



Mycenaean Pictorial Pottery from Tell Atchana (Alalakh)

Author(s): C. E. Morris and J. H. Crouwel

Source: *The Annual of the British School at Athens*, Vol. 80 (1985), pp. 85-98

Published by: British School at Athens

Stable URL: <http://www.jstor.org/stable/30102821>

Accessed: 23-03-2017 08:09 UTC

REFERENCES

Linked references are available on JSTOR for this article:

http://www.jstor.org/stable/30102821?seq=1&cid=pdf-reference#references_tab_contents

You may need to log in to JSTOR to access the linked references.

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>



British School at Athens is collaborating with JSTOR to digitize, preserve and extend access to *The Annual of the British School at Athens*

MYCENAEAN PICTORIAL POTTERY FROM TELL ATCHANA (ALALAKH)

(PLATES 16–17)

FROM 1936 to 1949 the late Sir Leonard Woolley conducted seven seasons of excavations at Tell Atchana (ancient Alalakh) in the Amuq plain in the Hatay province of Turkey, close to the Syrian border. Woolley's specific aim was to trace contacts between the Near East and the Aegean, particularly Minoan Crete, and he chose the site of Tell Atchana because it had a promising topographic position, from which trade routes along the river Orontes to the sea might have been controlled.¹

Among the finds made on the excavation was a considerable quantity of Mycenaean pottery, ranging in date from LH IIA to LH IIIB, that is, the earlier fifteenth to the thirteenth century BC.² It includes a number of fragmentary vases with pictorial decoration, as well as a restorable chariot krater. The present paper brings together the pictorial pieces from Atchana, some of them mentioned or illustrated, though not fully published by Woolley, and others previously unknown. The restored vase is in the Hatay Museum, Antakya (Antioch). It was not personally examined, but is presented here with specially taken, new photographs. The rest of the material is to be found in four collections in Britain—the Ashmolean Museum, Oxford, the Museum of Classical Archaeology, Cambridge, the British Museum (Department of Western Asiatic Antiquities), and the Institute of Archaeology, London. The latter also houses the Tell Atchana archives.

FIND CONTEXTS

The stratigraphy and find contexts of the site are notoriously difficult and have been the subject of considerable discussion. In particular, the upper levels are very disturbed.³ Here we simply give the dates for the various levels recently suggested by D. Collon, who uses the so-called Middle Chronology:⁴

Levels XVII–VIII	c.2000 to c.1720 BC
Level VII	c.1720 to late seventeenth century BC
Level VI–V	late seventeenth century to c.1500 BC
Level IV	c.1500 to c.1365 BC

Acknowledgements. We are most grateful to all those who have helped with information and advice, offered photographs, or allowed us to study material in their care: Mrs V. Hankey, Dr P. R. S. Moorey, Dr P. Parr, Mr A. A. D. Peatfield, Professor A. M. Snodgrass, Dr J. N. Tubb, Professor E. Vermeule. The drawings of 14a–h and 18 are by Mr K. Bennett. The photographs of 1 appear through the kindness of Dr C. Özgünel and Dr E. Özgen. Mr R. L. Wilkins greatly assisted us in preparing the illustrations for publication.

Abbreviations in addition to those in standard use

MPVP E. Vermeule and V. Karageorghis, *Mycenaean Pictorial Vase Painting* (1982).

Woolley L. Woolley, *Alalakh* (1955).

¹ Woolley 1.

² Woolley esp. 369–76; M. J. Mellink, *AJA* 61 (1957) 399; V. Hankey, *BSA* 62 (1967) 111 f. (with full references to Woolley); *Mélanges de l'Université St. Joseph* 46.2 (1970) 15, 18 with figs. 1a, 2b, 2d; *BICS* 19 (1972) 144; M.-H. Carre Gates, *Alalakh Levels VI and V: A Chronological Assessment. Syro-Mesopotamian Studies* 4.2 (1981) 26 f.; also *Alalakh-Tell Atchana, Levels VI and V: a Re-examination of a Mid-Second Millennium B.C. Syrian City* (doctoral dissertation, Yale University, 1976) 97–9, 279 f.

³ Woolley esp. 372; Hankey, op. cit. 111 f.

⁴ D. Collon, *The Alalakh Cylinder Seals. British Archaeological Reports, International Series* 132 (1982) 3; cf. M. B. Rowton, in *CAH*³, i. I (1970) 230 f.

Level III–II c.1365 to first quarter of thirteenth century BC

Level I second quarter of thirteenth century to first years of twelfth century BC

Many of the pieces catalogued here have no recorded find-spots; in fact, several fragments seem never to have been registered and therefore have no excavation number. One or two have letters pencilled on them which probably refer to trenches. The extremely disturbed nature of the site means that, even when the actual level of a find is known, it cannot be regarded as a reliable indication of date.

There seems to be some discrepancy as to the level in which the restored krater (1) was found. The register of finds and the final publication state that it comes from Level II on the Temple site, while in the preliminary report it is said to come from the same area, but 'on the ground surface of Level III'.⁵ Two other sherds, depicting a human figure (12) and a bird (13), are reported as coming from 'about the same depth (i.e. Level II), but not properly stratified'.⁶ Of the group of octopus fragments (14a–j), two were recorded in Level IV, from the house sites 39/B (14g) and 39/D (14f), and two more were reported from Level II (14a, h).⁷

Finally, Woolley referred to three Mycenaean sherds, including one from a chariot krater 'of the common type', among well-stratified sherds in the Fortress area, Level VB.⁸ Unfortunately, he did not illustrate this piece and we do not know if any of ours is referred to. In any case, a date in Level V is impossibly high for a Mycenaean chariot krater.

CATALOGUE

1 (PLATE 16). Antakya, Hatay Arkeoloji Müsesi. Excavation no. ATP/46/307. Amphoroid krater, incomplete but made up from fragments with heavy plaster restoration. Ht. (rest.) 0.413; d. base (rest.) 0.14; d. rim 0.246. 'Dark brown paint on a light brown background', according to the register of Atchana finds in the Institute of Archaeology, London. Harness details executed in added white paint. Surface encrusted, paint worn in places.

Amphoroid krater (*FS* 54). Profile incomplete, base and parts of lower body restored. Piriform body. Horizontal rim with painted edges and groups of parallel chevrons. Concave neck. Vertical strap handles (one preserved) from rim to shoulder, with a central ridge and three perforations at the lower attachment. Along the edges of the handle vertical bands of paint and a painted band around the lower attachment, extending upwards to the base of the neck. Groups of three encircling bands below the decorated zone and on the lower body. Foot solidly painted, with a single encircling band above (this band is omitted on the restored Side B). On both sides a chariot with two occupants facing right.

Side A. Upper right-hand corner of a chariot box in double outline and with spotted fill. The pole stay and brace extend from the top of the chariot box and are filled by a combination of vertical and horizontal stripes. Traces of the curved chariot pole. The chariot occupants, their shoulders drawn back, are painted in single outline and wear spotted robes. No arms or hands are shown. Their heads, with curly outline, overlap with the painted neck of the vase. Their eyes are rendered as two separate, curved lines with a dot in between. The lower part of their profiles, below the pointed nose, is drawn as two reversed c's. Forepart only preserved of the team of two horses, with two

separate muzzles and eyes, the latter shown as reserved circles with central dots. Two triangular ears in outline, four tufted manes, three of which overlap with the painted vase neck. Traces of one tail and lower part of forelegs and hind legs, the outlined hooves extending below the three encircling bands. Four reins from the charioteer to a terret, which is rendered as a prominent backward curl, at the base of the horses' neck. Two of the reins extend in front to the ends of the muzzles. Harness and headstall straps are shown in added white paint; they consist of two parallel neck straps, each with vertical stripes inside; two parallel girths, each horizontally striped, starting from the lower neck strap and with wavy lines either side; a cheek strap along each muzzle, forming a hook (? blinker) above the eyes and thickening towards the lower end of the muzzle. Subsidiary motifs—flower motifs (*FM* 18. 63) in front of the horses, under the handle, and possibly below the horses' belly; parallel chevrons—above and below the reins, behind the passenger's head, and below the pole between the hind legs and tails of the horses.

Side B. In general similar to Side A, but preserving different parts of the design. Most of a Dual-type chariot with box and 'wing', again rendered in double outline and with spotted fill. The chariot box has a curved upper edge and is shown partly behind the four-spoked wheel; the 'wing' is divided in two by a horizontal double line. The striped pole stay and brace are similar to Side A, though slightly sloping down from the box. The vertical part of the brace ends in a wavy line just above the pole, which curves upwards from the bottom of the chariot box. The two occupants are like those on the other side, except that the charioteer is given two thick arms, each ending in two curls to indicate hands and fingers, which grasp the reins. Part of the

⁵ Institute of Archaeology, register of finds; Woolley 371; cf. id., *AJ* 30 (1950) 16.

⁶ Woolley 371.

⁷ Ibid. (14a, b, g); 14h listed as coming from Level II in the accessions register of the Ashmolean Museum.

⁸ Woolley 317 with n. 1.

two chariot horses, with similarly rendered muzzles, eyes, outline ears, and four tufted manes, the latter again overlapping with the painted neck of the vase. Two curving tails, a splash of paint above the upper one, and part of the hind legs with a reserved area at their top. Four reins from the charioteer's hands to the terret, which arches in an upward curl from the base of the neck (cf. Side A). Two reins extend to the ends of the muzzles. Similar harness and headstall straps, again executed in added white paint, now badly worn off. Subsidiary motifs—flower motif (*FM* 18. 19) in front of the horses; parallel chevrons above and below the reins, behind the passenger's head, below the 'wing' of the chariot, and between the legs and tails of the horses.

Bibliography. Woolley 271 with pl. cxxviii; id., *AJ* 30 (1950) 16 with pl. 8a; V. Hankey, *BSA* 62 (1967) 111 and n. 4; *MPVP* iv. 25.

Comment. 1 is a standard type of chariot krater. Like many amphoroid kraters it shows one Dual chariot with two occupants on each side. To this basic design is added a profusion of filling ornaments.⁹ The vase's importance derives from the fact that it is the only restorable pictorial vase from Atchana. The unusual rendering of the faces of the chariot occupants and of the shape of the pole stay and braces are also noteworthy.¹⁰

Good parallels can be found for the rendering of the chariot—the double outlined box shown behind the wheel, the bisected 'wing', the striping of the pole stay and brace, as well as of the team of two horses.¹¹ The use of white paint to indicate details of the harness straps and headstall is found on a number of whole and fragmentary chariot kraters, as is the terret through which the reins passed.¹² The abundance of subsidiary ornaments, primarily parallel chevrons and flower motifs, is comparable with other kraters.¹³ These vases should be of similar date to the Tell Atchana krater, i.e. within LH IIIA2 late, on the grounds of both shape and decoration.¹⁴

2 (FIG. 1). London, British Museum, WA 136429. Excavation no. ATP/37/287. Amphoroid krater fragment, two large fragments of rim and neck and of upper body, both made up from smaller sherds. Ht. 0.102; w. 0.15; d. rim 0.24; th. 0.005 (thickening to 0.01 at neck junction). Hard, pink-buff fabric with greenish-buff core; buff slip. Surface cracked and in fragile condition. Lustrous paint, varying from orange to brown, worn off in places. Amphoroid krater (*FS* 54–5). Horizontal rim with painted edges and groups of transverse strokes between. Concave neck, solidly painted outside and half-way down inside.

Part of a chariot-scene facing right. Forepart of a pair of horses with two muzzles and two reserved, dotted eyes. The horses have two tufted manes but no ears, their neck and heads

overlapping with the painted neck of the vase. Four reins run down to a terret, shown as a solid projection at the base of the horses' neck; two of the reins extend in front towards the ends of the muzzles (not preserved). Subsidiary motifs—series of vertical strokes above the reins; vertical and larger horizontal strokes in front of the horses; at right edge traces of a curving motif.

Bibliography. Woolley pl. cxxviii; E. Slenczka, *Figürlich bemalte mykenische Keramik aus Tiryns*. Tiryns vii (1974) 118, group III, 7; *MPVP* iv. 75 and v. 25.10.

Note. A vertical handle fragment of an amphoroid krater, broken at the upper and lower attachment points, bears the same museum number, WA 136429. Ht. 0.096; w. 0.041; th. 0.012. Hard, pale-orange fabric; creamy-buff slip. Lustrous orange paint. Vertical strap handle with central ridge. The lower edge preserves preparations for attachment to the vase's shoulder—a series of scoring marks on the clay. The handle has two perforations (d. 0.004) at the top and one at the bottom. Vertical bands of paint along the edges of the handle and a band of paint around the back of the lower attachment of the handle. In terms of size the handle would fit 2 and the top of the handle preserves the outer edge of the rim with transverse strokes like those on 2. The difference in clay colour, however (in particular, the distinctive greenish core of 2), suggests that the handle may be from another, similar krater.

Comment. This fragmentary chariot composition is consistent with the standard repertoire of chariot vases. Its only somewhat unusual feature is the rendering of the terret as a solid projection. The piece is dated to either LH IIIA2 late or early LH IIIB by Vermeule and Karageorghis.¹⁵ The fairly short neck and horizontal rim favour the LH IIIA2 date.

3 (FIG. 1). Oxford, Ashmolean Museum, 1939.382 and London, Institute of Archaeology, ACA 7-F50/7397. Excavation no. ATP/38/209c. Krater, probably amphoroid, two joining body sherds. Ht. 0.092; w. 0.12; th. 0.005. Hard, pink-buff fabric; buff slip. Lustrous dark-brown paint, badly worn. Surface encrusted.

Part of a chariot-scene facing right. Small part of a four-spoked wheel, two tails, and four hind legs of a chariot team. The hooves of both pairs of legs overlap with the upper two of the three encircling bands below. Splash of paint between the legs and tails.

Bibliography. Woolley pl. cxxix, lower right; *MPVP* iv. 76.

Note. The two sherds, illustrated together by Woolley, were subsequently separated, so that the right-hand piece is now in the Ashmolean Museum, the other in the Institute of Archaeology.

Comment. The rendering of the horses' legs and their overlap with the bands below finds parallels among many chariot

striping of the pole stay and brace: iv. 16, 26, 49.

¹² Details in added white: *MPVP* iii. 17, iv. 3, 19, 20, 26, 52, 69 (Cyprus), 50 (Ras Shamra); also J. Johnson, *Maroni de Chypre, SIMA* 59 (1980) no. 286 with pl. lvi. Terrets rendered as curls: *MPVP* iii. 17, iv. 48, 56, v. 5, 14; also Crouwel, op. cit. (n. 9) 108.

¹³ *MPVP* e.g. iv. 19–27; the flower motif in front of the horses on Side B (*FM* 18. 19) is well paralleled on a chariot krater from Ras Shamra (iv. 50).

¹⁴ *MPVP* 26, 29 (their Middle II phase).

¹⁵ *MPVP* 34, 41 f. The authors attribute the piece to their Middle III or Ripe I groups.

⁹ A detailed analysis of amphoroid kraters and their decoration is to be found in Morris's forthcoming doctoral thesis, 'The Minoan and Mycenaean Amphoroid Krater: a Study of a Late Bronze Age Ceramic Form' (to be presented to the University of London). For discussion of chariots and the manner in which draught teams were harnessed and controlled, see J. H. Crouwel, *Chariots and Other Means of Land Transport in Bronze Age Greece*. Allard Pierson Series 3 (1981) esp. 23 f. (glossary of technical terms); also M. Littauer and J. H. Crouwel, in *MPVP*, Appendix 181–7.

¹⁰ For these traction elements see Crouwel, op. cit. 93–6.

¹¹ *MPVP*, bisected 'wings': iv. 2, 12, 15, 21, 26, 48, 50;

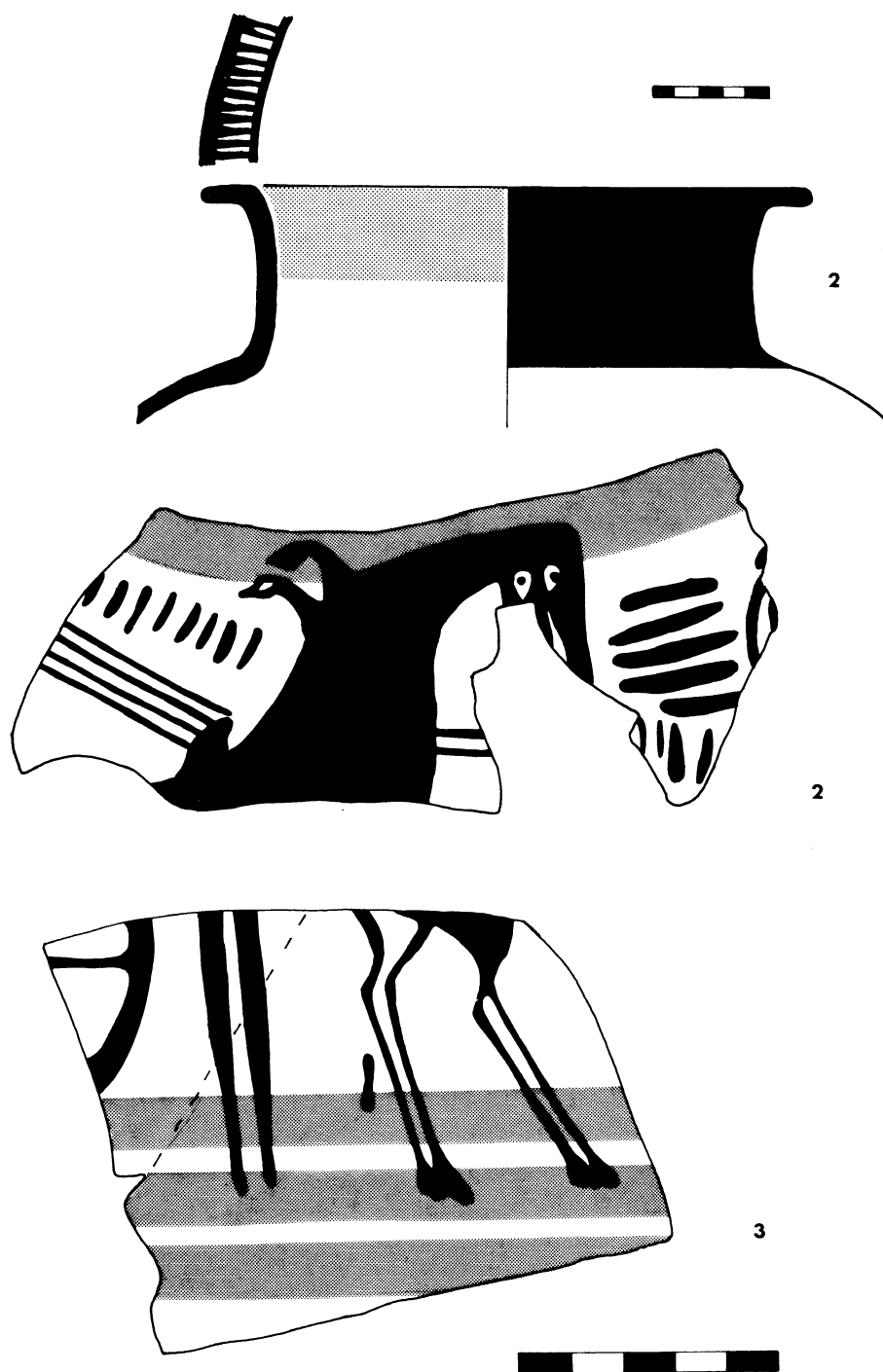


FIG. 1

kraters, for example 1. From the absence of filling ornament in the preserved part of the design (i.e. between the tail and legs, and possibly under the belly) and the drawing style, no more precise date can be suggested than late in LH IIIA2 or early in LH IIIB.¹⁶

4 (FIG. 2). London, BM, WA 136525a. Excavation no. ATP/287. ('TA' top' pencilled on sherd). Krater, probably amphoroid, one body sherd. Ht. 0.034; w. 0.048; th. 0.005. Hard, pink-buff fabric; buff slip. Lustrous orange-red paint.

Remains of a chariot-scene facing right. Upper right-hand corner of a spotted chariot box with slightly curved, striped pole stay and brace extending from it. Above, part of a charioteer in a spotted robe. Traces of a rein extending from him at the upper edge of the sherd. In front of the charioteer and below the reins, a series of vertical strokes of varying lengths.

Comment. The charioteer is placed unusually far forward so that he is partly on top of the pole stay and brace, but the feature is precisely paralleled by 1.¹⁷ The striped pole stay and brace and the use of vertical strokes as filling ornament above and below the reins are characteristics found on other chariot vases.¹⁸ The form of the pole stay and brace is typical of LH IIIA2 late.

5 (PLATE 17; FIG. 2). London, BM, WA 136525b. ('TC' pencilled on sherd). Krater, probably amphoroid, one body sherd. Ht. 0.04; w. 0.033; th. 0.006. Hard, pink-buff fabric; creamy-buff slip. Lustrous orange paint.

Remains of chariot-scene facing right. Very small portion of a charioteer in a spotted robe (one spot preserved), his crudely drawn hands holding four reins. Below, part of a slightly curved pole stay and brace, with wavy inner edging, and of the team's hindquarters and tails.

Note. Fabric and paint are similar to 4 but the form of the pole stay and brace differs, so they are probably from different vases.

Comment. Although the fragment is small, it is noteworthy for the rendering of the pole stay and brace with inner wavy edging. This feature is known on several other chariot vases of LH IIIA2 late, to which this piece is probably close in date.¹⁹

6 (FIG. 2). London, BM, WA 136429c. Excavation no. ATP/37/400. Krater, probably amphoroid, one body sherd. Ht. 0.041; w. 0.064; th. 0.005. Pinkish-brown fabric; surface discoloured (? due to burning) to dark brown on interior, greyish brown on exterior. Lustrous paint, orange darkened to brown.

Remains of a chariot-scene facing right. Part of a four-spoked wheel, its nave rendered as a solid circle. Behind the upper section of the wheel is part of the chariot box with spotted fill. Lower right-hand quadrant of wheel contains a filling ornament of a small circle (*FM* 27. 3, 'sea anemone'). Just in front of the wheel two horses' tails.

¹⁶ *MPVP* 32, 34. The fragment is placed in their Middle III group.

¹⁷ Cf. *MPVP* iv. 18 (Klavdia), v. 8 (Ras Shamra).

¹⁸ See our 1; *MPVP* iv. 16, 26, 49, 61, 74.

¹⁹ *MPVP* iv. 50 (Ras Shamra), 54 (Maroni), viii. 5.1 (Mycenae, larnax fragment); B. Frizell in I. and R. Hägg (eds.), *Excavations in the Barbotina Area at Asine*, fasc. 2 (1978) 74 f. no. 65 with figs. 57, 60 (Asine fragment by the same painter as iv. 50 from Ras Shamra); J.-C. and L. Courtois, in *Ugaritica VII*

Comment. This fragment of a chariot composition has no unusual features, although the wheel is more commonly shown as a simple cross without the central circle for the nave.²⁰ The depiction of the chariot behind the wheel indicates a date within LH IIIA2.

7 (FIG. 2). London, BM, WA 136462b. Krater, probably amphoroid, one body sherd. Ht. 0.059; w. 0.07; th. 0.005. Pink-buff fabric and slip. Lustrous brown paint, worn in places.

Remains of a chariot-scene facing right. Part of a four-spoked wheel and the box and 'wing' of a Dual chariot shown behind the upper section of the wheel. With the exception of the area behind the wheel, box and 'wing' have a spotted fill. At the back of the box and below the 'wing' is the so-called spur.

Comment. The 'spur' is sometimes shown projecting at the rear of the floor of Dual chariots, both in vase-painting and other media. It represents the ends of the floor frame, the protruding end of the pole, or a conflation of these elements.²¹ The depiction of this 'spur' and the box behind the wheel is characteristic of earlier chariot kraters, both features tending to be omitted in later examples.²² The omission of the spotted fill on the part of the chariot box below the wheel is probably accidental. The same detail was forgotten on one of the two chariots on a krater from Cyprus,²³ to which this piece should be similar in date, i.e. LH IIIA2 late.

8 (FIG. 2). London, BM, WA 136564. Krater, probably amphoroid, one small body sherd. Ht. 0.021; w. 0.03; th. 0.005. Hard, buff fabric; pale-buff slip. Lustrous black-brown paint, rather worn. Remains of a chariot-scene, probably facing right. Precise identification uncertain. Perhaps part of a figure in a spotted robe with the upper edge of the chariot box below (or possibly the box and 'wing', if what is seen below is the vertical dividing line between the two).

Comment. Too little of the sherd is preserved to allow a firm interpretation or dating, although it is surely part of a chariot composition. No completely satisfactory explanation can be offered; if the robed figure is assumed to be drawn in double outline, as is sometimes the case on other vases,²⁴ then the thickness of the lines would be unusual. On the other hand, if two occupants are depicted, the absence of spots on the right-hand figure would be remarkable. The fragment could be of LH IIIA2 or early LH IIIB date.

9 (FIG. 2). Cambridge, Museum of Classical Archaeology (drawer 54). Krater, probably amphoroid, one body sherd. Ht. 0.05; w. 0.038; th. 0.006. Pink-buff fabric and slip. Lustrous red-brown paint.

Remains of two horses facing right, almost certainly part of a chariot team. Two pairs of hind legs, drawn as two lines below the knees. Reserved area at the top of the rear legs. Behind the legs a series of oblique strokes with a dot above.

(1978) 296 nos. 1–2 with fig. 34 (two fragments, possibly by the painter of the piece from Asine and iv. 50).

²⁰ For naves shown as a solid circle, *MPVP* iii. 2, v. 4.

²¹ Crouwel, op. cit. (n. 9) 65 with fig. 8.

²² *MPVP* iii. 17, 21, iv. 1, 19, 29; also J. H. Betts and J. Green, *BICS* 11 (1964) 70 f. no. 2 with pl. i.2.

²³ *MPVP* iv. 19.

²⁴ *MPVP* e.g. iv. 28, 48–50, 58, 61, 74, v. 4, 13, 14, xii. 3, 5.

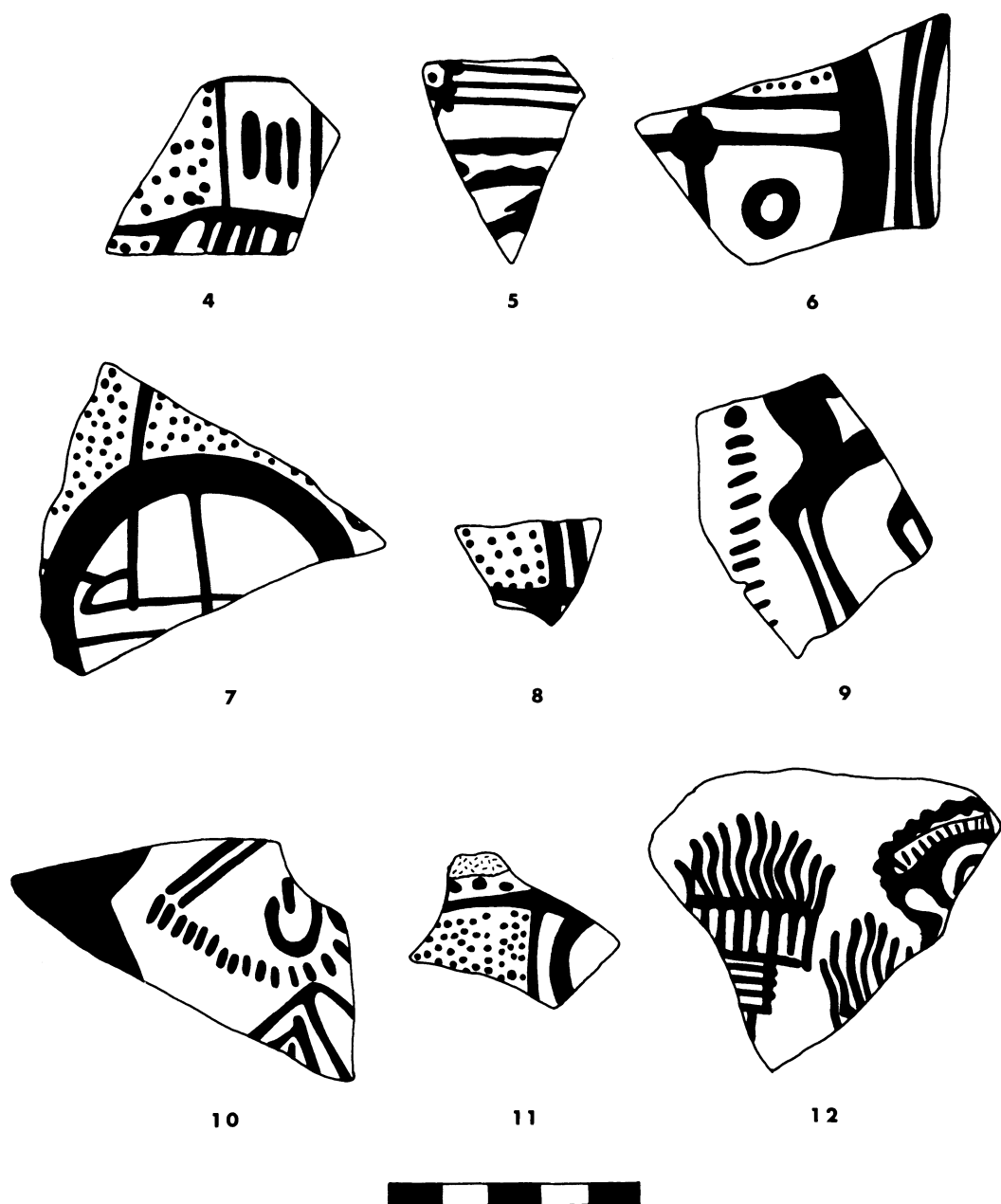


FIG. 2

Comment. The rendering of the legs recalls **1** and **3**. A particularly good parallel both for the legs and the filling ornament is provided by an amphoroid krater of LH IIIA2 date from Enkomi.²⁵

10 (FIG. 2). Cambridge, Museum of Classical Archaeology (drawer 54). Krater, probably amphoroid, one body sherd. Ht. 0.04; w. 0.07; th. 0.006. Pink-buff fabric and slip. Lustrous orange-red paint, rather worn. Part of a horse facing right,

²⁵ *MPVP* iv. 21, cf. also iv. 19.

probably belonging to a chariot team. Chest and upper forelegs. In front of the horse two flower motifs, one above the other (*FM* 18. 70).

Comment. The two flower motifs are drawn closely together, suggesting an abundance of filling ornament, similar to that noted on 1. The use of many filling ornaments, especially flowers, is characteristic of LH IIIA2 late.²⁶

11 (FIG. 2). Cambridge, Museum of Classical Archaeology (drawer 54). Krater, probably amphoroid, small body sherd. Ht. 0.035; w. 0.042; th. 0.004. Pink-buff fabric; buff slip. Lustrous dark-brown paint. Sherd cracked in section and forming two layers.

Remains of a chariot-scene facing right. Part of a chariot box with spotted fill and traces of charioteer in spotted robe. In front, small portion of the solidly painted pole stay and brace, the latter shown as a curving band.

Comment. The solid rendering of the traction system is unusual but can be paralleled.²⁷ The form of these elements suggests a LH IIIA2 date.

12 (PLATE 17; FIG. 2). London, BM, WA 136524. Excavation no. ATP/37/285. Krater, probably amphoroid, one body sherd, broken at the neck junction. Ht. 0.058; w. 0.07; th. 0.006 (thickening to 0.01 at the neck junction). Hard, pink fabric with pink-buff core; creamy-buff slip, interior surface smoothed. Lustrous orange paint.

To the right, part of a head of a human figure facing right. Remains of an oval eye pointed at the end; reserved ear set into the hair-line. Hair drawn in wavy outline and apparently flowing down the back of the neck. Fillet (?) shown as a reserved, striped band. Behind the figure two similar motifs, one larger than the other. The larger left-hand motif consists of a series of vertical, curving lines, taller at the centre and shorter at the edges, rising from a rectangle filled with vertical stripes; the latter is set on a narrower rectangle filled with horizontal stripes, and the edge of a further, even narrower, element of the design is preserved at the break. Of the smaller motif, immediately behind the human figure's head, only the curving lines and top corner of the rectangle survive.

Bibliography. Woolley 285 with pl. cxxix, lower left; *MPVP* iii. 15.

Comment. The painter of this fragment is known from three or four other works, all found on Cyprus and belonging to a very early phase of pictorial vase-painting (for further comment on the dating see general discussion).²⁸ The style of the painter, who may be called the Pyla-Verghi painter, after the find place of one of his vases, is quite distinctive; note particularly the band or fillet around the hair of most of his figures, the reserved ear set into the hair-line, and the wavy outline of the hair itself. One of his other pieces is a fragment of an amphoroid krater from Enkomi with parts of two chariot occupants.²⁹ Two others

are large, neckless kraters, both of which combine the chariot motif with other, less familiar designs: the 'Window Krater' from Kourion includes female figures apparently framed by architectural elements,³⁰ while the krater from Pyla-Verghi incorporates silhouette 'groom' figures carrying an hourglass object, variously identified as hunting equipment, a copper ingot, or more likely a camp stool.³¹ A fragment from another neckless krater from Kition, in the same style and quite possibly by the same painter, shows a female figure with an architectural element behind her.³² Thus the depiction of strange motifs behind the human head on the Tell Atchana fragment is well in keeping with this painter's use of unconventional motifs.

The fragmentary nature of the design on 12 makes certain identification impossible; it is not even possible to determine whether the figure is male or female. The identification, by Vermeule and Karageorghis, of the two motifs behind the head as head-dresses, using as a comparison the much later 'Philistine head-dresses' on sherds from Kos, is rather improbable.³³ The curving lines at the top of the motif are reminiscent of flames, although as torches the objects are without parallel and would perhaps be rather large in relation to the human figure.

We tentatively offer another possibility—that the motifs are intended to represent an architectural structure. This interpretation seems especially attractive when considered in the context of the painter's other works, which do include architectural features.³⁴ The motifs recall the shrines or altar-like structures shown on some seals and gold rings depicting worship and ritual activity.³⁵ The parallels are not very exact, but some allowance should be made for the different artistic media. The remains of the left-hand motif on 12 suggest that the rectangles are supported by a column shaft. It is not clear what the curving lines surmounting the uppermost rectangle represent, but comparison with the depictions in glyptic art shows that the architectural elements can form enclosures for trees or be topped by so-called horns of consecration or by branches.³⁶ A possible objection to our tentative interpretation of the motifs as structures found in these ritual scenes is that the human figure is (irreverently) facing away from them. This can be countered by a scene on a gold ring from Mega Monastiri in Thessaly, where two female figures are making worship gestures towards a shrine or altar, but face away from another, similar one.³⁷

13 (FIG. 4). Oxford, Ashmolean Museum, 1948.466. Excavation no. ATP/37/284. Amphoroid krater, two joining fragments from shoulder and lower neck. Ht. 0.056; w. 0.12; th. 0.006 (thickening to 0.011 at the neck junction). Hard, light-orange fabric with buff core; buff slip. Lustrous brown paint, tending to orange where more thinly applied; slightly cracked in places. Neck painted solidly, edge of painted area inside the neck just preserved. Remains of a bird facing right. Upper part of curving neck and head with reserved eye with dot inside.

²⁶ *MPVP* esp. iv. 19, 21, 49.

²⁷ *MPVP* iii. 21 (Enkomi).

²⁸ *MPVP* 17–20, 174 f. (their Painter 1, active in the Early II phase).

²⁹ *MPVP* iii. 4.

³⁰ *MPVP* iii. 12.

³¹ *MPVP* iii. 13; the hourglass motif also occurs on two amphoroid kraters (iii. 12 and iv. 6). For their interpretation, see *MPVP* 15, 19 f.; P. Dikaios, *Enkomi, Excavations 1948–58* (1969–71) 918–25; Crouwel, op. cit. (n. 9) 139 with n. 132.

³² *MPVP* iii. 10.

³³ *MPVP* 20, referring to xiii. 29–31.

³⁴ The chariot-scene on the Pyla-Verghi krater is framed by barred, vertical bands, similar to those on the 'Window krater'. The Kition fragment preserves a trace of a chequer-board frame.

³⁵ B. Rutkowski, *Frühgriechische Kulldarstellungen* (1981) fig. 1 esp. no. 3.

³⁶ *Ibid.* fig. 1.

³⁷ *Ibid.* fig. 1.10; I. Pini, in *Corpus der minoischen und mykenischen Siegel* v. 2 (1975) no. 728.

Upper part of rounded body in double outline with fill of rows of horizontal strokes. Striped, curving wing projects from the upper edge of the body and overlaps with the painted neck of the vase. Subsidiary motifs—horizontal strokes between the neck and wing of the bird; vertical strokes in front of the bird.

Bibliography. Woolley 371 with pl. cxxviii f; Slenczka, op. cit. vii (1974) 117, group II, 13. *MPVP* iv. 11 (incorrectly listed as Ashmolean Museum, 1948.448).

Comment. The original vase belongs to a series of amphoroid kraters with a frieze of two or more large birds facing right.³⁸ The raised wing along the upper body is not often depicted on such birds.³⁹ The wing is, however, well paralleled by birds on a fragmentary amphoroid krater from Cyprus, to which 13 is not dissimilar in style.⁴⁰ On another krater from Enkomi, the birds also have a raised wing attached to the upper body.⁴¹ The rendering of these wings, with a wavy outline and oblique hatching, recalls the form of the rock-work motif found on other broadly contemporary kraters.⁴² The retention of the wing and the drawing style are consistent with a date early in LH IIIA2 for 13.

14 (PLATE 17; FIG. 3). One or more amphoroid kraters, ten body fragments.

(a) Oxford, Ashmolean Museum, 1948.465a. Excavation no. ATP/37/286. Four joining body sherds, preserving the neck junction. Ht. 0.083; w. 0.065; th. 0.006 (thickening to 0.008 at neck). Hard, light-orange fabric with dark-buff core (at neck junction), some small grey inclusions; creamy-buff slip, highly polished; smoothed, buff surface inside. Lustrous red paint, slightly cracked and worn in places. Additional cream-coloured spots, thickly applied. Amphoroid krater (*FS* 53-4). Ridge outside at junction of body and neck. Neck solidly painted outside.

Octopus, part of head and six curving tentacles. Large, rounded head with reserved, dotted eyes. The tentacles, springing from the top of the head, are closely spaced, the two inner ones curving sharply back in towards the body. The octopus is embellished with additional spots—around the edge of the head and the eyes, and a single row along each tentacle.

(b) Oxford, Ashmolean Museum, 1948.465b. Excavation no. as (a). Body sherd. Ht. 0.059; w. 0.062; th. 0.005-6. Fabric and paint as (a); surface rather worn.

Part of another octopus's head with reserved, dotted eyes. Rows of spots along and across head; row around eyes and spot preserved on one of the pupils.

(c)-(g) Oxford, Ashmolean Museum, 1948.465. The following five small sherds are registered under the same number.

³⁸ *MPVP* 28, 31 and iv. 6, 7, 39-41, 43-5 (Cyprus), also viii. 14 (a neckless krater from Mycenae by the painter of iv. 6).

³⁹ A raised wing is sometimes shown (*FM* 7. 22-32), but these are not plump water birds like 13 (for these see *FM* 7. 1-12). Minoan birds often do have a raised wing, see *FM* 7. i-1, and S. A. Immerwahr, *AJA* 49 (1945) 540 with fig. 5.

⁴⁰ *MPVP* iv. 7; more fully discussed by Immerwahr, op. cit. 537-41 with figs. 1-4.

⁴¹ *MPVP* iv. 43 (no illustration), also V. Karageorghis, *Op Ath* 3 (1960) 142 f. with pl. v. 1-2, 4, where he suggests that a fragment from Maroni (*MPVP* iv. 44) may be by the same painter. The Maroni bird has a detached, plume-like wing, probably a simplified version of the raised wing.

⁴² *MPVP* e.g. iii. 13, 16, iv. 4.

Fabric, paint, and condition similar to (a). All have a row of added spots along the tentacles.

(c) Part of a curving tentacle immediately below a painted handle band (sherd thickening for handle).

(d) Parts of two curving tentacles, one above the other.

(e) Part of a curving tentacle.

(f) Part of two curving tentacles.

(g) Part of two curving tentacles.

(h) Oxford, Ashmolean Museum, 1948.469. One body sherd. Fabric similar to (a). Greyish-buff discoloured surface. Lustrous orange paint and additional cream spots, both worn.

Part of two curving tentacles.

(i) London, Institute of Archaeology, ACA 4-F50/7440. One body sherd. Ht. 0.029; w. 0.062; th. 0.005. Hard, pink fabric; creamy-buff slip. Lustrous red paint with additional cream-coloured spots.

Part of a curving tentacle.

(j) London, BM, WA 136572. One body sherd. Ht. 0.049; w. 0.045; th. 0.005-6. Hard, pinkish-orange fabric; pinkish slip. Lustrous orange paint with added cream spots.

Pointed end of lower body and part of a curving tentacle.

Bibliography. Woolley 370 f. with pl. cxxviii (our a), j (our b), h (our g); id., *AJ* 30 (1950) 16; *MPVP* iii. 8 (our a, b, g).

Comment. The fragments could all belong to a single krater, but it is difficult to be certain. Their fabric is fairly uniform and all have the same cream-coloured spots. 14a and b, which preserve parts of two different octopuses's bodies, do show some differences in the distribution of these spots, but it remains likely that the two pieces belong to the octopuses from opposite sides of one vase.

At present some fifteen whole and fragmentary Mycenaean amphoroid kraters, with large octopuses occupying most of the surface of the vessel, are known.⁴³ The majority come from Cyprus, with two more from Rhodes. These pieces provide parallels for most of the preserved features of the design of 14a-j, though none of them matches ours in all respects.

It is more usual for the octopus to have eight tentacles. 14a, however, has only six, as does a krater from Maroni in Cyprus.⁴⁴ This and most other examples also have the tentacles arranged in one or two undulating tiers in a similar manner to 14. In contrast, three pieces from Enkomi, the famous 'Zeus krater', another krater by the same painter, and a stylistically similar small fragment, all have the tentacles hanging down vertically.⁴⁵ The octopus is frequently shown with a 'top-knot' spouting from its head between the tentacles. This feature is absent from 14a and from the 'Zeus krater'. 14j (assuming it belongs to the same vase) shows the body ending in an elongated point. On most other octopus vases the lower body is

⁴³ H.-G. Buchholz and V. Karageorghis, *Prehistoric Greece and Cyprus* (1973) no. 970 (Ialysos); *CVA Denmark* 2 pl. 49.1 (Siana, Rhodes); *CVA Cyprus* 1 pl. 3.6 (Kourion); Dikaïos, *Enkomi, Excavations 1948-58* (1969-71) 238, 309, 837 no. 2064/1 with pls. 61.3, 87.4, 111, 305g; Johnson, op. cit. (n. 12) nos. 130, 249, 287 with pls. xxiv, li, lvi (Maroni); Karageorghis, *Op Ath* 3 (1960) pls. ix.vi, xiii.viii (Enkomi); id., *Excavations at Kition I. The Tombs* (1974) no. 106A-B with pls. lvi, xcldvi; id., in *Hala Sultan Tekke I. SIMA* 45.1 (1976) pl. lvii, 213; *MPVP* iii. 2 (Zeus krater, Enkomi), iii. 7 (Enkomi), iv. 46 (Cyprus); H. B. Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum* i. 2 (1912) C 376 (Enkomi).

⁴⁴ Johnson, op. cit. (n. 12) no. 249 with pl. li.

⁴⁵ *MPVP* iii. 2, 7; Dikaïos, op. cit. (n. 43).

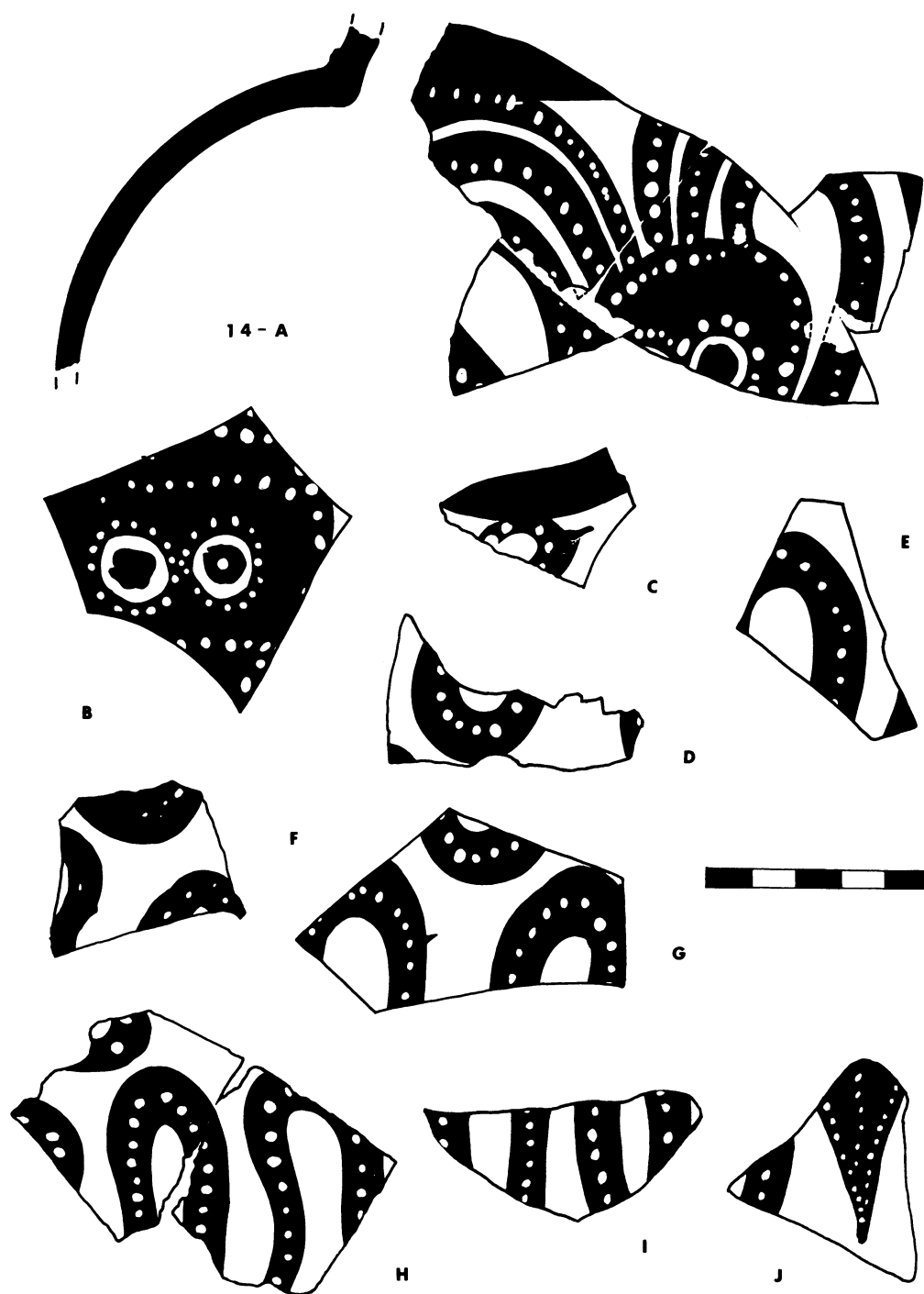


FIG. 3

rounded; there are two exceptions, one from Cyprus, the other from Ialysos, Rhodes.⁴⁶

Added spots on the body and tentacles, as seen on **14**, are not particularly common. They do occur on the 'Zeus krater' and the two related pieces mentioned above; in addition, the Ialysos krater has two rows of such dots. An alternative form of embellishment, an added line, occurs on other examples.⁴⁷

In general, the Ialysos krater provides the best parallels for the rendering of the bodies and tentacles, while the 'Zeus krater' is also similar in certain respects. The details of the design, the distinctive ridge at the neck junction of the krater, and the parallels noted above, all show that **14** was made early in the LH IIIA2 phase.

15 (PLATE 17; FIG. 4). Cambridge, Museum of Classical Archaeology (drawer 54). Excavation no. ATP/8/209. Krater, one body sherd. Ht. 0.073; w. 0.092; th. 0.004-5. Orange-buff fabric; darker slip. Lustrous red-orange paint.

Lower part of a pictorial motif, rectangular in shape with a slightly curving outline, set directly on the upper of three encircling bands. The motif is filled with irregular solid shapes—dappled oxhide fill. On either side of it is a vertical group of parallel chevrons.

Bibliography. Woolley pl. xciii (shown upside down).

Comment. Although it is difficult to reconstruct the original composition, there can be no doubt about the representation of dappled oxhide. Bulls and cows are shown with their skins drawn in this way, both on pictorial vases and in other Mycenaean and Minoan media.⁴⁸ Oxhide is also used as a covering material, in particular for the sidings of Dual chariots, and for shields of the 'figure of eight' and 'tower' types.⁴⁹ The problem is how to explain the oxhide on this fragment. A shield covering is most unlikely in view of the contours of the object and the presence of flanking ornaments. What remains of the design also argues against a bull protome. It is more likely that this is the lower part of a long-robed figure without feet. Such figures do appear on other vases, although garments are not normally shown with oxhide fill.⁵⁰ There is one example, a fragmentary chariot krater from Enkomi, where the charioteer is perhaps shown in such a garment, although the dapples are much less explicitly rendered than those of the skin-covering of the siding of the Dual chariot.⁵¹ No parallels can be drawn from other media; skin garments do appear, for example, on the Ayia

Triada sarcophagus,⁵² but they are represented in quite a different way.

The idea of a human figure, closely flanked by subsidiary motifs, does, however, find support elsewhere within the pictorial ceramic repertoire. Some vases from Cyprus, together with a fragment from Ras Shamra (Ugarit), depict human figures, with and without feet, in long robes (though not with oxhide fill). The figures are juxtaposed with vertical space dividers, such as groups of parallel chevrons and flower motifs.⁵³ The best parallel is provided by a krater from Cyprus with a chariot composition on each side together with three long-robed figures, one alone and a confronted pair.⁵⁴ The upper halves of the robes are spotted, the lower halves filled with parallel chevrons. The figures have neither arms nor legs and are set directly on the upper encircling band. Their bodies are somewhat curved, as are the stems of the flower motifs between and in front of them. This design raises the possibility that a similar type of composition, involving at least one long-robed figure in an oxhide garment was depicted on **15**.

The chevron-filling ornament dates the piece to the LH IIIA2 period.

16 (PLATE 17). Cambridge, Museum of Classical Archaeology (drawer 54). Krater, probably amphoroid, one body sherd. Ht. 0.136; w. 0.123; th. 0.005-7. Pink-buff fabric; buff slip. Lustrous red-brown paint. Lower part of a pictorial design with three encircling bands below. To the left a group of seven roughly vertical lines, all but the central one touching the band below; the central line is thinner than the others and set at a slight slant. To the right, the lower part of a rather crudely executed motif, rectangular to trapezoidal in outline and with a spotted fill, set just above the encircling band.

Note. A sherd with linear body bands also survives from the lower body of this vase (not illustrated).

Comment. The very fragmentary remains of the design make interpretation and dating uncertain. On the left, there is perhaps the multiple stem of a Mycenaean flower (*FM* 18). It is conceivable that the motif on the right is the lowest part of a robed figure (cf. **15** above), but the somewhat trapezoidal profile also suggests that we have to do with an unidentified object.⁵⁵

17 (FIG. 4). London, BM, WA 136524b. Krater, one body

58 Hnws with pls. 129, 130A, B, D, M (men wearing animal skins); the arrow-like markings seen on 7 H5 (pl. 120) perhaps suggest a hide robe. Cf. also, the *di-pte-ra-po-ro* 'wearer of leather' (? garment), mentioned in Linear B tablets from Knossos and Pylos, see M. Ventris and J. Chadwick, *Documents in Mycenaean Greek* (2nd edn. 1973) 217 and glossary.

⁵³ *MPVP* iii. 18 (De Clercq krater from Cyprus, unprovenanced), 29 (Homage krater, Aradippo), 19 (fragment, Ras Shamra).

⁵⁴ The De Clercq krater (see n. 53); illustrated also in a roll-out drawing in G. Perrot and C. Chipiez, *Histoire de l'art dans l'Antiquité* iii (1885) fig. 526. Side B of the Homage krater (see n. 53) shows silhouette human figures and a single, long-robed figure, alternating with vertical groups of framed parallel chevrons; see drawing in A. Caubet, V. Karageorghis, and M. Yon, *Les Antiquités de Chypre, Âge du Bronze. Notes et documents des musées de France 2. Musée du Louvre* (1981) 42.

⁵⁵ Cf. perhaps the enigmatic object on a fragmentary krater, *MPVP* iii. 20 (called an altar or chair).

⁴⁶ *MPVP* iv. 46; Buchholz and Karageorghis, op. cit. (n. 43), on one side of the krater the lower body is rounded, on the other pointed (this latter side is not illustrated).

⁴⁷ Johnson, op. cit. (n. 12) nos. 249, 287 (Maroni); *CVA* Cyprus i, pl. 3.6 (Kourion); Karageorghis, *Excavations at Kition I. The Tombs* (1974) pl. lvi.

⁴⁸ *MPVP* iv. 4-5, 32-4, vii. 4 (bulls and cows), iii. 6, 21 (chariot sidings).

⁴⁹ Both types of shield, the 'tower' one with an oxhide covering, appear on a recently discovered mug fragment from Tiryns, see *MPVP* x. 19.1. The vase shape and the sponge pattern inside point to a LH IIIA1 date.

⁵⁰ *MPVP* iii. 2, 18, 29, v. 38, ix. 15 (cf. also iii. 12, v. 2, ix. 12, 13).

⁵¹ *MPVP* iii. 17 (Side B not illustrated, see Walters, op. cit. (n. 43) C 348 with fig. 115).

⁵² C. Long, *The Ayia Triada Sarcophagus. SIMA* 41 (1974) 36f. with figs. 17, 37, 52, 87. See also M. Lang, *The Palace of Nestor in Western Messenia ii. The Frescoes* (1969) nos. 22 H64, 31, 54, and

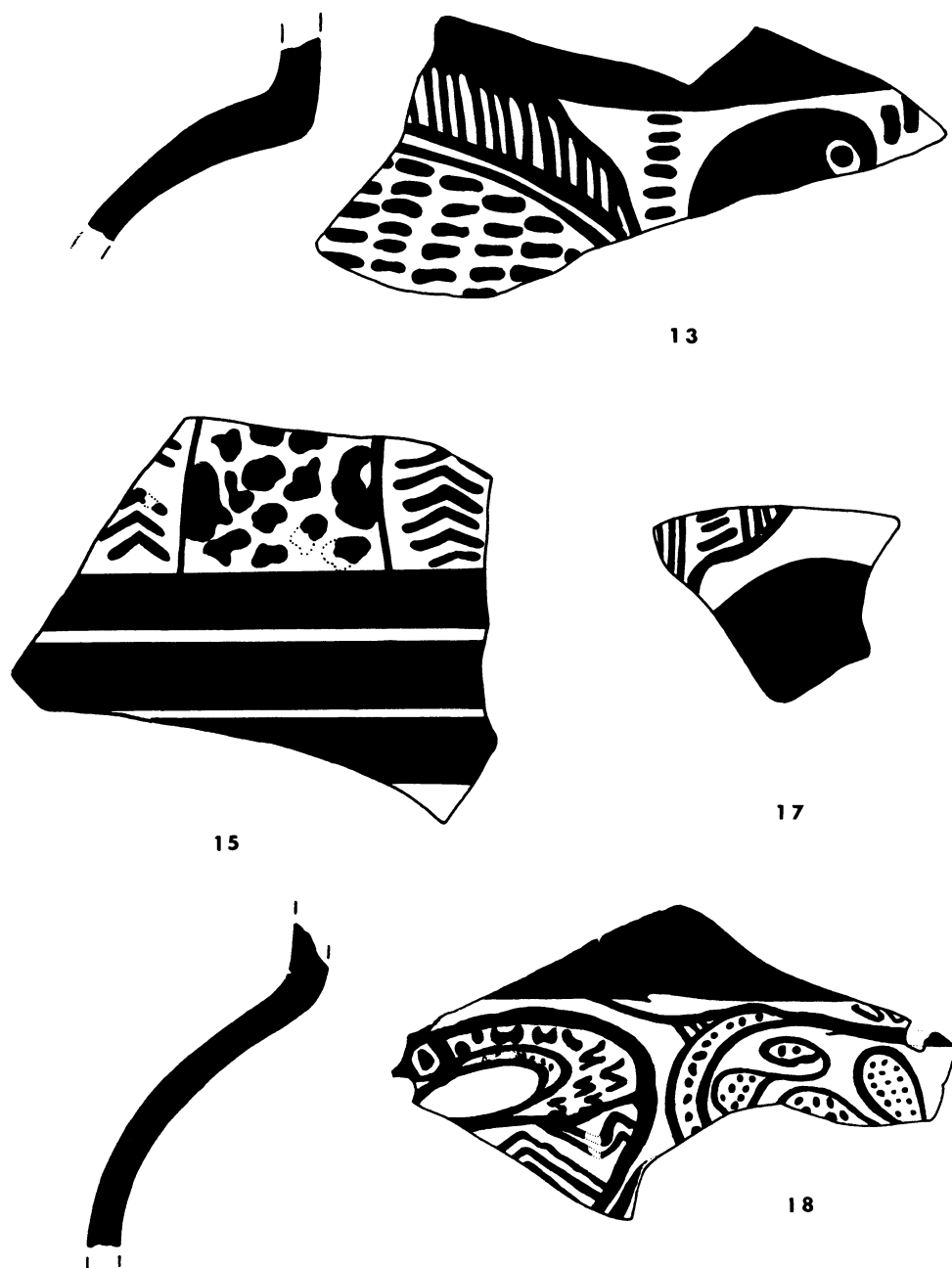


FIG. 4

sherd. Ht. 0.037; w. 0.053; th. 0.005–7. Hard, pink fabric; pink-buff slip. Lustrous orange paint, more thinly applied on outlined parts than solid painted area.

Remains of a pictorial design. Part of a curved, solidly painted area, above it a motif with a curving outline, filled with groups of vertical lines alternating with a series of oblique strokes.

Comment. Too little is preserved to reconstruct the original design. It is not even impossible that the sherd should go the other way up. The solidly painted area could be part of an animal (? bull, deer, goat, horse)⁵⁶ with rock pattern above. If it belongs to the horses of a chariot team the location of the rock pattern would be problematic. Indeed, it is more usual for rock pattern to be either pendant from the top or rising from the bottom of a design or act as a frieze divider.⁵⁷ The possible presence of rock pattern points to a LH IIIA2 date.

18 (FIG. 4). Oxford, Ashmolean Museum, 1939.383. Excavation no. ATP/38/209b. Amphoroid krater, three joining sherds from the upper body with the start of the neck. Ht. 0.07; w. 0.11; th. 0.006 (thickening to 0.007 at the neck junction). Pink-grey fabric with a grey surface (? burnt). Lustrous black paint, rather badly worn off. Neck solidly painted outside.

Remains of a (?) pictorial composition. To the left, part of a curvilinear motif in thick outline, widening at the bottom and divided by a roughly horizontal line. The fill of the lower part

seems to be a group of parallel chevrons and two zigzags. The upper part is filled with N motifs and other, irregular shapes, and a row of spots within the double line of the inner contour. At the upper left-hand edge an eye (?) with central dot. On the right, a differently shaped, curvilinear motif, part of it in double outline with a row of spots inside. The remainder consists of roughly oval motifs, each filled with dots. A curved line runs from the upper left-hand edge of this motif, to which it is also joined by three short lines, to the painted neck of the vase. Traces of small V-shaped ornaments in the upper right-hand corner, and of a curved line, seemingly running between the two motifs.

Bibliography. Woolley pl. ccxxix, third row, left.

Comment. As is the case with **17**, too little is preserved to reconstruct the original design.⁵⁸ The motif on the left could represent the forepart of an animal or bird with a sharply reverted neck and head (namely, the possible eye).⁵⁹ Of these a bird seems less likely, since the head is rather wide. The lack of parallels for the particular filling of the neck and body amongst other animals and birds is problematic.⁶⁰ The design on the right may conceivably suggest an animal with a short, upturned tail, the rear part of its back almost touching the vase's solidly painted neck. The curved line between the two is unexplained; if, indeed, it links them it may indicate that we have to do not with pictorial but with two elaborate abstract motifs.

The fragment could be of LH IIIA2 or possibly IIIB date.

DISCUSSION

The pieces discussed in the catalogue represent approximately eighteen pictorial vases; their number may be somewhat larger if the octopus fragments (**14a–i**) do not all come from one vase, or smaller if any of the other fragments can be shown to belong to the same vase.

At present about fifteen Levantine sites, from Tell Atchana in the north to Tell el Ajjul in the south, have yielded Mycenaean pictorial vases, mostly in fragmentary condition.⁶¹ The material collected here shows that Tell Atchana should be classed as an important find-place of Mycenaean pictorial pottery, second only to Ras Shamra (Ugarit) with its harbour town of Minet el Beida, and perhaps Tell Abu Hawam, to judge from the published evidence. It should be noted that there is also a considerable quantity of non-pictorial Mycenaean pottery from the site; the earliest dates to LH IIA, the bulk belongs to LH IIIA2–IIIB, much of it unpublished.⁶² It is, therefore, impossible to assess the proportion of pictorial material within the Mycenaean assemblage.

The pictorial pieces appear to derive only from habitation contexts; none is reported from

⁵⁶ *MPVP* iii. 3, 5 (bull), v. 55 (deer), 58, 59 (goat), 60 (deer, goat, ? boar).

⁵⁷ *MPVP* iii. 2, 6, 13, 16, 26, iv. 4.

⁵⁸ Woolley illustrated on the same plate another body sherd with this excavation number (pl. ccxxix, 3rd row, right). To judge from the decoration (and number) it could be from the same vase. Unfortunately we have been unable to locate this sherd.

⁵⁹ For animals in this pose see *MPVP* v. 54, 106, ix. 48, xi. 78 (deer), iii. 26, v. 58, 106 (goats), iv. 4, 32, 73, xii. 8 (bulls or cows), v. 114, xii. 8 (lions). For birds see v. 64, 76, ix. 98.

⁶⁰ The only remote parallel seems to be the row of deer on a fragmentary deep bowl krater from Enkomi (*MPVP* v. 106), one with its head turned back, their bodies with an arrow-like fill. The possibility that **18** belongs to the Cypriot Rude or Pastoral Style seems unlikely, particularly in view of the

differences in style.

⁶¹ V. Hankey, *BSA* 62 (1967) esp. 145; also, *Levant* 6 (1974) 136, 139. *MPVP* 168–72 (cf. v. 24, for the first fragment of a chariot krater, reputedly found in Egypt, at Tell el-Muqdam, Nile Delta). Some recent additions: M. Dothan, *Bulletin of the American School of Oriental Research* 224 (1976) 17 with fig. 19 (Akko); K. Toueir, *Archéologia* 88 (Nov. 1975) 69; A. Bouni, E. and J. Lagarce, and N. Saliby, *Syria* 53 (1976) 275, fig. 26.2 (both Ibn Hani); J.-C. and L. Courtois, in *Ugaritica VII* (1978) fig. 34.1–12, 15, 19; 37.1, 12; 40.2; 41.1–2, 4, 6–7; 44.1; 53.2, 49–51, 54; 54A–C; J. B. Lambert, C. D. McLaughlin, A. Leonard Jnr., *Archaeometry* 20.2 (1978) pl. i cluster 2 no. 68 (Megiddo); E. Oren and E. Netzer, *Israel Exploration Journal* 23 (1973) 253 with pl. 70b (Tell esh Shari'a); P. M. Bikai, *The Pottery of Tyre* (1978) 56 with pls. xlviii.3 and lxxxviii.3.

⁶² Hankey, op. cit. (n. 2).

tombs. In contrast, some of the non-pictorial Mycenaean vases have been found in burial contexts. As we have already seen, what we know about the find contexts sheds little or no light on the dating of the pictorial material. On stylistic grounds, however, the pottery belongs to the LH IIIA2 period, with only **18** possibly being LH IIIB in date.

What is particularly interesting is the presence of at least one fragment (**12**) which can be dated to a very early phase of pictorial vase-painting. The octopus krater (**14**) should also be quite early. Such early pieces, to our knowledge, have not been reported from Ras Shamra (Ugarit), Tell Abu Hawam, or other Levantine sites, although they do of course occur on Cyprus.⁶³ The presence of **12** at Tell Atchana makes it necessary to consider briefly the question of the chronology of early pictorial pottery. Furumark dated the first pictorial examples to his LH IIIA2 early.⁶⁴ Recently, Vermeule and Karageorghis have placed more than twenty pieces, including the works of the Pyla-Verghi painter, to which **12** belong, in the preceding LH IIIA1 phase.⁶⁵ We have reservations about this chronology. Numerous new finds have modified our understanding of pictorial pottery since the time of Furumark's analysis, but it remains true that the vast majority of pictorial vases do not come from closely datable contexts and that the material is ordered primarily on the basis of stylistic criteria. Clear stratigraphic evidence for chariot scenes and other complex pictorial compositions in LH IIIA1 is still lacking.⁶⁶

Furthermore the absolute dating offered by Vermeule and Karageorghis is open to question. They make the important fixed point of Mycenaean pottery from Tell El Amarna in Egypt (c.1375–1340) contemporary with their Early III and Middle I phases, which are dated to LH IIIA1 and LH IIIA2 early.⁶⁷ It is, however, generally agreed that the Mycenaean pottery from Amarna is characteristic of the LH IIIA2 late phase.⁶⁸ Thus the equation of Amarna with LH IIIA1 and LH IIIA2 early instead of LH IIIA2 late is quite unconventional and in the absence of new supporting evidence, Vermeule and Karageorghis's modification of Mycenaean chronology cannot be accepted. Indeed, if the equation of Amarna (i.e. c.1375–1340) with LH IIIA2 late is retained, most of the material placed in LH IIIA1 by them can be accommodated in the LH IIIA2 early phase without difficulty.

Visual examination of the Mycenaean pottery from Atchana, both pictorial and non-pictorial, shows that it is of the highest technical quality and conforms in every respect to standard, fine decorated Mycenaean products, best known from the Argolid. As far as shapes are concerned, we have to do exclusively with kraters. **1** is a restored amphoroid krater and the same type of necked krater (with two vertical strap handles from rim to shoulder, FS 53–5) is represented by **2**, **13**, **14a**, and **18**. It is probable that most, if not all, of the other fragments also come from amphoroid kraters. The predominance of pictorial kraters, and of the amphoroid type in particular, is not surprising. Both in Cyprus and the Levant the vast majority of pictorial scenes of similar LH IIIA2 date are to be found on such kraters.

⁶³ See *MPVP* *passim*; one krater fragment from Minet el Beida (iii. 19) is attributed to the 'Early III' phase, but should be later in view of the chevron-filling ornament.

⁶⁴ *MP* 430 ff.

⁶⁵ *MPVP* 3, 11–25. Cf. also the somewhat confused chronology of E. Slenczka, who attributes the earliest pictorial pottery to LH IIIA2 early, while dating it to c.1420–1400 BC, which would be more appropriate for LH IIIA1, see *Figürlich bemalte mykenische Keramik aus Tiryns. Tiryns* vii (1974) Beil. 2 and p. 152 (chronological table).

⁶⁶ There is some pottery with less complex pictorial decoration from Mainland Greece that can definitely be dated, by find context or vase shape, to LH IIIA1: see *MPVP* vii. 2 (Mycenae),

5 (Thebes); probably also x. 19.1 (Tiryns, see above, n. 49); add E. French, *BSA* 59 (1964) 251 with pl. 69c.1 (Mycenae); B. Frizell, *An Early Mycenaean Settlement at Asine. The Late Helladic IIb–IIIA : 1 Pottery* (1980) no. 65 and p. 113 with fig. 5 and pl. i.

⁶⁷ *MPVP*, most importantly 3, where the chronological chart shows that Amarna (c.1375–1340 BC) corresponds to their Early III (LH IIIA1) and Middle I (LH IIIA2 early); see also 12, 20 n. 37, 26 for other (contradictory) references to the Amarna period.

⁶⁸ Hankey, in *Acts of the International Archaeological Symposium 'The Mycenaeans in the Eastern Mediterranean'* (1973) 128–36; also *Journal of Mediterranean Anthropology* (1980) 38–49; Hankey and P. M. Warren, *BICS* 21 (1974) 147 f.

Turning to the decoration, the chariot composition occurs many times, with only a few examples of other designs. The same seems to be true of other sites in the Levant and Cyprus, which have produced contemporary pictorial vases. The enigmatic fragment **12** shows a human figure, which need not be part of a chariot-scene, and the same is true for **15**, assuming that the latter is indeed a human figure. There is one certain example of a bird (**13**). Octopuses are illustrated by one or more kraters (**14a-j**), while the designs of **16**, **17**, and **18** remain uncertain. It is these latter fragments, together with **12** and **15** which are unusual, whereas the more numerous chariot-scenes (**1-11**) can be paralleled to varying extents elsewhere.

The original krater of **12**, in particular, must have been an outstanding vase. It is the work of the Pyla-Verghi painter, whose other known pieces come from three or four Cypriot sites.⁶⁹ Indeed, a considerable proportion of the known corpus of Mycenaean pictorial vases has been found on Cyprus. Primarily on the basis of this distribution, it has often been suggested that the island was a production centre of such pottery.⁷⁰ While it is not the intention of this paper to review the controversial issue of the places of manufacture of Mycenaean pictorial pottery,⁷¹ the evidence from Tell Atchana can make some contribution to the current debate.

First, the Tell Atchana material includes the octopus fragments (**14a-i**), which are quite early, as well as the fragment **12**, belonging to the beginning of the pictorial tradition; thus, pictorial pottery in its early stages is not confined exclusively to Cyprus.

Secondly, the products of the Pyla-Verghi painter (including **12**) betray, both in overall design and detail, familiarity with the Minoan and Mycenaean artistic world, connections with wall-painting being particularly apparent.⁷² Neither can the more standard chariot kraters with their abundant filling ornament be disassociated from the broader Mycenaean ceramic tradition, since the abstract filling motifs of the pictorial designs are exactly paralleled on non-pictorial vases. Therefore, we find it unlikely that the majority of pictorial vases, including the earliest ones, all of which form part of the Aegean artistic tradition, were designed and manufactured in Cyprus rather than in Greece itself.

Finally, clay analysis of pictorial pottery from different sites, mainly in Cyprus, has provided important evidence for production centres in mainland Greece.⁷³ Unfortunately, none of our Tell Atchana fragments was included in these analyses. But given that the fabric and paint of the pictorial and non-pictorial pottery from Tell Atchana are visually indistinguishable, it should be noted that ten non-pictorial sherds from the site were analysed by optical emission spectroscopy, the results of which indicated manufacture in the north-east Peloponnese.⁷⁴

The island of Cyprus is, of course, the foremost find-place of Mycenaean pictorial vases of the LH IIIA2 and IIIB periods. Not inconsiderable quantities of pictorial pottery have, however, also been found at Levantine sites, not least at Tell Atchana. The material from the Levant is both less well known and in more fragmentary condition than its Cypriot counterparts. Therefore, in addition to their artistic interest, the pieces discussed above also highlight Tell Atchana as an important recipient of Mycenaean pictorial pottery.

C. E. MORRIS
J. H. CROUWEL

⁶⁹ *MPVP* 174 (Painter 1).

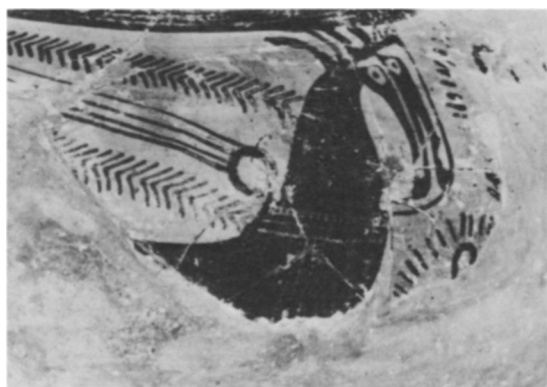
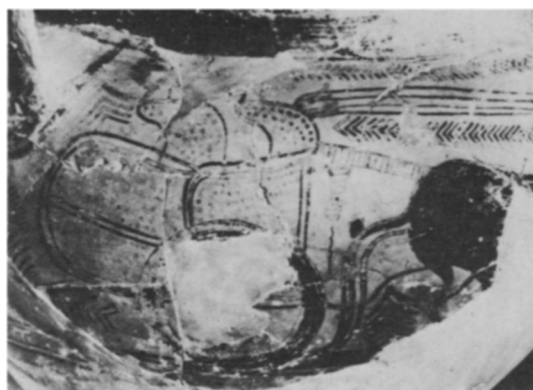
⁷⁰ Most recently in *MPVP* esp. 5-9, 71, 174; cf., however, 169 (s.v. iii. 13, 8 = our **12**, **14**) for workshops in Cyprus, with 28, where it is suggested that two pieces by the same hand, iv. 6 (Enkomi) and viii. 14 (Mycenae), were both made at Mycenae.

⁷¹ Discussed, for example, by J. L. Benson, *AJA* 87 (1983) 403 f. (review of *MPVP*); id., *Bamboula at Kourion* (1972) 107-10; Slenczka, op. cit. (n. 65) 96-102, 148; H. W. Catling, R. E. Jones, and A. Millett, *RDAC* (1978) 70-90.

⁷² See *MPVP* 5-9, 17-19 (iii. 10, 12). The authors describe the influence of Aegean wall-painting as a 'present mystery', since they consider the pieces to have been made on Cyprus (17). Also S. A. Immerwahr, *Hesperia* 46 (1977) 37 with n. 29.

⁷³ Detailed discussion of the scientific evidence by H. W. Catling and R. E. Jones in the latter's *Greek and Cypriot Pottery: A Review of Scientific Studies* (in press) chapter 7.

⁷⁴ H. W. Catling, A. E. Blin-Stoyle, and E. E. Richards, *BSA* 58 (1963) 100, 104 (group 2), 114.



1 : Side A

1 : Side B

Mycenaean Pictorial Pottery from Tell Atchana (Alalakh)



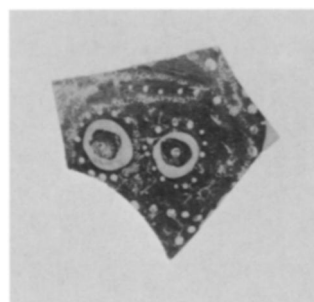
5



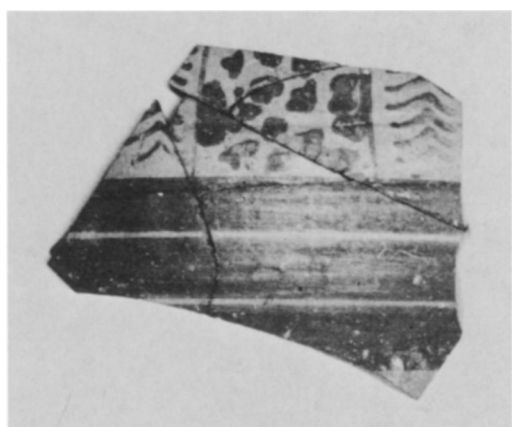
12



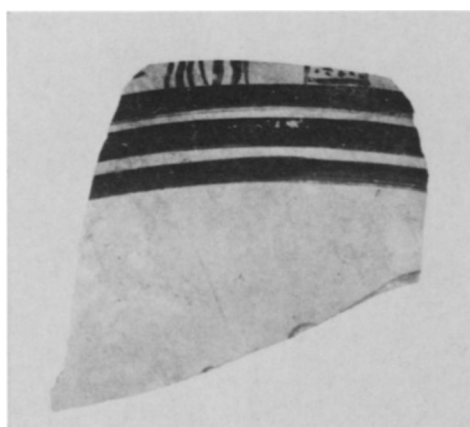
14a



14b



15



16

Mycenaean Pictorial Pottery from Tell Atchana (Alalakh)