–75.

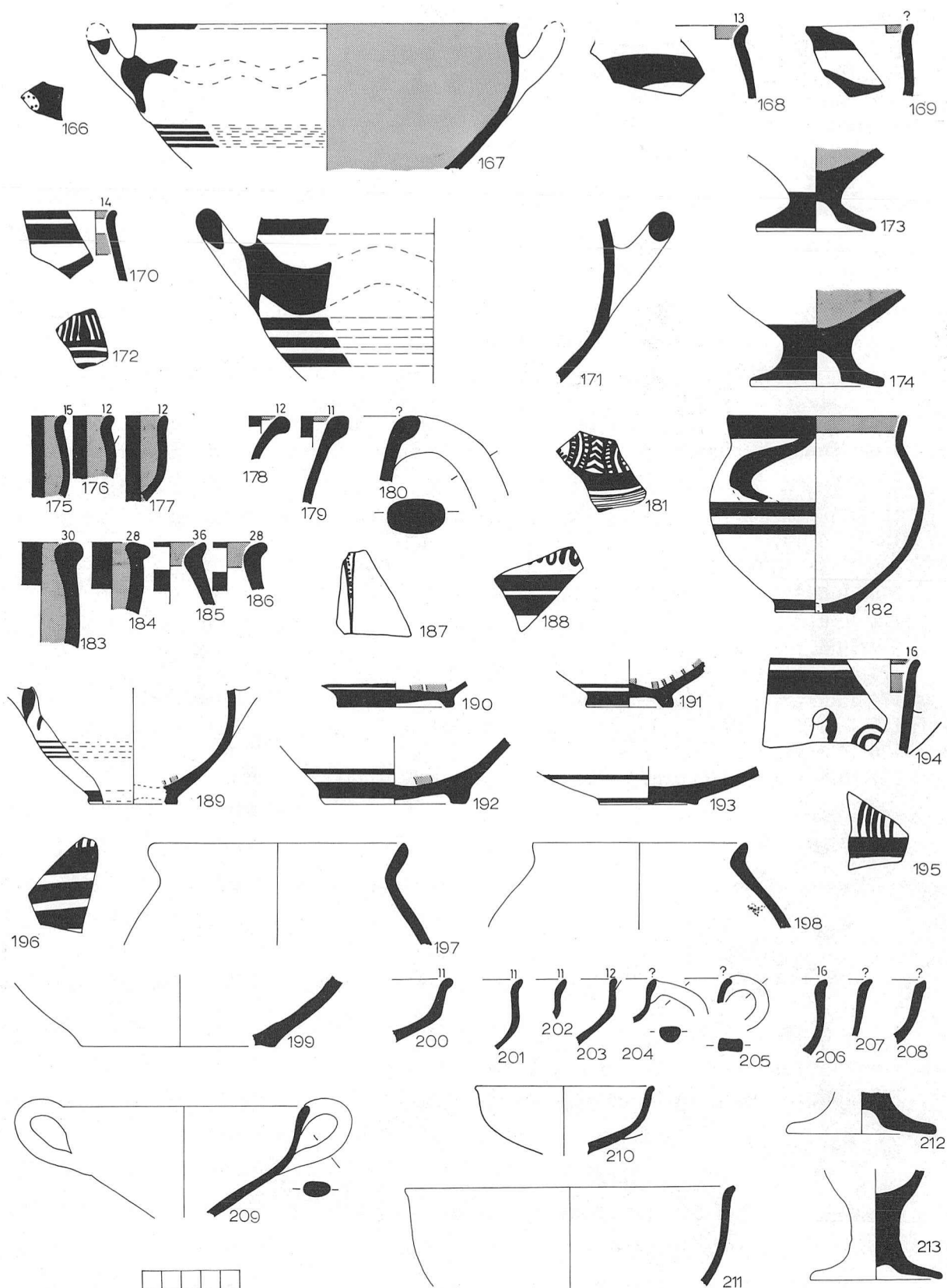


Figure 40. Eutresis, circuit wall: LH II A (166), LH III A 2 (167-177), LH III B (178-196); unpainted: jat, kylix (197-213) Scale 1:3

*Jar, globular, small*

There is a small vase 182 which is restorable on paper. An incomplete loop is shown, possibly part of a handle band.

182 Pink; red paint. D. rim 9, D. base 4, H. restored 10.1. Loop on shoulder

*Stirrup Jar*

There are four linear sherds.

*Krater FS 7-9, 281, 282*

There are five sherds of which four rims are illustrated 183-186.

183 Pinkish; buff slip, red-orange paint. D. rim 30

184 Buff; black paint. D. rim 28

185 Buff; red-brown paint. D. rim 36

186 Buff; brown paint. D. rim 28

*Kylix FS 258, 259*

There is one sherd decorated with whorl-shell 187.

187 Buff; orange paint. *FM* 23, whorl-shell

*Deep Bowl FS 284*

There are 25 sherds all linear except 188 decorated with N pattern and a miniature example 189 which shows the edge of the decoration. Four bases are illustrated 190-193 of which 193 is very shallow and could belong to a cup.

188 Buff; brown paint. *FM* 60, N pattern

189 Pink; red-orange paint. D. base 4.5. Edge of decoration, miniature

190 Buff; red-brown paint. D. base 5.9

191 Buff; red-brown paint. D. base 4.4

192 Buff; red-brown paint. D. base 7.3

193 Buff; black paint. D. base 5

*Stemmed Bowl FS 305*

There are three sherds which probably belong to this shape and not to the LH III A 2 form: 194 which has a straighter profile than the LH III A 2 examples and 195, 196 decorated with isolated semi-circles which is a LH III B motif.

194 Pinkish; black to orange paint. D. rim 16. Edge of decoration

195 Buff; shaded-brown paint. *FM* 43, pendent isolated semi-circles

196 Buff; shaded-brown to black paint. *FM* 43, pendent isolated semi-circles

*The Unpainted Material*

There are 310 sherds most of which are closed body sherds.

*Amphora, Jug, Jar etc.*

There are three sherds all of coarse ware, 197–198 with a closing neck and angular everted rim<sup>100</sup> and 199 with a raised concave base. 197–198 are burnt.

197 Coarse pink, burnt. D. rim 13

198 Pink, burnt. D. rim 11

199 Buff, gritty. D. base 10

*Kylix*

The kylix is once more the commonest of the preserved sherds. There are 46 pieces. The examples are of rough or standard fabric but not polished and there are no examples of the white or greenish-white ware found in the Argolid.<sup>101</sup> Both the bases preserved are domed.

*FS 267*

There are 12 rims of which six are illustrated.

200 Pink-buff, rough. D. rim 11

201 Buff, standard. D. rim 11

202 Buff, standard. D. rim 11

203 Buff, rough. D. rim 12

204 Pink-buff, rough

205 Pink-buff, rough

*FS 265, 273*

Two half profiles can be reconstructed on paper and there are six other rims of which four are illustrated. All are lipped. 210 has a small diameter and could belong to a cup.

206 Buff, standard. D. rim 16

207 Pink-buff, rough

208 Pinkish, standard

209 Buff, rough. D. rim 13

210 Pink, rough. D. rim 9

211 Buff, standard. D. rim 17

*Kylix bases*

The bases can belong to either the rounded or the carinated kylix.

212 Pinkish-buff, standard. D. base 7.4

213 Buff, rough. D. base 7

*Figurines*

A few figurines were illustrated and discussed by Goldman.<sup>102</sup> Only number 9 can now be found together with a large upper torso, possibly part of the same figurine.

<sup>100</sup> *BSA* 64 (1969) 283 fig. 8. 84, *Ibid.* 71 (1976) 96 fig. 10. 103.

<sup>101</sup> *Ibid.* 98.

<sup>102</sup> *Eutresis* 197 fig. 269.

## CHAPTER V

### THE BRITISH SCHOOL SHERD COLLECTION

Material from twelve sites in the sherd collection of the British School at Athens is used here to compare and expand the material from the excavations studied. Apart from Orchomenos, Eutresis, Scimatari and Dramesi the sites included are Chorsiae, Eleon-Arma-Dritsa, Gla, Kalami, Livadostro, Thebes, Thisbe, Topolia-Ag. Ianni (Kenny Site) and Aulis-Vlicha-Tseloneri (See map FIG 1).

*Chorsiae.* There is one LH III A 1 sherd in the collection, one LH III A 2 and one LH III B from this fortress site which lies about two kilometres from the coast of the Corinthian Gulf. The material was collected by Heurtley.<sup>103</sup> The LH III A 2 sherd is illustrated 9.

*Eleon-Arma-Dritsa.* This site, which lies about twenty kilometres east of Thebes, seems to have been a large and important settlement with a long later history. The pottery, which is very fine, runs from LH II – LH III C. The sherds published here are LH III A 2 5, LH III B 15 and LH III C 20, 23, 25, 30, 32, 36, 37.

*Gla.* This site has been discussed in the Foreword. Most of the material in the sherd collection consists of unpainted kylikes but there is a LH III B deep bowl sherd 16 and a LH III A 2 stemmed bowl sherd 12, the latter from the South Gates.

*Kalami* was a settlement commanding the pass from Thisbe to Orchomenos about ten kilometres south of Orchomenos. Pottery from LH I–II has been found there<sup>104</sup> but the pottery in the sherd collection is LH III A–C. It includes some very fine pieces of which some of the LH III C examples are illustrated here 24, 26, 31, 33, 34.

*Livadostro* is a harbour site on the Gulf of Corinth where Heurtley<sup>105</sup> found the LH II–III sherds now in the sherd collection and Spiropoulos an inscribed stirrup jar fragment.<sup>106</sup> A LH II B sherd is illustrated 2.

*Thebes.* This site has been discussed in the Foreword. There is very little pottery from it in the sherd collection. One LH III C deep bowl rim is published here 29.

*Thisbe* was studied by Heurtley<sup>107</sup> who found much LH III pottery, the remains of Cyclopaean walls and three chamber tombs. He noted the relationship to the Steveniko Pass which leads from the harbours at Vathi and Chorsiae via Thisbe to Copais and Orchomenos. A LH III B kylix sherd is illustrated here 14.

*Topolia-Ag. Ianni.* This site is situated in the bay of Topolia on the edge of Lake Copais.<sup>107a</sup> The pottery in the sherd collection is LH II B – III B. A LH II B sherd is illustrated here 3.

*Vlicha-Tseloneri* is an acropolis with the remains of fortifications. It lies some two kilometres from the Aulis-Chalcis road.<sup>108</sup> The pottery in the sherd collection includes LH III A 1 – III C. Two LH III A 2 sherds are published here 6, 8.

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<sup>103</sup> *BSA* 26 (1923–5) 42, 44.

<sup>104</sup> *Gazetteer* 119.

<sup>105</sup> *BSA* 26 (1923–5) 39f, 44.

<sup>106</sup> *AD* 24b (1969) 185–6 pl. 193b and A. Sacconi *Incunabula Graeca LVII* 118 pl. 22.

<sup>107</sup> *BSA* 26 (1923–5), 41, 44.

<sup>107a</sup> *AM* 19 (1894) 441f. pl. 13.

<sup>108</sup> *Gazetteer* 128.

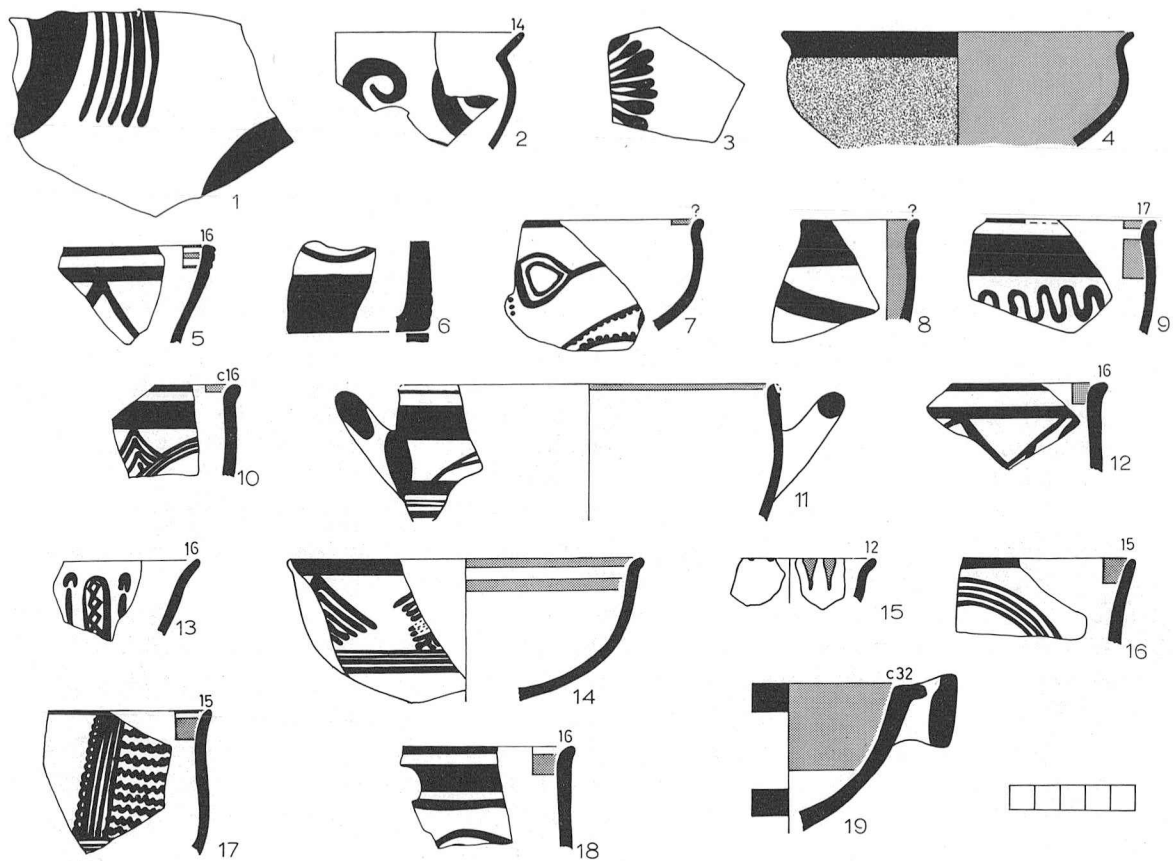


Figure 41. British School Sherd Collection: LH II A-B (1-4), LH III A (5-12), LH III B (13-19) - 13, 18 in Thebes Museum, see p. 105 note 109. Scale 1:3



Pottery is also included from Orchomenos: LH II B 4, LH III A 2 7, LH III B 17, Scimatari: LH III A 2 10, LH III C 28, Dramesi: LH II 1, LH III A 2 11, LH III B 19, LH III C 21, 27, 35, 38, 39 and Eutresis: LH III B 13, 18.<sup>109</sup>

Other sites with Mycenaean pottery in the sherd collection include Khalia (LH III A-C), Haliartos (LH III A-B), Anthedon (LH III B), Alalkomenai (Agoriani) (LH III B), Megali Katabothra (LH III B) and Alikí (LH III A).

#### *LH II A - II B FIG 41*

There is very little early material on which to draw for comparison with the excavations studied. A sherd from a large jar decorated with a palm is illustrated 1 and two Ephyraean goblet sherds 2-3; 2 decorated with an argonaut compares with examples from Orchomenos 24 and Eutresis 20 while 3 displays a rosette similar to Eutresis 22. A cup decorated with stipple pattern is slightly earlier than Orchomenos 47-49 which are LH III A 1; this example probably belongs to the end of LH II B or the beginning of LH III A 1 as it is more 'blotchy' than those from Orchomenos.

- 1 Jar. Deep pink, handmade, smoothed in; yellow slip, black to brown paint. *FM* 14, palm I. Dramesi 153<sup>110</sup>
- 2 Goblet, Ephyraean. *FS* 254. Pink; buff slip, orange paint. D. rim 14. *FM* 22, argonaut. Livadostro 15
- 3 Goblet, Ephyraean. *FS* 254. Buff; orange-brown paint. Edge of rosette. Topolia-Ag. Ianni (Kenny Site) 10
- 4 Cup, shallow. *FS* 219. Orange; buff slip, black to brown paint. D. rim 14. *FM* 77, stipple, monochrome interior. Orchomenos 32

#### *LH III A 2 FIG 41*

A couple of mugs with grooves at the rim and base 5, 6 compare with a rim from Scimatari 29 and from Eutresis 38. A kylix from Orchomenos is illustrated 7 decorated with large horizontal whorls; other examples with this motif come from Piperi 51-53, Orchomenos 69 and Eutresis 45. Five stemmed bowls are included 8-12. They fit well with the large numbers already illustrated: 8 has an almost lipless rim similar to Eutresis 53 and Piperi 64, the latter also having a monochrome interior, 11 has the Boeotian Stripe round its belly and a narrow decorative zone ornamented either with a flattened whorl-shell or with a motif similar to Piperi 69.

- 5 Mug. *FS* 226. Buff; red-brown paint. D. rim 16. Miscellaneous decoration, grooved rim. Eleon-Arma-Dritsa
- 6 Mug. *FS* 226. Buff; black to brown paint. D. base 18. Spiral, grooved base. Aulis-Vlichá-Tseloneri 124
- 7 Kylix. *FS* 257. Buff; shaded-brown paint. *FM* 23, whorl-shell. Orchomenos 35
- 8 Stemmed bowl. *FS* 304. Buff; shaded-brown to black paint. Wavy band, monochrome interior. Aulis-Vlichá-Tseloneri 123

<sup>109</sup> These two sherds are not in the sherd collection but were found in one of the Eutresis pots in Thebes Museum wrapped in an old German newspaper. They are taken to come from Eutresis and were perhaps collected during the war.

<sup>110</sup> The number after each site is the sherd number in the sherd collection catalogue compiled by D. H. and E. B. French. References to these sherds in the foregoing text are prefaced by BSA eg. BSA 10.

- 9 Stemmed bowl. *FS* 304. Buff; red-brown paint. D. rim 17. Wavy band. Chorsiae
- 10 Stemmed bowl. *FS* 304. Buff; orange paint. D. rim ?16. *FM* 58, chevrons. Scimatari 32
- 11 Stemmed bowl. *FS* 304. Buff; cream slip, orange paint. D. rim 15. ? *FM* 23, flattened whorl-shell. Dramesi 138
- 12 Stemmed bowl. *FS* 304. Buff; black paint. D. rim 16. Miscellaneous decoration. Gla

### *LH III B FIG 41*

Only a few examples are included here from this period as it is well represented by the pottery from the excavations studied. One more stemmed bowl is illustrated 18; the straighter rim is taken to indicate a LH III B date rather than LH III A 2. A rare example of a Zygouries kylix is shown 13 from Eutresis, the only other examples also being from this site 94–95, and a kylix also from LH III B 1 depicting chevrons 14. One example of the large bowl or basin is included 19; it compares well with examples from Scimatari 63–64, Orchomenos 189–190 and Piperi 83–84. Two deep bowls are shown 16–17 and an example of the rather scarce dipper 15; it has blobs on the rim.

- 13 Zygouries kylix. Pink; pinkish slip, orange paint. D. rim 16. Panel. Eutresis
- 14 Kylix. Pink; buff slip, brown to red paint. D. rim 14. *FM* 58, chevrons. Thisbe 9
- 15 Dipper. *FS* 236. Orange; buff slip, orange paint. D. rim 12. Blobs on rim. Eleon-Arma-Dritsa
- 16 Deep bowl. *FS* 284. Orange; buff slip, shaded-brown paint. D. rim 15. *FM* 19, multiple stem. Gla
- 17 Deep bowl. *FS* 284. Buff; shaded-brown paint. D. rim 15. *FM* 75, panelled. Orchomenos 37
- 18 Stemmed bowl. *FS* 305. Pinkish; buff slip, shaded-brown paint. D. rim 16. ? spiral. Eutresis
- 19 Large bowl or basin. Pink-buff; light brown paint. D. rim c. 32. Dramesi 142

### *LH III C FIG 42*

A number of sherds are illustrated from this period especially from patterned deep bowls as they are not well represented in the excavation material studied. A few jar rims are included 20–22 of which 21 shows the longer lip typical of LH III C (compare with Orchomenos 191–193), 22 the hollowed lip and 20 a rolled handle which is almost the twin of Scimatari 65: both examples are ribbed and have a thick cream slip and bands of paint round the handle but Scimatari 65 has a band over the rim and a hollow lip whereas 20 has no hollow and a band below the rim inside. Five krater sherds are illustrated 23–27, 24 with an elaborate panel, belonging to *FS* 10, and a number of deep bowls 28–39. Wavy line and spiral are represented as well as an example with joining semi-circles 37 and a monochrome piece 39 which has a reserved space between each handle. 29, 31, 33, 34 have a second narrow band below the rim out instead of the more common deeper band as on Eutresis 100. These examples are paralleled by Eutresis 139, 140, Orchomenos 213 and a piece from Tegyra not illustrated which also have a second narrow band below the rim. 29 has an inner thickening in the section just below the lip which is identical with that from Orchomenos 213; it could be a Boeotian LH III C feature but these two examples are the only ones from a large number of pieces from all over Boeotia.

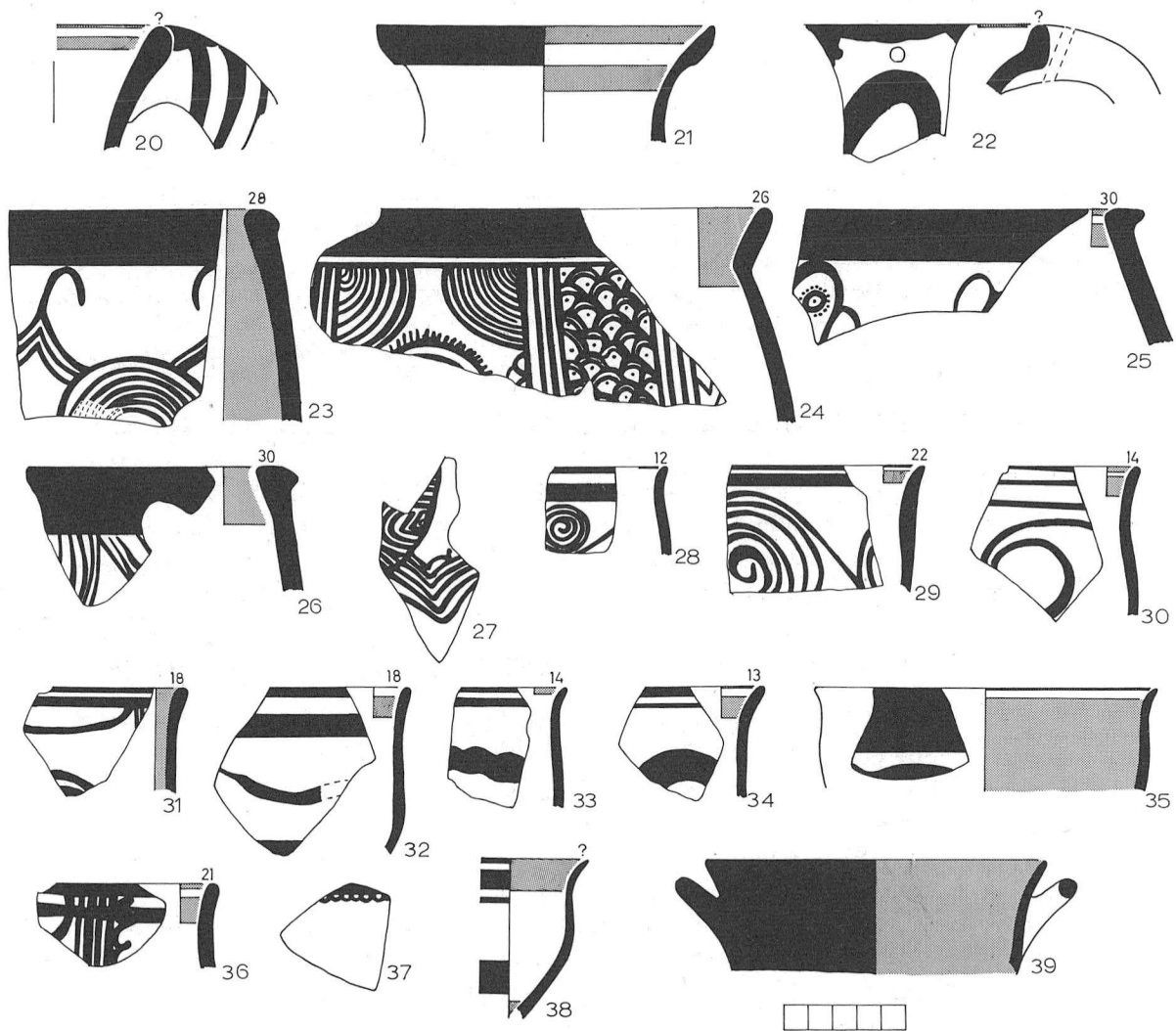


Figure 42. British School Sherd Collection: LH III C (20-39) Scale 1:3

- 20 Jar. Coarse cream; purple paint, ribbed. Eleon-Arma-Dritsa 81
- 21 Jar. Buff; black paint. D. rim 14. Dramesi 149
- 22 Jar. Buff; black paint. '8' down handle. Dramesi 151
- 23 Krater. *FS* 281. Orange; pink slip, orange paint. D. rim 28. *FM* 19, multiple stem, monochrome interior. Eleon-Arma-Dritsa
- 24 Krater. *FS* 10. Orange; buff slip, orange-brown paint. D. rim 26. *FM* 75, panelled with *FM* 25, bivalves. Kalami 207
- 25 Krater. *FS* 281. Orange; buff slip, red-brown paint. D. rim 30. Miscellaneous decoration. Eleon-Arma-Dritsa
- 26 Krater. *FS* 281. Grey fired orange; buff slip, orange-brown paint. D. rim 30. ? *FM* 43, isolated semi-circles. Kalami 212
- 27 Krater. Orange; buff slip, shaded-brown to orange paint. Miscellaneous decoration. Dramesi 141
- 28 Deep bowl. *FS* 284. Buff; shaded-brown paint. D. rim 12. Group spiral or ivy. Scimattari 31
- 29 Deep bowl. *FS* 284. Buff; orange paint. D. rim 22. *FM* 46, running spiral. Thebes
- 30 Deep bowl. *FS* 284. Orange; buff slip, red-brown paint. D. rim 14. *FM* 50, antithetic spiral. Eleon-Arma-Dritsa
- 31 Deep bowl. *FS* 284. Buff; orange paint. D. rim 18. *FM* 50, antithetic spiral, monochrome interior. Kalami 209
- 32 Deep bowl. *FS* 284. Pink; buff slip, orange paint. D. rim 18. *FM* 53, wavy line. Eleon-Arma-Dritsa 72
- 33 Deep bowl. *FS* 284. Grey fired orange; buff slip, shaded-brown paint. D. rim 14. *FM* 53, wavy line. Kalami 208
- 34 Deep bowl. *FS* 284. Grey fired orange; buff slip, shaded-brown paint. D. rim 13. *FM* 53, wavy line. Kalami 210
- 35 Deep bowl. *FS* 284. Orange; buff slip, orange paint. D. rim 14. *FM* 53, wavy line, monochrome interior with reserved band below rim inside. Dramesi 147
- 36 Deep bowl. *FS* 284. Orange; buff slip, orange paint. D. rim 21. *FM* 75, panelled with arrow fringe. Eleon-Arma-Dritsa
- 37 Deep bowl. *FS* 284. Orange; buff slip, brown paint. *FM* 42, joining semi-circles, monochrome interior. Eleon-Arma-Dritsa 76
- 38 Deep bowl. *FS* 284. Buff; black to red-brown paint. Dramesi 148
- 39 Deep bowl. *FS* 284. Orange; light brown paint. D. rim 14. Monochrome in and out, reserved area between handle. Dramesi 162

## SUMMARY

Apart from a few features the Mycenaean pottery from the Boeotian sites under discussion does not differ from the pottery from other areas such as Attica, Euboea or the Argolid.<sup>111</sup> The large number of LH III A 2 bowls, presumably stemmed, is unusual and the use of the 'Boeotian Stripe' could be an indigenous feature but otherwise the shapes and motifs follow those from other regions. Although great caution has been taken here in ascribing material to LH III C, the phase is nevertheless fairly well represented. Even so, however, the evidence is insufficient to permit even preliminary ideas as to how it might have developed there.

### LH I

LH I pottery has now been found in many parts of the mainland<sup>112</sup> and does not seem to have developed in the Argolid as was once believed.<sup>113</sup> To examples from Lefkandi in Euboea and Zerelia in Thessaly can now be added sherds from Orchomenos, Piperi, Dramesi and Eutresis. They all belong to the Vaphio cup which is one of the basic shapes of this period and include two examples decorated in the panelled style in matt paint. These belong chronologically to Middle Helladic but it should be borne in mind that MH III and LH I probably overlapped in this area of Greece. There is also a complete vase, a piriform jar from Orchomenos, for which there is no parallel (Plate 1a).

### LH II A

This period is moderately well represented by the four excavations considered but the corpus can be extended by the inclusion of a nice group of complete vases from the cemeteries at Thebes illustrated by Keramopoulos.<sup>114</sup> They belong to LH II A and LH II B and include several jars, a couple of alabastra and a bridge spouted jug. Ogival canopy, a motif which does not appear in the corpus presented here, is used to decorate two of these pots while the remainder are decorated with date palm, ivy leaves or rock work. In the corpus of the excavations discussed the cup is a relatively common shape: those from Eutresis decorated with running spiral are very similar to those from Dramesi; the miniature cup from Eutresis also compares well with one from Piperi. Only one example of Marine Style was found from all the sites and this comes from Eutresis. The squat alabastron is represented at Dramesi and Orchomenos and there is one sherd from a bell cup from Piperi, the only example from Central Greece of this shape, which is rare in general on the mainland. There are also three decorated carinated goblet fragments from Piperi and some unpainted examples from Orchomenos: these illustrate the continuation of a Middle Helladic form into Late Helladic.

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<sup>111</sup> See p. 7 fn. 2, 3 for Attica, fn. 4 for Euboea and fn. 1 for the Argolid.

<sup>112</sup> O. T. P. K. Dickinson *The Origins of Mycenaean Civilisation* (Göteborg, 1977) 24-5.

<sup>113</sup> A. Furumark *OA* 6 (1950) 191-2.

<sup>114</sup> *AE* (1910) pl. 7-10.

*LH II B*

The Ephyraean goblet is one of the type pieces for this period. There are examples from Eutresis, Dramesi and Orchomenos decorated with the customary motifs of argonaut and rosette, ornaments which also occur at Livadostro and Ag. Ianni-Topolia. There is a complete spouted jug with blobs at the base of the neck from Dramesi and a sherd from a similar piece from Piperi, while a small piriform jar decorated with palm from Dramesi resembles a similar example from Piperi. There are also fragments of Vaphio cups decorated with foliate band and a few goblets with rock pattern from Eutresis and Orchomenos.

*LH III A 1*

Unfortunately there is no LH III A 1 from the excavations studied in South Boeotia apart from a few sherds from Eutresis. However, this gap is compensated for by a fairly large amount from Orchomenos and a few nice pieces from Piperi. There are examples of piriform jars from both sites including an almost complete one from Orchomenos. One odd vase decorated with net pattern from Orchomenos has no parallel. There are two large krater fragments from both sites and examples of stipple on rounded cup and tankard from Orchomenos. This site also provides a fair selection of goblets but there is only one from Piperi.

*LH III A 2*

A collection of late LH III A 2 pottery from Thebes is illustrated by Symeonoglou.<sup>115</sup> It comprises mostly stirrup jars of advanced piriform shape and a straight-sided cup, a spouted one and a high-handled one. None of these shapes is represented in the corpus given here unless there are sherds from the stirrup jars in the linear sherd material. Symeonoglou suggests that this advanced piriform shape is a local feature, as also the use of added white on the stirrup jars and a second narrow decorative zone. Unfortunately, the nature of the corpus from the sites under discussion, which consists mostly of sherds, does not bear out this suggestion, the only complete stirrup jars present being all of the globular LH III B type.

There is much LH III A 2 pottery from Piperi where the krater, kylix, stirrup jar, jug and piriform jar are all present. Orchomenos has some kylikes, twin alabastra and a piriform jar, Eutresis some kylikes, kraters and mugs and Scimatari single examples of mug, kylix, piriform jar, feeding bottle and pyxis. The kylix is the commonest of these shapes and is most frequently decorated with whorl-shell though there are also examples of flower, tri-curved arch, octopus and spiral. There are also two mugs from Vlichia-Tseloneri and Eleon-Arma-Dritsa grooved at the rim and base.

From all the excavations there are a large number of stemmed bowl rim and body sherds to which we can add from the sites in the British School sherd collection. Unfortunately no base is present so the possibility of these bowls having a wide ring base cannot be excluded. The sherds decorated with wavy band and with a monochrome interior are by definition LH III A 2 but some of the other sherds may be transitional LH III A 2 – LH III B 1 as in other areas, such as the Argolid, it is very unusual to have so many stemmed bowls in LH III A 2.

There are two shapes depending on the diameter of the rim: sherds with a smaller diameter of 14–15 cms have a deep semi-ovoid bowl while those with a diameter of 16 cms

<sup>115</sup> *Kadmeia I* pls. 36–54.



and over have a deep semi-globular bowl. The rim is lipped and generally slightly everted but there are single examples from Eutresis, Piperi and Vlichia-Tseloneri which are almost lipless; interiors can be monochrome or have a band over the rim or, less frequently, a second band below the rim inside. Many of the examples have only one band over the rim outside but others have a second band below the rim. The decorative zone varies in width according to the number of rim bands, those with two bands having a very narrow zone. Some of the examples have a system of banding below the decoration which is taken over from closed shapes such as the stirrup jar and piriform jar. It is here called the Boeotian Stripe and consists of two to three narrow bands between two medium ones; it also occurs on deep bowls in LH III B 1. This banding system does not appear on open shapes in the Argolid except round the bases of LH III A 1 cups<sup>116</sup> nor on any of the Theban pottery illustrated, but it is a typical Minoan arrangement on LM III A 2 cups and bowls although very few are published.<sup>117</sup> It appears elsewhere such as on a spouted bowl from Kea, a spouted cup from Aigina, and a deep bowl from Ugarit.<sup>118</sup> The remaining examples here preserved as far as the belly have two or three medium bands round. Popular motifs include wavy band, multiple stem and tri-curved arch while spirals and N pattern are also used.

### LH III B

The second group of whole pots from Thebes illustrated by Symeonoglou belongs to the beginning of this period<sup>119</sup> but the only painted shape in the group is the kylix. It is decorated with flower and whorl-shell, as are many of the sherds in our corpus, but the Thebes vases also have horned handles and more than the usual number of bands on the stem and base<sup>120</sup> whereas there is no evidence of these features in the material published here.

Most of the preserved pottery from the four excavations studied belongs to this period although there are very few whole pots. The commonest closed shape is the stirrup jar of which there are five nearly complete examples, three being decorated with versions of the flower; where it is possible to tell the vessels are rounded-globular except for one from Scimatari and a couple of sherds from Eutresis which are squat conical. There are only two examples of the large coarse stirrup jar; they come from Orchomenos and Scimatari. There is one jug from Orchomenos which is complete except for the handle, which presumably joined at the neck, and three necks from Orchomenos, Piperi and Eutresis, the last two with a neck handle. Other pieces belonging to this shape or the jar are often decorated with chevrons but panel and other motifs also appear. There are very few sherds which can be assigned with any certainty to the piriform jar – a couple from Orchomenos and a couple from Eutresis. Orchomenos has produced a number of jar rim sherds and Eutresis one or two more and a few decorated shoulder sherds. There are a large number of closed linear body sherds but they need not necessarily denote a large number of these big vessels. There is also a complete flask from Orchomenos and a few pieces from small globular jars from this site as well as one from Eutresis with an unidentified decoration.

The commonest of the open shapes from all sites is the deep bowl followed by the krater. There are relatively few kylikes and only three of the Zygouries type, all from Eutresis;

<sup>116</sup> *BSA* 59 (1964) pl. 72a.

<sup>117</sup> Mallia. *Maisons II* pl. 46. 6, 9; *SIMA XII* pl. 41 e. I thank M. Popham for this information.

<sup>118</sup> Kea *Hesperia* xli (1972) pl. 97. L 32, Aigina *Aigina IV. 1* pl. 32. 302, Ugarit *Ugaritica II* 227 pl. 29.

<sup>119</sup> *Kadmeia I* pls. 55–63.

<sup>120</sup> *Ibid.* 28 pls. 57–58.

however, some others are illustrated from Thebes.<sup>121</sup> Other rarer shapes are the mug, dipper and the large bowl or basin which begins in LH III B 2 in the Argolid; there are examples of the latter from all the excavated sites and from the sherd collection material. There are single examples of a plate, a stand and a funnel from Orchomenos. The kraters include a variety of different rims, some with a monochrome interior, and there is one almost complete example from Eutresis.

The deep bowls have a variety of decoration of which the spiral in all its forms is the most popular. The rim decoration varies from a band over the rim to an additional one below inside or, less commonly, an additional one below outside. Very few sherds are preserved down to the belly but those that are have one or two medium belly bands or several narrow ones. One example has the Boeotian Stripe noted on LH III A 2 stemmed bowls. As well as the normal band round the base Boeotian deep bowls often have interim bands between this and the belly band which may consist of one or two medium bands or of several narrow bands or again of the Boeotian Stripe; the latter also appears round the base of an example from Piperi. As most of the examples of the Boeotian Stripe appear on LH III A 2 stemmed bowls it is possible that the deep bowls on which it appears occupy the transitional period of LH III A 2 – LH III B 1 (only one of these deep bowl sherds is decorated and then only the edge of the decoration appears). It does not occur on open shapes in the Argolid but it is frequent on closed shapes. The interior of the base is often decorated by narrow concentric circles or by one or two medium ones. The decorated zone ends on the belly on all the examples published here, but there is an example from Tanagra<sup>122</sup> and one from Thebes<sup>123</sup> where the decoration is continuous to the base band.

There are no sherds present which obviously belong to LH III B 2 but this phase is not lacking in Boeotia as Demakopoulou-Papantoniou has found a deposit containing mostly LH III B 2 sherds with many bowls of Group B<sup>124</sup> above the LH III B 1 destruction deposit of her jeweller's workshop in Thebes. Furthermore a piece from a deep bowl of Group B is illustrated by Symeonoglou.<sup>125</sup>

### *LH III C*

There are many parallels with the early phase of the pottery from Lefkandi in Euboea for this period,<sup>126</sup> especially with the conical kylikes, hollow jar rims, linear and monochrome deep bowls and medium band deep bowls and cups. There are also examples of the latter recently published from Thebes.<sup>127</sup> The commonest shape in our corpus is the deep bowl but there are a few lengthened or hollow jar rims, including that on the upper half of a jar with a rolled handle from Scimatari, a few krater sherds, two collar-necked jars from Eutresis and Scimatari and two conical kylikes from Orchomenos and Scimatari. Many of the deep bowls have a medium band over the rim and there are a few cups of the same type. Other deep bowls are linear or monochrome and there are a few decorated pieces from Orchomenos, Eutresis and Piperi which have been allotted to this period because of their tulip shaped profile. Three deep bowls from Eutresis have a narrow band

<sup>121</sup> *AAA* VII (1974) 170 fig. 10.

<sup>122</sup> *Ibid.* II (1969) 23 fig. 6.

<sup>123</sup> *AD* III (1917) 191 fig. 136.

<sup>124</sup> *AAA* VII (1974) 165.

<sup>125</sup> *Kadmeia I* pl. 18. 5.

<sup>126</sup> *BSA* 66 (1971) 333–352.

<sup>127</sup> *AD* 30a (1975) 79.



outside below the rim instead of the usual medium one. There are further examples from Kalami, Tegyra and Orchomenos, the last two not being illustrated. This feature has not yet been remarked on in the Argolid and could be Boeotian.

### *The Unpainted Material*

There is a good selection of early unpainted material from Orchomenos as well as a few sherds from Dramesi, while later material comes from Orchomenos, Scimatari and Eutresis; there are a few whole pots from Piperi. Because of the uneven distribution of the early material not many comparisons can be drawn between sites: the Dramesi sherds consist almost entirely of goblets while Orchomenos offers a large range of shapes: there are many goblets including carinated ones, as well as Vaphio cups, rounded cups and – a shape not yet recorded in the Argolid – deep semi-ovoid cups. There is a large amount of LH III A sherd material from Orchomenos especially pieces from the rounded kylix. The Piperi whole pots can be dated to LH III A 2 along with the majority of the patterned material, although they include one earlier goblet. The shallow angular bowls all have the slightly lipped rim and shallow upper part above the carination which is consistent with this period. The carinated kylikes and cups likewise exhibit a lipped rim. The unpainted pieces from Scimatari seem to be slightly later thus belonging to LH III B, except for one carinated kylix whose flaring lip suggests it may be LH III C; there are also three pieces of cooking pot, the only examples of this ware kept, apart from the tripod cauldron from Eutresis and a couple of other sherds from this site. The Eutresis material is also LH III A 2 – LH III B; there are a number of lipped kylix rims, both rounded and carinated and the complete profile of a spouted lipless conical bowl.

This material is amplified by two groups from Thebes of LH III A 2 – III B 1 date.<sup>128</sup> The first group, which belongs to the end of LH III A 2, includes a krater, a piriform jar and a number of jugs. They are all of the advanced piriform shape discussed above and the jugs have very sloping handles from rim to shoulder. These features do not seem to be represented in our corpus but, as it consists mostly of sherd material and a few complete open shapes only, it is rather difficult to tell, especially in the case of the first feature. Other pots belonging to this group include a lipless bowl similar to the examples from Piperi and Orchomenos, a baking pan, a spouted cup and a bowl with a single high handle. There is also a dipper with a flat base. This shape is rare in our corpus.

The second group which belongs to late LH III A 2 or early LH III B 1 contains further examples of the pottery mentioned above from the first group as well as a number of rounded and carinated kylikes, all lipped and some with high handles. This last feature is another one which does not appear in the pottery published here. The differences between the pottery from Thebes and that from the sites under discussion do not indicate that Thebes had a local style of unpainted pottery, but are more likely due to the nature of the sample, especially as there are not many whole pots from the excavations studied.

Boeotia covers a mountainous area which contained many Mycenaean settlements built round Lake Copais. It had no good harbours and the mountain passes did not facilitate contact with the outside world so one would expect a certain amount of local characteristics in the pottery. This study has shown that each Mycenaean phase contains the usual type pieces which are found in other areas but that there are a few features which do not appear elsewhere and can be set down to local development. Further excavation will doubtless clarify the picture.

<sup>128</sup> See fns. 119, 120.

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## NACHWORT

Adolf Furtwängler schloß sein knappes Vorwort zu dem von Heinrich Bulle in vorbildlich kurzer Zeit fertiggestellten I. Band der Orchomenospublikation (Abh. München 24, 1907) mit dem Satz: "ihm soll der zweite Teil, in welchem die Behandlung der Einzel-funde durch P. Reinecke den Hauptinhalt bilden wird, bald nachfolgen." Die Erwartung hätte sich freilich nur erfüllen können, wenn es möglich gewesen wäre, die Bearbeitung der Funde in unmittelbarem Anschluß an die Ausgrabungen zu beginnen, die am 14. Mai 1905 zu Ende gegangen waren. Da dies nicht geschah, verlor der auf ganz anderem Feld tätige Gelehrte bald den Kontakt zur Bodenforschung in Griechenland, die sich seit der Jahrhundertwende ungeahnt rasch entwickelt und ein immer reicher differenziertes Bild der vorgeschichtlichen Kulturen, ihres zeitlichen Ablaufs und ihrer Zusammenhänge gewonnen hat. Der Aufschub war umso bedauerlicher, als sich, wie aus Bulle's Darstellung der Schichtenfolge klar hervorgeht, schon in Orchomenos die vier großen Perioden der griechischen Vorzeit deutlich abgezeichnet hatten, nach denen die Wissenschaft seit den zwanziger Jahren die Kulturen des griechischen Festlands vor der dorischen Wanderung zu gliedern pflegt:

- 1) Neolithisch (Orch. I 16f., 19ff.: irrig 'Rundbautenschicht', s. Orch. II 7f., III 7),
- 2) Frühhelladisch, frühe Bronzezeit (Orch. I 15f., 25ff.: 'Bothrosschicht', 'Urfirnis'),
- 3) Mittelhelladisch, mittlere Bronzezeit (Orch. I 15, 53ff.: 'ältermykenische Schichten'),
- 4) Späthelladisch, späte Bronzezeit (Orch. I 69ff.: 'jüngermykenische Schichten').

Als P. Reinecke seinen Auftrag 1926 niederlegte, mußte die Veröffentlichung der Funde, an denen die Keramik den unvergleichlich größten und für den Historiker wichtigsten Anteil hat, auf neuer Grundlage in Angriff genommen werden. Die erste Voraussetzung dafür war die Vereinigung der bis dahin an drei Orten aufbewahrten Scherbenmasse im Museum von Chaironeia, wo sie gesichtet und geordnet wurde. In kurzer Frist tilgte die Vorlage der neolithischen und frühbronzezeitlichen Keramik wenigstens einen Teil der alten Schuld (Orch. II und III, Abh. München N. F. Heft 5 u. 8, 1931, 1934). Leider trat danach wieder ein langer Stillstand ein, verursacht zunächst durch das Versiegen der Mittel zur Fortführung der Arbeit, wenig später durch den Ausbruch des zweiten Weltkriegs, der auch an Chaironeia nicht ganz spurlos vorüberging und im Museum, wenn auch keine sehr empfindlichen Verluste, so doch beträchtliche Unordnung hinterlassen hat.

Nach dem Krieg wurde der Gedanke an eine Fortsetzung der Publikation lange Zeit zurückgedrängt, weil eine Bestandsaufnahme der noch unveröffentlichten Keramik nicht vor der Neueinrichtung des Museums von Chaironeia vorgenommen werden konnte. Den ersten Anstoß zur Wiederbelebung des alten Wunsches gab Miss P. A. Montjoy. Sie plante, als Vorstudie einer umfassenden Arbeit über die mykenische Keramik unter dem Gesichtspunkt landschaftlicher Differenzierung, eine Übersicht der bisher in der archäologischen Literatur eher stiefmütterlich behandelten einschlägigen Funde Böotiens. Darin durfte Orchomenos, neben Theben das bedeutendste Zentrum mykenischer Kultur in Bötien, um so weniger fehlen, als Theben, dessen Erforschung seit langem ein Anliegen des griechischen Antikendienstes ist, nicht einbezogen werden konnte. Wir sprechen Miss Mountjoy unseren herzlichen Dank dafür aus, daß sie auf unseren Vorschlag eingegangen ist, ihre ganze Arbeit der Bayer. Akademie als 'Orchomenos V' zum Druck zu überlassen.

Ausdehnung und Beschaffenheit der 'jüngermykenischen Schicht' hat Bulle geschildert (Orch. I 69ff.). Sie erstreckt sich über das ganze untersuchte Gebiet, von der byzantinischen Kirche im Osten bis hin zum Asklepieion im Westen (vgl. ebda Taf. 1 u. 2), und hat an allen tiefer verschütteten Stellen eine Stärke von nicht mehr als  $\frac{1}{2}$ – $\frac{3}{4}$  m. Durchsetzt von großen Mengen bemalter und monochromer mykenischer Scherben, unter denen kleine und kleinste Fragmente überwiegen, und vielfach gestört durch spätere Einbrüche, hat sie den Ausgräbern keinen Anhalt zur Beobachtung einer zeitlichen Abfolge gegeben. Es ließen sich darin nirgends durchlaufende Gliederungen erkennen und an Bauresten kamen nur zusammenhanglose kurze Mauerstücke zu Tage, die sich in keinem Falle zu einem Hausgrundriß zusammenschließen (z. B. Orch. I 102, 55 Abb. 16, P 86–89, 91. 92; Orch. I 111 Taf. 5, K 119. 122. 123). Unter solchen Umständen mußte auch die Suche nach dem 'Herrscherpalast' vergeblich bleiben, neben der Auffindung weiterer Kuppelgräber eines der ersten Ziele der Ausgrabung. Immerhin beweisen die zahlreichen Fragmente von Wandmalerein mit figürlichen, architektonischen und ornamentalen Motiven, deren Hauptmasse sich am Westende des Klostergrabens T tief in der Füllung eines Schachtes gefunden haben, daß es auch in Orchomenos eine Palastanlage und sonst stattliche Häuser gegeben hat (Orch. I 71 ff. Taf. 28–30).

Das Fehlen chronologisch verwertbarer Grabungsbefunde hat Miss Mountjoy mit Recht veranlaßt, auf Fundangaben zu verzichten und den Stoff nach sachlichen, aus dem gegenwärtigen Forschungsstand geschöpften Kriterien zu ordnen und zu gliedern, wie es seinerzeit auch in Orch. II u. III geschehen war, wo immerhin eine Reihe aufschlußreicher Befunde mit Nutzen herangezogen werden konnten. Natürlich sind für manche Stücke die Fundstellen den erhaltenen Aufzeichnungen der Ausgräber zu entnehmen, doch bringen sie keinen Gewinn. Als charakteristisches Beispiel sei die berühmte große Bügelkanne mit Inschrift erwähnt (hier 32 Nr. 230 Abb. 11, Athen NM. 5851), deren eigenartige Fundumstände am Ostende des Grabens X (Orch. I Taf. 1) dicht unter der Oberfläche Bulle genau beschrieben hat (Orch. I 88).<sup>1</sup> Sie verschlossen sich schon damals einer Erklärung, und die mitgefundenen Gegenstände, darunter zwei Miniaturgefäße kann man leider nicht mehr identifizieren.

Die Verfasserin war bei der Sammlung des Materials auf größtmögliche Vollständigkeit bedacht. Einige wenige durch alte Grabungsaufnahmen bezeugte kleinere Gefäße und bemalte Scherben waren allerdings in Chaironeia nicht mehr aufzufinden. Zwei dieser Gefäße konnten wenigstens nach älteren Vorlagen reproduziert werden (hier 45 Nr. 377/8 Taf. 9, h. i).<sup>2</sup>

Die Akademie schließt sich dem Dank der Autorin an alle freundlichen Helfer an, deren sie in ihrem Vorspruch (S. 5) namentlich gedacht hat, insbesondere dem Dank an die griechischen Kollegen, welche diese Arbeit in den Museen von Chaironeia und Theben, sowie im Athener Nationalmuseum ermöglicht und gefördert haben.

Emil Kunze

<sup>1</sup> Diese Stelle wurde offenbar übersehen, wenn es in *Incunabula Graeca* 57, 1974, 119 heißt: "Località di ritrovamento non precisata".

<sup>2</sup> Zu Nr. 377 hatte ich mir seinerzeit die Maße notiert: H. 6,4; Dm. d. Mdg. 4,3 cm.

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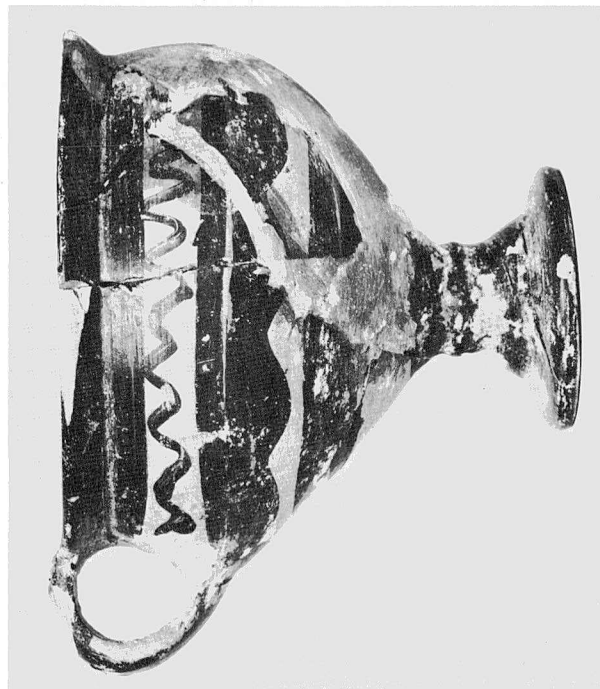
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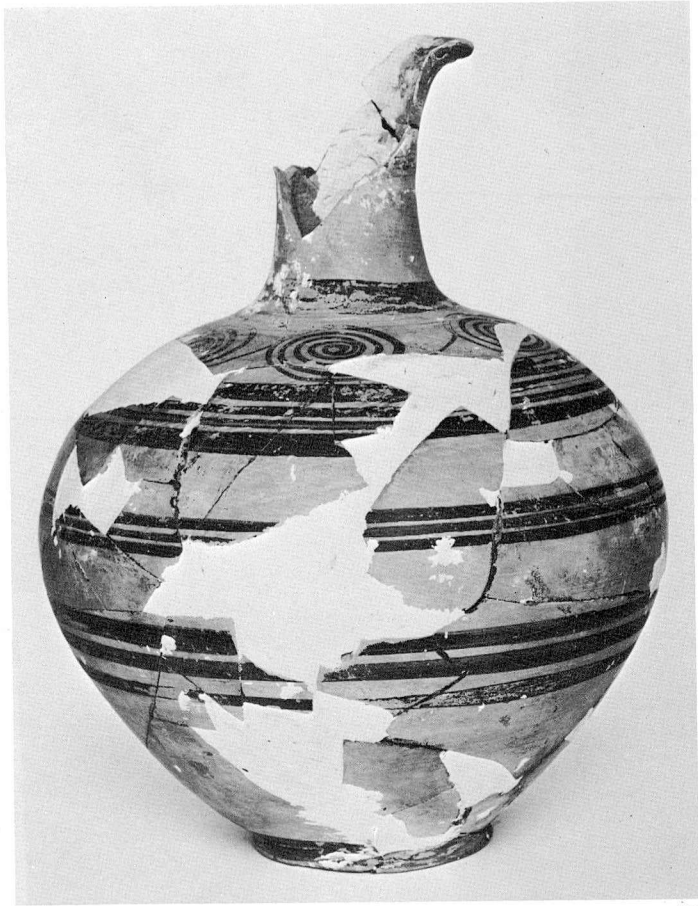
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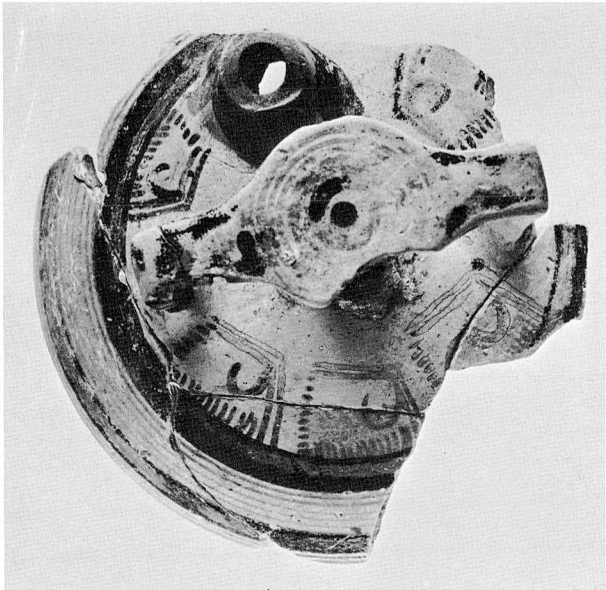
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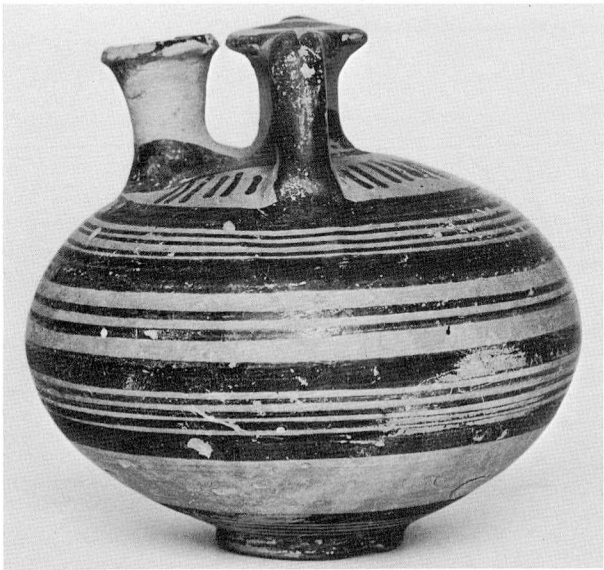
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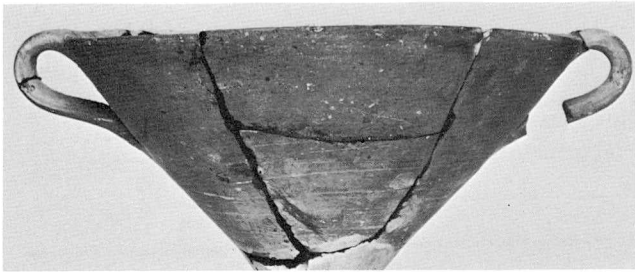
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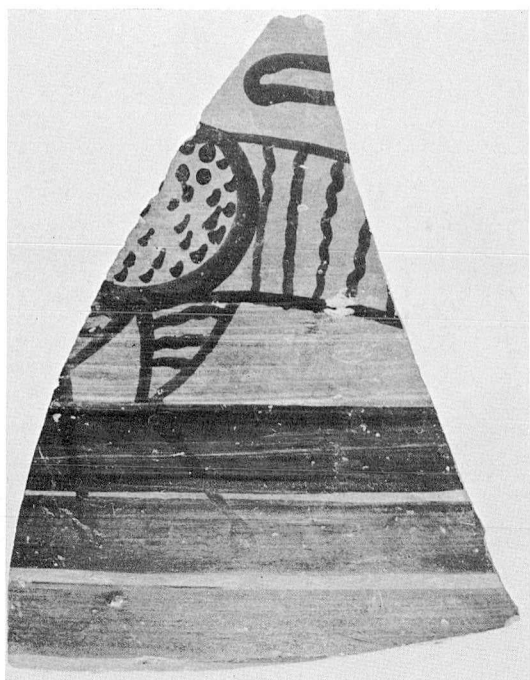
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e

203





a

128



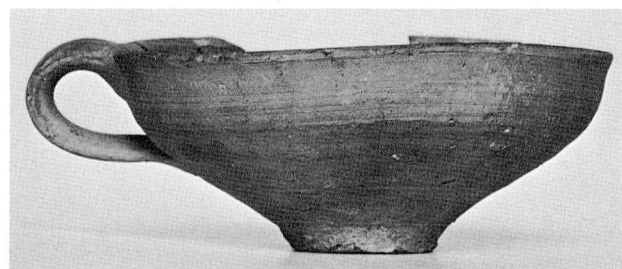
b

188



c

215



d

246



e

247



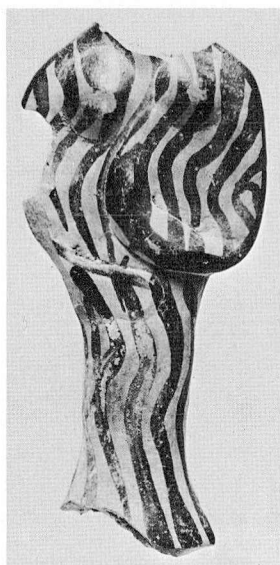
f

262

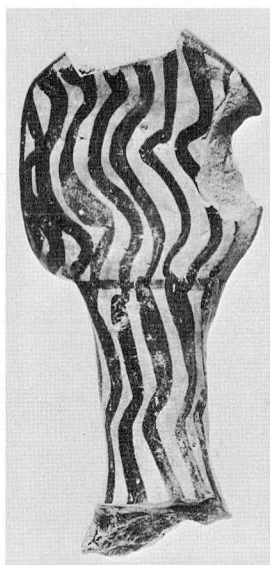


g

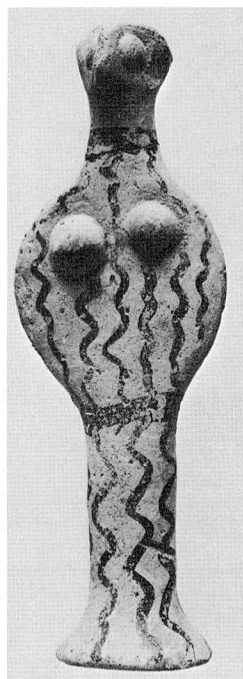
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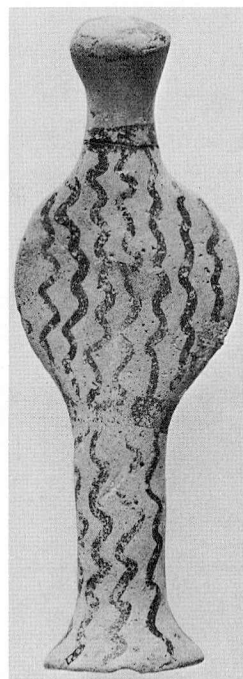
a



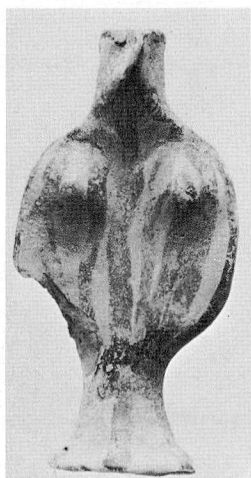
327



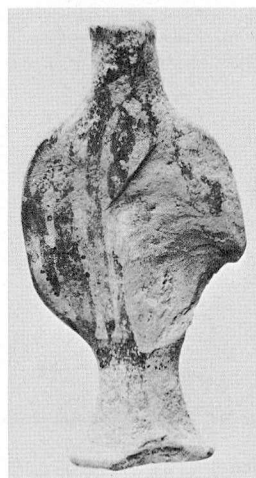
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328



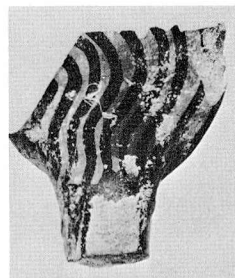
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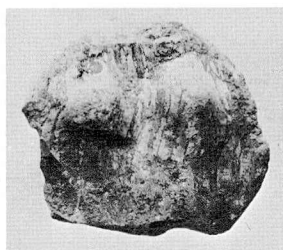
329



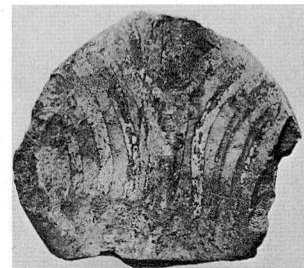
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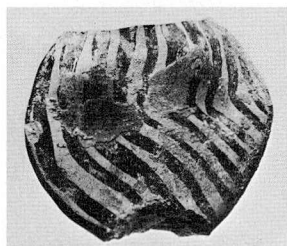
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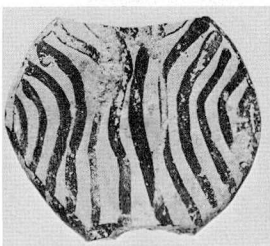
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332



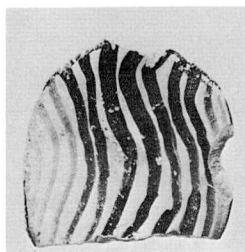
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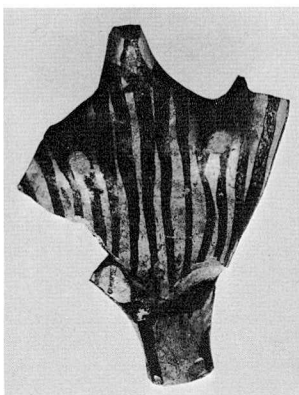
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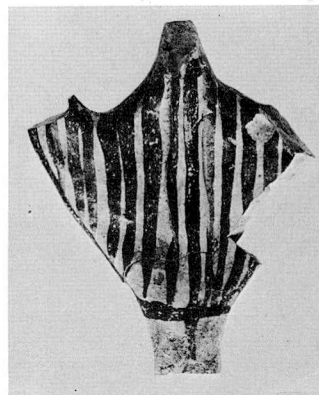
g



333



h



338

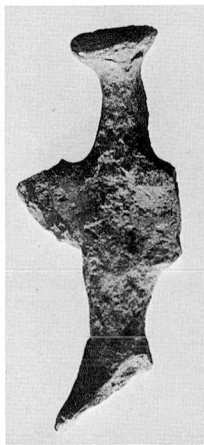
PLATE 6



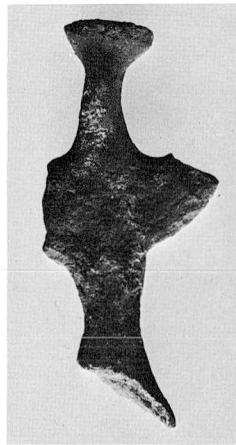
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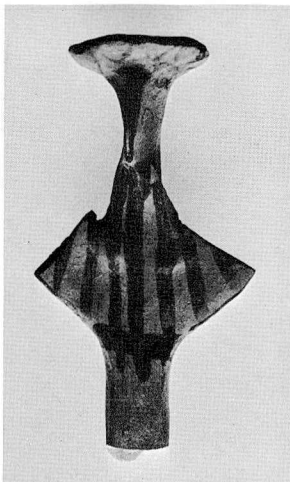
335



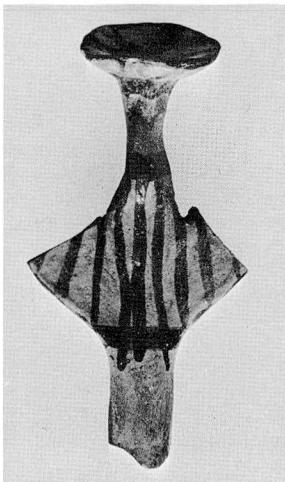
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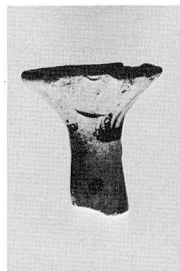
336



c



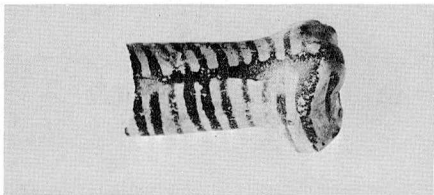
337



d

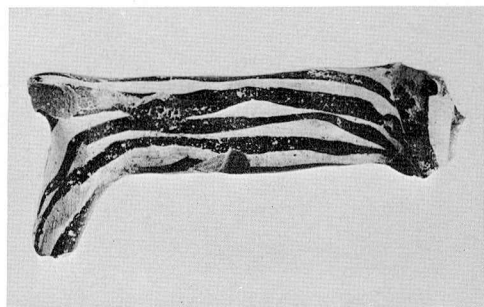


334



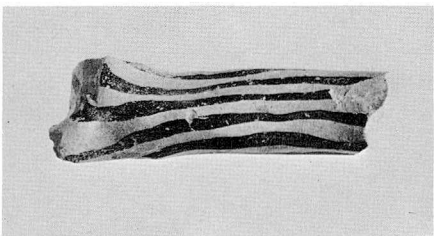
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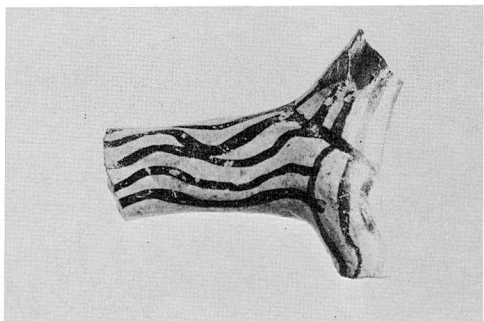
g

341



f

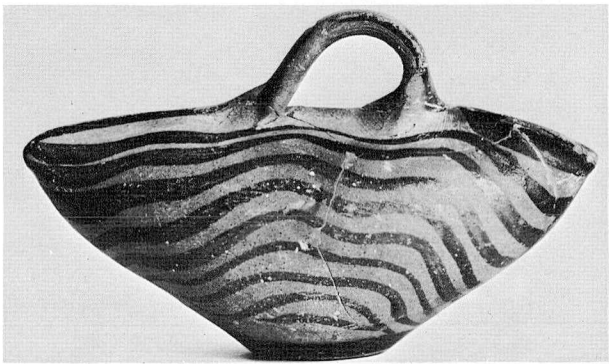
340



h

342





a

354

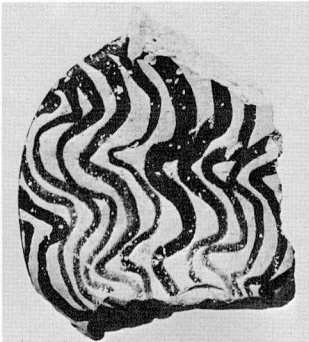


b

355



c

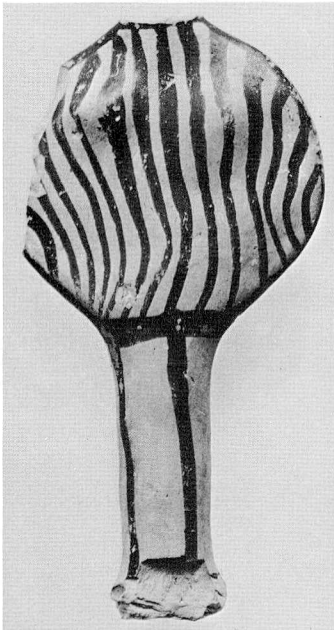


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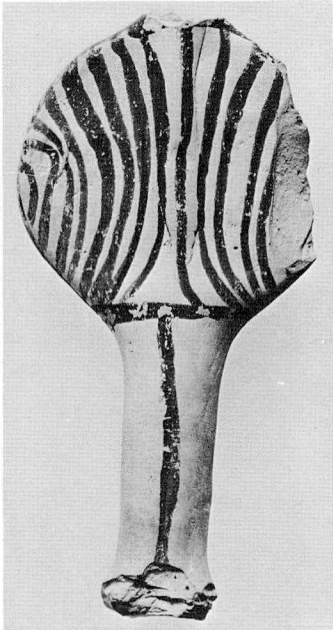


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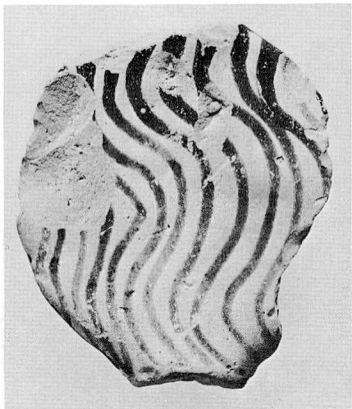
358



d



357



e

358



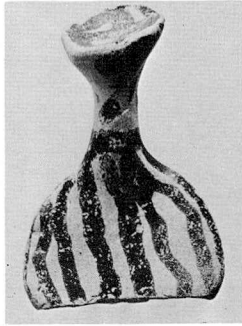
f



359



g



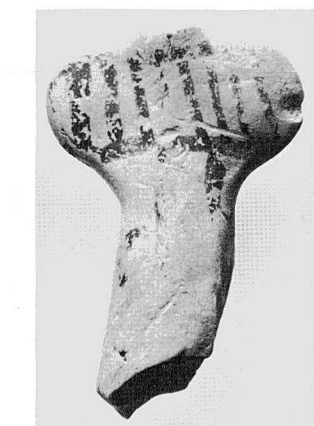
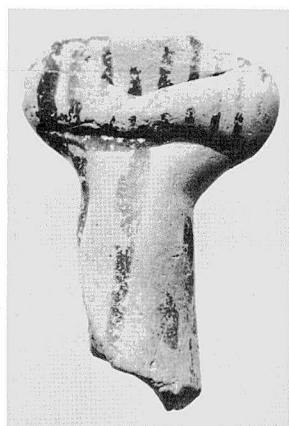
360



a



361



b

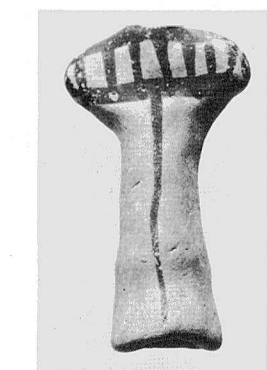
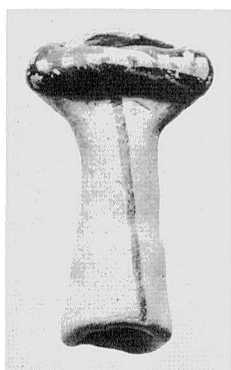
362



c

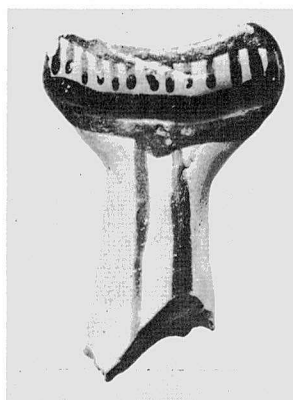


363



d

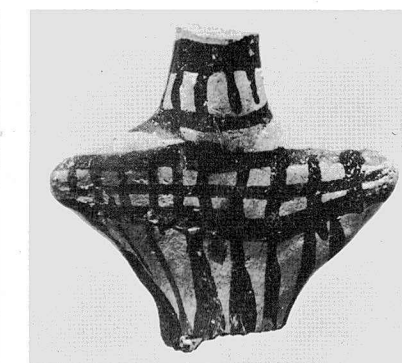
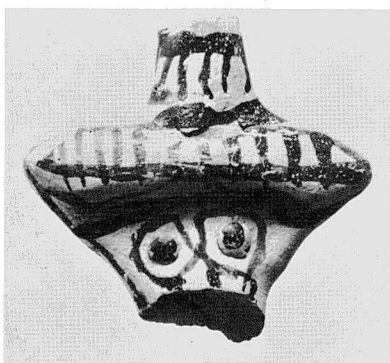
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e



365



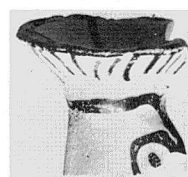
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366



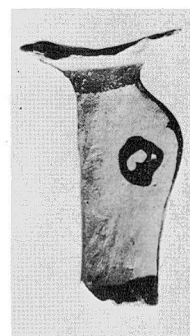
g

367



h

368



i

369





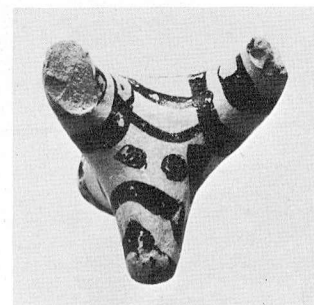
a 370



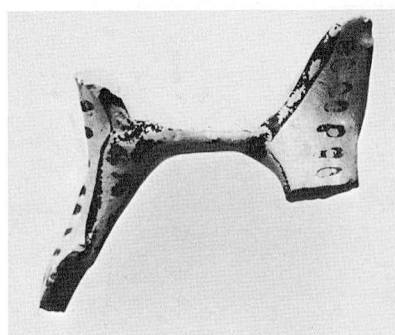
b 371



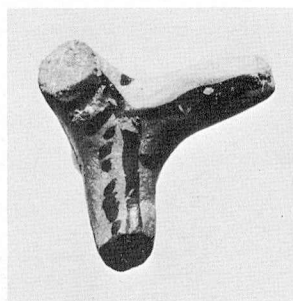
c 372



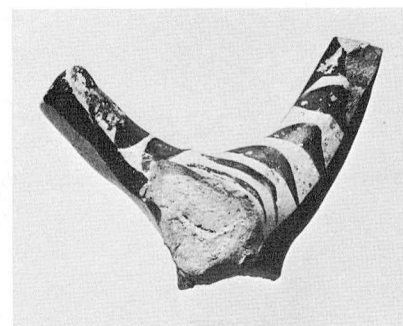
d 373



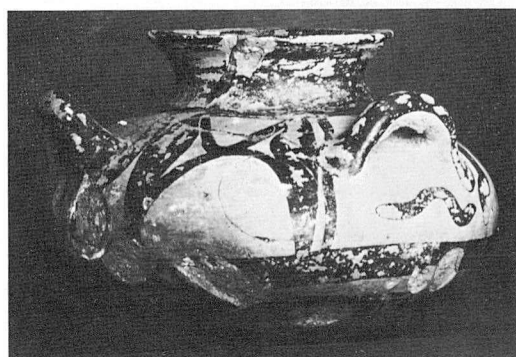
e 374



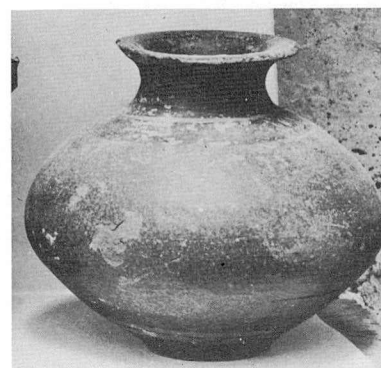
f 375



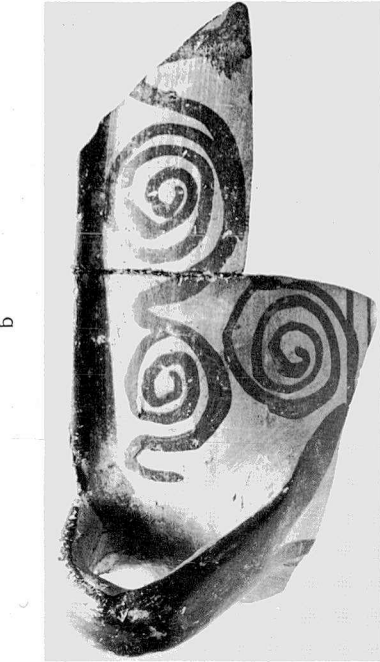
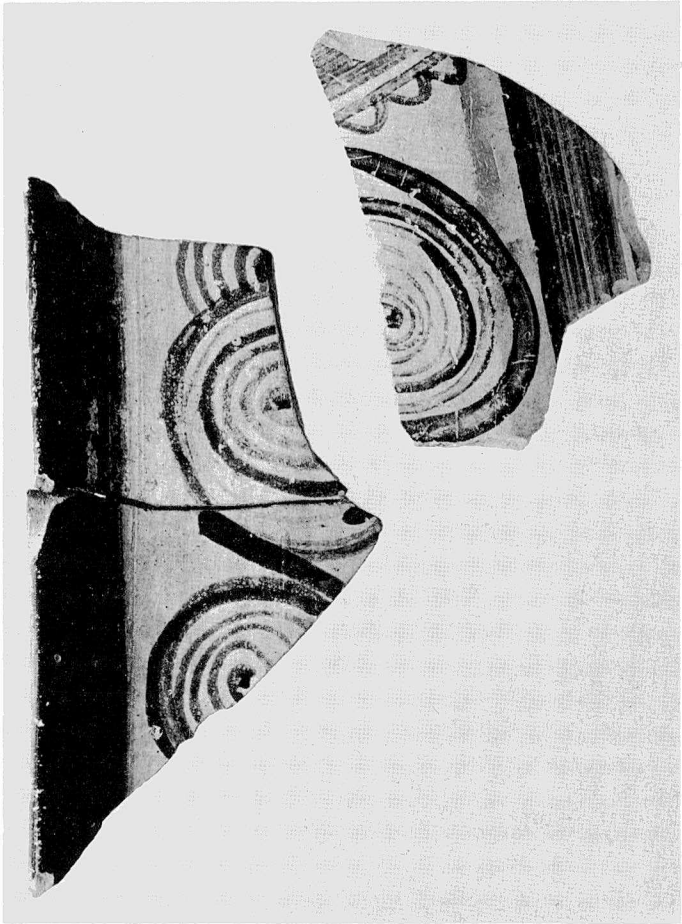
g 376

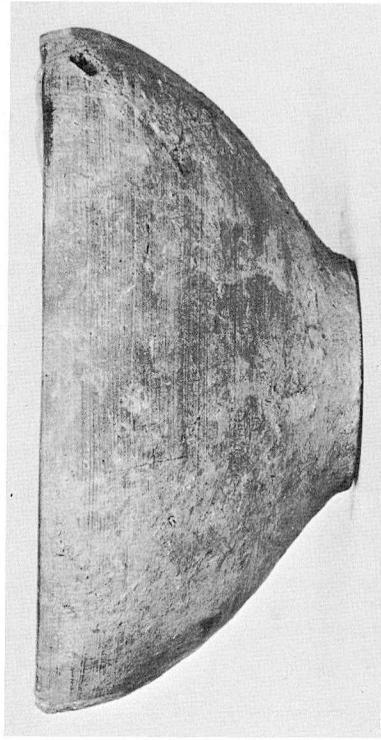


h 377



i 378





92

c



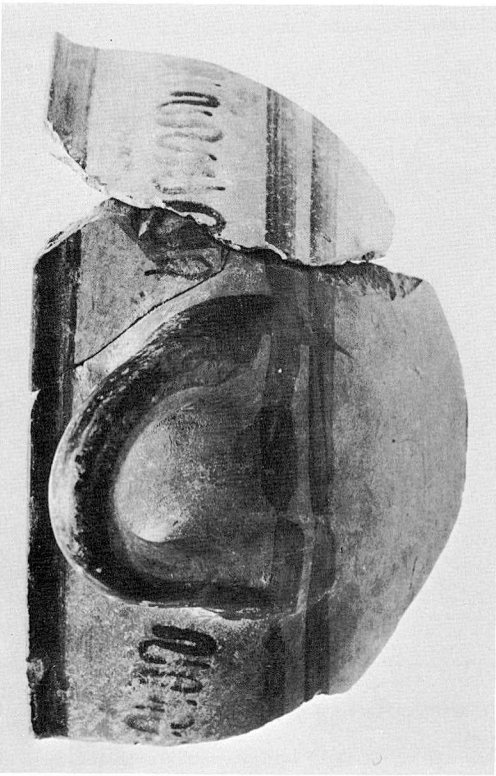
94

d



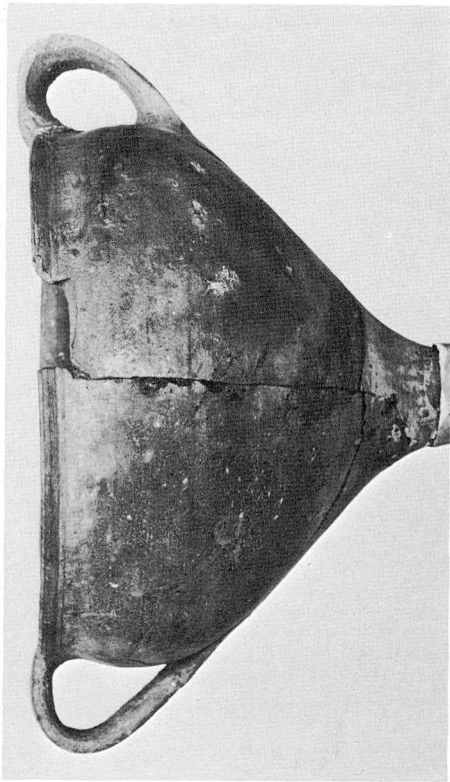
95

e



67

a



91

b





96

a



97

b



98

c



99

d



a

100



b

101



c

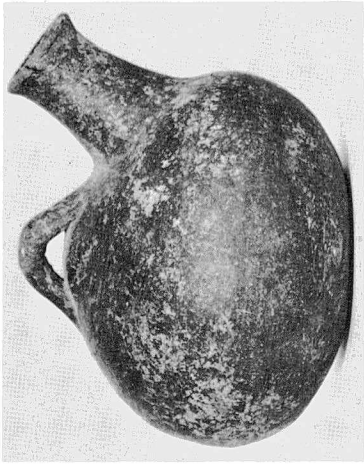
102



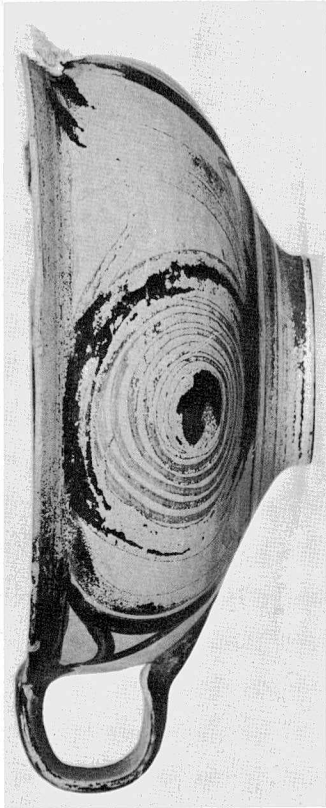
d

103

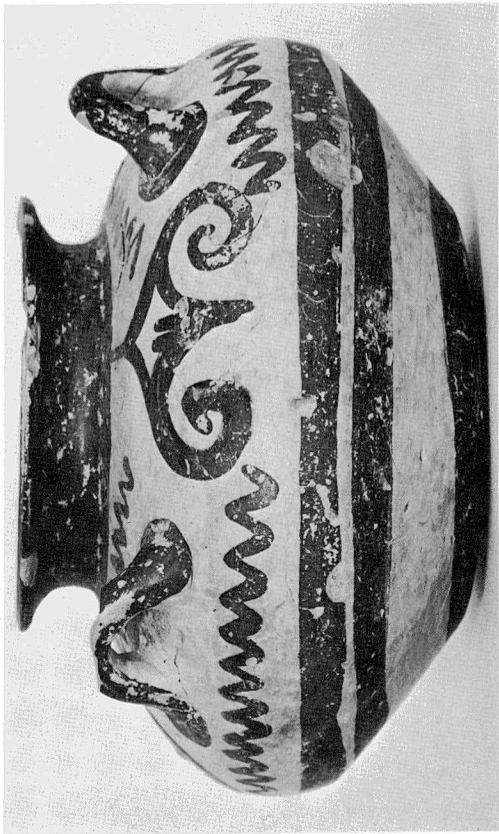
Drachmani-Piperi



a 1



c 6

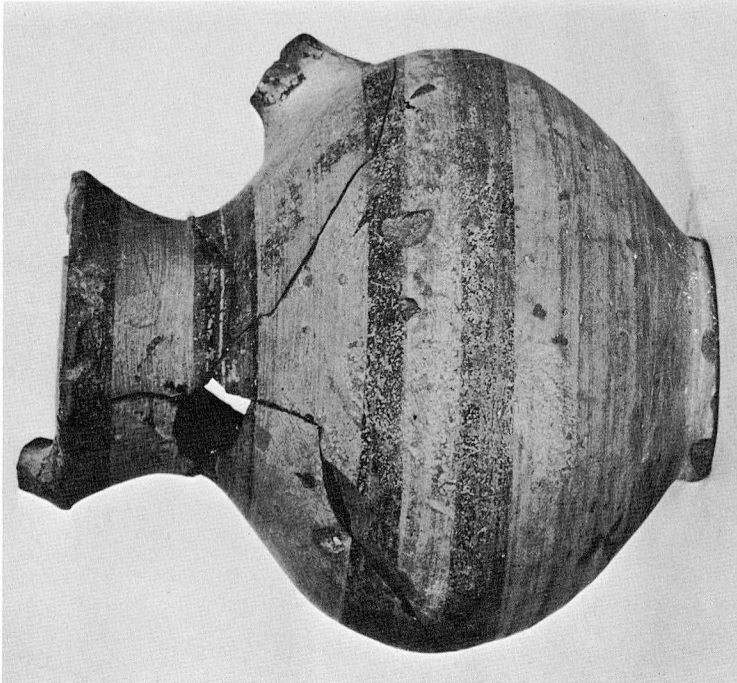
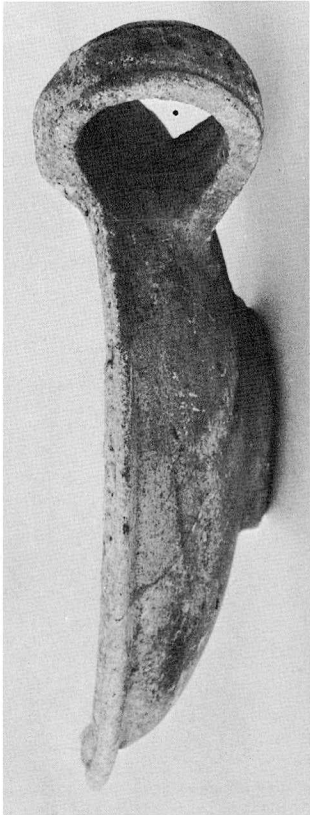
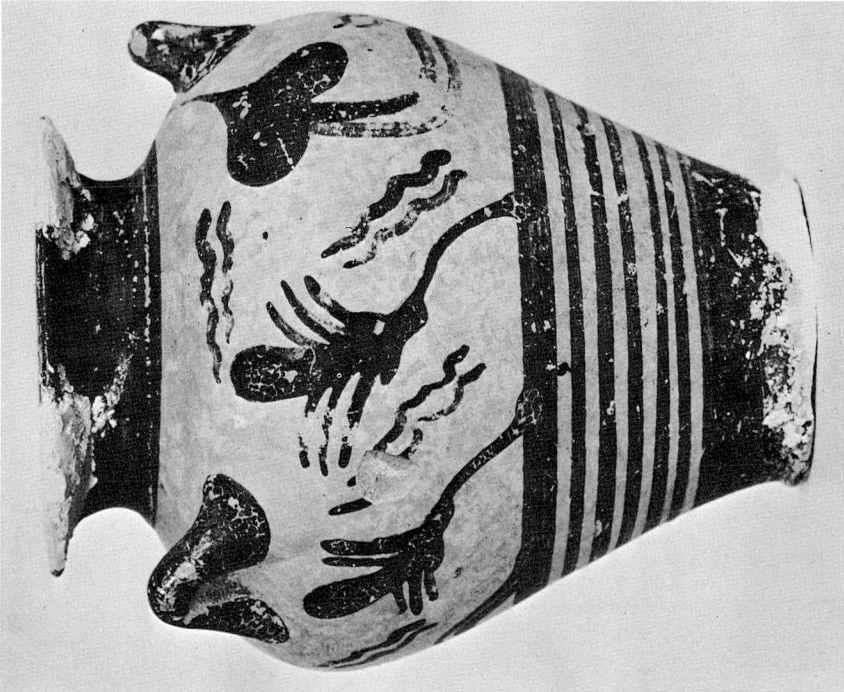


b 3



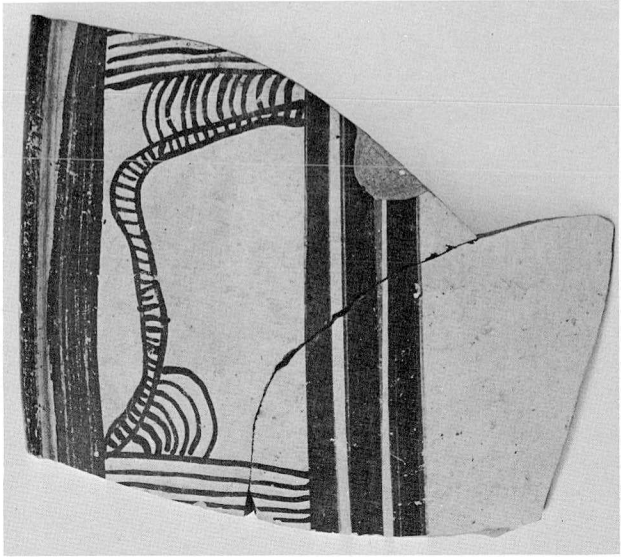
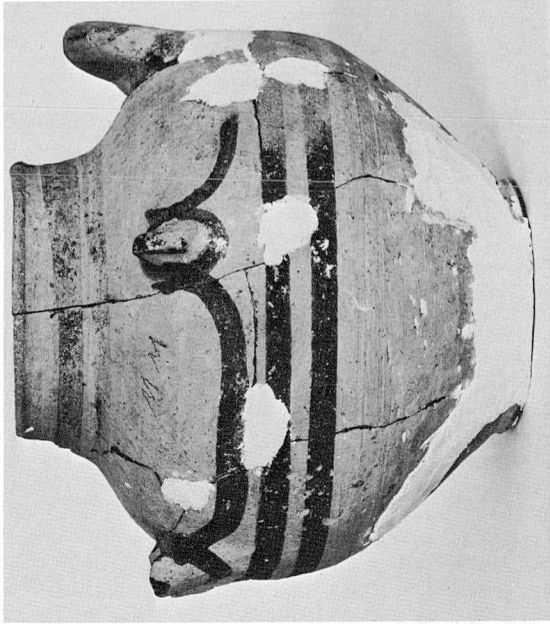
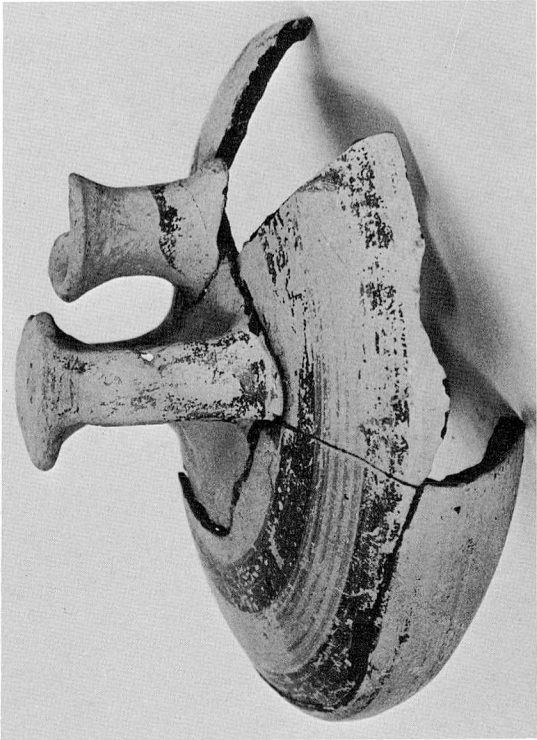
d 12

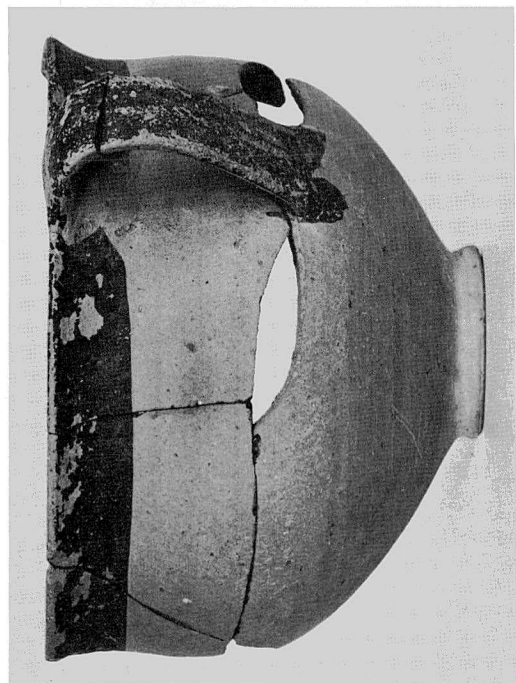




Dramesi-Hyria (a-b); Scimatari (c-d)

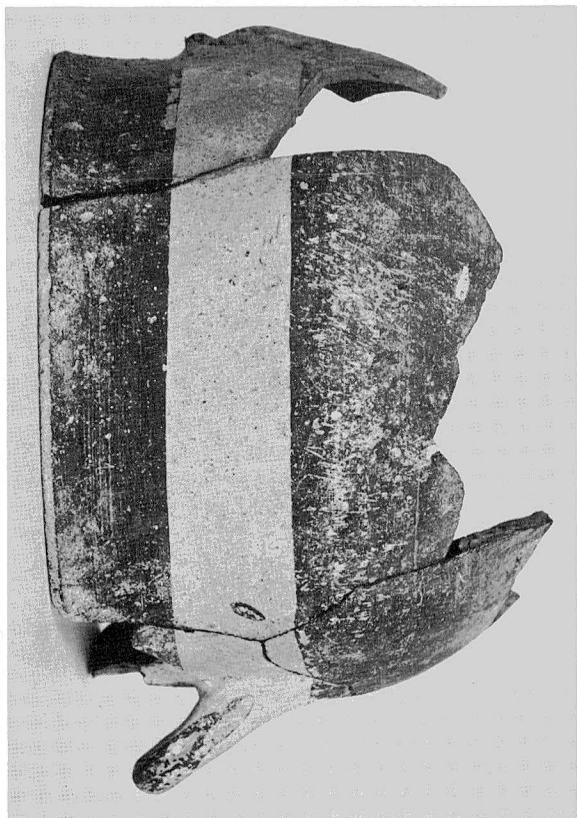






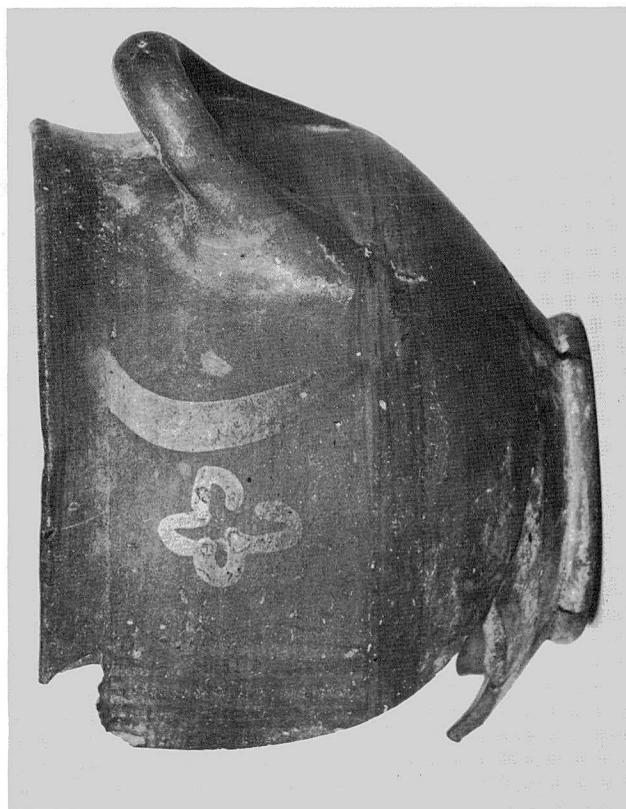
70

a



72

c



71

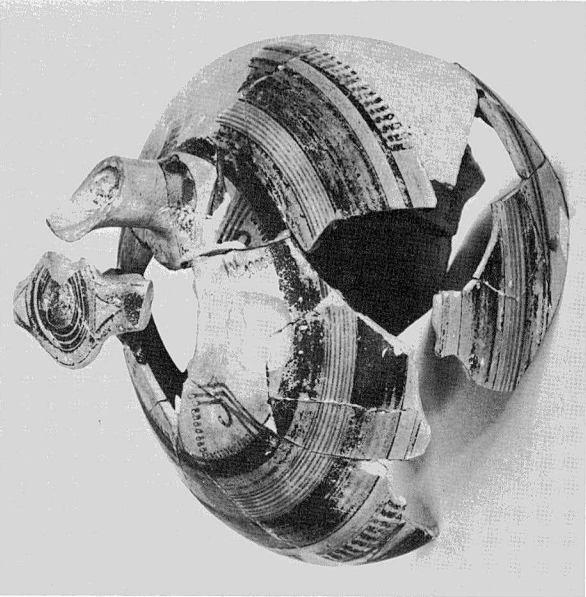
b



20

d

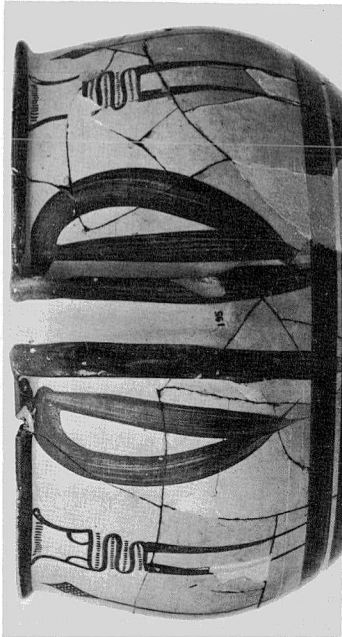
Scimatari (a-c); Eutresis (d)



a 74



b 78



c 78



d 89





a

126



b

131



d

165



c

148





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