

# AEGINA KOLONNA, THE CERAMIC SEQUENCE OF THE SCIEM 2000 PROJECT

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Establishment of a stratigraphic and ceramic sequence from Early Helladic III (EH III) to Late Helladic I (LH I) at Aegina-Kolonna has been the main aim of the SCIEM 2000 project over the last years.<sup>1</sup> This paper summarizes the most recent research and excavation work. We will also attempt here to compare the stratigraphic excavation results from the two main excavation areas with each other, namely the fortification wall (Fig. A/A) and the so-called inner city to the west (Fig. A/B). The excavations of the fortification wall in the late 1960s and 1970s were directed by the late Hans Walter and by Florens Felten and formed the basis of the stratigraphic exploration of Aegina-Kolonna.<sup>2</sup> Important additional evidence for the stratigraphic sequence was obtained in the excavations carried out between 1993 and 2002, under the direction of Florens Felten and Stefan Hiller, in the so-called prehistoric inner city, particularly in excavation area 19 (Fig. A).<sup>3</sup> In association with the SCIEM 2000 project, a new excavation connecting the prehistoric “inner city” with the fortification wall was initiated in 2002, with a primary focus on the stratigraphic sequence of the Middle Bronze Age (MBA) and the transition to the Late Bronze Age (LBA).<sup>4</sup>

## TERMINOLOGY AND PHASING SYSTEM AT KOLONNA

The terminology and phasing system at Kolonna, as well as some related problems, may be summarized as follows. In previous publications, three phases of

occupation – Kolonna IV to VI – were distinguished for the EH III period, and four settlement phases – Kolonna VII to X – for the MH period.<sup>5</sup> The same terms have also been used for describing the sequence of ceramic phases. This practice is in our opinion liable to lead to misunderstanding and we would like, instead, to distinguish clearly between the stratigraphic sequence of settlement phases and the sequence of ceramic phases.<sup>6</sup> We have therefore introduced an alphanumeric system for describing the different stages of the ceramic development at Kolonna (Fig. B). It is important to keep in mind that the ceramic sequencing illustrated in figure B is still preliminary, as our own research – as well as the work by LYDIA BERGER on the EH II pottery and studies of the pre-EH II pottery – are not yet completed.<sup>7</sup>

Ceramic phases F and G characterize the end of the EH III period and the beginning of the MH period; on Figure C, the respective settlement phases Kolonna VI and VII are marked by a gray background, reflecting the difficulties and current debate concerning the correlation of these phases of settlement and ceramics. Until recently, settlement phases VI to VIII were defined primarily by the extensions of the massive fortification wall, in the virtual absence of houses and related pottery deposits. Since most of the pottery associated with these settlements was found in stratigraphically later contexts, as is shown on the map in Figure A, study of that pottery

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<sup>1</sup> Reports on our research conducted under the SCIEM 2000 project: GAUSS and SMETANA 2002, 2003, 2004, 2007a, 2007b; GAUSS 2006a, 2006b.

<sup>2</sup> WALTER and FELTEN 1981; for the labeling system used in that work to catalogue material from the old excavations, see GAUSS and SMETANA 2003, 472 n. 16; 2004, 1104 n. 56.

<sup>3</sup> FELTEN and HILLER 1996, 2004; BERGER 2004; GAUSS and SMETANA 2004.

<sup>4</sup> Reports on the new excavations at Aegina-Kolonna: FELTEN *et al.* 2003, 2004, 2005, 2006.

<sup>5</sup> WALTER and FELTEN 1981; FELTEN and HILLER 2004, 1089.

<sup>6</sup> GAUSS and SMETANA 2004, 1104–5; 2007a, 2007b; GAUSS 2006b.

<sup>7</sup> See BERGER 2004 for a report on her important ongoing study of the EH II pottery from Aegina-Kolonna.

# AEGINA KOLONNA

## Schematic Plan

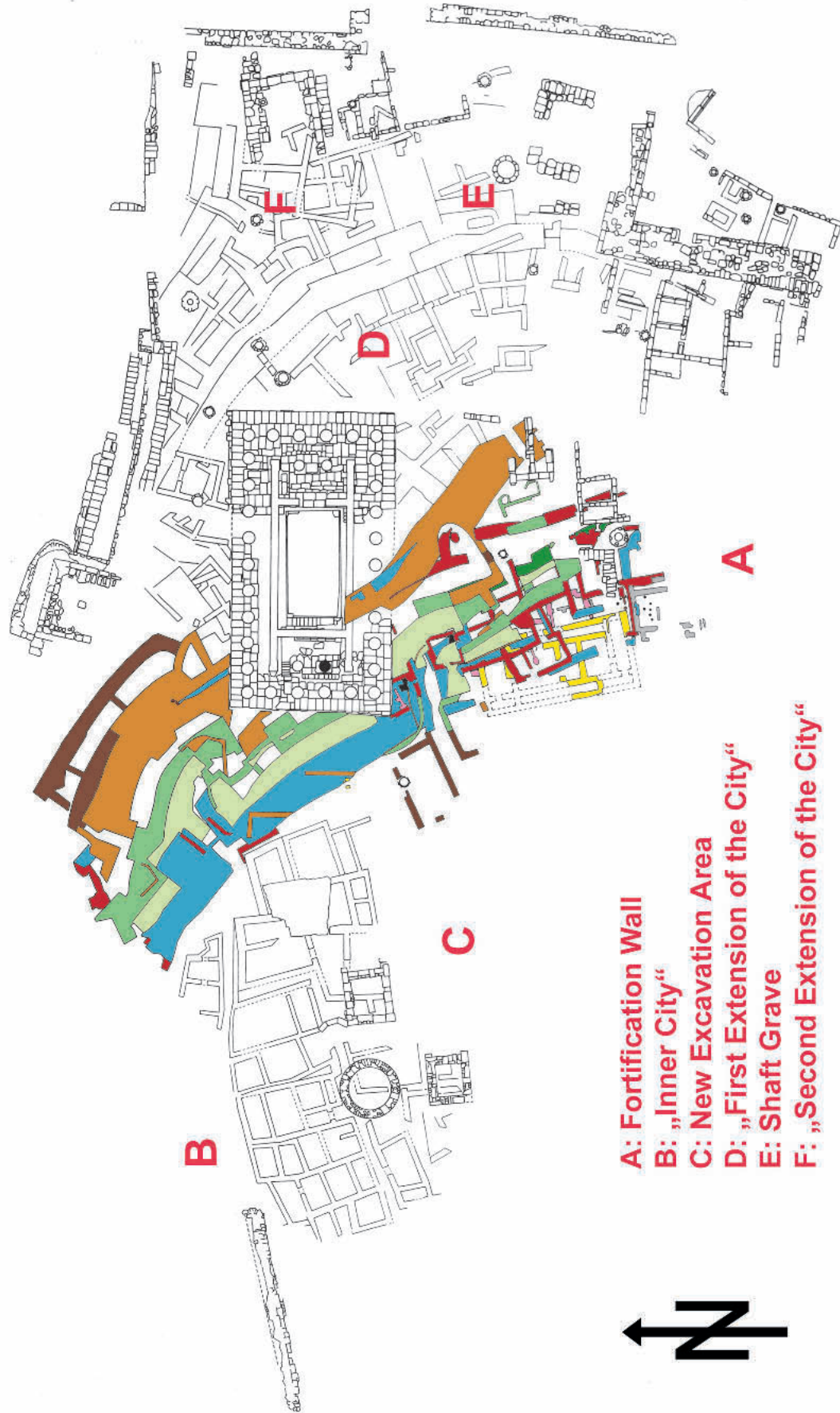


Fig. A Aegina Kolonna schematic plan

	<i>Settlement Sequence</i>	<i>Ceramic Sequence</i>
Neol to EH I	I	Phase A (with subphases A1, A2, etc.)
EH II	II	Phase B
	III	Phase C
	III (Rebuilding)	Phase C
EH III	IV	Phase D
	V (Destruction)	Phase E
	V (Reconstruction)	Phase E
EH III / MH	VI	Phase F & Phase G
MH	VII	Phase G
	VIII	Phase H
	VIIIA	Phase H
MH / LH	IX	Phase I
	X	Phase J & Phase K
LH I		Phase K

Fig. B Early and Middle Bronze Age settlement and ceramic sequence

		Stratigraphical Date																			
		terminus post quem/ad quem																			
Suggested Correlation with Settlement Phase	Settlement Phase																				
	KOLONNA X																				
	KOLONNA IX																				
	KOLONNA VIII																				
	KOLONNA VII																				
	KOLONNA VI																				
	KOLONNA X																				
	KOLONNA IX																				
	KOLONNA VIII																				
	KOLONNA VII																				
KOLONNA VI																					
Fundgruppe		XXII	XXIV	XXV	XXVI	XXVII	XXVIII	XIX	XXX	XXXI	XXXII	XXXIII	XXXIV	XXXV	XXXVI	XXXVII	XXXVIII	XXXIX	XL		

Fig. C Aegina Kolonna - Middle Bronze Age deposits

has been based mainly on stylistic analysis. Deposit FG XXII, for example, comprises pottery found in the fill of the MBA Kolonna VIII fortification wall.<sup>8</sup> Deposit FG XXVII was found underneath a Kolonna IX house and deposit FG XXVIII in the fill above a Kolonna VIII house.<sup>9</sup>

#### CERAMIC PHASE F (Fig. 1)

An important context of final EH III date was discovered only a few years ago in the so-called inner city, in excavation area 19. Pottery deposit 19/28, already published in considerable detail,<sup>10</sup> on our understanding defines ceramic phase F. It is characterized by new shapes such as the beaked jug (Fig. 1: 19/28-5),<sup>11</sup> the narrow-necked jug (Fig. 1: 19/28-7),<sup>12</sup> and the deep rim-handled bowl with incurving rim (Fig. 1: 19/28-4), and by the continuation of typical EH III shapes and patterns such as amphoras with multiple triangles,<sup>13</sup> Bass bowls<sup>14</sup> and kantharoi (Fig. 1: 19/28-8, 10). Patterns such as filled dots and cross-hatched rectangles or hatched vertical bands, unknown in previous pottery phases at Kolonna, appear here.<sup>15</sup> Fragments of identical shape and decoration, and consequently dated to the final stage of EH III, were also found during the recent excavations.<sup>16</sup> Other pieces of similar shape and decoration, lacking stratigraphic information, were found during the pre-World War II excavations.<sup>17</sup>

Most of the vessels from context 19/28 are of local origin; the exception is the jug decorated with

hatched triangles and bearing a pot mark on the handle (Fig. 1: 19/28-6).<sup>18</sup> Most important for the synchronization with the Cycladic islands is the first appearance of Cycladic influence or inspiration since the end of the EH II period, the beaked jug and the narrow-necked jug (Fig. 1: 19/28-5, 7).<sup>19</sup> A beaked jug from another final EH III context is a Cycladic import.<sup>20</sup> Close comparanda for the locally made beaked jug, an obvious imitation of a common Cycladic shape, have been identified among vessels reported to have been found on the island of Melos.<sup>21</sup> The best comparanda for the narrow-necked jug (Fig. 1: 19/28-7) are a locally made neck and rim fragment found at Kolonna in a final EH III context and an almost complete Cycladic import from an early MBA context.<sup>22</sup> We therefore propose that the pottery of ceramic phase F should be linked with the pottery of the so-called Phylakopi I culture, thus providing evidence important for narrowing the so-called Cycladic gap.<sup>23</sup>

#### CERAMIC PHASE G (Figs. 2, 3)

The transition to, and the beginning of, the MBA period are defined by ceramic phase G, in which some significant changes in the pottery assemblage are noticeable.<sup>24</sup> Particularly interesting is an increase in gray pottery, imported as well as locally produced (Fig. 2: 19/23-17, 21b/06-2, 21b/07-5). The repertoire of locally produced handmade gray pottery is limited mainly to shoulder-handled bowls, the so-called

<sup>8</sup> WALTER and FELTEN 1981, 145. See also the critical remarks by RUTTER on the original dating of FG XXII (RUTTER 1983a, 107; 1995, 643) and also OVERBECK 1989b, 26, cat. nos. 43–50.

<sup>9</sup> WALTER and FELTEN 1981, 138.

<sup>10</sup> GAUSS and SMETANA 2004, 2007a.

<sup>11</sup> GAUSS and SMETANA 2007a, fig. 11.4 (photo).

<sup>12</sup> GAUSS and SMETANA 2007a, fig. 11.1 (photo).

<sup>13</sup> GAUSS and SMETANA 2007a, fig. 11.3.

<sup>14</sup> GAUSS and SMETANA 2007a, figs. 9.4, 10.4.

<sup>15</sup> See also from this context another almost complete vessel decorated with cross-hatched rectangles (19/28-9): GAUSS and SMETANA 2004, pl. 13 (photo); 2007a, fig. 8 (photo).

<sup>16</sup> GAUSS and SMETANA 2007a, fig. 13.1, 2, 4–6, 8.

<sup>17</sup> GAUSS and SMETANA 2007a, fig. 13.7, 9, 10.

<sup>18</sup> GAUSS and SMETANA 2007a, fig. 11.2 (photo).

<sup>19</sup> The only Cycladic product so far attested to have reached Kolonna during the EH III period is obsidian. The study underway by TRISTAN CARTER on the obsidian found at Kolonna will shed light on topics such as the origin of the raw obsidian, local manufacturing vs. imported products, and observable technical changes in their manufacturing throughout the Bronze Age.

<sup>20</sup> Beaked jug (2a/02-8): GAUSS and SMETANA 2002, 13 n. 17,

pl. 2.1; 2004, 1111 n. 99, pl. 12.2. For comparison see BARBER 1974, 24–5, fig. 2, pl. 2b. The relation between the Cycladic islands and Aegina-Kolonna in the Bronze Age is discussed also by GAUSS and SMETANA (2007b).

<sup>21</sup> ZERVOS 1957, 120, 125, figs. 130–2, 144; GAUSS and SMETANA 2004, 1110 n. 92; 2007b.

<sup>22</sup> GAUSS and SMETANA 2007a, figs. 13.2, 14. The pre-World War II excavations also found fragments of a pattern painted narrow-necked jug (KILIAN-DIRLMEIER 1997, 132, cat. no. 72, fig. 75, pl. 10 [photo, drawing]; GAUSS and SMETANA 2007a, fig. 13.3 [reconstruction by the pre-World War II excavators]). Similar vessels, solidly painted and pattern painted, are also known from Phylakopi and Samos (ATKINSON *et al.* 1904, 101, 152, fig. 134, pl. 8.7; MILOJCIC 1961, pls. 42.15–6, 43.14).

<sup>23</sup> Compare the statements on Cycladic chronology and on the so-called Cycladic gap in BARBER and MACGILLIVRAY 1980; RUTTER 1983b, 69–76; 1984, 95–102, 104, fig. 3; MACGILLIVRAY 1984; SOTIRAKOPOULOU 1986; WARREN and HANKEY 1989, 25–9; MARAN 1992a, 363–6; MANNING 1995, 66–72; FELTEN and HILLER 1996, 72–5; SOTIRAKOPOULOU 1996; MARAN 1998, 139–52; BROODBANK 2000, 320–35; RAMBACH 2000, 395–8; GAUSS and SMETANA 2004, 1111–2.

<sup>24</sup> GAUSS and SMETANA 2007a.



Bass bowls, and kantharoi. The typical locally produced EH III Bass bowls and kantharoi are dark-burnished. Ceramic phase G Bass bowls may still be burnished but often have a projecting and thickened lip (Fig. 2: 19/23-49); the unpainted versions are now replaced by solidly painted and sometimes heavily burnished vessels. The color of the paint is dark brown to black, with few exceptions. On the inner side of the vessel, paint and burnish usually stop at the junction between lip and shoulder (Fig. 2: 19/23-23). The shoulder zone and the interior of the rim are now often decorated with horizontal grooves (Fig. 2: 19/23-48, 21b/06-2; Fig. 3: XXXVII-1), a feature not previously represented.<sup>25</sup> Recognizable potters' marks on locally produced pottery now make their first appearance (Fig. 2: 19/23-23). There is, in addition, an increase of open and closed vessels made of light brown and buff clay. Medium coarse to coarse closed vessels are no longer burnished and the junction between rim and shoulder is increasingly angular (Fig. 2: 19/23-59, 68, 69). Unpainted bowls with incurving rim (Fig. 2: 19/23-33, 35, 36), so-called Lustrous Decorated pottery (Fig. 2: 19/23-79, 21b/07-3) and matt-painted pottery<sup>26</sup> appear for the first time. Only small quantities of Lustrous and matt-painted pottery, both imported, have so far been found, whereas unpainted bowls with an incurving rim are frequent. The so-called Lustrous pottery has a sand-tempered fabric and is mainly dark-on-light pattern painted with horizontally arranged geometric motives separated by bands. Phase G pottery includes also a small fragment of a so-called duck vase, its first appearance (Fig. 2: 21b/06-6).<sup>27</sup> Absent so far are the typical Aeginetan matt-painted pottery and Minoan imports.

Typical among ceramic phase G pottery are also large bowls with an incurving rim, either pattern painted with horizontal or diagonal bands or solidly painted (Fig. 2: 19/48-1; Fig. 3: 12a/09-1). The matt

paint used for both vessels is neither uniform in color nor dense in appearance.<sup>28</sup>

The pottery defining the Transitional Early to MH phase at Lerna shows features similar to those described here, such as the first appearance of Lustrous Decorated pottery and the horizontal grooves on rim and shoulder.<sup>29</sup> However, the early bichrome/polychrome matt-painted pottery known from Lerna<sup>30</sup> is seen at Kolonna in only a few fragments found in a later MBA context.

#### CERAMIC PHASE H (Figs. 3–5)

The pottery of ceramic phase H, the early MBA pottery, is characterized by the first appearance of Aeginetan true matt-painted pottery. The term “true matt-painted” refers to the use of a dense and uniform matt paint, dark brown to black in color and nonshimmering. The category was defined to allow differentiation between the primarily EH matt-painted decoration of shimmering nonuniform appearance, usually red, brown to black in color, and the well-known dark, uniform and nonshimmering color typical of the MH period. We assume that the difference in the appearance of the matt paints is due to a change in chemical composition, namely the use of a manage.<sup>31</sup> Whether this change occurred originally by accident or on purpose is unknown. The result was apparently appreciated and almost all of the Aeginetan MBA matt-painted pottery is decorated with a dark and uniform matt paint. It is only at the final stages of the MBA and the beginning of the LBA that the amount of shimmering and nonuniform matt-painted pottery again increases.<sup>32</sup> We hope that further research will shed more light on the chemical composition of Aeginetan matt-painted pottery and the origin of manage.<sup>33</sup>

Potters' marks are another feature found on almost all complete Aeginetan vessels.<sup>34</sup> Kantharoi and the one-handed cup with high-swung handle

<sup>25</sup> The best parallels for the horizontal grooves are found in the so-called Transitional IV/V pottery at Lerna: ZERNER 1978, 191; see also RUTTER 1995, 626. For a more detailed discussion of vessel FG XXXVII-1 of which a joining fragment was found in the fill of the Kolonna VI fortification wall, see GAUSS and SMETANA 2007a.

<sup>26</sup> GAUSS and SMETANA 2007a, fig. 15.13.

<sup>27</sup> See RUTTER 1985 for a general study of duck vases.

<sup>28</sup> See below, ceramic phase H, on the definition of matt-painted pottery.

<sup>29</sup> ZERNER 1978, 191, fig. 1 (D563/1–4, D607/1); MARAN 1992a, 341 n. 1221; RUTTER 1983c, 333–4, fig. 3.7.

<sup>30</sup> At Lerna the early bichrome painted pottery in red and brown color is limited to the Transitional IV/V and VA

phases (ZERNER 1978, 151, 155; RUTTER 1986, 30, no. 4; MARAN 1992a, 343 n. 1233; ZERNER 1993, 44).

<sup>31</sup> On manage-based paint see SHEPARD 1965, 41–2; NOLL *et al.* 1973, 328–33; ZERNER 1978, 151; LETSCH and NOLL 1983, 134–5; RUTTER 1986, 30, no. 3; NOLL 1991, 141; MARAN 1992b, 188–9 n. 379; GAUSS and SMETANA 2002, 18–9.

<sup>32</sup> See also MARAN 1992b, 189, 195–8 (“Gattung D5, Goldglimmerkeramik mit monochromer farblich changierender Bemalung”), esp. 195 n. 404.

<sup>33</sup> It is assumed that the Laurion region is one possible source for the Aeginetan manage (NOLL 1991, 141).

<sup>34</sup> LINDBLOM 2001 deals in particular with Aeginetan potters' marks.

seem to be the most popular small open shapes. Kantharoi, one-handled cups and Bass bowls may be decorated either in matt paint with simple geometric motives (Fig. 3: XXIX-1-4) or solidly painted in brown or black and burnished (Fig. 4: 8b/11-10). A third variety has a light buff color and is unpainted and burnished. There is a general tendency toward a more carinated shape, although the carination remains rather slight.

Pyxides and solidly painted lids, sometimes with incised decoration, now make their first appearance (Fig. 4: FG 60-13; Fig. 5: XXVII-40). Bowls solidly painted and burnished in red color, and occasionally in unpainted and patterned versions, are also now found for the first time at Kolonna. They are straight-sided, carinated, or have an incurving rim (Fig. 4: XXVIII-21, 22, 24, 8b/11-8).<sup>35</sup> Ceramic products from different regions, including the Cycladic islands, the mainland and Crete, now reach Kolonna. The mud-stone-temper fabric of a light-on-dark, pattern painted askos (Fig. 4: XXVIII-8) most likely originates from an unknown mainland production center, whereas the cup with a barely visible light-on-dark decoration (Fig. 4: 8b/11-3) is most probably a Cycladic import. Most interesting are a presumably Middle Minoan (MM) IA import with barbotine decoration<sup>36</sup> and a Minoan-type loomweight<sup>37</sup> made of

Aeginetan clay (Fig. 4: XXVIII-18, 19). Both are the first clear evidence for Minoan influence and imports to Aegina.<sup>38</sup> The best comparisons for their slightly carinated/kinked rim profile and decoration were found not on Crete<sup>39</sup> but at Lerna, in deposits of Lerna phase VA and VA-B.<sup>40</sup>

Another vessel shape, the handleless straight-sided cup (Fig. 5: FG 63-01, 02, 03) also makes its first appearance at Kolonna in ceramic phase H, both locally produced as well as imported. The Aeginetan varieties are handmade and so far we have not been able to identify a single clear pot mark. For Aeginetan vessels this exception to the rule is an interesting phenomenon. Regarding the place of origin or inspiration for this shape, further research is hoped to provide more evidence. Interestingly, handleless straight-sided cups are also found in the Cyclades<sup>41</sup> at approximately the same time and the shape is also well-attested on Crete.<sup>42</sup>

Ceramic phase H pottery also documents the continuation of another vessel shape, the beaked jug previously introduced to the local Aeginetan tradition (Fig. 5: FG 63-17).

Interesting pottery associated with ceramic phase H is found also in deposit FG XXVII (Fig. 5). This deposit and its stratigraphy are of some interest, as FG XXVII was found in the fill of the

<sup>35</sup> Solidly painted (red) fine ware, mainly bowls with an inturning or carinated rim, presumably from Aegina, also make their first appearance in Lerna VA (see ZERNER 1978, 148-50, figs. 6 [D 431/1, D591/5], 9 [D589/3]; MARAN 1992a, 342 n. 1229).

<sup>36</sup> For other rim fragments with fine barbotine decoration see KILIAN-DIRLMEIER 1997, 136, cat. nos. 113, 114, pl. 14; GAUSS 2006a, 436 ns. 7, 9, fig. 4. The rim fragment FG XXVIII-18 is presumably among the eggcup fragments mentioned by HILLER (1993, 197): "rim fragments of typical MM IA egg cups, decorated with a white band painted over a zone of small barbotine dots"; the fragment has a slight carination or kink in the zone below the barbotine dots. Barbotine decoration in general is discussed by ANDREOU (1978, 47) and WALBERG (1983, 63-4, 208-9, motive 28).

<sup>37</sup> On Minoan-type loomweights in general, see WIENER 1990, 139. Their chronological and special distribution outside Crete is discussed in detail by CARINGTON-SMITH (1975, 276, 279, 282-3 [distribution map 10]). For problems in distinguishing Minoan- and Anatolian-type loomweights see in particular CARINGTON-SMITH 1975, 284.

<sup>38</sup> On Minoan imports to Aegina and related questions, see RUTTER and ZERNER 1984, 81, app. IIB, no. 1; HILLER 1993; KILIAN-DIRLMEIER 1997; GAUSS 2006a.

<sup>39</sup> The closest matches come from a footed goblet at Gournia (ZOIS 1969, pl. 31, inv. nos. 7008, 7009) and at Knossos

(ANDREOU 1978, 47, fig. 2.8), as well as from a rim fragment at Chania Kastelli (TZEDAKIS 1969, pl. 435 delta). MOMIGLIANO refers to "egg-cups" as footed goblets (1991, 247-8) and mentions two fragments from the Upper East Well with rockwork barbotine decoration (156, 161, cat. nos. 8, 9) not comparable with the very fine barbotine decoration of FG XXVIII-18 at Kolonna.

<sup>40</sup> Lerna VA: ZERNER 1978, 68-9, fig. 4 (deposit D 597/7), pl. 10; Lerna VA-B: ZERNER 1978, 97, fig. 10 (deposit D 590/1). Both fragments are associated with the "Minoanizing" group (ZERNER 1978, 169).

<sup>41</sup> Thera, Melos and Paros: SOTIRAKOPOULOU 1996, 125 ns. 92-4, cat. no. 7; OVERBECK 1989b, 13, 15, 28, cat. nos. 93-102, 125, figs. 7, 9, 12, 42, 43 (both with further references).

<sup>42</sup> MOMIGLIANO (1991, 248-9) refers to fabric I footless goblets; type 1 is handbuilt, type 2 is made with the help of a rotating device and both types usually have a horizontal band on the rim. Fabric III, which is imported, produced only footless goblets of type 1 (MOMIGLIANO 1991, 261-2, 264, fig. 37); see also MACGILLIVRAY 1998, 68, fig. 2.9 (type 1), where he notes that type 1 is handmade, occasionally with traces of shaving or paring on the lower exterior. Type 1 "may represent the continuation of the footless goblet of type 1 of the EM III and MM IA pottery of Knossos [MOMIGLIANO 1991, 248 n. 288]. ... Its frequency in Group A ... may indicate that this type was manufactured in MM IB."

advanced MBA Kolonna IX fortification wall. Apart from a few pieces, this pottery is mainly attributed to ceramic phase H, which suggests that the fill of the fortification wall is comprised mainly of redeposited material. The solidly painted and burnished flask with vertical ribs (Fig. 5: XXVII-14) is therefore most likely attributable to ceramic phase H. This flask is a local Aeginetan product, finding a good comparison in a flask with spiral ribbing at Phylakopi on Melos.<sup>43</sup> Other vessels from this deposit, such as the solidly painted red bowls and the solidly painted dark lids, were already known. Some of the bowls with incurving rims (Fig. 5: XXVII-35) feature two shallow lambda-shaped lugs instead of a handle, a feature also known from Cycladic imports (Fig. 5: XXVII-36).

#### CERAMIC PHASE I (Figs. 6–9)

Ceramic phase I is so far the richest in respect to the amount of material and the number of complete or almost complete vessels. An entire series of new shapes and motives appears in this phase. The carinated one-handled cup and the carinated kantharos, both with a concave upper part and a slightly raised foot, are typical vessels of ceramic phase I (Fig. 6: XXXV-8; Fig. 7: 12a/11-2, 6). The range of matt-painted motives increases and there appear circular and semicircular patterns, such as hanging and sometimes intersecting semicircles or garlands (Fig. 6: XXXV-8; Fig. 8: Q3/85-1). The footed goblet (Fig. 6: XXXV-10) is an import from the Cyclades, most likely from Kea, with a characteristic potter's mark on the junction between foot and body.<sup>44</sup>

So-called Grey Minyan is now found in larger quantities. Footed goblets and kantharoi appear for the first time (Fig. 6: XXXV-4, 5; Fig. 7: 12a/11-1).<sup>45</sup> Most of the “Grey Minyan” pottery is wheelmade and shows different surface treatments but mainly a well-smoothed or polished surface, whereas gray pot-

tery locally produced at Aegina is usually handbuilt, thick-walled and burnished. The same or similar differences are, generally speaking, also found among other groups of local and nonlocal pottery that adapt “Grey Minyan” shapes, such as the unpainted or solidly painted kantharoi, both with a burnished surface (Fig. 6: XXXV-5; Fig. 7: 12a/11-1).

The deposits FG XXX–XXXIII, already published by H. WALTER and F. FELTEN, again show a typical mix of Aeginetan pottery of ceramic phase I.<sup>46</sup> The pottery found in the shaft grave and in the fill above it is also attributed to this ceramic phase.<sup>47</sup>

The new excavations have provided important additional evidence for ceramic phase I pottery. Most of the pottery was found in a thick fill layer that was sealed by a floor horizon (figs. 8, 9). Aeginetan matt-painted pottery is represented (Fig. 8: Q3/85-1, Q3/87-13, Q3/90-17) as well as solidly painted (red) and burnished goblets (Fig. 8: Q3/83-2, Q3/86-2).<sup>48</sup> Solid reddish color is now also used for vessels previously coated with a dark color. Large shoulder-handled bowls (Bass bowls) sometimes have multiple kinks or facets on the shoulder, and are often decorated with multiple simple or intersecting semicircles, incised and hanging, in the lower part of the body (Fig. 8: Q3/86-11).<sup>49</sup> It seems as if incised decoration was inspired by or even copied contemporary pattern painted decoration. In this respect, a small body fragment indicates that other typical matt-painted patterns, such as segments with hatching, could be used for incised decoration (Fig. 8: Q3/87-4).

In ceramic phase I, Minoan-type pottery produced on Aegina can be clearly identified.<sup>50</sup> This pottery shows significant differences from the other locally produced pottery, as it is clearly wheelmade and as, at least to this point, no potters' marks have been found.<sup>51</sup> The new excavations have provided evidence mainly for unpainted and solidly painted

<sup>43</sup> ATKINSON *et al.* 1904, 154, fig. 138.

<sup>44</sup> OVERBECK 1989a, 9, pl. 6, 19: IV-57.

<sup>45</sup> MARAN 1992a, 327–8.

<sup>46</sup> WALTER and FELTEN 1981, 146–7.

<sup>47</sup> KILIAN-DIRLMEIER 1997, 13–82.

<sup>48</sup> For additional Aeginetan pottery see GAUSS 2006a, 438, fig. 4.11, 12.

<sup>49</sup> FELTEN *et al.* 2006, fig. 34.2 (Q3/198-08). This kind of pattern is first attested in Lerna phase VB (ZERNER 1978, 146; MARAN 1992a, 342 n. 1228).

<sup>50</sup> The term “Minoan-type pottery produced on Aegina” or “Aeginetan pottery of Minoan type” (see also FELTEN *et al.*

2004, 125, Abb. 31; GAUSS and SMETANA 2007a; GAUSS 2006b) was introduced to differentiate this kind of pottery from other Minoan- and Minoanizing-type imports. The latter term was used by C. Zerner to “describe vases which in terms of their fabric are considered local [viz., at Lerna] but which in either their shape or their decoration imitate Minoan models” (RUTTER and ZERNER 1984, 79 n. 20).

<sup>51</sup> GAUSS 2006a, 437; 2006b. A project in association with the Fitch Laboratory of the BSA at Athens (in conjunction with E. KIRIATZI) is scheduled to deal exclusively with the Minoan-type pottery from Aegina-Kolonna.

open shapes and cooking pottery. Research done so far points to a MM II–III A date for the locally produced Minoan-type pottery.<sup>52</sup> Within recent years, finds have included cups with a flaring rim<sup>53</sup> (Fig. 8: Q3/90-6) and with an inturning rim (Fig. 8: Q3/87-22, Q3/90-10),<sup>54</sup> as well as handleless straight-sided respectively conical cups (Fig. 8: Q3/90-11, 12),<sup>55</sup> straight-sided cups with one handle (Fig. 9: Q3/105-2),<sup>56</sup> and rounded one-handled cups (Fig. 8: Q6/42-1, Q6/38-23).<sup>57</sup> Locally produced Minoan-type cooking pottery (Fig. 8: Q3/89-13, Q3/96-11) is represented by tripod plates and tripod cooking pots.<sup>58</sup> Only a few pattern painted pieces of the locally produced Minoan-type pottery have recently been found.<sup>59</sup> They are mainly light-on-dark pattern painted, often with a white decoration applied on a solidly painted reddish surface (Fig. 9: Q3/105-3, Q3/106-16). The range of motives seems to be limited, mainly rosettes and rays/strokes, as has already been pointed out by Stefan Hiller,<sup>60</sup> but more time is needed for an extensive study of the newly found

material in order to identify the range of patterns and their relation to specific vessel shapes.

Minoan imports as well as Minoan-type pottery from production centers still to be located have been identified as well. These imports are mainly limited to various types of open shapes, including carinated cups (Fig. 8: Q3/98-10)<sup>61</sup> but also closed vessels like the completely preserved jug (Fig. 9: Q3/181-5)<sup>62</sup> and unpainted bridge-spouted jars of an elongated rounded shape (Fig. 9: Q3/198-5).<sup>63</sup> During the recent excavations only a few pattern painted vessels were found. Splashes of white paint on straight-sided cups and a large vessel (Fig. 9: Q3/98-16, Q3/105-2, Q3/198-1) and white painted as well as polychrome pottery are attested. In ceramic phase I, imported pottery from the Cyclades, presumably again from Kea, Melos, or Thera, is found as well (Fig. 9: Q3/98-3).<sup>64</sup> Another group of imports, the so-called Lustrous Decorated pottery, is associated with the southwestern Peloponnese.<sup>65</sup> This kind of pottery is limited so far to handbuilt and most like-

<sup>52</sup> For additional pieces of Minoan-type pottery produced on Aegina see GAUSS 2006a, 438, fig. 4.5–10.

<sup>53</sup> See MACGILLIVRAY 1998, 65–6, fig. 2.6 (shallow bowl).

<sup>54</sup> Exact parallels have not so far been found. Some rim fragments show traces of burning, perhaps suggesting that the vessels were also used as lamps.

<sup>55</sup> The development in conical cups of MM IIB to LM IB date from Kommos is discussed by VAN DE MOORTELE (1997, 32–81, 988–93, figs. 5–10). For Knossian examples of the First Palace period see MACGILLIVRAY 1998, 68, fig. 2.9; his type 3 is closely comparable with the Kolonna examples. It was the handleless straight-sided cups of ceramic phase I at Kolonna that led us to believe that the handleless cups of ceramic phase H represent simply an earlier stage in the shape's development.

<sup>56</sup> Straight-sided cups with one handle are discussed by VAN DE MOORTELE (1997, 101–6, 1000–2, figs. 17–19) and MACGILLIVRAY (1998, 68–72, fig. 2.10).

<sup>57</sup> VAN DE MOORTELE 1997; MACGILLIVRAY 1998, 75–7, fig. 2.14. The Kolonna rounded cup Q6/42-1 has a good parallel in MACGILLIVRAY's type 5, which is popular at Knossos in MM IIB and in the early stages of MM IIIA. On pattern painted rounded cups from the old excavations at Kolonna see also n. 59 below.

<sup>58</sup> For tripod cooking pots and plates from Kommos see VAN DE MOORTELE 1997, 201–10, 1056–8, figs. 73–5; BETANCOURT 1980.

<sup>59</sup> HILLER (1993, 198) notes that closed shapes of pattern painted pottery are more frequent among the pre-World War II finds and that the rounded cup is the only pattern painted open vessel he could identify. This view will have to be modified by the results of the new excavations. Most but not all pottery originally studied by HILLER has been pub-

lished by KILIAN-DIRLMEIER (1997). For imported and locally produced rounded cups see KILIAN-DIRLMEIER 1997, 138, 147, cat. nos. 132–54, 217–25, figs. 78, 84, pls. 15, 21.

<sup>60</sup> HILLER 1993, 198; see also PAPAIOANNOPOULOU 1991, 305.

<sup>61</sup> ZERNER (1978, 170) notes that Minoan carinated cups of MM IB/II date become popular in Lerna phase VC. The carinated cup, a shape popular in the Protopalatial period, disappears by the end of MM IIB; dealt with in detail by VAN DE MOORTELE (1997, 97–100, 999, fig. 16) and MACGILLIVRAY (1998, 72–4, fig. 2.11, 12 [“angular cups”]). Fragments of carinated cups found prior to World War II at Aegina-Kolonna have been published by KILIAN-DIRLMEIER (1997, 140–1, cat. nos. 155–61, fig. 79, pl. 16).

<sup>62</sup> FELTEN *et al.* 2006, in print.

<sup>63</sup> The bridge-spouted jars from Kommos and Knossos are much smaller in height than the unpainted ones from Kolonna. An almost complete pattern painted canonical bridge-spouted jar was found in the shaft grave of Aegina-Kolonna (KILIAN-DIRLMEIER 1997, 58–9, 61, cat. no. 16, figs. 27.16, 28.16), and other rim fragments presumably from bridge-spouted jars originate from the pre-World War II excavations (KILIAN-DIRLMEIER 1997, 140–3, cat. nos. 168–74, fig. 80, pl. 17). Bridge-spouted jars from Kommos are discussed in detail by VAN DE MOORTELE (1997, 137–49, 1017–26, figs. 34–43) and MACGILLIVRAY (1998, 78–80, fig. 2.16 [rounded bridge-spouted jar]).

<sup>64</sup> For additional Cycladic and other imported pottery see GAUSS 2006a, 438, fig. 4.1–4.

<sup>65</sup> ZERNER 1978, 159–70; 1986, 66–8; 1988, 6–10, figs. 24–40; HILLER 1993, 197 (all with further references).

<sup>66</sup> Most likely identical with the “Lustrous Decorated gritty fabric” defined by ZERNER (1988, 7–10, figs. 28–40).



ly coil-made closed vessels with a sand-tempered fabric.<sup>66</sup> The light-on-dark (red and white) pattern painted decoration is usually applied on a solidly painted dark surface.

#### CERAMIC PHASE J (Figs. 10, 11)

Ceramic phase J represents a late stage in MBA pottery development. So far this stage of ceramic development is not well represented and only a few deposits have been attributed. Characteristic is the first appearance of paneled cups, of Cycladic (Fig. 10: FG 87-11) as well as Aeginetan origin. The Aeginetan versions are handmade and thick-walled (Fig. 10: XXXVIII-6, 7). Some of the pattern painted decoration is also influenced by the Cyclades but the Aeginetan matt-painted patterns develop slowly.<sup>67</sup> There is a tendency toward circular patterns, garlands and wavy bands (Fig. 10) and rows of S-hooks make their first appearance (Fig. 10: XXXVIII-3). The pattern of two concentric double circles is a very common motive on the shoulder of amphoras, jugs and hydrias (Fig. 11: FG 89-27). Red-colored solidly painted and burnished goblets continue. The foot of large closed shapes develops gradually from having a flat base to having a raised and pointed one (Fig. 11: FG 89-16). At the same time, potters' marks move from the shoulder zone toward the base, and some marks are now deeply cut (Fig. 11: FG 89-16).

The new excavations have so far provided little additional evidence for ceramic phase J. The matt-painted pottery again shows wavy bands, segments, circles, garlands and S-hook patterns (Figs. 10–11). Paneled cups, most likely of Cycladic origin, have been identified as well (Fig. 11: Q3/40-8, Q3/50-1). A body fragment with spiral decoration is one of the few locally made pieces so far identified that adopt matt-painted patterns popular at mainland sites (Fig.

11: Q6/24-3). Other typical mainland patterns, such as the small festoon pendant, are rarely attested among the studied matt-painted Aeginetan pottery.<sup>68</sup>

#### CERAMIC PHASE K (Fig. 12)

Ceramic phase K, correlated with the beginnings of the LBA, is chronologically the latest phase presently defined. The deposit that we are using to define ceramic phase K pottery was found during the recent excavations.<sup>69</sup> It is characterized by a few complete profiles and additional sherd material. There are two Aeginetan wide-mouthed jars, one with a typical potter's mark at the base (Fig. 12: Q6/18-1). So-called mainland polychrome painted pottery<sup>70</sup> makes its first appearance, as seen in the Vapheio cup and in the small jug (Fig. 12: Q6/18-6, 13) that has an odd motive, presumably a stylized bird, painted on the shoulder.<sup>71</sup> Also represented are additional locally produced plain vessels, such as a Vapheio cup, a goblet and a small jug with a clay rivet on the apex of the handle (Fig. 12: Q6/18-7, 22, 26). Solidly painted and burnished pottery in red and brown color is of local origin as well (Fig. 12: Q6/18-4, 5, 29). In general, the solidly painted pottery of ceramic phase K has a wider range of color than pottery of earlier phases and the surface treatment is less carefully executed. Only a few fragments of Lustrous pattern painted pottery have been found so far, mainly of small open vessels (Fig. 12: Q6/18-15, 18, 20). The rim fragment of a vessel that is presumably a small bridge-spouted jar (Fig. 12: Q6/18-14) is an import.<sup>72</sup> Most interesting is the fact that Aeginetan bichrome painted pottery was not represented in this deposit,<sup>73</sup> but this may be by chance and due to the relatively small amount of material.

#### SUMMARY

So far, six ceramic phases (F–K) extending from the end of the EH III period to the beginning of the LH

<sup>67</sup> See PAPAGIANNOPOULOU 1991 on Cycladic influence on pattern painted pottery.

<sup>68</sup> See, e.g., the small festoon pendant at Tsoungiza, the most popular motive on the shoulder of open vessels (RUTTER 1990, 432, 434, figs. 11, 14, 120, 122) or at Asine (NORDQUIST 1987, fig. 53.11 [from building 2, group D; dipper]).

<sup>69</sup> See also FELTEN *et al.* 2004, 123–4, fig. 30 (photos).

<sup>70</sup> Mainland polychrome pottery is discussed by DIETZ (1991, 217–23, 301–3), MARAN (1992b, 168), and most recently by KRAMER (2004, 163–72, 243–51) (all with further references). MARAN (1992b, 168 n. 301) stresses the communis opinio that mainland polychrome pottery does not start until the beginning of LH I.

<sup>71</sup> See DIETZ 1989, 219 ns. 496–501. For more recent collections of pictorial pottery of late MH and early LH date see DAVIS 1976 (birds); DIETZ 1991, 177–8, 183, fig. 54 (birds), 219, 222–3, fig. 70 (birds and griffin); CROUWEL 1989 and CROUWEL and MORRIS 1996 (human figures, animals, birds and fish).

<sup>72</sup> Another rim fragment (XXXVIII-08), presumably again from a bridge-spouted jar, was published by WALTER and FELTEN (1981, 176, cat. no. 454, pl. 123); see also the comments of RUTTER and ZERNER (1984, 81, app. IIIB, no. 2) and PAPAGIANNOPOULOU (1991, 192 n. 42).

<sup>73</sup> At Asine, Aeginetan bichrome painted pottery is found in mixed MH/LH layers, according to NORDQUIST (1987, 49).

period have been differentiated. It is hoped that further research will show whether the suggested phasing system has to be modified or extended.

The traditional Aeginetan pottery is handmade throughout time, a feature that persists until the early Mycenaean period. Aeginetan potters were very skillful in adopting foreign influences, particularly from the Cyclades and Crete, to their own needs. This ability is already clearly noticeable in ceramic phase F. The vast majority of the locally produced vessels shows a wide range of surface treatments and decorations. A general rule on color management and surface treatment seems to have existed only in the early ceramic phases G to I and only in regard to the color of solidly painted vessels. Straight-sided bowls, bowls with incurving rim, and carinated bowls are colored mainly with a reddish paint; shoulder-handled bowls, kantharoi, incised lids and pyxides mainly with a dark brown to black paint. From ceramic phase I onward the solid red paint begins to dominate. But in ceramic phase K, a tendency toward a more brownish, darker color of the solid paint is already noticeable and simultaneously the surface treatment is less carefully executed. Among imports, it seems that Minoan and Cycladic pottery dominates, whereas “Grey Minyan” pottery was never widely distributed apart from pottery phase I.

The characteristics of each ceramic phase may be summarized as follows:

**Ceramic Phase F** shows new and presumably short-lived shapes and patterns, such as the narrow-necked jug and rim-handled bowls. Most important is the first appearance of Cycladic influence and Cycladic imports since the end of the EH II period.

**Ceramic Phase G** marks the transition to the MBA and its beginning. Typical are Bass bowls with horizontal grooves on the shoulder and on the interior of

the rim, and unpainted bowls with incurving rim. Unpainted (plain) light-colored vessels are more frequent and coarseware vessels are no longer burnished.

**Ceramic Phase H** marks the first appearance of true matt-painted pottery and of red-colored solidly painted and burnished bowls of various shapes. Potters’ marks are almost omnipresent on locally produced pottery. Minoan imports appear for the first time and we assume that Aeginetan handleless cups imitate either Cycladic or even Cretan prototypes.

**Ceramic Phase I** is characterized by a wider range of matt-painted patterns. Characteristic vessels are sharply carinated kantharoi and one-handled cups, both with a convex upper part. The Minoan-type pottery produced on Aegina reflects significant differences from the pottery produced in the ordinary Aeginetan tradition, as it is wheelmade and as no potters’ marks have been found so far, and small open shapes and cooking-type pottery seem to dominate.

**Ceramic Phase J** is characterized by the first appearance of paneled cups, both imported and locally produced. Rows of S-hooks also make their first appearance, though matt-painted patterns develop slowly. Double circles on the shoulder zone of jugs, amphoras, and hydrias are frequently found. Closed vessels now show a tendency toward a raised and pointed foot and potters’ marks move from the shoulder zone toward the base.

**Ceramic Phase K** is marked by the introduction of mainland polychrome painted pottery as well as Lustrous- (Mycenaean-) type pottery – the latter is wheelmade and sometimes shows additional white paint. Currently, Mycenaean pottery is represented in small quantities and mainly in small open shapes such as Vapheio cups and teacups. Aeginetan bichrome painted pottery is most likely introduced in ceramic phase K.

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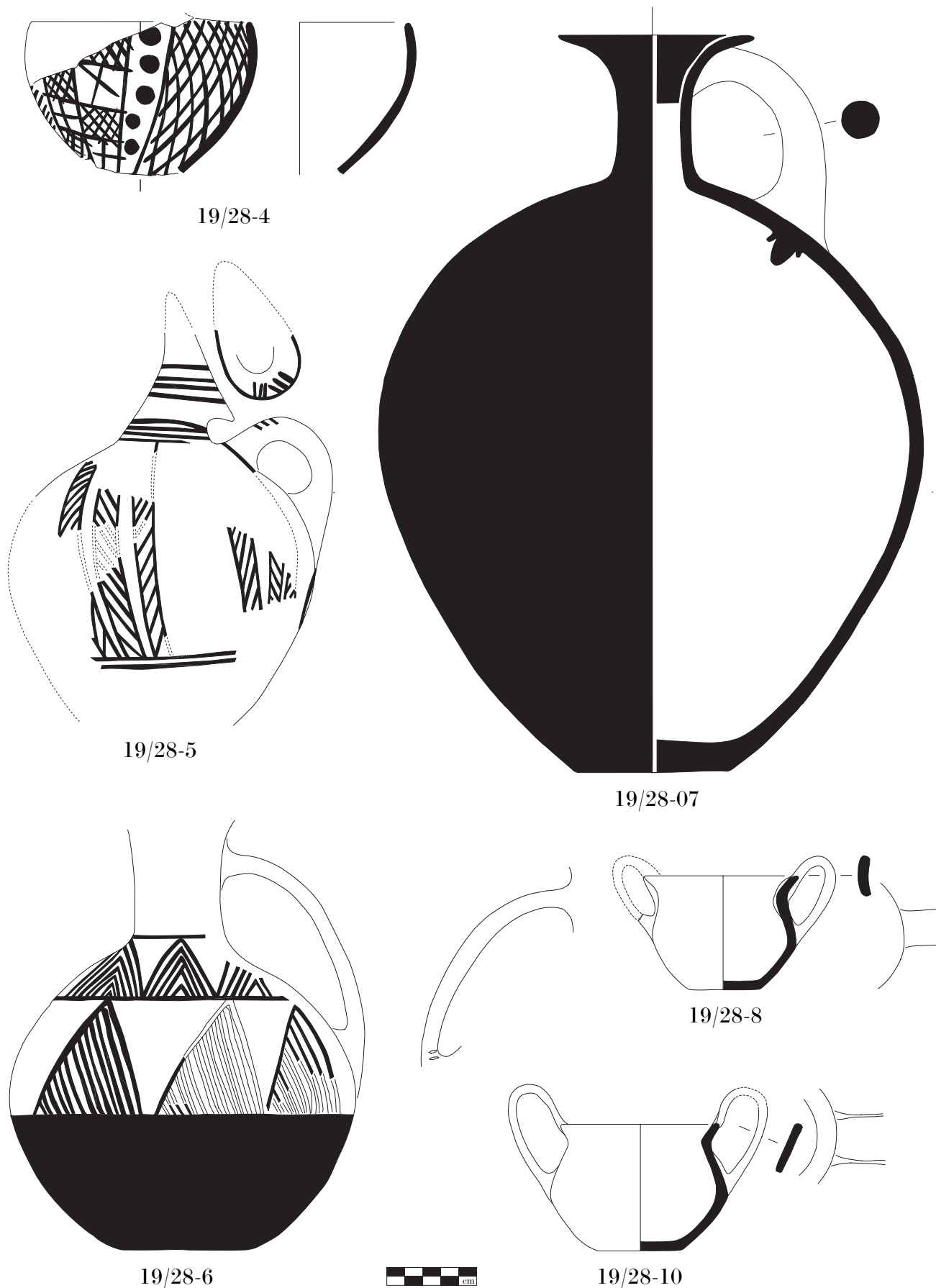


Fig. 1 Ceramic Phase F

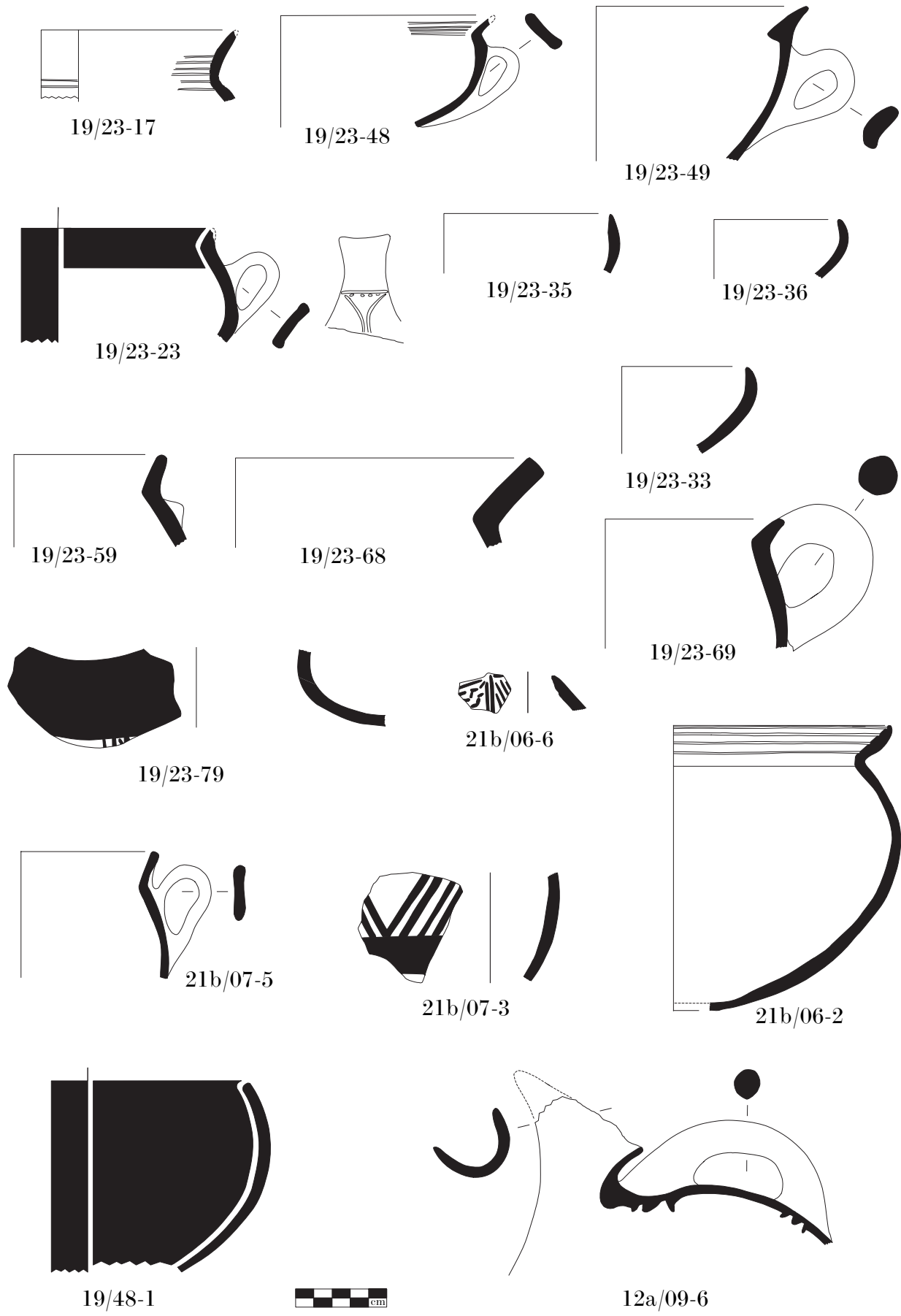


Fig. 2 Ceramic Phase G

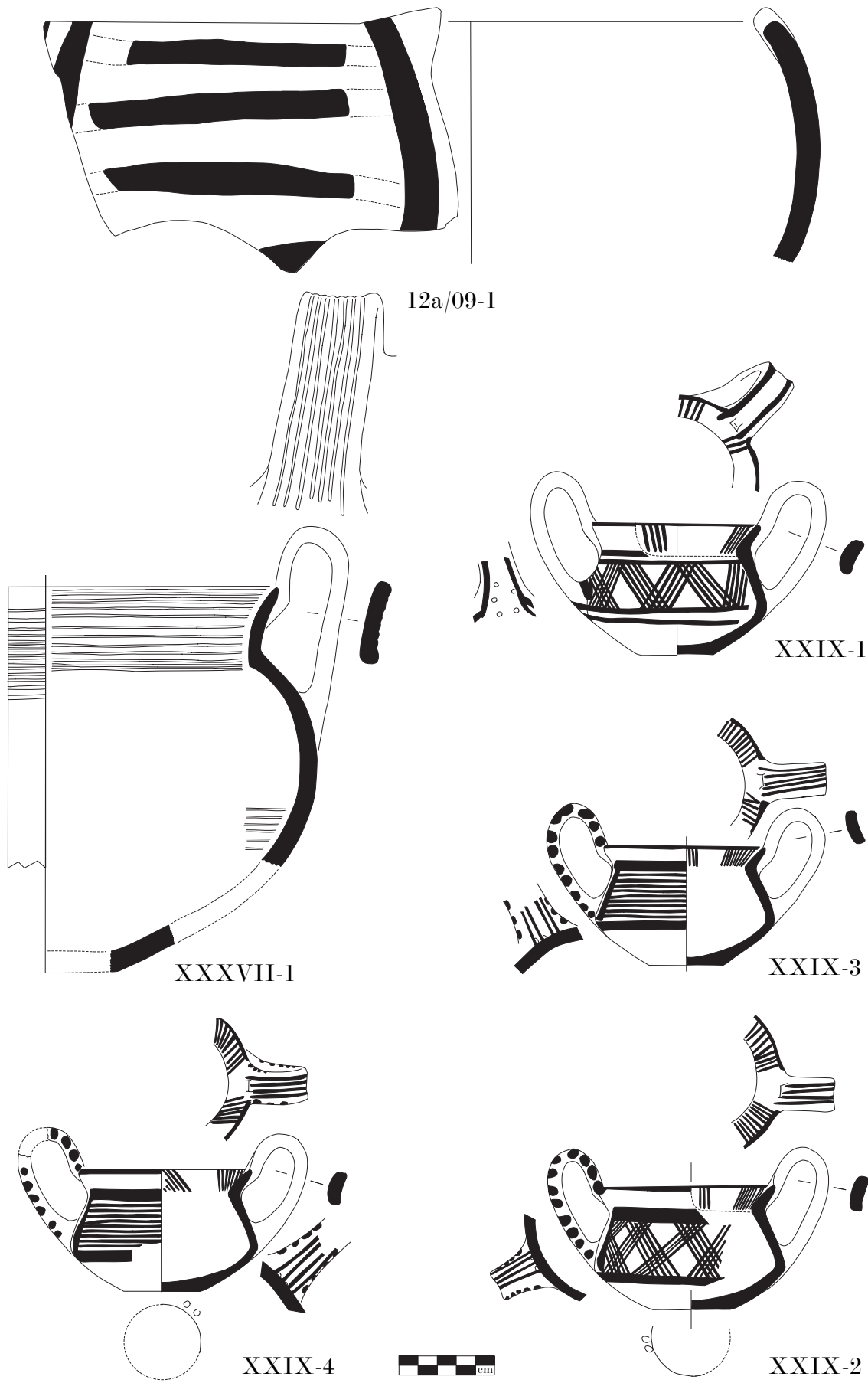


Fig. 3 Ceramic Phase G (XXXVII-1, 12a/9-1) and Ceramic Phase H

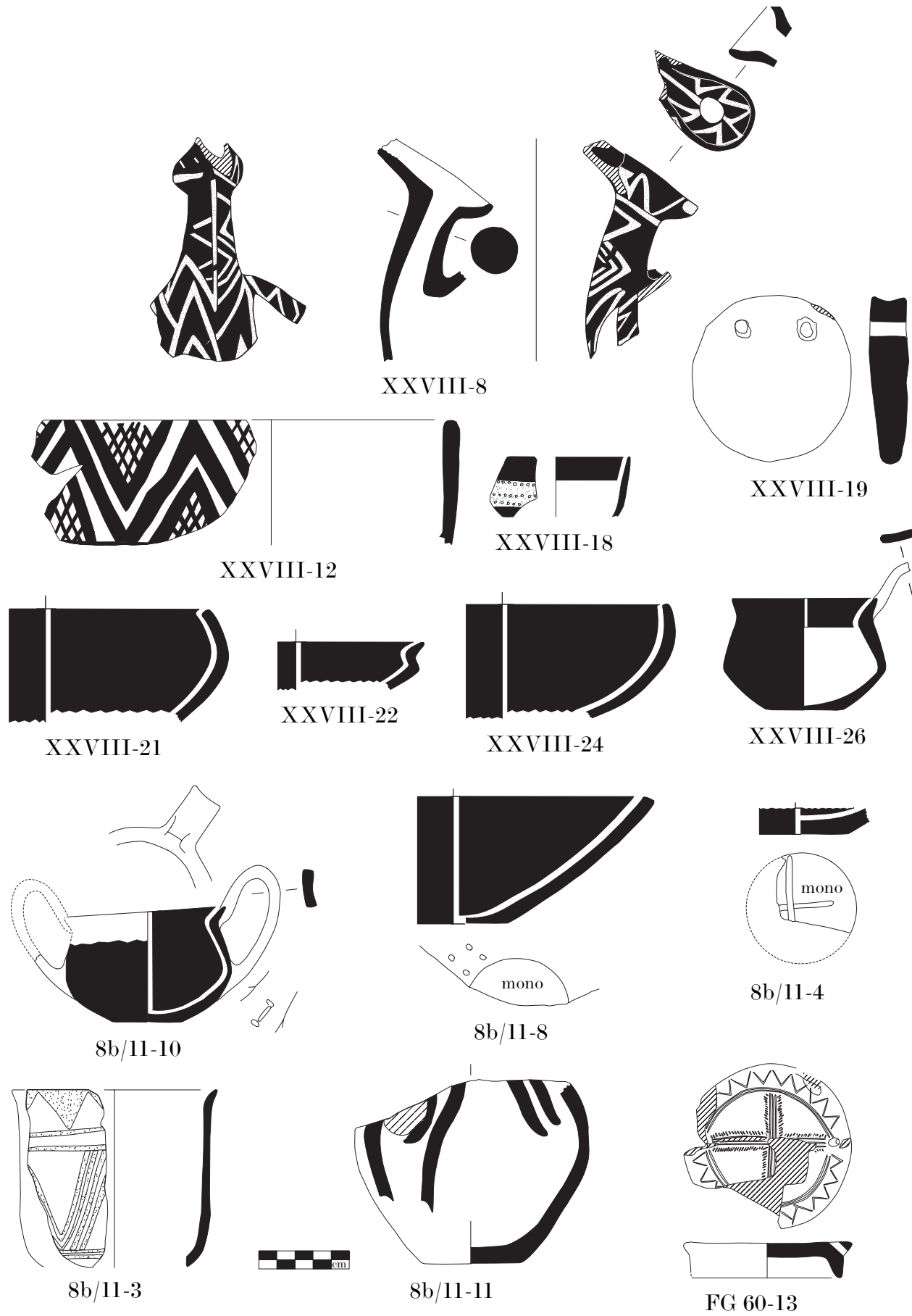


Fig. 4 Ceramic Phase H



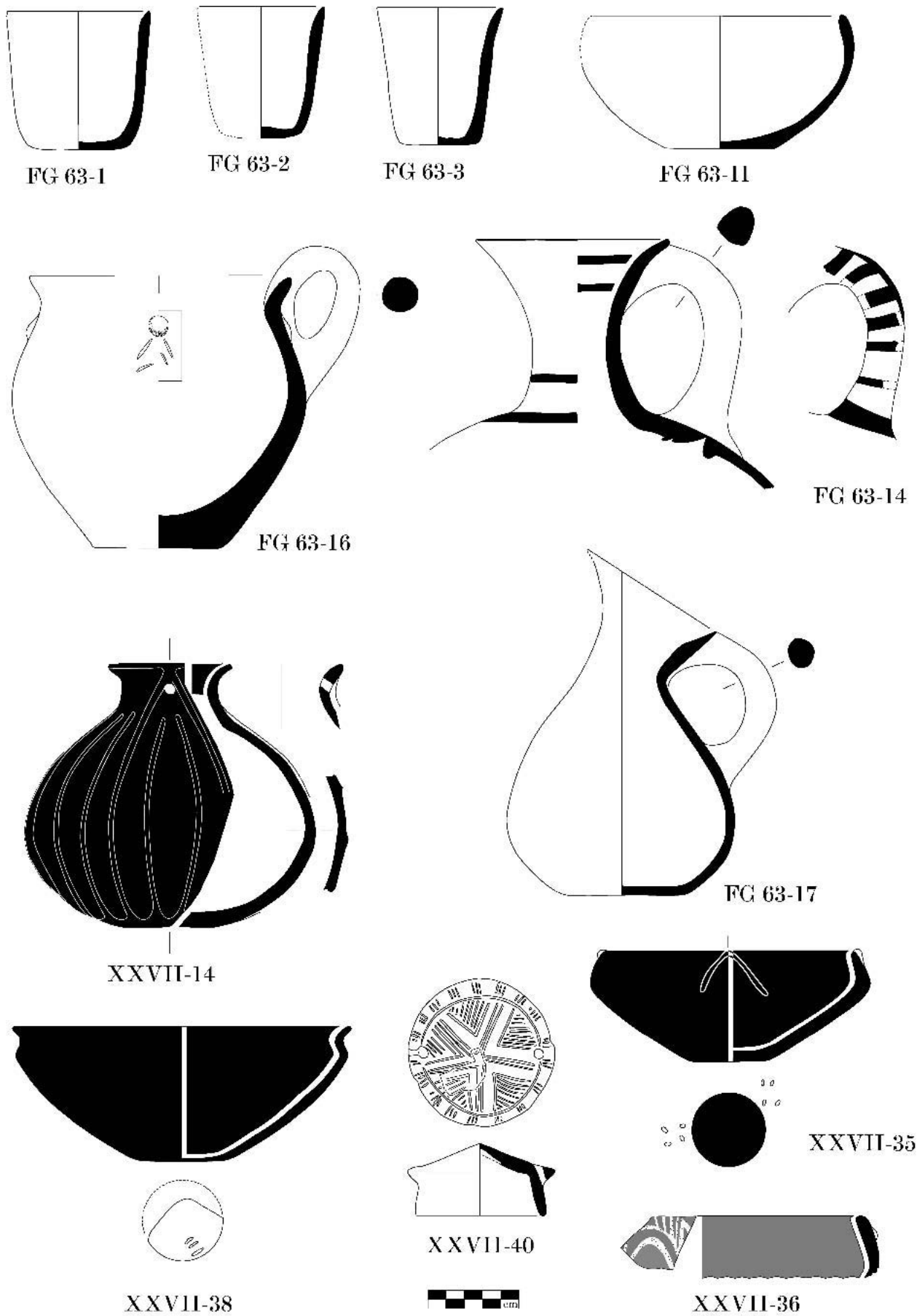


Fig. 5 Ceramic Phase H

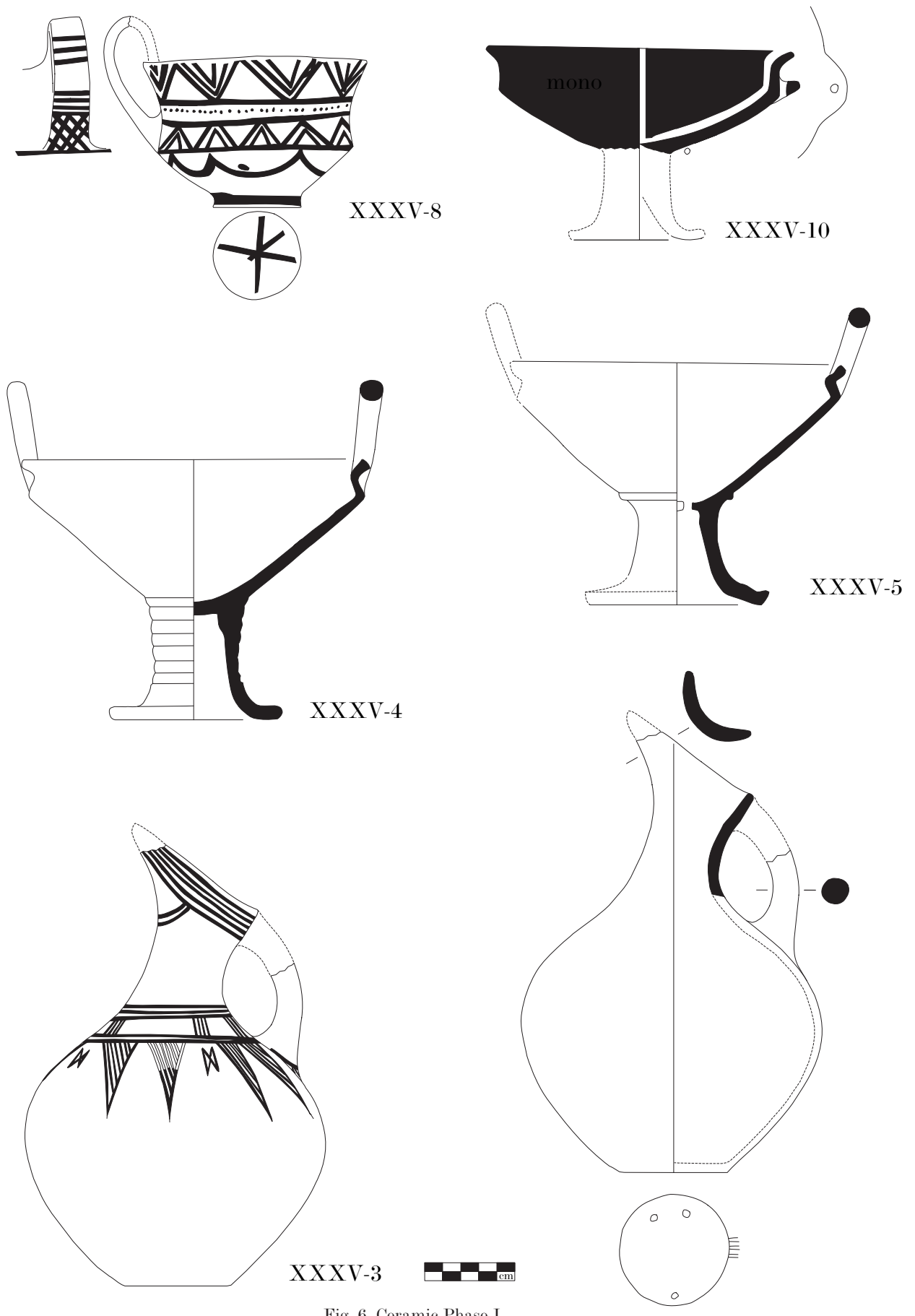


Fig. 6 Ceramic Phase I

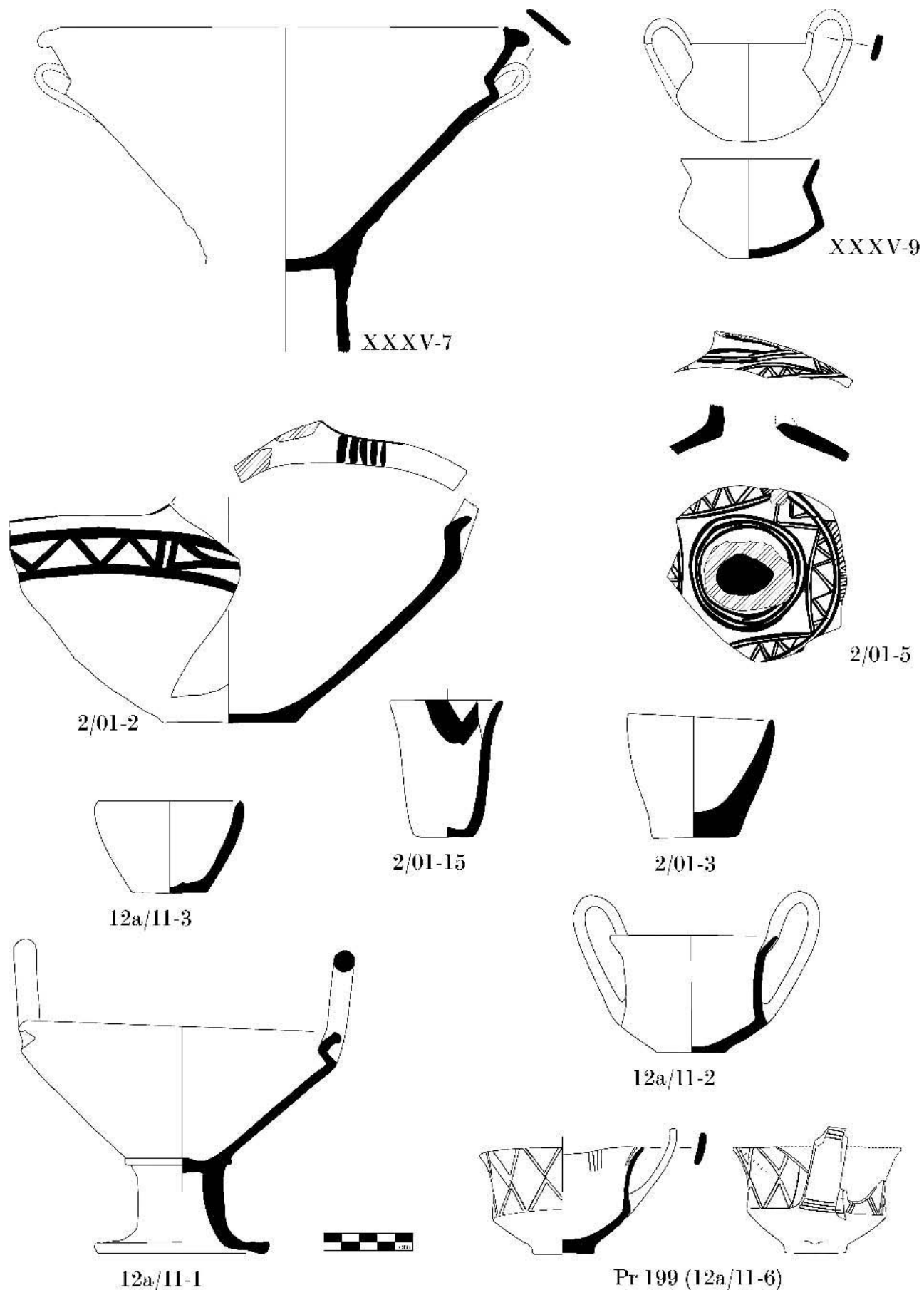


Fig. 7 Ceramic Phase I

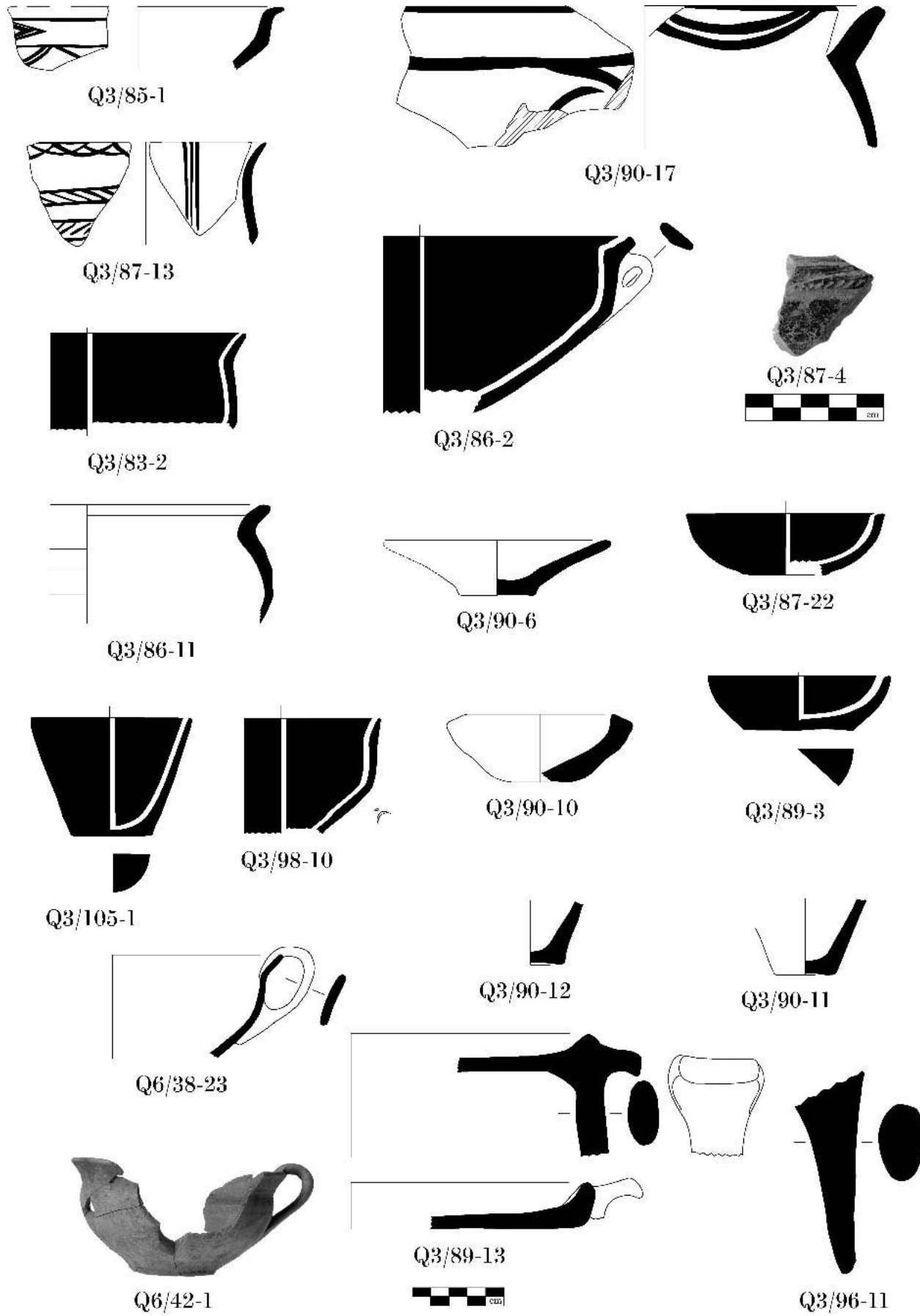


Fig. 8 Ceramic Phase I





Fig. 9 Ceramic Phase I

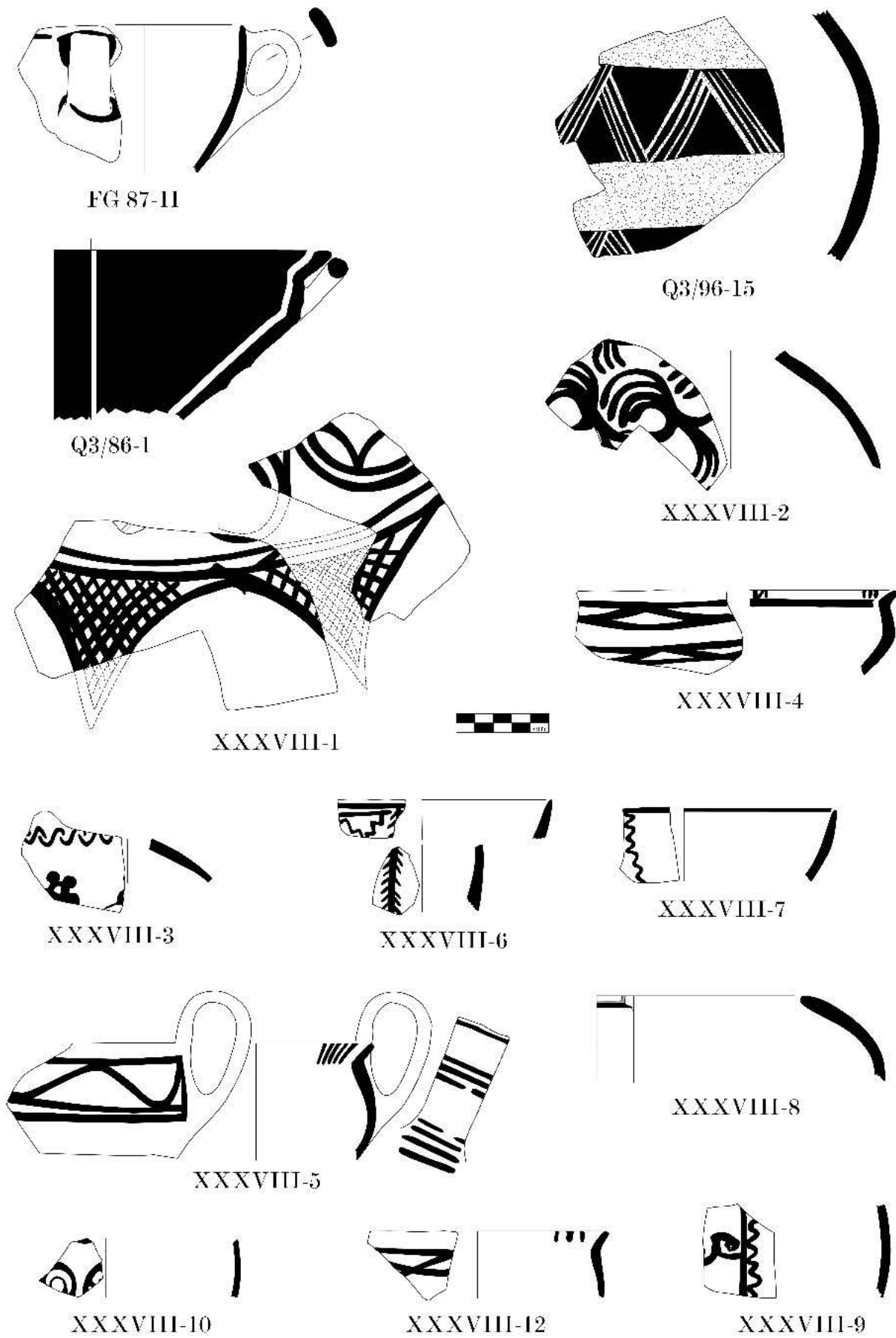


Fig. 10 Ceramic Phase J

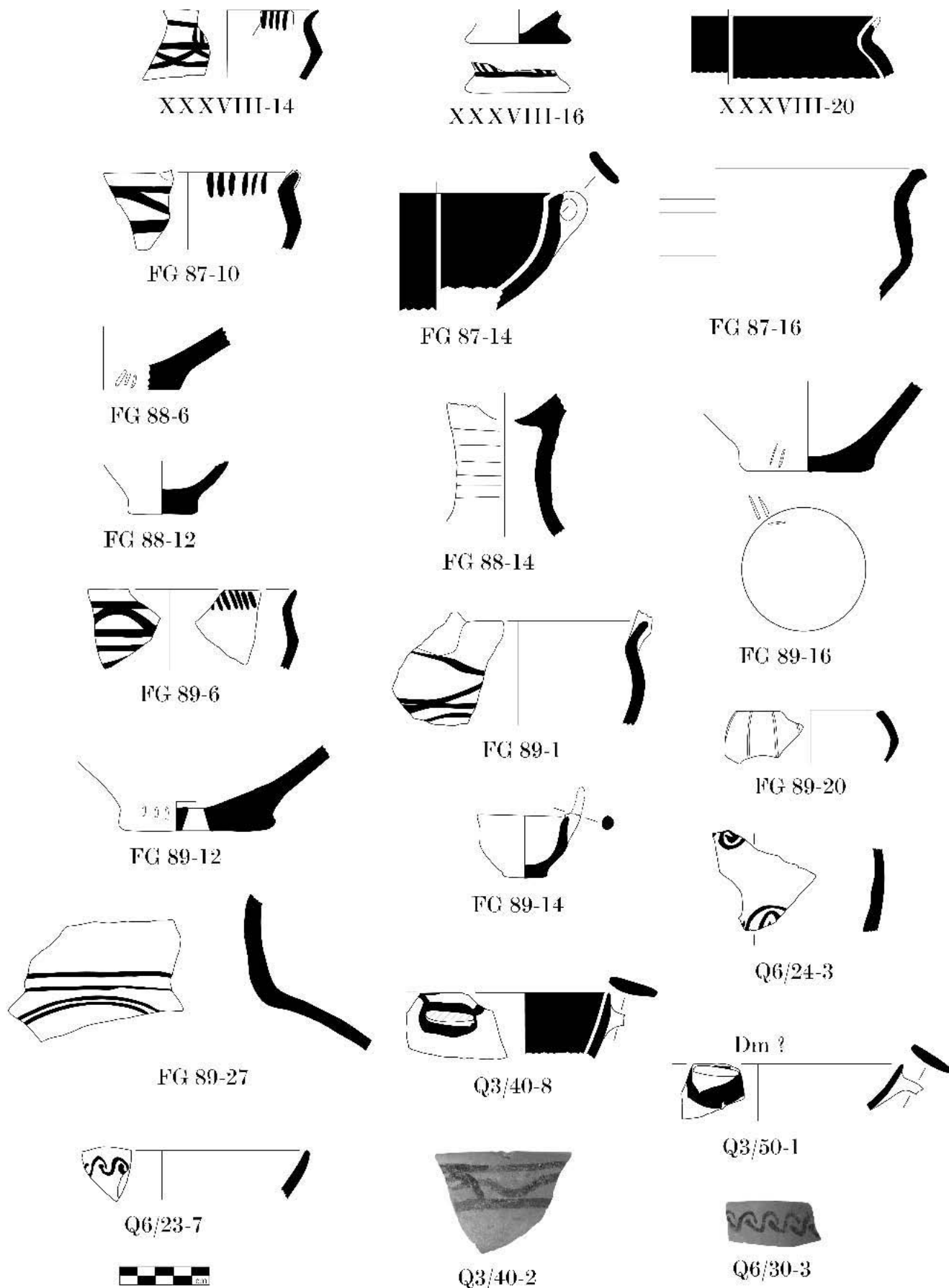


Fig. 11 Ceramic Phase J

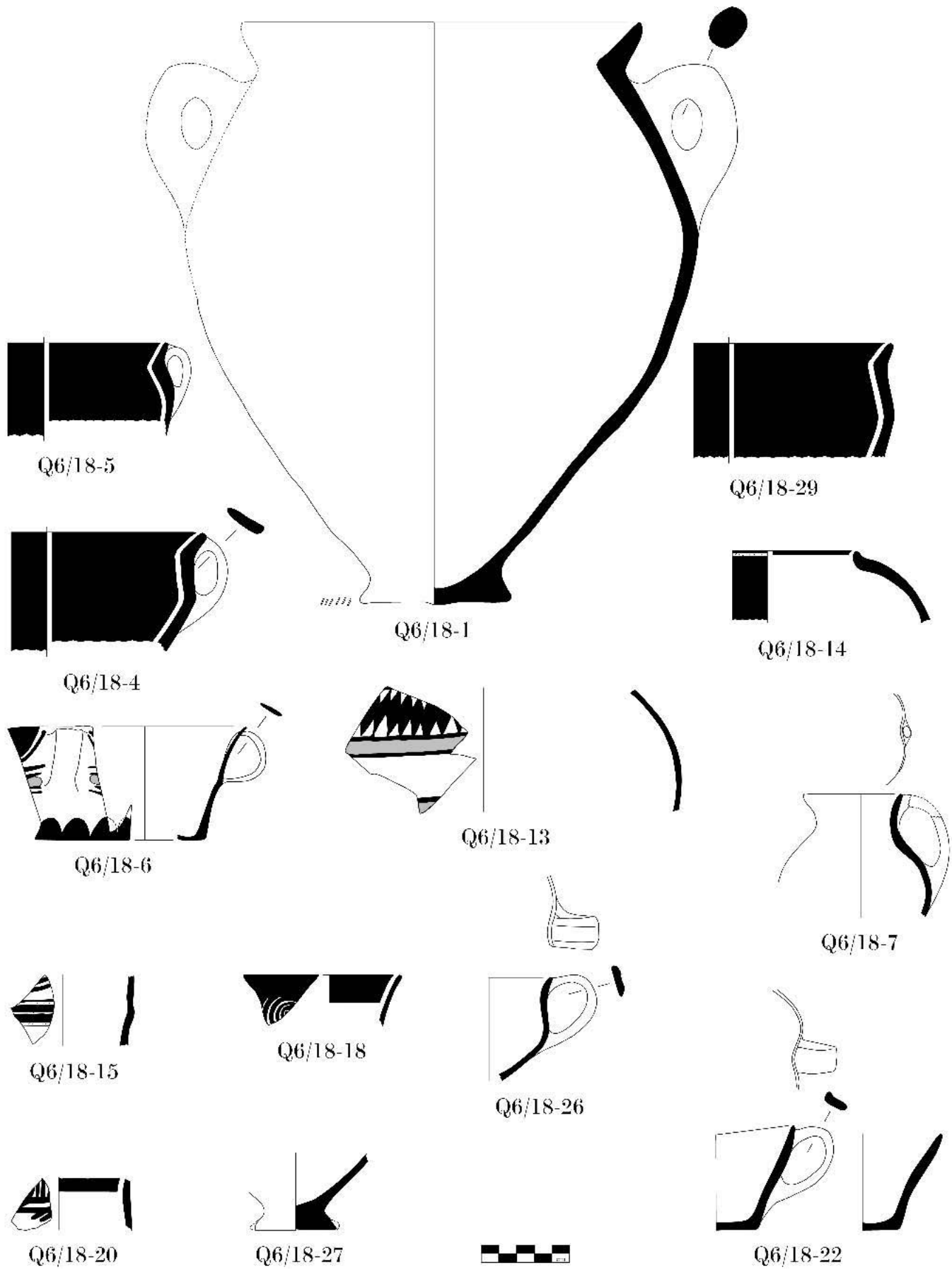


Fig. 12 Ceramic Phase K